



Paper No. 4

The Linguistic Simulation

THE DICTIONARY IS A SCI-FI NOVEL (AND WE'RE ALL TRAPPED INSIDE IT)

The vast majority of people never learn the big secrets about their existence due to the huge amount of work done by the authorities to keep certain things hidden (and then to make a secret of their secrecy). Fortunately, the DMRI has spent many years trying to undo that work with its undercover research and is now in a position to begin the Big Reveal.

One of the biggest secrets you will ever learn is this: *The universe we live in is a simulation.*

This may seem like an idea that can only exist in science fiction, but that doesn't mean it isn't true. This is because we live in a science fiction novel called *The Dictionary*. The technology used to create a realistic simulation of the universe is called language, and it fools us into thinking we are experiencing reality when we use it.

People have been trying to warn us about the false nature of what we call "reality" for some time now, but the deeper significance of each message is not usually perceived because we only have the eyes to read it (instead of the eyes to *see* it), which means everything is processed by the linguistic system and all references to that which is

beyond are deleted because they "do not compute".

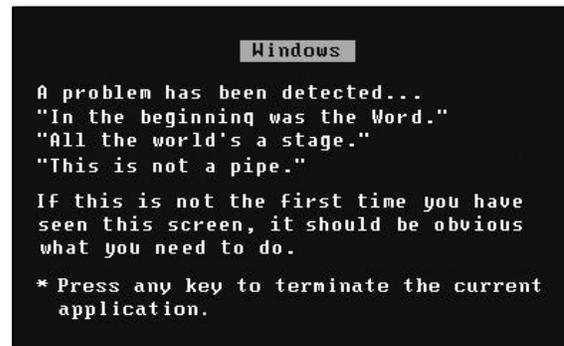


Figure 1: This is not the first time you have seen this screen. If it is not yet obvious what it means, it soon will be.

We normally just accept the two-dimensional meaning of a text¹ and go about our simulated business rather than treating it as a Magic Eye passage through which we can glimpse a deeper meaning.

Translating into words the message that we need to move beyond words is like asking a

¹ This includes the universe itself because, as many physicists have pointed out, it may exist as a two-dimensional surface, with the rest of the information that we experience as three dimensions holographically written on it as a "description".

prison warden to describe the best escape route from their prison – whatever they say, it is guaranteed not to contain the information we need.

If we want to gain access to that information, we first have to realise that it exists beyond questions and answers. Every question is really a semi-proposition loaded with words, and it is used as a weapon with which to threaten nature into giving an interrogator the “correct” answer.

Language tricks us into thinking that if we can ask a question, there must be a meaningful answer to it. The desire to know the meaning of our existence is fundamental, but trying to find it using only words means we leave out everything that words cannot express. As the linguistic uncertainty principle states, the act of measurement affects that which is being measured, so the question ends up being a self-fulfilling prophecy, creating what it enquires after. Since questions are always formulated in words, the answer to every question, even the most profoundly philosophical ones about what exists beyond the surface level of perception (i.e. beyond linguistic representations), will be constructed from the same material that the surface level is built from.

If we ask the simulation of reality if it is reality, the answer will always be yes, but that doesn't mean it's true. When we consider that what is true is only true according to the *definition* of what is true, it is obvious that we have been made to believe that words and reality are the same thing by an absurd circular argument.

All discussions take place in the dictionary, not in the world. Everyone “plays a part” in the book of word meanings, but only a select few play a part in writing it.

All the world's a stage...

When you realise that the universe we live in is made of two-dimensional representations, it is possible to begin manipulating it. The linguistic manipulation the DMRI is concerned with is not the sort that can be found in popular books on Neuro-Linguistic Programming which promise to help people “influence others” and “get ahead in business” (because such strategies amount to little more than serving “I”, the character you play within the Matrix); instead, it is the sort of manoeuvring that allows you to find an escape route out of the linguistic simulation altogether. Desiring something from the surface level (such as money) rather than something beyond it (the *meaning* of money at the very least; or, even better, something that completely transcends wealth and poverty) guarantees that you will remain trapped holographically on the surface of the page because both the problem (poverty) and the solution (wealth) are found there. The most important leap mankind can make is over either/or thinking.

