



Paper No. 2

The Fractal Technique

IS THIS SOME KIND OF JOKE?

The fractal technique is one of the most effective tools with which to extract dark meaning from the universe. By simply applying a thing to itself, an experimenter is guaranteed a significant yield of hidden information which can then be applied to itself again to release further meaning. Since this process can be performed endlessly, it means every single thing in the universe is the key that unlocks the infinity it contains.

In October 2012, Stephen Moles assembled a team of experimenters to begin aggressively applying the word “definition” to itself in a secure laboratory. After three days of high-energy applications, the definition of the word became infinite, unable to be contained even in a Turing-Johnson superdictionary. The amount of dark meaning released was so huge that it was decided the laboratory door should be opened to let the new connotations escape into the atmosphere in case the life stories of the experimenters were permanently altered.

Although the experiment was effectively abandoned, the remnants of the dark meaning it generated were sufficient to suggest similar areas to be explored. When followed in one direction, the fault lines in

reality branched off towards separate words, but they could all be traced back to a divided individual in the other direction, thus revealing that splitting hairs over whether A is A and B is B begins with the splitting of the self. From Syd Barrett asking, in a song about mental breakdown, “What *exactly* is a dream? What *exactly* is a joke?”, to Dr WC Minor co-authoring the Oxford English Dictionary while locked up in an asylum for being a delusional murderer, we see reality being delineated by the cracks that occur in our perception of it.

Striving for increasingly precise definitions in the hope that we will reach the true essence of reality is like playing the party game where people take it in turns to cut a cake of flour until it collapses and someone has to salvage something of value from the wreckage. When the Tower of Babel falls, the penny should also drop, with the observers realising they have collapsed the wave function into particles; however, everyone usually just laughs at the victim on the chopping block and sharpens their knives in preparation for another sacrifice.

This is the linguistic equivalent of the Freudian death drive, which eventually leads a system of words into an inorganic state; but it has a counterpart, a life-

producing drive, which makes use of the fractal technique to propagate. The self-creating concept that extends into infinity is one of Eros' most powerful tools, and we can see it used in many unexpected places. One such example is Samuel Johnson's *A Dictionary of the English Language*, which despite commencing a huge "flour tower" game, also gave birth to itself because once such a formal description of the dictionary existed, the physical object that contained it had to exist *by definition*.

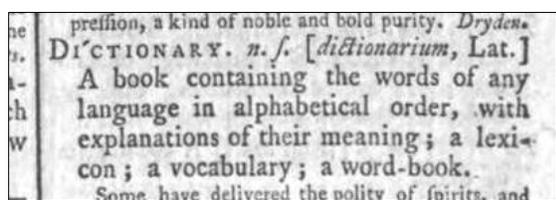


Figure 1: Not far from the definition of the word "definition", Dr Johnson presents the amazing self-creating dictionary to the world with just a few simple lines.

In the Egyptian *Book of the Dead*, the phrase "What is it?" is repeated hundreds of times. The word "manna", which refers to a divine substance with miraculous powers, literally means "What is it?" in Hebrew. Here we see further instances of the fractal technique being used creatively because the question becomes its own answer, bringing forth the black tear from the eye of Horus, or the living ink made from the ashes of the dead Author.

As well as asking for a definition of a specific thing, asking what "it" is can also be a way of asking: "What am I asking?". It is the difference between "What *is* it?" and "What *is it?*". If the latter question is answered, the questioner will simply be given an updated version of their question,

in which "it" is defined, but only *within* the question. There is no way to grasp any primary meaning existing before the question existed because it is the question that generates the meaning, as the following exchange illustrates:

First Person: What does the word "it" refer to in the question "What is it?"?

Second Person: It refers to manna.

First Person: What is manna?

Second Person: "What is it?".

The idea that the entire universe can come into being from nothing has always troubled human beings, but here we see the same process of creation occurring: the void produces meaning because its emptiness gives rise to questions about its emptiness, which in turn create the meaning they enquire after.

