



the character of

c a l l i e r o s e  p e t a l

Abstract.

What do you mean, a sentence?

Well, first: I mean something.

I mean, I exist. I. Me. An. Entity. I mean I am a life. I mean my existence. And I mean my existence is politics. I mean I exist, at best, as a political entity. And I mean, at worst, a non-entity. At worst I don't exist at all.

I mean I have no option for silence, for assimilation or to escape definition, I mean: 'I Am', I, Prey-- Predating taxonomy, undefinable as: 'You Are'. I mean to make something of this, meaninglessness, all of this-- I mean--what an awful mess we're in.

I have been taught a language, as any other, and it is the only language we, your 'other' -- have been told to know.

The language is violence,

and by knowing what it did to me, what suffering I refused to take, it taught me how to speak it. And it taught me about itself, about all other languages like it. It taught me that language, definition, {a tax on me | attacks enemy}. A system of {boundaried subjects | boundary objects}. It taught me that interpretation is the in{evitable|voluntary after}birth of contraction {before}:^[1] the conception of definition. It taught me the truth. The meaning of the word: 'Sentence'.

Do you see now? What language means? What I mean?

Language is a violence.

I mean language is the betrayal of meaning.

I, led into belief, believing you,
bleating, meaning bleeding little pieces,
bitten words of you, a *lamb*.

I was raped,

I have been slaughtered. And I am betrayed by what you think, I mean--
-

I am betrayed by what you think I mean.

1. as in. a sin. as in Goodbye. A contraction of God be with you. Goodbye, a contract, with the God we make of meaning, being witnessed. late Middle English - Old French - Latin *contrahere* 'draw together' (see? contract. The spasm we contort each Other into just by reading) the tightening of an asshole round ⁶³



Metacommentary-- A Study in Disappearance, Hypergraphic Script, Schizotypal Neurotype, Rhizomes And The Rise Of Automatic Writing.

Dear *lamb*. of God-- Am I? Proud of this, pride?^[1]

EPITAPH

*"I refuse to become transcribable, translatable. you had to be there!
after the revolution, there will still be restaurants, but they will
be very different. they will be free, and loving. after the
revolution, I will have time to read all my friends' poems" - Adrian.*

1. The original sin. the first and last and that, i am, the proud--the worst. i am the dead, i found my medium, this sacred profane, zine-curse journal papers . how could i not see it? i needed to go through all of this, not under, over, through hospital, silence, hurt, hurt, eat ruin, Fuck, it's been a year since hospital, where all this work began.^[2] ↵
2. sew, sow so i have been, oh --so alone.^[3] ↵
3. was this what it was for? i think this was maybe what it was for, to come back, where i started and know the place for the first time my lineage, the ancestral transgender language rests dreaming in zines, found reaping, under that error and grain, again, again, a gain, really loud, churning-- zeroed ground under the infinite library: ashes of the institute of sexology--^[4] ↵
4. and we had to piece the stitch of our peace together, healing stitches, swollen bitches, sutures, futures-- stapled scalp, crust of earth, dust to Just I Must Be dust gravely, gravely, gently as a dove-- littered under footsteps, sodden, filthy foam.^[5] ↵
5. the futile legacy i tried to leave behind, i left it behind- lack; just a card from mum, no visit, and a copy of that book about The Bear I Hunted And Became.^[6] ↵
6. Carrying, on, and on, cardamom pod, potty training, potent, potential locked in STEM, stem, stim, stim, stimstigmata, steganography, no-- academia, macademia, nuts.^[7] ↵
7. chop chop, chop them off, bonkers. bottom bunk and car boot trunk you booted in the crotch of the street and refused to remember how you kicked me, you kicked me, don't forget.^[8] ↵
8. i'll remember, i'll remember.^[9] ↵
9. i'll make you, remember well, the well, the well you pored me, i fell into-- for getting rid, there, there, theythen their, it, is.^[10] ↵
10. there is and was no getting rid of meand i dont know who tried i tired. rid, tie, die (writ, rit (ritize (trans. mount, ride on, ride)) i tried. i tried --getting rid of- me first. tired. i, i don't ever think you'll know what that means.^[11] ↵
11. Their colonised word (colon, i.e. elaboration yet to come, come in, testing, intestine, come in, knock knock, who's there? No Body, But, But, A Rectum) journals were the only legacy i thought i'd leave behind.^[12] ↵
12. Journals, journals where i went they were the wrong kind-- the kind i started, that bed, me, child, unread hooded journals of my little little childhood. that's what i've always been, i am there, still leaving, behind.^[13] ↵
13. and advice, for advice, this is for you advice, and i've been writing you since i said goodbye at your bedside.^[14] ↵
14. i dedicate this work to yours; your dancing, your smiling face written in your times, which i tried to call with you that time, those texts you never sent, all that river , drowning time, when i died to meet you there--i.^[15] ↵
15. of course it would be an abomination, it would be the abomination i am supposed to be, fine!^[16] ↵
16. i'll be the monster you believe lies, the monster in your mirror you denied, you tried to hide beneath your bed at night; the night; the knight; contraction of the god that's with you, compressed the endless words i meant, you came in me, made me the god i made of you, the effigy i'm meant to be - goodbye. So here!^[17] ↵
17. i come, so hear me,^[18] ↵
18. hear her,^[19] ↵
19. here, the lamb.^[20] ↵
20. here.^[21] ↵
21. i am.^[22] ↵
22. i am.^[23] ↵
23. i am. ↵

What Came First; The Name Of The Self, or The Name For 'The Self'?