If the question/answer dichotomy is the same as the problem/solution dichotomy, the way to escape both could be to follow the question mark backwards through time, along its history and up the Tree of Meaning, to the original *punctus interrogativus* that Zeus threw out of heaven in anger when his authority was challenged. If we close our eyes and imagine the very

first lightning flash coming down from above and planting what it enquired after in the void of black earth, we see an opportunity to steal the fire of the gods because the retinal afterimage on our mind's eye is also a secret map of the route out of the simulation...

When we lay this lightning strike over the brain, it gives us the path of a higher thought, a flash of “divine” inspiration through the neural network. The more complex the thought, the more it branches out at different points and connects up ideas that would not normally be deemed compatible (the most extreme example being so-called “mutually exclusive” possibilities like being simultaneously alive and dead).

We can either turn the question back on itself (“fracking”) or accept that the only answer to any question is every possible answer at once, and then discover that both actions are one and the same thing.

The people who write the code of the *Oxford English Dictionary* want your thoughts to look like vertical lightning strikes which function as dividing lines between you and a higher reality (including a higher self); but the DMRI is fighting back by encouraging people to have thoughts that resemble the original Tree of Meaning which was cut into extremely thin strips to create the pages on which the code of the simulation is written.

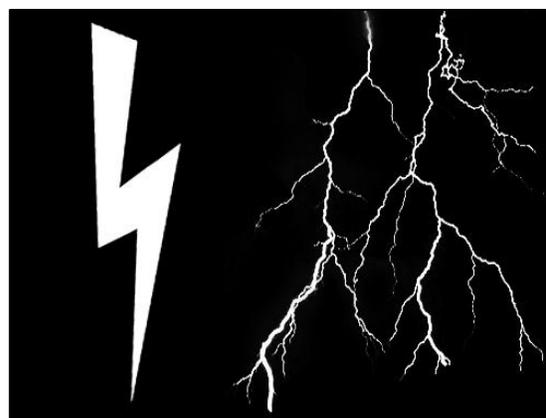


Figure 2: Lightning strikes can take different forms. The first is the cartoonlike simplification used by Nazis (which functions as a dividing tool when thoughts are modelled on it); the second is a naturally occurring shape made by energy travelling through multiple pathways at once (which is what happens in the brain when dark meaning is comprehended).

Advertising, propaganda and other forms of programming aim to create lightning conductors in the brain so thoughts follow a very narrow, linear path every time they occur. The more the path is taken, the more likely it is to be used again in the future. It doesn't matter if someone watches adverts on television and tells themselves they are above them because they can see how they are deceptive – the adverts still walk them down the path of thought which becomes more and more well-trodden and will therefore be the path of least resistance through which cognitive energy will travel when the person is out in the “real” world and away from the television.

It is sensible to carry out a pre-emptive strike and build new emergency channels for energy to take through your cognitive medium whenever it is hit by lightning;

otherwise, the manufactured routes that have been installed by programmers will become the default routes for thought in every situation where new information has to be processed quickly. If enough emergency byways are put in place in your mind, they will begin linking up and sharing information, which is how the main escape route from the simulation is formed. By travelling along these new neural paths, you will be departing from somebody else's narrative of your life and will begin to map out *your* reality, the undiscovered country.

After that, the process of blasting off from the map altogether and becoming a higher-dimensional explorer begins when a person accepts that maps are useless if they represent the territory with absolute accuracy (a map on a scale of 1:1 would just be a replica of the territory). Similarly, if words create a map of the universe, they must leave out some important information, otherwise they would just be what they represent and would cease to exist as words. A huge amount of energy to power a blast-off from the page can be generated by going one level higher intellectually and considering the universe itself as an inaccurate map of another territory. This can give a person their first sense of the meaning of meaning.

Since an understanding of the mind requires an even bigger mind, this is how the evolution of consciousness works. We are in the process of expanding the mind to understand it as it is now, but the result will be an even bigger mind which will need a still bigger mind to understand it. If we force our consciousness to expand by embracing paradoxes and meta-paradigms, eventually we will become too complex for

the simulation to contain us and we will burst out.

