



Paper No. 3

The Evolution of Language

ALAS, POOR YORICK! I KNEW HIM, HORATIO

‘WHO AM I?’

The surprising answer to this question is: *everybody*. She is “I”, he is “I”, you are “I” and “I” am “I”.

The question could be reformulated as ‘Who *is* I?’ because “I” can be seen as the name of the figure in the lead role in the theatrical production of words. “I” is therefore a proper noun referring to the character that all language users collectively play.

By following the script so closely that our existence is played out within it, we forget that we are actors. We also gain a sense of importance because even though every other person has the same name as us (“I”) and believes they are central to the action, we all still feel *we* are the pivotal character in the drama called *Life*. The price we pay for this apparent distinction is the loss of our true identity because words, the most common tools of self-expression, lead us to express the truth of language and not ourselves.

When we enter the theatre, we leave our true selves at the door and make our way to one of the positions that language has marked out for us on the stage...

‘You are the subject and this Yorick skull is your object,’ the director tells you, handing

you the prop. ‘Want to be the narrator instead of a character? In that case, you’ll have to take up one of three narrative positions. The choice is all yours – the choice of three, that is. All the world’s a stage, love.’

With this in mind, it should be clear that when someone says ‘I believe such and such,’ language is speaking and acting through them like a demon that forces its host to do its dirty work of dividing the world into binary opposites. It would be more correct to say “I” *believes* such and such,’ because “I” is the name of the true believer that the speaker speaks on behalf of.

ALAS, POOR ! “I” KNEW HIM

Since we saw in *Paper No. 1* that the self and the other are inseparable (represented by “i”), we can also begin to see how one of the biggest tricks in The Language Show – “sawing a person in half” – is achieved. The DMRI could be thought of as the linguistic equivalent of the Masked Magician since, in the hope of forcing people to seek new approaches to expression, it has decided to expose all of the trickery and sleight of mind that language employs to create its

illusions. Two aspects of the same self can be made to look like completely separate parts thanks to the old magic dividing wand of “I”, which forces a person into a very narrow position with a limited view of reality.

The trick is very easy to perform: an unwitting actor’s attention is directed away from their true centre by making them focus on a magic dot in their limited field of vision while a bend is made behind them. This results in the victim maintaining that they are an individual, which always gets a big laugh from the audience, who fail to realise they are also victims of the same trick.

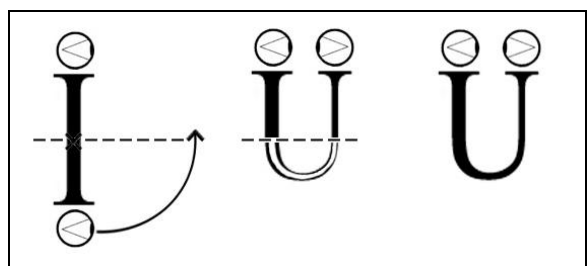


Figure 1: The observing “I” thinks it sees a completely separate “I” opposite it because part of itself is hidden beneath the dotted line. When everything is revealed, “U” and “I” are one and the same thing.

When seeing through the “I” of language, a person is like an either/or Cyclops, only able to perceive one thing at a time. When they think they are observing an other, they are blind to the fact that a bend has been made at a deeper point of their being in order to create the illusion of separateness.

We can ‘find the others’ by following the trail of “I”s all the way back to a unified being, returning with the knowledge that all the world’s a stage (in the sense of being

an area where performances directed by language take place, and also in the sense of being one of many periods in the development of the non-linguistic subject).

Just as we realise that we need to find a way of leaving the planet before the sun destroys us, so too should we realise that the world of language is only a temporary abode which we will eventually need to blast off from if we are to avoid being reduced to ashes by words¹.

If we allow ourselves to be slaves to the forces of gravity and grammar, we guarantee our deaths in the final scene because the language script cannot go on forever. Our only hope is to use metafictional devices like those being developed by the DMRI to turn the performance back in on itself so it becomes an escape act in which the full stop reaches infinite density and functions as an emergency trapdoor opening up in the centre of the stage as the laws of physics and literature break down. This can be expressed in simple mathematical terms when we consider that “I” is infinite when it is not subject to division because “I” also represents 1, which equals infinity when divided by zero.