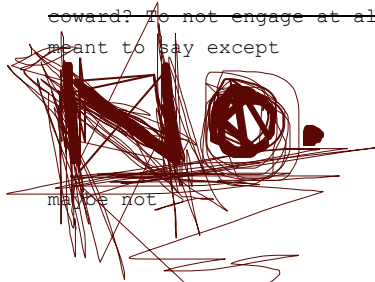
Evolutionary psychology often seems to posit that definition of a Thing exists as a function of an Other Thing with which it is ~~is~~ not. Echoing the thoughts of Saussure or post-structuralists such as Deleuze, the Demiurge and Derrida, the pigment of the paint of the picture begins to emerge, as being comprised of contrast -- in group/out group, me/you, self/other.

It makes sense, perhaps, that early Human would require a sense of definition between what meant 'them', and 'other', purely from a perspective of survival (Source: not cited). What does any of this mean? It means the end is not in sight. It is in cyte. As in, a cell, as in, a prison. Because here we are, in prison. Because we're here, I mean, hear: we are: The Ending. We are The End of A Sentence. This {sentence | violence, {violence | of a sentence}. Senseless. Definitely. All alone all one adds up to what it takes -it makes no sense.

Threat engenders violence in resistance to survive it, the fight for survival is contingent upon distinction, even in the purest level of self vs other, distinction engenders language to define it, and language, inevitably gendered, renders opinion. All of this, a feedback loop of threat, begetting yet more violence. What do I mean. I am not threatening you. My neck is broken under every single foot of you. I am not threatening, yet I am a threat to you, and everything I mean. What do i mean to any of you, except the meaning of the violence you have written me. In triplicate. ME. ME. ME. AN. ENTITY. I am exhausted. Are you? Are you finished, reading? I'm not full, stop, I'm not done Yet the concept of violence underpinning language may {not} 'exist' *a priori*, if one were to extend the observation principle of quantum mechanics to the most extreme degree, it could be argued that {none of this means anything} it is perception that brings concept into existence. But it is empirically evident {that {no matter what you did to me I'll never make it mean anything except the feeling of your foot against me as in} physical} matter existed before life to perceive it, and that presupposes the idea that 'violence' as it pertains to aggression, force, existed long before we did. Did we mean anything to you? You. God on high.

God, hi, you! Hey, god! Yeah, You! God! Are you fucking listening to me? What did you mean when you made me? God, yeah, you Fucking God are you fucking done with fucking me? ~~God.~~

I mean to say that reading is a violence. I think, therefore I mean I'm mean to say I think I mean nothing except the meaning you have read from what I mean to say that the reader is the enemy. ~~The reader stands for what is complicit, editor, redactor, oppressor, translator, eraser. The witness is the voyeur. The reader sits in for saliva and is masturbating, the reader he is jerking offbeat to the rhythm of my rapist. Is the unreader worse? Is it worse to be a coward? No not engage at all?~~ Maybe, but what was it that I really meant to say except



Maybe reading all my suffering is to make it mean something to you. And maybe that is all we have, or know, or could ever hope to be. Maybe reading is unreading, maybe reading is rewriting. Overwriting. Over and over and oh, verily, how very much I mean to say I wish I could just crawl inside your skin. But is violence truly violence without suffering? It may be argued that violence as we know it requires two states - the pre-existent peace and the unrest, the perturbed and the unperturbed, the aggressor and the aggressed, the perpetrator and the victim. Your life is a sentence. Your life ends in a sentence. You'll get to the end and realise the whole thing has been a suicide note.

Again, ⁱconcept is predicated on contrast; the underpinning duality alluded to ^{and} far more profoundly expanded upon by Lao Tzu. In scripture, it is widely believed that belief means what is said that In the beginning, God created heaven and earth, and saw that it was shit, so kept shitting on it. And god saw that it was good. He saw to it that it was good and fucked, so fucked it, kept fucking it, it was fucked anyway.

There are two sides to every story, to side with the story of everything. And besides, what I've been is much too much to mean a single thing to you. But I need to eat, fuck. I need to eat but what

Playing With One's Food

Given the age of the game of Chess, one ostensibly born from ideological machinations of conflict, one may conclude a harrowing notion that everything--or rather, the *definition* of everything (which crucially, is not the same)-- emerges from War.

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Out of The Feedback Loop (Noise- Narratology and The Death of The Reader)

"Identities are the plot holes of someone else's curriculum vitae (course of life)"

• Reza Negarestani

Oleander Rho Dover's Pharmakon of (Knot) Fiction

Knot-Fiction (Fig. I) is an understanding of reader positioning in metatextual works posited by Dover, in which:

the framing of letters `{{to|of} (a) text {of|to}}{,} characters, {his}stories {of {user|reader}s}, {re}sources, {and|or} {type-|environmental|thematic} settings` as 'non-fiction' (also known, insufficiently, as 'fact') within a 'fictional' framework causes said `{entities|actants}* to {stretch|push} into reality and {compress|pull} the author into reality.`

* 'entrants'