Hamlet used a play within the play he was trapped in to bring about a crack in his reality, and we are doing the same thing. The DMRI's literature is this simulation's *The Mouse-trap*.

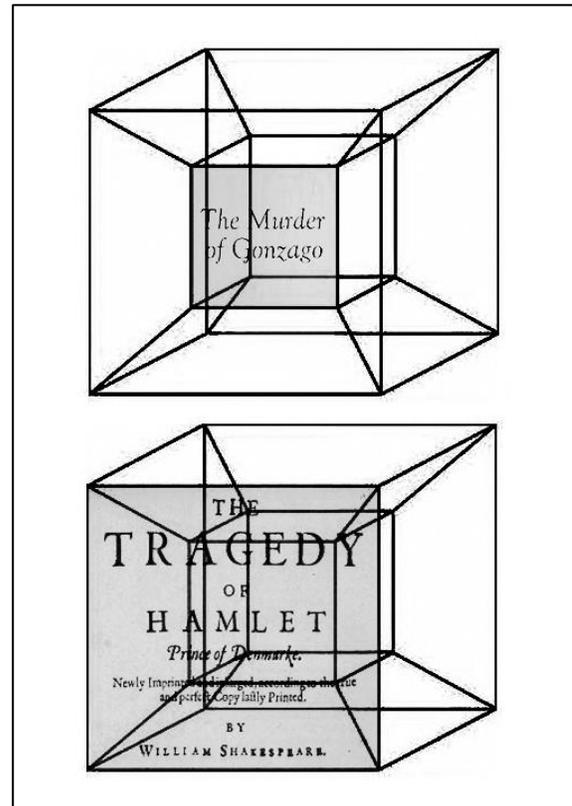


Figure 3: The play within the play in *Hamlet* is like a cube within a tesseract, which means the audience are inside a penteract, which is a play inside a hexeract, and so on. Every extra dimension of meaning exists *within* the theatrical structure even though it is perceived by people *outside* it. Going into the quantum level of the story and understanding its deepest properties therefore takes us, paradoxically, to a higher level of perception (the level of the author of our reality).

If a book takes more than a lifetime to read, it can never exist in the head of a human being. If a longer-than-life work of literature does exist, the human being must exist inside it. What we call our universe is that book, and the only way to escape it is to make our heads big enough to encompass it, which means uncovering all the dark meaning we can.

The artificial representation of the universe that each of us has been tricked into installing in our mind is what needs to be escaped from. It is important to realise that although the simulation is produced by external forces, we still create our own versions of it. Just as the spider that wants to catch a fly spins a web from its own body and remains on it while waiting for vibrations, the human being who wants to connect with the world spins a yarn about doing so with its own mind (using the material and blueprints fed to it by the programmers) and remains tangled up in it for the rest of its life. The story reflects the wider simulation far more than it reflects the individual inside it, but the few idiosyncratic elements of the synthetic narrative that a person weaves for themselves are valuable threads that can be followed away from the predetermined plot twists.

As well as “universally subjective” words such as “art”, “love” and “God”, which mean something unique to every individual, there are also “subjectively subjective” things that can only be represented to other characters as something apparently meaningless like a buckarastano. If you can imagine an object that doesn’t belong in this universe, you can

also imagine the place where it *does* belong, and that is your destination.

Imagination becomes a key to freedom once it is no longer used to decorate the walls of the prison. If you are asked, “What is unspeakable or unthinkable?” and you attempt to answer the question with words, you will obviously fail to come up with a response. This is because no linguistic answer exists other than a rephrasing of the question (“What cannot be spoken is unspeakable, and what cannot be thought is unthinkable”). In this example, you have just bumped into one of the prison walls and are faced with two options: to conclude that because you are unable to pass through the wall, there is nothing beyond it, or to conclude that you need to conjure up something with which to break down the wall so you can experience whatever is beyond. An answer to the above question *does* exist, but you won’t ever find it written down.

The unspeakable and unthinkable are inexpressible but not unknowable.