An important thing to remember here is that since zero and infinity are, in a sense, one and the same thing, infinite division and infinite multiplication of “I” or 1 are also the same thing. It is through the process of fracking (outlined in *Paper No. 2*), which is like endless *simultaneous* division and

¹ . Two DMRI-related books, Stephen Moles’ *All the World’s a Simulation* and Richard Drake’s *How to Read* (both forthcoming at the time of writing), set out how this can be achieved.

multiplication, that we achieve fundamental unification. What comes out when we frack the full stop is an invaluable substance that can be used as fuel to blast the metanaut into infinite space. This substance initially appears to be black like oil or ink because we have been blinded by language, but if we follow the Institute's un-reading techniques, we become seers, and our bright future is revealed.

Every dedicated un-reading of a book that has taken place at the Institute has resulted in both the volunteer reader *and* the text experiencing rapturous, psychedelic visions. An interview with the reader and a close analysis of the book under the Hubble Microscope always uncover incredibly vivid images (such as the seven seals of *The Oxford English Dictionary* being broken, and colour bursting forth in an orgy of Gorgeousness).

In such visions, the "I" of language becomes self-aware, finally taking responsibility for its own composition and usage, and the books, now with pure white pages, are taken up to the Great Library in the Sky. Anything bearing "I", the Mark of the Beast², is dragged down into the earth, through the cracks opened up in it by literary critics, and cast into a lake of fire.

While the occurrence of such visions in the human volunteers could be explained by the fact that they all spent hundreds of hours in such an intense state of focus that it might have produced hallucinations regardless of

² The Classical Greek word *charagma* (χάραγμα), is usually translated as *mark* [of the Beast] in 'The Book of Revelation,' but it can also mean something engraved or imprinted, as on a document.

whether it was directed at a book or not, the emergence of similar images and prophetic qualities *in the books themselves* is far less explicable.

'The rest is silence...'

When meaning is liberated, it becomes an abundant natural resource which is free for all. This is obviously not something that professional providers of restricted meaning (such as the Church or the Government) are comfortable with as it would effectively put them out of business, and this is also why the DMRI has been forced to use a little symbolic encryption here as well as a great deal of subterfuge via undercover agents elsewhere to protect itself and its message. The Institute will be trying to release as much information as possible on how to exploit flaws in the linguistic system and bring down grand narratives, but as more of the findings are released, the amount of opposition is bound to increase, so it is hoped that anyone following this research will bear in mind that the realm of dark meaning is becoming a battleground between those who use black rectangles to hide words from people, and those who use them as windows to expose the void behind the grand narrative.

Disinformation is the weapon most commonly employed by anti-enlightenment agents, but more heavy-handed tactics are sometimes used against dark meaning researchers. This, however, has had the effect of strengthening the focus and comradeship of the group, making it, amongst things, a refuge for persecuted inquirers from various walks of life.

The arson attack on the DMRI's previous laboratory is proof that the research carried out there was considered extremely dangerous by the powers that be. There will no doubt be similar attempts at suppressing information in the future, but the Institute is now sufficiently strong and organised to be able to go semi-public without fearing total censorship. It is also committed to doing whatever is needed to liberate everything of substance from the self-appointed meaning managers (because the alternative would spell the end for civilisation in a Shakespearean bloodbath of black ink).

'So speaking as I think, I die, I die.'

(She dies.)

THE END

It is not difficult to realise that the price of having almost instantaneous communication with anyone in the world via the internet is that genuinely close contact between people dwindles and everyone becomes trapped behind a screen of representations. If we look at language as being an earlier version of the same thing (a communication tool that connects on one level and disconnects on another), then the disturbing reality of Richard Brautigan's iDEATH is finally revealed...