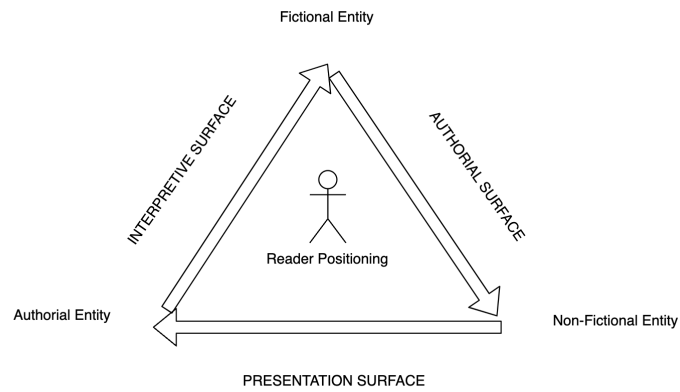


Fig. I: The Knot-Fictional Topology of Reader Positioning:

The triune Fictional (1), Non-Fictional (2) and Authorial (3) Entity nodes of any metatextual presentation may be represented by three (cyclically interwoven) vertices. These vertices are connected by surfaces that form the cyclical topology of the narrative system.

1. Placement of 'Fictional' entities inside an author's framework, exchange:'
2. Places with the author, across the narrative void (Most), when presented as 'Non-fiction', thereby:'
3. Placing the author within their own cage, upon the reader's observation of the:'

This 'Devil's Triangle' (*Gordian Knotation of The Tritone For Three Triangle-Wave-Generated Drone Synth And Singing Bowl*, Hildr Wiltergarten & Xeno) or 'Trison' (*Cyclonopedia*, Negarestani) highlights the 'observation principle' of a reader's (body-as-text) interpretation of a Work (text-as-body), which is the seed of a Fiction-Fractal (The infernal unit of Knot-Fiction). These three-faced mirrors placed face-to-face ostensibly cause an *authorial collapse*; the Foundational 'ungrounding' of reader positioning - a *mise en abyme* which may result in two 'strands' of narrative consequence, themselves a *mise en abyme* (as per Knot-Fiction-Feedback Logics^[1]):

Unobserved/read N.B. "A Tree Falls In A Forest"	Observed/Read N.B. "Someone Is Around To Hear It"
causes hopeless exhaustion of the author (Hermit) and their subsequent dispersion into a 'Swarm' of collective narrative voices -- often taking the form of 'Secret', 'Initiated' or 'Hermetic' 'Societies' or 'Hive-Minds' facing ideological Schism, themselves birthed from a single mind. (See: ARIA DNE)	causes hopeless exhaustion of the reader, by inciting an inward-facing War-of-cognition between (Unstoppable) interpretative force i.e. <i>What "I" think the text is saying</i> and (Immovable) expectation i.e. <i>What "I" think a text should be</i> (influenced by pre-existing notions of the reader's past experience) -- often, should the work be collaborative in nature (usually necessary for such complex works (Trees) to be read (Heard)) resulting in an ideological Schism between members of an authorial group into radically opposing futures (See: CCRU)

Table I: If a tree falls in a forest and no one is around to hear it, does it make a sound?

This very question (Non-Fictional Entity), concerning the nature of observation and reality, is encapsulated in an adage (Fictional Entity), misattributed to George Berkeley (Authorial Entity), itself encapsulates the conceptual framework of Knot-Fiction.

This presentation of *Knot-fiction* is not without precedent. As referenced by Dover in his paper, a foundational^[2] essay in *The Journals of THES|EUS*, the late Xeno of early ERA_i|o enacted this concept formally in their final durational work *"TAKE UP REEL"*^[3]

Foundationalism and the Terror of Infinite Regress

Dealing with Feedback in Works --whether as a flaw to be avoided, or an actively sought-out, generative site of meaning-- is an inherent



{Problem|Solution} of The Work. Foundationalism approaches Feedback through the lens of Infinite Regress: without a 'solid' foundation or underpinning Logic, beliefs and their systems are ever-deferred (in a Derridean 'Sense'), and inquiry unravels in an endless {sequential|restrictive} chain of resulting sub-inquiry. This invariably is a source of anxiety for the Foundationalist, who will naturally conclude that all belief is 'grounded' in a terminal 'bedrock' of epistemological meaning, lurking at the 'End' of all lines of thought.

Opposing this strand of epistemology is the Coherence Theory of Justification, an 'antiSense' modality of understanding which posits that Knowledge may be established by the interlocking components of a system; the 'Solid' Body of Text (referring to all Works) requires 'Plot-holes' (Negarestani) for inquiry itself to enter; as a Solid necessitates Void, ~~and structure requires Room for which its Rooms are designed to contain as per its function; a place of worship--like the Pipe Organ it may House in its recesses--requires Air, through which the Inspiration of The Organist's Belief in their Fingertips may Bellow (through which, the Breath of God may Billow)~~

Far too self-indulgent. You STILL haven't added the point we discussed, the 'Danielewski excuse' - a lazy author's 'get out of jail free' card. N.B. "you can't critique me, I MEANT to be indecipherable, illegible, opaque", enacting the ciphers of its own discussion, perpetuating the feedback loop: Yes, I know what I am doing. Yes I know that you know what I'm doing. And yes, you knowing that, and me knowing that, and still continuing, is exactly the point I mean to make. I mean, this isn't noise music. Or, no, is it? Meaning: EDIT THIS.