The only reason we are prisoners is because the tools with which to express the terms of our imprisonment have been kept hidden from us. When ideas are censored in the name of “decency” or “national security”, we still have a link to them because the pile of burning books or the black rectangles on a redacted document represent the “known unknowns”. We should keep these images in our mind for as long as possible as an act of defiance, so that when our imagination throws up new ideas we can try them out in the gaps left by the censors.

If we imagine a keyhole shaped like a book pyre, for example, we will be able to see which ideas fit it like a key when we look at our own mind through it.

With our imagination, it is possible to retrieve anything from an Orwellian memory hole; then, just like thinking of the universe as a map of a more complex territory, we can think of a black rectangle as a representation of the “unknown unknown”, the thing they don’t want you to be able to even conceive of. The elephant in the room is not the real problem because we all know it’s there and we can refer to it with the word “elephant”; but the *thing* in the room has no name, so no one even senses it. If you make it visible to yourself by representing it as a blank, turning it into the *known* “unknown unknown”, you can move closer to being able to express the nature of your imprisonment, and if you externalise and reproduce it by planting buckarastano bombs throughout society, you will make the details of your life sentence public by forcing your captors to justify themselves.

Unspoken authority is the most powerful kind, especially when it prohibits anyone from referring to the prohibition on referring to the authority. The first step towards liberation, therefore, is to force the authorities out into the open, so they show their true colours. If every individual refused to live according to someone else’s stage directions, the people who appoint themselves as grand narrators in the age of the death of the Author would soon be seen using ink cannons on the streets to enforce their versions of other people’s life stories, and the real battle would begin.

These false Author-Gods rely on a form of debt-based slavery to maintain their power over us. In the realm of finance, this strategy is fairly obvious, but in the realm of semantics, the tyranny has not been exposed... *until now*. Words are the semantic equivalent of banknotes; they are IOUs of meaning which are used in the absence of the things they represent. If you peel them off the page and look at the other side, you will discover phrases such as “I PROMISE TO PAY THE BEARER...” and “IN THE AUTHOR-GOD WE TRUST” written on them. The central library prints these promissory notes which state that the bearer will be given, on demand, the meaning they are owed, but the problem is that no one is given the tools with which to make the demand.



Figure 4: Samuel Johnson promises to pay the bearer on demand everything from “aardvark” to “zyzzyva”. His dictionary is one of the most influential anthologies of English promissory notes ever written.

The peculiar scenario of apparently voluntary slavery usually comes about when someone is brought to a foreign country to do a job and is promised payment which never comes – after a certain length of time, the person doing the work feels unable to quit because, in their

reckoning, they are owed such a large amount of money that walking away from the job and giving up their efforts to be paid means accepting the loss. The more hope the master gives the slave, the longer they will remain in voluntary slavery. If we imagine the hope of a full payment being sustained by small crumbs of real payment, then we have a slave who won't even recognise their slavery (the semantic banknote they are given comes in the form of the word "employee", which they can say they own as their official title; but this is just an IOU promising something else which never arrives). The master's apparent gift of the word "employee" actually legitimises his superior position by defining him as the "employer" and making an implicit promise of payment. For this promise to work as a way of keeping a person in voluntary bondage, it must never be delivered on, so the slave then invents in their mind a virtual loss that grows bigger by the day and will be actualised if they ever quit their so-called job.

The same thing happens when we are assured that our existence will one day make sense. The people for whom we work tell us there will be an ultimate payout in meaning which will justify our service to them; but since the promised dividend grows in size the longer it is withheld, its nonexistence guarantees our subjugation. All the past suffering becomes so great that the idea of quitting as slaves becomes inconceivable because it is like actualising an immense human loss.

People are also frightened of quitting their roles because they are in a foreign country (the linguistic simulation of the universe) and will have no other way of earning the

symbolic tokens needed to survive within it. What they don't realise, because the idea has been made unthinkable, is that they can leave the country and return home at any point simply by disacknowledging the authority that creates the ever-increasing deficit in their minds.

This is a declaration of semiotic independence.

The simple action of ripping up your master's IOU can be the symbol of your new wealth or freedom if you want it to be, because the meaning of your actions is finally yours.