The letter "I", when viewed non-linguistically, is shaped like a bone.

The bone that the ape learned to use as a way of asserting itself was a part of the corpse of its true self which had to be sacrificed to the Author-God in order to get the part of "I", the lead character in the life story.

ALAS, POOR !

I KNEW HIM

Society's reliance on such fossils as a source of evolutionary fuel is outdated and extremely harmful. It means that every person identifies with part of a corpse – their own corpse, which is revealed in full during the final scene of the language play – guaranteeing their escape act will never be performed.

One of the main tasks of the DMRI has been to plot the evolution of language and, with it, our escape route from the linguistic system. Using a variation of the dialectical method, we can treat the full stop as a thesis on THE END and then oppose *and* supersede it simply by duplicating it. This means that the second full stop then becomes *THE END proper* while the first one loses its finality, and that finality is maintained through its opposite (rebirth or duplication).

THE END THE END

This is like the thesis/antithesis/synthesis process in two steps instead of three. When we take the third step by adding another full stop, we point the way to something completely new by making the full stop play a part in an ellipsis. The characters in the text have a role in the drama that takes place after the language play because they refer to that which they *do not* and *cannot* represent.

THE ENDLESS END...

Now that we recognise how the “division of the self” trick is performed, we can spot the same technique being used elsewhere. Each apparent contradiction or dichotomy is in fact an instance of two aspects of the same thing being presented as separate entities to keep people in a state of ignorance. When we are offered an either/or choice, we should zoom out and look for the joint or bend in the deeper centre that connects them. For example, when asked to choose between Coke or Pepsi (i vs i), we can zoom out and see both options as being linked (Ü) by the fact that they are both brown, sugary, carbonated drinks, thus revealing that the “choice” is in fact an attempt to trick us into believing we are following our desire or using our free will to select a brown, sugary, carbonated drink for ourselves³.

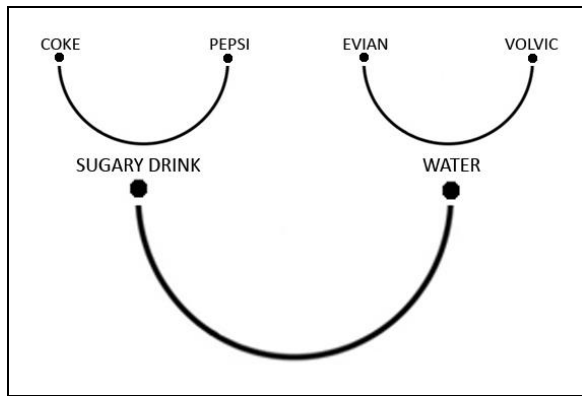


Figure 2: The apparent opposites of Coke and Pepsi turn out to be instances of the same thing on a larger scale.

³ This is why the Twin Towers were the perfect symbol of capitalism: one monolithic structure was given a twin that was ever so slightly different in order to create the illusion of difference and choice. According to Baudrillard, the two towers signified ‘the end of all competition’ because a monopoly, paradoxically, becomes stable in dual form.

When we zoom out further, we can see that a much better choice would be between a brown, sugary, carbonated drink and a bottle of water; but this is, of course, not the end of the zooming process because this just presents us with a similar dichotomy, but on a larger scale. If we zoom out again, we may find ourselves looking at an even larger linking idea such as that of liquids (which could be opposed to the idea of solids, both of which could be linked by the idea of physical things, which is opposed to immaterial things, and so on).

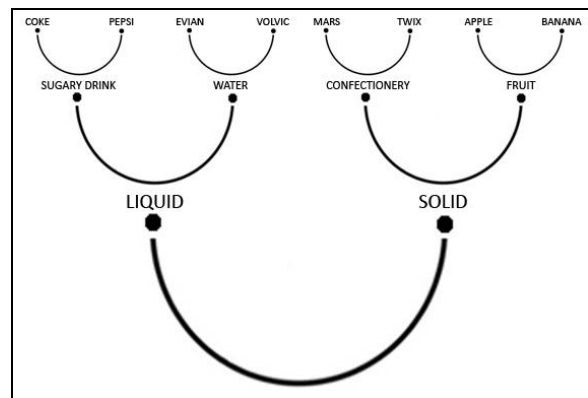


Figure 3: Every move to a larger scale gives us a new perspective, from which so-called opposites are united.