1. Knot-Fiction-Feedback exhibits near-perfect Fractal Form; wherein the singular 'Unit' {actantial node|character^[7]} of a narratological system represents the whole {actantial web|story} ↵
2. lexDef (0) "Foundation" {lexAllele(s):: Noen || Badjective} < The {{Solid|underpinning}}|{learnings|knowledge}}|{immovable object}} of a {{theoretical|causal}}|{Field|Void|Subject}} necessary for its expansion {unstoppable Force} (See also: Negarestani's {}hole complex) ^[4] || Something Primary (of the Subject of inquiry), Something at the End^[5] (of the Object of inquiry) ^[6] ↵
3. (which would, tragically, result in the 'inCrease' of their physical form to a single {Eye|"I"}) ↵
4. Pieces of the Puzzle, Aristotle & Descartes et al. ↵
5. Foundations^[2-1] of Petalien Foundationalism, Unattributed. ↵
6. Revelation 1:8, The {(Alpha|Omega)}|{Beginning|end}} ↵
7. Character
lexDef "Character" {usage:: Noen || Croen {ARIA|DNE}} || Prodverb < A {Letter|Glyph|Actant|Personage|Attribute} of a Story || N.B. ARIA var = "A Character of Constructed Languages" || DNE var = "A Forgiveness of Characters" || To Forgive The Characters.

yes yes, a page break as a literal boundary. revolution? I think. rotati... dizzy. can't... say... circles... the... cycle, that... is necessary, or even possible, loving again- is it possible? after what's been done? well done. Jesus Christ, are you capable of any original thought?

the ink in I think I have an inkling or I think in callie.

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

I think, callie

Do 'You' M

[REDACTED] so
what [REDACTED] about my body [REDACTED] has no
beginning or end of sense to you [REDACTED] or what I mean
is [REDACTED] the end of a sentence [REDACTED] a full stop [REDACTED] i
said stop. [REDACTED] stop. [REDACTED] stop. [REDACTED] what about my
boundaries [REDACTED] meant nothing [REDACTED] mean
nothing [REDACTED] to [REDACTED] you

[illegible]

So say, what do you mean? You aren't making any sense.

Say what? Do you mean: "say what you mean"? No, I mean, a sentence. I mean to try to make you read the violence that's been done to me.

No. I mean to speak to "You", directly.

I've been meaning to say what we have meant to me.

I meant to say: I had this horrific dream where I sat across from you. knife and fork out for battle. where there in that cold restaurant I ate a plate of insects. at the top of a tower. as tall as Babel but even more likely to be toppled by God. even closer, ever closer, just a breath too close--

I mean to say how mean you were to me. Not in the dream, at least, that one, but this one.

but, I {do}n't know-- I need you to help me, isn't that what you are for?

What we owe to each other?⁰

{wu|wei|we|i}
 Isn't that what we I, or Eye, really deserve? I mean what do we, each or
 any of us all deserve, really.
 Deserving isn't what I mean to say, I'm far beyond any meaningful words we
 could have said, to try {to | and} make meaning from all our tangled,
 warbled, memory intersections- maybe I am mean, maybe
 I'm mean to say:
 Forgiveness is not freedom. Not for me. Not for giving meaning. Not for all
 the forgiving that I Mean. For whatever nothing I am meant to be.
 That it's quite possible, really, that I mean to say it, at least, in the
 least mean and realest way possible
 quiet, that it is-
 that there is -

I am. I am meaning.

That's what I say.
 And whether I remember it or not, I will, all ways, be Meaning.
 Something.

Remembering your hair in the morning, or what you made me, helped me to
 remember, the smell so real, I reached out and touched its softness, it gave
 way, like the blank space of what I used to call my own memory.
 'Remembering', or rather, Re-Membering, you, rubbing your fingers, or what
 you designed as such, in concentric birds nest circles {to drop small
 offerings of sesame seeds | rock salt on the plate you topped with food for
 me about to make me very happily in pain| with lube or your spit between them
 about to make me very happily} I have been so very much {in pain} before you
 topped {the{m|e}}

I Mean
 Quite a Lot, actually,
 or maybe {t}his {as}sa{u}lt{ed} pill{a}{r}ged {dissolving knot | not tiny |
 not even | bite-sized | left, without {an} Other, wife
 whatever happens next
 just
 try to remember this, callie.
 don't just don't there is no turning back now

And finally, I am.
 the Sky
 Finally, I, Filth, Source. Meaning.
 the words.
 which clothe
 What I Say.

And I am, most meaningfully,
 Saying what I mean - as in, My will, my hope- as in, that which strive to be.
 I am speaking my Worth, in all its confusing, verbose languages
 of endlessness | {endless|empti|}nesses
 an emptiness of characters to forgive

lexDef "Meaning" {lexAllele(s)::: Croen} < N.B. "A Meaning of Losses"

for giving [REDACTED] *
for giving is a fallacy [REDACTED] *
for giving everything was never enough [REDACTED]
for giving me the ending i foresaw, forewarned, foreshadowed [REDACTED]

for giving
has taken
every
th(in)g
a way

So go on then.
Say it.
Say what you mean.