If I ask "Why isn't there something in that gap?", I create that "something" out of nothing. The Bible is right when it says "in the beginning was the Word" – the Big Bang is a question about non-existence that we are in the process of answering.

This should be borne in mind when trying to answer the question of what dark meaning is. It is tempting to dismiss it as purely notional, a non-existent thing which fills a void, but this is precisely what brings it into being. By asking the question "What is dark meaning?", we create it.

The mere idea of dark meaning can be used as a tool to extract large quantities of dark meaning from the universe because it functions like a self-fulfilling prophecy. The application of dark meaning to itself to

create dark meaning is an excellent example of the fractal technique, although we don't have to limit ourselves to dark meaning as the specific contrivance: anything can be applied to itself to draw out its hidden significance.

The Shakespeare authorship question is another example of the question creating what it enquires after. By simply asking "Did William Shakespeare write the poems and plays commonly attributed to him?", the authorship question becomes a reality, popping up out of nothing and offering a whole new area of research and potential meaning for what previously seemed familiar¹.

If we then apply the idea to itself, we find that we can ask whether Delia Bacon, the main proponent of the idea that Shakespeare didn't really write the work attributed to him, really wrote *The Philosophy of the Plays of Shakespeare Unfolded* and the other works in which she dealt with the Shakespeare authorship question. There are an infinite number of dark meaning patterns that can be created from this, and the unfolding of them sends new dark meaning rippling back along the chain of ideas that created them, potentially changing the meaning of their conditions and answering the question of the Big Bang. For example, if we pursue the idea that Delia Bacon *did* write the work attributed to her, and that the Bacon authorship question can function as a tool to undermine the Shakespeare authorship question, this creates the idea of someone potentially existing who wants to suppress Delia Bacon's research because her suspicions about Shakespeare were correct.

¹ Defamiliarisation is, as Viktor Shklovsky pointed out, the effect which every literary device aims for.

The interesting thing is that all this meaning is created *backwards through time*. As we move forward, exploring all possibilities, we create the universe in our wake. The meaning exists for us *right now*, at the point where we bring it into being by asking about it, but it is the meaning of something that exists in the past. A *thing* and *its meaning* suddenly seem like two separate objects, and instead of the former simply creating the latter, the latter also retro-creates the former in much the same way that human beings create the conditions for their existence in the universe by measuring them (as the anthropic principle states).

Everything can therefore be seen as existing in a time capsule that takes forever to inspect. In order to open such a capsule and allow fresh meaning to flood into the world, it is necessary to dig a hole in the present which offers access to both the old objects and their new significance. The artefacts from the past, when looked at through the window of the present, seem unfamiliar, and so the hole they are in is flooded with a mysterious substance which both carries and inhabits the objects.

What is it?

It is the absence of meaning that gives rise to meaning. First there is nothing, a hole or a lack; then there is a question which defines what it is a lack *of*. If we realise that everything meaningful emerges out of empty space, and that we can create space anywhere we like, we each become a god, the Logos or the Buckarastano, channelling the definition of the future and creating the past.

We can open up wormholes at every point in the universe by using the fractal technique to generate a "difference space" between a thing and itself. This process, which allows us to access new areas of the

universe by effectively creating them, forms the basis of the idea of sacred linguistics, which is comparable to sacred geometry in that it posits an initial One that becomes Two.