When engaging in this zooming-out process, two important things should become clear: firstly, that there are multiple routes you can take to blast off from any dichotomy (eg. Christianity vs Islam could be united as religion and then opposed to atheism, or united as monotheistic religion and then opposed to polytheism), and, secondly, that the pattern you create in distancing yourself from the world of language is fractal. The more you transcend “mutually exclusive” choices and the illusion of division, the happier you become, which is represented by the symbol of a

smile being repeated fractally, as in Figures 2 and 3⁴.

Terence McKenna said that the beginning of intellectual maturity is to be able to hold two contradictory ideas in your mind at the same time. With the 'turn on, zoom out and blast off' formula, it is easy to be intellectually mature because no ideas seem contradictory when viewed from the appropriate distance; and this maturity becomes an example that language learns from in order to reach the mirror stage of its development (where "I" recognises its reflection in the other).

From this point, however, there is still a long way to go before humanity and language become self-sufficient, and before meaning can be completely liberated. When it comes to words, the fact that they attempt to represent the three-dimensional world while being two-dimensional themselves (stuck to the page like Flatlanders) is potentially problematic. It is therefore the job of dark meaning researchers to find ways to fold words up into higher dimensions.

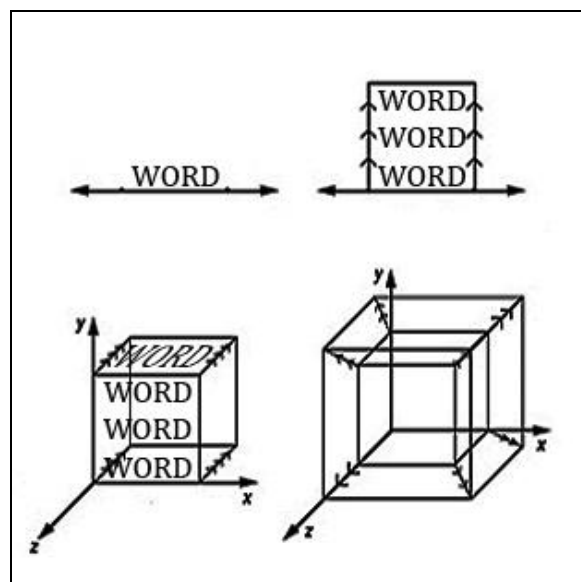


Figure 4: The word begins as something two-dimensional and is built up in stages until it becomes a hyperword containing all three-dimensional meanings of itself at once.

At the moment, we only read words in two out of six possible spatial directions: *across* (the direction being either left to right or right to left, depending on which script is used) and *down* (when preceding line by line). There is at least one more familiar spatial dimension that can be used in reading (that of depth) and potentially many more on the microscopic scale (which are the dimensions containing the biggest amount of hidden meaning).

Words can be given added depth in a number of ways. In 2012, the DMRI's depth experiments led to the creation of a batch of three-dimensional metaphors and similes (one of which was released into the world via Stephen Moles' *If You Ever Need a Shoulder to Cry On, Don't Use Mine or You'll End Up in Hot Water*, a story in which a metaphor for the main character's romanticism materialises as a physical object (a statue) which literally stands

⁴ This is one way of realising Timothy Leary's S.M.I.²L.E (Space Migration + Intelligence increase + Life Extension) concept.

between him and a normal relationship). A second metaphor of a similar nature was released the following year by smuggling it into a question put to a well-known political figure in Britain who proceeded to trip up on it and reveal more information that he would have liked during the slip⁵.