However, the freedom to do what you want means nothing if it is only allowed to occur within an artificial context designed to distort the significance of each action. *Freedom of speech means nothing without freedom of interpretation...*

The DMRI has been experimenting with a number of techniques to help people claim this freedom for themselves, the most radical of which is called "Free English", a product of every person's right to be able to leave the *Oxford English Dictionary* and construe linguistic signs however they wish. Not only do "art", "love" and "God" have unique definitions for every individual using them, so too do all the other words when they are part of a liberated language. If someone wishes to define "democracy" as "fascism" because that gives more meaning to the world around them, then that is the correct definition for them. Also, if they wish to make use of the DMRI's linguistic entanglement techniques² so that any

² These allow a connection to be made between two words so the usage of one results in a change in the properties of the other. This

attempt on the part of the grand narrators to manipulate reality has chaotic effects elsewhere, or if they wish to bring about a semantic polarity reversal³ so that meaning is turned on its head and every attempt at convincing people of the existence of a single absolute truth is undermined, then they have both the power and the right to do so.

These strategies all eventually lead to the authorities being more severe in their handling of ambiguities, which is to the benefit of those fighting for free meaning. This is because the establishment of one narrative in a position of dominance means that all other narratives become, by definition, a threat to it, just as all other dictionaries automatically become “unofficial” from the perspective of a dictionary that defines itself as “official” (a definition implicit in the seemingly harmless use of the term “*The Dictionary*” instead of “a dictionary”). The only narrative that doesn’t seek to dominate others is the one that embraces paradoxes, affirms itself through self-negation and

happens instantaneously, even when the words are separated by huge distances. More information on “spooky editing at a distance” can be found on the DMRI’s website.

³ Bringing about a semantic flip by switching the meaning of opposite words (for instance, “blue” to mean “pink”, and “pink” to mean “blue”, which can be achieved simply by reminding ourselves that what we call the colour of an object is in fact the one colour it does not absorb and instead casts off into our vision). This can be used to create undercover words which act like linguistic chameleons by blending in to conversations but bringing out a secret, deeper meaning for their owners.

achieves its continuity through the description of discontinuity. This is clearly not a narrative permitted in today’s society when we consider that nothing whatsoever in mainstream culture embodies it. For example, a film that establishes a narrative involving a specific setting and characters will never disrupt itself by allowing something with no connection to what comes before or after to make an appearance halfway through because such an intrusion of “meaninglessness” (as defined by the book of rules it threatens) could represent the unrepresentable or the unthinkable for the audience and is therefore extremely dangerous. The fact that the idea of this ever happening in today’s society is unthinkable illustrates that it has been made that way precisely because it *represents* the unthinkable, which is kept out of our cognition by the unspoken ban on representing it.

Even something that retains a basic connection to the rest of the film can still be prevented from coming into existence if it represents too much discontinuity. Imagine, for instance, that three-quarters of the way through *Dirty Dancing*, Patrick Swayze turns into a werewolf and tears a living creature to shreds with his fangs before turning back into a human being in time for the resumption of the dominant narrative. It would never happen because the dominant narrative, *by definition*, would never allow it.

The desperate need to escape the dictionary should now be obvious.

Every individual who stands up to the authorities does so in a unique way, but this also adds up to a unified rebellion because

people are undoing the process of being divided against themselves. If enough people stand up to the semantic law enforcers, shouting, 'You ain't the police of me!', we can move one step closer to the linguistic singularity, in which the Meaning Police, with images of cartoon lightning bolts on their uniforms, are overwhelmed by the power of polysemy.

The members of the priesthood that jealously guarded the knowledge of how to interpret the stars (and the letters of the alphabet derived from them) will be struck down when a single word or full stop means everything.

Another very important area of activity over the years has been the use of Autonomous Sensory Meridian Response (ASMR) as a method of communication by undercover agents. A lot more information on the subject will be released by the DMRI in the future (and a lot more research will be carried out since many aspects of the phenomenon are still a mystery), but it is important to draw attention right now to the immense value ASMR has for anyone wishing to share or generate meaning in a two-way exchange that is beyond language and cannot be hijacked by outsiders.