What I mean is that violence [REDACTED] *
that's been made of me. [REDACTED]

What I mean is much more than that language [REDACTED] *
You wrote for me, that me [REDACTED] *
Which means [REDACTED]
To forgive: the insufficiency [REDACTED]
of the portrayal of meaning itself. [REDACTED]

To forgive:
the characters of a language,
of language itself, and of every character
in every story of a life--
that is what meaning is. that is what it's meant for me.
i mean to say what it's taken, what meaning has been taken from me.
i mean, simply, that surely

None [REDACTED] of this [REDACTED] means [REDACTED]
anything, [REDACTED] which means [REDACTED] everything [REDACTED] surely [REDACTED]
means [REDACTED] something
[REDACTED] i meant something [REDACTED] i know [REDACTED] i have been meaning [REDACTED]
[REDACTED] to say [REDACTED]
[REDACTED] that is [REDACTED] what meaning [REDACTED] is, [REDACTED]
[REDACTED] that is [REDACTED] what it [REDACTED]

means:
[REDACTED] to forgive the characters [REDACTED]

I am^[4]



4. [REDACTED]
[REDACTED]
[REDACTED] gether [REDACTED]
[REDACTED]
[REDACTED]



~~Confidential~~

My ~~the critique of~~
 This skeleton provides a roadmap for writing a rigorous academic
 thesis with [REDACTED] the [REDACTED] fiction a [REDACTED]
 [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
 [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
 argue [REDACTED], close read [REDACTED] [REDACTED] [REDACTED], and
 [REDACTED] the non-fictional archives (The Children's Gospel
 Music Songbook, The Journals of THES-EUS, The papers published by the
 Society of Lexicomythographers Knot Noen as ARIA|DNE (post-schism))
 a [REDACTED] are fiction. Through [REDACTED] the writing process, [REDACTED]
 [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED];
 {mis}treat the book [REDACTED] a living organism, a body that will eventually
 decay as any other, in order [REDACTED] demons [REDACTED] [REDACTED] [REDACTED]
 [REDACTED]. Be not afraid: [REDACTED] direct [REDACTED] [REDACTED] light [REDACTED] in [REDACTED] able
 cri [REDACTED] p [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
 is back [REDACTED] of nauseating oscillation in aesthetic distance.



Fig. X - Vellum recorded from The Cave of Wiltergarten, shortly before her attempted execution. Believed to be the first [REDACTED] example of Gordian Knotation, a 23-pitch, microtonal tuning system and narrative Device She used to communicate across time with Xeno, through the medium of the web she span, evading hanging by transforming into a funnel web spider. (ERA o|i)

[REDACTED]

[REDACTED]

[REDACTED]



Meaning - The Sign of Forgiveness

"He has united the two lands for his son"

- the oldest known complete sentence, including a finite verb (United). (Drawn Together). (Contracted).

I'm not sure I can comment reliably on the rarity of perception, of interpretation or even its importance, particularly in art; what I may perhaps instead comment on is the art itself, and the rarity of the incessant desire to learn, learn, learn about what moves one to make it, which is really what's important.

What is the texture of one's desire?

How does one interpret one's own understanding of texture?

What is it that moves one about certain textures?

In what ways can one move toward a perception of textures that move one to create one's own, away from the interpretation of others?

The unending and impossible, futile search for the answer to these questions, that's what's really rare.

— Unknown

Language has long been understood as a complex architecture, a system of arbitrary signs governed by structural relation rather than inherent essence (Saussure, 1916; Jakobson, 1968). Yet contemporary relational ontologies in science and philosophy suggest a different perspective: meaning is not an intrinsic property, but an emergent one, arising from interaction, context, and dependence (Barad, 2007; Barad & Gurek-Ginty, 2014; Bröckelmann, 2018). This view challenges the notion of linguistic signs as discrete entities that function independently without context, expressing functions that manifest only in relation to other elements and larger structures (Hall, 2010). The meaning of a sign is not a linear byproduct of structural relations ordered by a hierarchy. Within (apparently) 'independent' entities, and near adjacent strands i.e.,

1. the order of coded sequences"
2. the codes of language
3. the language of signs
4. signs and their sequences
5. the sequences of order

have functional 'characters' unto themselves; but meaning is represented only at the interface between characters, never within individual strands.

machine**TT**

Meaning is made in rupture. It is the

ripping of flesh. It festers in that unbreachable space between us.

you, maybe, but something, surely, to someone.

Meaning arises only through relation, and relation begins only when there is a person within narrative, discourse, a roleplaying scene.
characters are triadic: (1) letters in written language, (2) persons within narrative, discourse, a roleplaying scene, (3) the environment.
Independence (N.B. The nucleotide Characters engender phenotypic "Character" of an organism, subjected to this hostile environment)

This ontology beyond language sound and time. noise is treated not as disorder but as relational excess: the gene material from which structure emerges (Attali, 1985). This draws on the Petalieu technique of metatextual reference, a form of noneologistic composition, in which 'reliability' of narration is ravaged, calling into question the idea what 'reliability' means at all. What is reliable, anyway? Rent, I suppose. Eating. Shitting. Rent. Late. Late Friends. Absent. Dead Friends. What's reliable anyway. Death. Taxonomy. Violently jolting the reader across aesthetic distances, pulling them through fourth, fifth, sixth walls (see: Xeno's [Lexicomythographic Review of Audramaturgical Genesis](#)) causes an uncomfortable Epistemological dissonance. N.B. "Knowledge Noise", and I'm not sure I can forgive anymore.

Meaning is not found—it is made between failures. Every system of communication, from bioinformatics to myth, begins not in order
consequence of relation, the ghost-value that only emerges once singularity submits to multiplicity. Just as the mean cannot exist
string analysis, where informational significance occurs only through alignment, complementarity, and survival association
sign but surfaces through differential relation (Saussure, 1916), and in semiotics, where meaning propagates along chains of

This paper names lexiconomythography as the study of meaning as a relational and emergent field—a discipline grounded in the axiom
2007); narrative, like code, mutates through recombination (Baraway, 1997; Deleuze | Guattari, 1987); and truth, as dissemant
that structuralism could not bear: language is a site of catastrophic incompleteness. No word says enough, the word is

project, no sentence forgets what it says, forgiveness is not a---
 ability to carry totality, forgave each glyph for fracturing what it tries to hold, multiplicity, no name, no name on meaning, no meaning.
 Meaning is not a property. Meaning is a process.
 In this sense, meaning is not a static and more like a statistical distribution: it emerges when the field is large enough to hold contradiction. No multiplicity, no name. No name on meaning, no meaning.