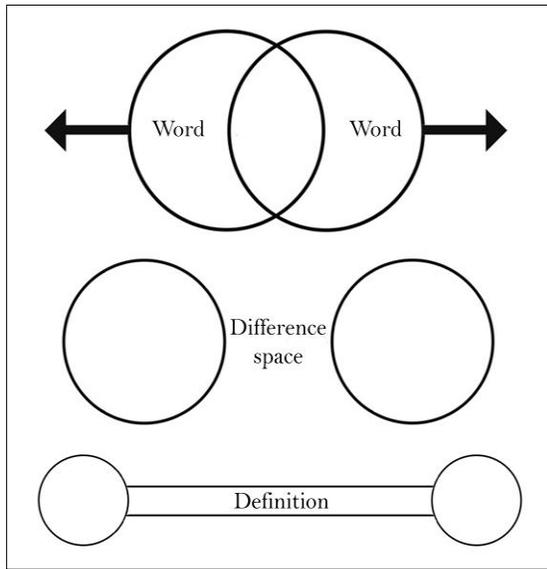


Figure 2: The word “word” desires to know what it is, so it creates a copy of itself, which allows a definition to emerge from the “difference space”. The Logos then says “Let there be light” so it can read its definition.

When the Word asks “What am I?”, it is asking for a definition of itself that inhabits the space between it and another self because, as we have seen, “I” is a line between two points. It is through contemplating this that we come to understand how the zeroth dimension created new dimensions simply by copying/dividing itself.

These initial dimensions of reality, which are hidden in all things, including words and concepts, are so small that we have been previously unable to perceive them, but the DMRI’s tools allow us to create them backwards in time and thus perceive the coiled-up realms where dark meaning lurks. It should be remembered that since the spatial and temporal dimensions we are

familiar with are actually dimensions of our *perception* of the world rather than of the world itself, the act of mentally perceiving the deepest meaning is the same as physically entering the additional dimensions hidden at the quantum level of reality.

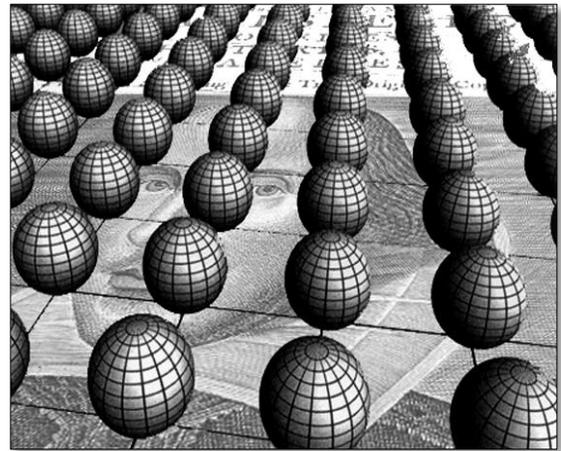


Figure 3: A representation of the tiny spaces that contain additional dimensions and dark meaning.

When people search for meaning, they instinctively look on the largest scale, believing that the more prominent something is, the more meaningful it must be, but in doing so they neglect the microscopic. While momentous events in the life of a person or a society are meaningful, we know that just as much meaning can be conveyed through a tiny word or gesture. In fact, when something becomes so momentous, like the extermination of a million people, it seems to lose all meaning, while a tragedy befalling an individual can seem a million times more traumatic because more people can relate to it. Statistical significance, it seems, is inversely proportional to personal significance, which means the smaller we go, the more meaning we find.

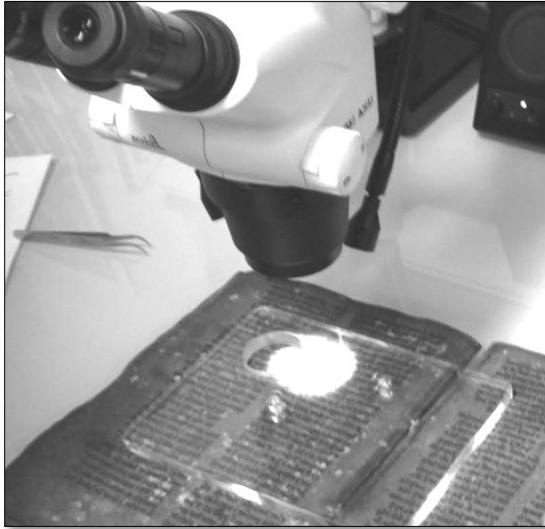


Figure 4: The DMRI's Hubble Microscope can zoom into the subatomic level and read the optical, ultraviolet and near-infrared spectral bands of books, which allows researchers to pick up otherwise invisible details.