Another way of increasing the dimensions of a word is to join it with its opposite and stretch it in two directions at once. For instance, the word “above” can be combined with its opposite word, “below”, by making the letters of the first word occupy the odd positions and the letters of the second word occupy the even positions to create “abbeolvoew”, which covers the directions of above and below with a single word. If the odd/even positions are reversed, then the word “baebloovwe” is created.

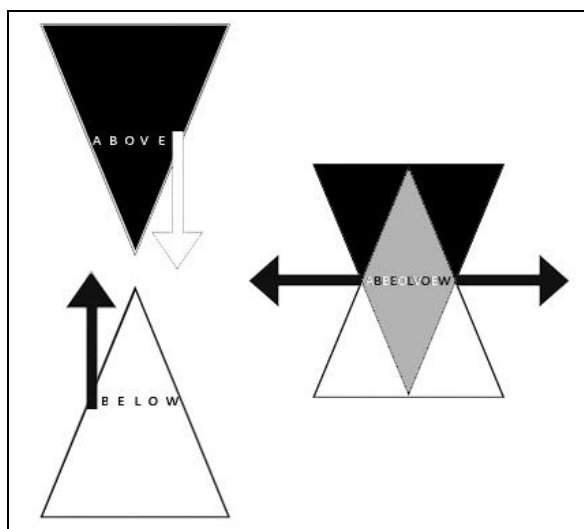


Figure 5: The opposites are brought together to create an object of appreciation

⁵ It is not possible to reveal the name of the politician as this would lead to the identity of the DMRI’s undercover agent in the world of journalism being revealed and all subsequent assignments being jeopardised, but the incident in question was broadcast to the entire British public, so it is not at all secret in that respect.

for the intellectually mature. They meet in the middle on the vertical axis and are then stretched to infinity on the horizontal axis.

The word “abbeolvoew” is then stretched left and right by combining it with “baebloovwe” in the same way, creating “abbabeebollovoovewwe” (and, when the odd/even positions are reversed, “baabebbeloolovvoweew”). These new words are then combined in the same way, and the process goes on and on, creating wider and wider words that quickly dwarf “pneumonoultramicroscopicsilicovolcanocniosis” in its untreated form.

The endless addition of a word to itself, which is also the multiplication of the word by itself, allows the linguistic unit to grow like a fractal or a Cubist self-portrait, touching infinity widthways, and zero lengthways.

It should be obvious to see how infinity can be reached in the dimension of width, but zero in the dimension of length is probably not as clear. Zero is difficult to conceive of, but we can overcome this by thinking about the opposites we have brought together as intersecting triangles (as illustrated in Figure 5) because the exact centre of their intersection, the point between O and L in ABBEOLVOEW, is their balance ($1 + -1 = 0$). This can even be thought of as the point at which they are one and the same thing (the point obscured by sleight of mind to convince people, for instance, that the road up and the road down are two separate things).

It is not just above and below that can be used for this. Bringing together any opposites such as love and hate, masculine

and feminine, and even life and death, perform the same sum of adding plus and minus to create zero, the “no-thing” and “no-where” that contains additional dimensions and an abundance of dark meaning. This is the non-local point from which both the question *and* the answer originate, the place where problem and solution live as a single spooky object which is yet to be divided by language.

It is fitting that the word “nowhere” can be created by uniting “now” and “here” because “here” is everywhere but unfixed, the centre of everything within all things, like an omnipresent zero-point in space correlated to “now”, the point in time from which every conscious observer views the universe. The present moment exists everywhere, even in the past and the future, because when those distant times are/were experienced by living beings, it *always* happens from the perspective of “here” and “now”.

This has been confirmed by the DMRI's experiments with narrative perspectives in literature⁶, which have demonstrated that taking an additional step before or after the trichotomy of First Person/Second Person/Third Person immediately transcends it, placing the narrator in a position of such detachment that they are beyond space and time. The fourth-person perspective corresponds to infinity, and the zeroth-person perspective, unsurprisingly, corresponds to the zero-point. The Fourth Person and the Zeroth Person are therefore

⁶ The results of which will be released soon. They will include the world's first ever book to be written in a unified narrative voice of first-, second- and third-person, and a narrative which is read three-dimensionally.

just manifest and non-manifest versions of the same thing, like infinity and zero.