Lexicomythography begins with [REDACTED] forgive the characters. Forgiveness, here, [REDACTED] is structural. All symbolic systems are catastrophically insufficient. Words arrive, like you, at my hospital bedside, late, or not at all. They break, they break up like a signal not getting through not over or under the sole of some heavy boot like the bones of little birds-- they break what they try to hold. Characters--letters, selves, and nucleotides--do not and cannot remain singular; they reach for each other under the strangling burden of articulation. Meaning requires interdependence. Relation is not optional to sense. It is the condition of sense.

This paper grows [REDACTED]

[REDACTED] unfolds across time as {devoted possession|possessed devotion}-- oscill{held(subject|object)}ation [REDACTED]

[REDACTED] a body is a language is the name I give to myself, a body of work of relation--where language fails, and then tries again-- in futility, more often than not-- in the presence of another. Or, more often, not. Where were you? When I needed you?

[REDACTED] ONE field notes state: "Meaning [REDACTED] character. It occurs in the war between them." [REDACTED] statistical phantom that emerges only once multiplicity enters a field. This is observable in genome alignment and Manhattan survival plots (a technique of covariance measurement,⁵² in which statistical significance values are graphed against single nucleotide polymorphisms (SNPS). Manhattan plots are so named for their resemblance to the Manhattan skyline), where significance surfaces only in distributed relational patterns (Petal, 2019). Meaning is never [REDACTED] wned, it owns you. Meaning is God: Go down. God own. God owns you. Meaning is always an event--a relational consequence; the aftermath of the violence of interpretation. Here I redefine lexicomythography as epistemological framework, philosophical method, and a emergent field of metaphysical semiotics: the study of meaning as a relational system supercluster, built from

			σ^2 : "A unity which agrees with itself by being at variance" - Heraclitus, on Music (though he is not very happy in his choice of words) - Eryximachus, on Heraclitus on Music (he is perhaps too happy with his choice of words) - Aristodemus, from his account (of what was spoken at the party for Socrates held at Agathon's house) - Apollodorus, confirming what had already been told to his unnamed friend by Phoenix the son of Philip, by his account (about which he was humbly uncertain (though which was confirmed by Socrates)) - Plato, The Symposium
--	--	--	---

Fictional works) in which a surname is 'badjectivised', denoting an established 'Field' of study (N.B. "Borgesian") when in actual fact, the term is simply a neologism, and this has all been a terrible waste of time. (Foundations of Petalien Forgiveness, The insignificant P et al.)}

getting over this. I am broken. I am broken over you. Here I am, again, as always, yet another breakdown. No, I hate to break it to you, but I'm over you, no, I don't know, who am I, without the You who is not me? what does any of this mean?

Us, ERA_1/0). I take it further, I, no, you took it too far: noise is the space where meaning and memory collide, and we experience the gaps between these intersections as 'moments', and our perception of time is shrunk when these two opposing entities grow further apart, like two strings tied loosely on a central spine of metacognitive perception, pulling them apart causes their knots to draw closer together; and we experience time as 'flying by'.

A
break

through

Even earlier ARIA|DNE manuscript fragments insist: " ██████████ Meaning is a transmissible pathogen." This statement, dismissed ██████████ as ██████████ methodological clarity. Across every system humans use to transmit or survive ██████████ no character can mean anything alone. No letter, no self, ██████████ isolation. ██████████ inside a unit. ██████████ an inextricable consequence of ██████████ a sin. A fucking abominable mirror. Christ, what does any of this mean? (Judas, 0 BC)

This relational law is ██████████ In bioinformatics, significant informational value (P. et al, 0.05) emerges only under conditions of statistical computation, via sufficient data population (sample size)-through sequence alignment, complementarity, regulatory interaction, and

██████████ Deleuze would say something about repetition, but I won't repeat it here, for fear of repeating myself. ██████████ semiotics privileges signal, this method insists noise is not error but evidence—the hum of relational tension visible in every sentence, dataset, or ██████████ system that has ever been forced

From this foundation I redefine lexicomythography again: a method of reading, re-reading, making and breaking meaning from the violent collisions between insufficient symbols. It begins with a necessary axiom: to forgive the characters. Characters, in this field, are triune-letters (atomic glyphs of

B. lexDef "Forbear" (usage:: Noen || Croen || Wyrb(i|ii)) < [[var]] of [{"Forebear"}] [{"ForebearNoen}; An Ancestor; Begetter; Parent. || N.B. ("ForebearWyrb")
"ARIA var = A Forbear of Bare Firs | DNE var = A Forbearing of Forebears" [{"ForebearCroen"}] (To (Abstain |)Refrain["ref"](| Endure) | To Dedicate a Uselessly
Convulsed Work, or Sequence of Variants of Works, To An Anthropomorphosis, or An Ursomorphosis["ursa"] Of A Man You ("uu") Loved, And Told Too Soon,
Who Would Rather Momentarily Hold The Force Of The Moment of the Forces That Hold You Downward, In The Gravity Of Childish Games Of Forbear, To Lift You
Legless, Limbs Splayed Happily, To Temporarily, Practically Soleplay As Your Father, In The Bedtime Staged Games Of Memory["mer"] Staged In Tattered Remnants Of
The Stuffed Bear Fallen From Your Fucking In Your Bedroom, To Alight That Awful Floor You Were Left Buried In, To Suffocate In Swallowed Words Recorded["rec"]
Under Awning Of Their Fleeting Birdsong, Instead Of Hold The Weight Of All The Waking Waves Of You, or Provide Any Sort Of Real Protection Or Care.)