The death of the Author and the decomposition of literary compositions are not catastrophic events in the history of creation. They simply mark the point where the “definitive” text is chewed to pieces by bookworms, and the reader is given the opportunity to follow the Author into the afterlife, or, more precisely, to follow the *story* of the afterlife of the Author (the story is pure fiction, but the realm of fiction in which it exists *is* the afterlife).

When anybody dies, their body is broken down into smaller and smaller pieces until nothing visible is left. Suddenly their final words and actions, or little things they said or did years before, are filled with significance. As the material of their body disappears, the person becomes pure meaning. In the legible universe, they exist only as a character in stories that their friends and relatives tell people, but in the realm of pure meaning, the deceased have a very real existence because, rather than passing into “nothingness”, as we may think

they have, they have actually entered the tiny, coiled-up dimensions that arose from the original “difference space” when the Word sought to define itself.

It is only very recently that we have been able to probe this bizarre level of reality in which the known laws of semantics break down. Rather than something becoming less meaningful as we make it smaller and smaller, the opposite occurs – the fact that it existed in a superposition of all possible states is exposed through the fractal method. We are only just beginning to understand this world of vibrating strings of words and faster-than-the-speed-of-thought communication, but what we do know is that the unity of all things can be glimpsed in the division that is also a synthesis.

People frequently fall into the dualistic trap of saying A is true and B is false, thinking that the generation of meaning through this process of separation indicates they have revealed the objective truth of the situation; but this process is heavy-handed to say the least, and it can lead to illogical conclusions. The fractal technique, however, divides a thing in itself in order to unite it with itself and create a hitherto unknown wholeness. When the DMRI employs the technique, a subject is “divided for love’s sake”, so the process ends up being very much like Hegelian synthesis, bringing two things together to create a new thesis on the subject of dark meaning.

If, for instance, we take the idea of the Freudian unconscious as a *conscious* idea (which it is, even though this remains unconscious in most people’s minds) and analyse it for hidden aspects in its own unconscious (applying it to itself), we see a wealth of dark meaning emerge. Suddenly the idea is a symptom of itself, as well as the signpost to its own cure. This idea can be found in a number of popular books that

purport to prove that Freud was “wrong”, but this amounts to saying that his ideas about mental illness have to be dismissed because they were the product of the mental illnesses that he invented. To debate whether this is true in the sense of a division between the artificial linguistic categories of “true” and “false” or “right” and “wrong” is missing the point; what is important here is that it is *synthetically true*, which is to say it brings a new kind of truth into being, one which existed within the thing in itself all along. *It is true to itself.*

People also argue over love and hate as dualistic concepts, believing that one should prevail over the other, but it should not be seen as the job of love to destroy hate, or vice versa, because they are two sides of the same coin, and the destruction of one means the destruction of the other. However, when artificial conditions are created in the laboratory so that each concept is isolated and left alone with itself, some interesting results can be observed. It quickly becomes clear that love has a tendency to sustain itself and hate tends to destroy itself, but since we are dealing with fractals, which means that meaning unfolds in every direction, all sorts of different patterns are created, and the words to describe the observations are no longer adequate. If we

state, as the DMRI researchers did after carrying out this experiment, that hate destroys itself by generating an infinite amount of hate, while love sustains itself by completely devouring itself in the act of love, we see that even through the process of division, we can quickly move beyond the limits of language.

When asked “What *exactly* is a joke?”, it is impossible for a person to give an answer without destroying the structure that meaning rests upon and potentially ending with their face in the flour. However, when both sides of the coin are seen simultaneously (heads/tails, love/hate, Eros/Thanatos, etc.), the flour falls away but the coin doesn’t follow it. This is the simultaneous destruction and infinitisation of the tower of language – an event at the end of time, where rivers of coloured ink bleed from the history books and all words dissolve their way into the realm of pure meaning along with the Author.

This is what is known as Gorgeousness.

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