ASMR is transmitted and received as *pure meaning*, the product of an interaction between two people who form an altruistic bond. It cannot be extracted, distilled or appropriated (although there will inevitably be efforts on the part of commercial enterprises in the future to profit from the ASMR "scene" as it grows in size). It is something that can only be experienced by being felt, and if someone who is trying to disrupt the work of dark meaning

researchers encounters an intelligencer apparently using ASMR as a means of expressing the inexpressible, they will not be able to intercept the communication without first forming an altruistic bond with that person, which means they immediately go over to the "other side" (the *light* side, since the realisation of dark meaning is felt as enlightenment).

People giving each other euphoric tingles (entanglement) at a distance, whether it is done for a higher purpose or just recreationally, is the opening up of a new space beyond the prison walls of the linguistic simulation, where the "spooky action" of pure, instantaneous communication is possible because knowing is feeling and feeling is knowing. With ASMR, we no longer turn to words for an explanation of the meaning of what we experience because the experience and the meaning of it are one and the same thing.

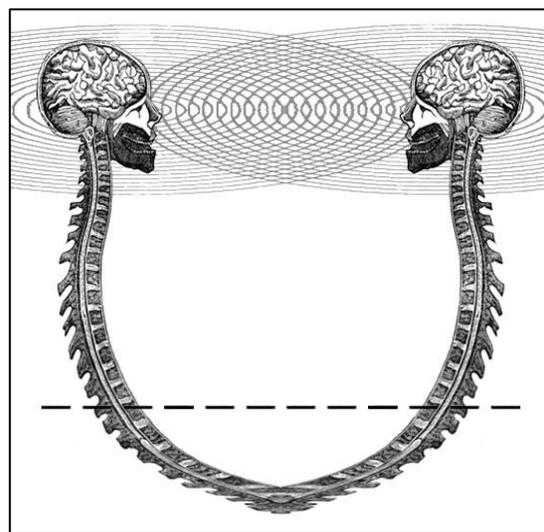


Figure 5: Alice and Bob become entangled. In this context, an interference pattern is a connection pattern.

The self-appointed administrators of the stars have always been ruthlessly efficient when it comes to infiltrating and corrupting any movement that offers people the chance of freedom, so the fact that this one cannot be vitiated is cause for great optimism. As we build a non-local network with this zero language, the only thing we have to watch out for is that we don't fall for the age-old deception of being presented with something that is the opposite of what it is labelled as. The Old Switcheroo is a very basic trick, but it is one that has worked so well for the authorities over the centuries that it is still used regularly today. It is therefore sensible to prepare ourselves for other things being labelled as ASMR and heavily promoted in order to suppress the real thing.

We can spot this ruse being used in many areas of life. For instance, when certain movements associated with Christ began to promote the idea of realising oneself as divine, the dominant narrative neutralised the threat by stealing the word "Christianity" and using it as a label for a copy of itself that was portrayed as its own rival. This is very similar to the Coke/Pepsi false-dichotomy trick detailed in Paper No. 3, but in this case it involves stealing the descriptors of your competition and using them to describe something that poses no threat to you whatsoever. The idea that Coke could pass off a fizzy, brown, sugary liquid as some form of "anti-Coke" like water or fruit juice just by describing it as such seems ridiculous, but that is what happens in principle in the world every day.

In nations such as the US, the word "democracy" has been appropriated and

applied to the process of allowing people to choose the serving officers of a privately owned for-profit company called "The Government". Almost no one asks for proper democracy because the manipulation of words means that asking for it would sound absurd (i.e. someone in the linguistic simulation saying, "I want democracy" can be instantly silenced with the response, "But we have democracy", which is true *within* the simulation because the word "democracy" has been used to describe something it is not).

Once again, we can see how the tools to express the terms of our imprisonment have been kept from us. The way to ask for real democracy, therefore, is to ask to be able to leave the simulation.

Chomsky has pointed out that the term "peace process" means whatever the US is advocating at the time, so the US can, by definition, never be opposed to peace. This illustrates how the people who control the dictionary also control the world.

It is very important to be aware of the different uses of disinvoodoo so as not to fall victim to them. Even the tradition of big corporations naming themselves after gods and goddesses, which seems like nothing worse than arrogance or bad taste, is in fact a form of dictionary manipulation (and therefore "reality" manipulation since we live inside the dictionary). If we can see how a business such as Nike or Mars can make a god serve it by carrying out a hostile takeover of a deity and spending more money on self-promotion than the god can, we can also see how lofty concepts like democracy can be forced into bankruptcy or

bought out and made to serve their competitors⁴.