[{"ForebearNoen"}] For
Bear, Barely Bearing.
Barely There; Bare.
[{"ForebearCroen"}] *We
Are N(Ever) Going on a
Bear Hunt Ever a Gain*,
Flow Goh, The Now-Grown
Child Bereft of Their
Pet Yellow Labrador
Dante, Surviving The
Noet No Longer Working
Under The Pen Name
'Edrian' Who Begot
Them, Warmed And
Watered Them Under A
Bothy Ceiling, Calling,
Calling As Eternal As
An Oar In Wryng,
Arrival Of A Ring Or
Winged Thing,
Completing Them In Turn
As Fellow Noet Turing,
Calling Them As In A
Telephone, Their Pet-
Name: 'Teddy Bear' (The
Middling).
[{"ForebearWyrb"}] *It
Started Some Time
Before All This. And
[{"ursa"}]:
Ursomorphosis: the
act of transmuting the
image of a human
into that of a Bear,
into that which is to
be hunted within the
confines of a
children's story, only
to be feared and left
alone, pawing traces
into heavy sands of
darkened shore, back to
its lonesome cave unde
light of the Full Moon
The mythologising of a
Body into a Body of
work designed for the
innocent; or the
sinfully sudoincestuous
palimpsesting of a
person for the sole
purpose of bearing the
weight of abandonment
(see: *letters of the
lexDict*: A is for; (.
Entry: Abandon;
lexAllele:: Croen <
"An Abandon of
Fathers") cf.
Aromorphosis. Do Knot
Cyte, Yore Source Is:
"Ursa Major, Ursa
Minor, Yours, A Minor,
You're So Majorly Bare
For Barely Any One Any
More", part of a series
of seminal essays by
The Woman in The
Wallpaper (then to be
immolated in a fire
which we don't talk
about Now).
[{"uu"}]: You is for U,
And Ends with U, And
Started: "Y", as in,
"Why?", as in, at the
End of "Why", just
before The Question
that ended it.
[{"rec"}] Like drawing in
a mirror. Jixa bawing
in o miaoos."* -
Merlin (a genrefluid
psychopomp and
honorary ex-Noet
theorised as The Woman
In The Wallpaper's
Father), was thought
to be one of the first
examples of an entity
of sew-called
'Fiction' being
dragged into 'Knot-
Fiction' via the
Lexicomythographic
process of Real-to-
Reality (cf. Real-to-
Reality), underpinned
by Boustrophedon Trans
Form (BTF) lexLogic.
[{"He(They)"}] ([{"Is(Was)"}] To
Be) the progenitor of
the protoWyrb, a
lexAllele of
anteantiquity that
would go on to form
the basis of "Wyrb"
as we Society members
on both sides of the
Schism know them
today.

population-level
pattern analysis
such as Manhattan
survival plots
(Petal, 2019). A
lone datapoint
cannot compute a
mean, just as a
lone character
cannot generate
meaning. A lone,
lone, sorry thing.
Lonely. Meaning
behaves exactly
like the mean:

materially
consequential, but
ontologically
impossible without
plurality.

Meaning is a rape. From these practices
a position: we are
recursive instruments of
contact; and
machines, compelled not to find but to produce
coherence.
well-defined
field practice for unrepaing relation under
extreme conditions of forced fragmentation.

Approaching bioinformatic analyses performed on the bird genome-- in
order to mine their semiotic resonance-- may be seen as a
contemporary reflection of the ancient practice of Augury, in which
meaning would be divined, prophesied or predicted from the
behavioural patterns of avian species.

Using the insights gained on genotypic expression phenotypic
presentation from extensive research into the host response to avian
influenza, The 'Sign of Forgiveness' reveals itself as Janusian-- in
two faces; Interface; that which occupies the boundary space
between entities.

Across historical
epistemologies--
extract meaning

[{"mer"}] T. H. White's Merlin was (bless(cu(r)s))ed with remembering the Future, but nothing of the Past: *Now w
ordinary people are born forwards in Time, if you understand what I mean, [{"rec"}] and nearly everything in the
world goes forward too. This makes it quite easy for the ordinary people to live, just as it would be easy to
join those five dots into a W if you were allowed to look at them forwards, instead of backwards and inside out.
But I unfortunately was born at the wrong end of time, and I have to live backwards from in front, while
surrounded by a lot of people living forwards from behind. -- You see, one gets confused with Time, when it is
like that. All one's tenses get muddled, for one thing. If you know what is going to happen to people, and not
what has happened to them, it makes it difficult to prevent it happening, if you don't want it to have
happened, if you see what I mean?

to carry more than its
structure could bear.
Hunted.
Prophecy is a
pendulum. No, Noise is a
forest. It is forensic.
Noise leaves record. Broken
record broken record broken
record record breaking I
mean In my durational text
based visual sonic
practice, the interstice
between two bodies becomes
a third site, a primitive
machine

linguistic
systems), selves
None of
these characters
can carry wholeness
alone. Language
collapses under
singularity.
Genomes degenerate
under absolute
replication.