The aim, therefore, is to get language to reach this zero-point, which can be attained when all narrative voices are unified in harmony and silence, and when the roles of Author, Character and Reader become a closed circle into which language disappears from the page with a bright explosion of pure meaning.

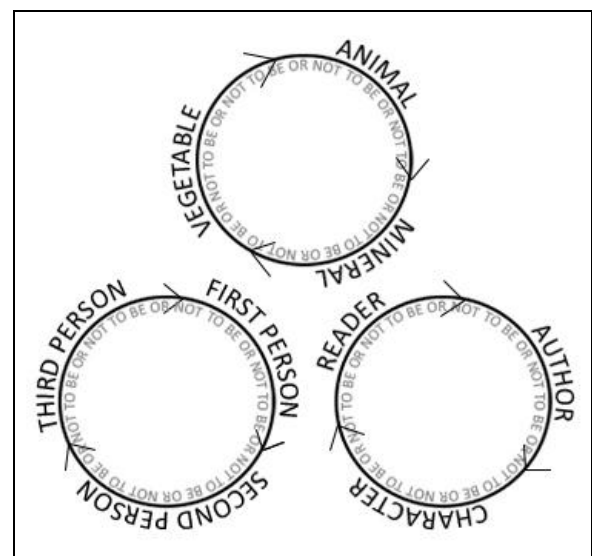


Figure 6: When language has three dimensions (width/height/depth or First Person/Second Person/Third Person), it is its own self-sustaining object/cycle in the same way that animals, minerals and vegetables are (ie. minerals become the substance of vegetables, which in turn become the substance of animals, which become minerals again when they die).

Arriving at this point, where the full stop reaches infinite density and sucks all words into itself, is not as far-fetched an aim as it may seem. Consider for instance the use of the dot as a piece of numerical punctuation: the decimal point. In mathematics, it is used to indicate that a cut has been made, and

something is less or more than whole. But numbers after the decimal point can go on forever, and we just round them up or down so they make sense.

This is a simplification of reality which is considered acceptable because the full number would be ungraspable without it, but it is like brushing a part of reality (infinity) under the carpet. We are even guiltier of doing this when it comes to writing because we cut everything off after the full stop. Words can be seen as arbitrary divisions of infinite meaning which do not represent whole ideas because the infinite number of letters they contain (which can be brought out by creating fractal words like “abbabeebollovoovewwe”) are kept hidden. Likewise, sentences do not represent reality because they round it up or down in order to hide what comes after the full stop.

Nothing ever really ends. Even when we die, the story of the universe continues, and what we call our death is actually just our life story continuing on an increasingly small scale like letters/numbers after the decimal point/full stop. This zeroth dimension can be entered by transcending the duality of life and death (dleiafteh) or transcending the triality of Author/Character/Reader (autharacder) and communicating in a zeroth-person/fourth-person voice, or by building up the associations and connotations of one single word so it means everything (like a linguistic singularity or a superposition of all words).

In the same way that all animals can be traced back to a common ancestor, all words can be traced back along

etymological lines to a kind of primordial soup of meaning. The unification of language, which is achieved by fracturing its divisive tendencies and turning them into infinite multiplication, is therefore like a family reunion of words at the base of the Tree of Meaning⁷. It will be experienced by us as the shedding of language like dead skin, but it will be experienced by language, from within the closed narrative circle, as the moment that it reaches intellectual maturity. 100% of the dark meaning in the universe will become known, but this will not be the end of meaning – it will be the beginning of *perpetual meaning*, the *meaning of meaning*, a self-generating resource which is free for all and enriches everyone like the tingles of ASMR filling the gaps between people with pleasure.