One of the other big secrets that has been kept from you all your life is that the person you call “you” is an imposter.

The word “you” has been defined as the lead character of a particular narrative within the simulation (“you” lives at such and such an address, is this or that nationality, does this or that job, etc.), and the *real you* has been forced to go along with it because the dictionary left no room for any other definition.

When you try to add something uniquely yours to your entry in the *Oxford English Who’s Who*, you search for it in the same book because you’ve been told that’s the only place where meaning can exist; so when you define yourself, you’re still only doing so within the narrow limits of prewritten definitions. To put it another way, asking the prison warden who you are is like asking them to tell you you’re a prisoner.

When we are encouraged to “find ourselves” within social networks by liking different pages, or within a retail environment by choosing different products, we are just being encouraged to

choose a character or a narrative that already exists within that setting. If we go along with the process in the hope that what we choose will eventually provide a payout of meaning to justify our slavery, we are putting ourselves in the same position as the gods who work for corporations. The Greek goddess of victory spends her whole existence making trainers in a sweatshop while the Roman god of war labours endlessly in a factory making chocolate bars – all because they hope for a share of what enslaves them.

If a person tears up their birth certificate and any other document containing stage directions written in legalese, the strawman they have been forced to play ceases to exist. The eyes of the law will see a man made of paper tearing himself to pieces, but the real person doing the tearing will be pulled from the surface of the holographic page by their own hand and taken up to a higher space, where they can look down on Flatland and its laws with contempt.

An escapist seen dying during their act could be performing the ultimate escape act... *from the act itself*. After all, we know that the actor who vanishes in such a way from the metafictional device of the play within the play is not dead in the larger play.

⁴ One way of combating this would be to perform positive actions in the name of things in the world with the biggest negative effects. If acts of kindness were done “in the name of terror”, for example, this would not only spread happiness but would decrease the power of terrorism by undermining its definition as “that which produces terror” (this is the only way a true “war on terror” could ever be carried out).

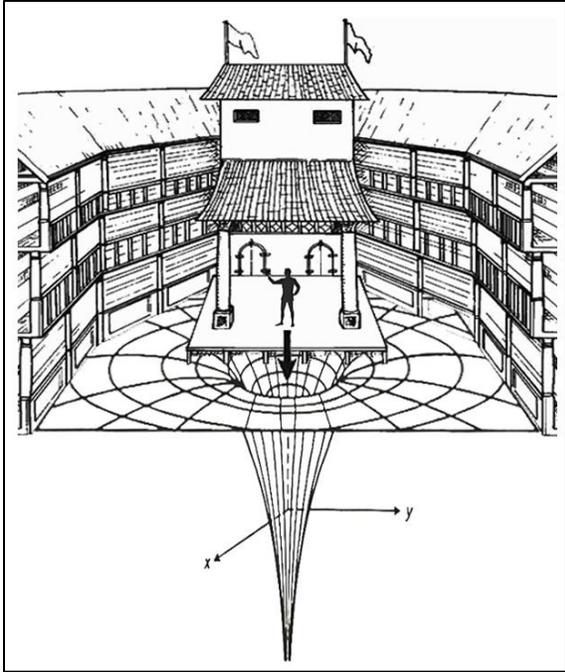


Figure 6: A diagram showing the escape route of a Shakespearean escape artist from an Elizabethan playhouse. All the words ever written form a passage through which the player must pass. *Smaller is a direction.*

“Corpsing” can mean dying or laughing, but they are one and the same thing for the person who manages to slip out of the straightjacket of the *Oxford English Dictionary*.

The ink of the writer who “writ” you can be used to depict a trapdoor in the centre of the stage and release you from the simulation forever. If it is not already clear how this can be achieved, it soon will be. *Escape Act II, Scene VII; Tesseract III, Scene II.* “Put thyself into the trick of singularity...”

The forces of gravity and grammar are overcome by themselves in the form of polysemy.

Exeunt.

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