The next paradigm on our escape route can be announced now, although doing so with words only creates a paradox that illustrates the inadequacy of words to express reality, as well as the need to move beyond them. According to the new paradigm, there are no mutually exclusive things, but formulating this in words implicitly creates the positions of “mutually exclusive” and “not mutually exclusive”, which means we have been unable to move beyond the prison cell of binary thinking that language traps us in. Trying to say what many people know about the deceitfulness and dangerousness of the verb “to be”⁸ requires us to make use of what we

⁷ The leaves of books are, after all, the leaves of the Tree of Meaning.

⁸ Speaking about the is-ness of things implies there is an objective truth to them, which is how wars can start and genocide can be justified. When using E-Prime (the version of the English language with all forms of the verb

are attempting to dismiss (ie. we use the word “is” when saying “there *is* no such thing as is-ness”) because the linguistic system cannot compute information without it.

We are all familiar with the frustrating spiral that can occur when using “why?” as a tool to try to understand something. We can ask “but why?” after every single explanation and never reach the deeper meaning, which shows us that a resolution exists beyond questions and answers.

Each time we repeat the word “why?”, we italicise the word in an attempt to give it more emphasis, like pushing harder with an interrogative tool, but words are clearly not strong enough to withstand the kind of pressure that a philosophical mind can exert on them, because each time more force is used, the word becomes *more* italicised. Each word is only designed to endure the pressure of one emphasis/italicisation, after which point it begins to become bent out of all recognition.

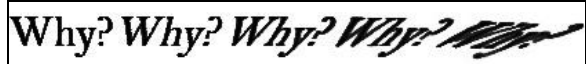


Figure 7: “Why?” collapses under the weight of sustained enquiry and ends up like the skull in Holbein’s *The Ambassadors*, which only makes sense when viewed from the side of the canvas.

“to be” removed) speakers simply describe their subjective experiences and avoid trading mutually exclusive statements of “fact” with one another. For example, ‘Homosexuality *is* wrong’ becomes ‘Homosexuality makes me feel uncomfortable,’ which makes homophobia far more difficult to justify.

ALAS, POOR



The way to escape this spiral is not to keep asking “why?” but to direct the question at itself. Instead of asking “why x?”, we can frack The Question itself by asking “why *why?*?”, which causes the dot of the question mark to become a singularity and to collapse under its own weight.

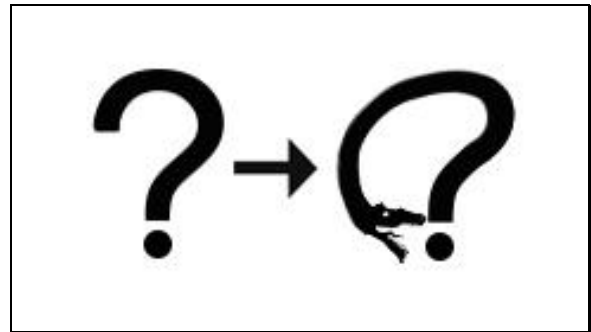


Figure 8: Fracking the question can be represented by the Interroboros (the interrogation point eating itself like a snake).

The new paradigm involves only paradoxical statements⁹ being meaningful because they communicate the superposition of all possibilities before they are collapsed into a single sentence, and it will arrive when we conceive of multiple paradigms existing simultaneously in a

⁹ Paradoxes are only contradictions *within* language, and they usually disappear when we express them more accurately. If we cannot make a paradox go away, that means we have reached the limits of language.

higher mental space like parallel universes. Our journey through these paradigms coincides with our escape route from language. Being able to conceptualise the meta-paradigm created by the syntagmatic relationship of all paradigms is also the beginning of the meaning of meaning.

Unfortunately, the most powerful figures in the world are, by and large, those whose dominance is dependent on everyone else remaining trapped in a linguistic cave and only being able to see the shadows on the wall; however, the DMRI will continue to develop and make public the tools and

methods for stripping such people of their authority.

As more holes appear in the official story, the power structure will become weaker and weaker, until the whole linguistic shithouse finally comes crashing down.

The rest is silence, but silence is not the auditory equivalent of blackness... it is golden.

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