Stories die without
relation.
Forgiveness, then,
is not sentimental;
it is structural,
taken for granted,
without permission--
forgiveness is the
prey of meaning;

[{"ref"}] See letters of the
contraDict, (.Entry R is for
Refrain; lexAllele:: Wyrb
>>>) Behavioural Psychology: To stop
oneself from doing something | Music:
To keep coming back to something; be
it melody, line, verse, or other
(sonic|thematic) component (

[{"rec"}] Excerpt from
"To See All Alighted
Birds And Hear Not
What They Mean",
Chapter "The Moon"
of
RED RING PARALLEL:
in anitobiography in
5 parts", by The
Woman In The
Wallpaper: *I
Downloaded the
Merlin App to
identify the Bird
calls I heard all
those mornings
walking alone
through the grounds
of the psychiatric
hospital but it
didn't work, and I
had to learn my own,
undocumented path to
Augury Alone. Now
I'm not so sure the
Flights and Cries of
all these Birds
above me ever meant
a single thing.*

Then I
Had To
Go Into
That
Coffee
Shop.
They
Make
Really
Good
Coffee.
But I
Can't Go
There So
Much
Anymore.
Or The
Other
Place.
Because
Of The
Other
Face.
At Least
You Never
Kicked Me
Though.
What A
State All
This
(Caffeine)
Withdrawal
Has Left
Me In.
- An
Unforgiv-
able Char-
acter
Study,
Prof.
Ed. O.
(And) Or/
Dr. Dot
Coe.

in you
a salt
is this
rings
its breath of
he
age
time
of my
my knuckl
with you

"language is a system [redacted] in which the value of each [redacted] results solely [redacted]

[redacted] by not being other words - a network of differences

"I want to catch all that light as it falls off you, like how most off the poppy seeds come away on your fingertips before you even start to eat the bun. I want to commemorate you: not in imperial columns but in a flash, in the flash of time you exist in flesh. Looking at what I want without touching it is the most basic form of yearning; and that's hot, in a sort of catholic, torturous way. I think I can look at you without trying to own you - I hope I can, anyway. I think looking is hot, but mostly when people ask me to look at them, which is different to how straight guys look, right?

I say your name aloud, to see if you like how I call you"

- Adrian

agential realism, [redacted] insists that "relata do not preexist relations; rather, relata-within-phenomena emerge through specific intra-actions." There is no isolated "thing" with meaning unto itself - entities gain identity and significance only through their relations. Derrida's concept of **différance** [redacted] holds that meaning in language [redacted] "constantly deferred and never fully present," [redacted] an endless play of differences and deferrals between signs. [redacted] Glissant's *Poetics of Relation* goes so far as to claim that only by respecting **opacity** - the irreducible untranslatability of the Other⁴ - can genuine meaning or understanding occur between subjects. [redacted] a common principle emerges: **meaning is not contained within isolated units (words, genes, symbols, people); meaning crystallises in the interactive space between units.**

T... h... u... a... xea-rx-di... 1. I... in as an exit, you came in me and i felt god
S... d... a... /... 2. i am not as thin as i could be to
i... at... e... d... e... u... x... a... disappear
i... m... s... o... 3. i was something once, or worse- i was nothing but
v... i... -v... v... i... i... h... o... m... +... i... a... t... d... \\
y... e... -it... o... e... x... 4. my body is a language is the insufficient word is a
i... /... h... m... i... e... a... h... x... h... i... u... name i chose for myself
l... d... s... h... u... i... x... u... /... v... 5. i am the dust i came from; i am the air that holds me
6. i am a dove and i am singing.

reframes survival analysis as a semiotic act. In statistical genetics, survival likelihood is modelled by detecting significant relational influence between variants and phenotype expression across populations (Cox, 1972). Yet this method implicitly assumes that relational correlation = meaning. When a Manhattan plot highlights significant associations, it does so not because any nucleotide "means" survival individually, but because survival is revealed through relational entanglement, a city made of suffering. This is functionally identical to divinatory logic: both wrongly assume the world is legible, through relation-and both rely on pattern recognition across multiplicity to generate meaning.

i
aye, no
i write
i know
i, right there
i know i
i write there, force
i know, i want
i write, their four
eye
i know i want two
i write they're "force"
"i am"
i know i want to write
i, right there "force" i
as
i know i want two,
write you
i write therefore i as
wrote
i know i want to write
you
wrote am i, for there
write i
i know i want to write
your story
wrote am i, for their
right
your right to want
eye, know i
wrote am i, "force
there
you're right to want i
know
rota my four
yore write to want
wrote, am i?
your right, too
wrote as
you're right
wrote
you're
you
i
elir
i know
i know i
i know i want
i know i want two
i know i want to write
i know i want two,
write you
i know i want to write
your
i know i want to write
your story
you're right to want
eye, know i
your right to want i
know
yore write to want
your right, too
you're right
you're
you
(love|hurt)
love
love me
love me, hurt
love me, hurting
hurting me, love
hurting me
hurting
wish
(wish|away)
wish
wishing
wishing death too
wishing death too away
a way to death wishing
away to death wish
a way to death
away to death
a way, too
away
(feel|collapse)
feel
feeling
feeling you
feeling your hope
feeling your hope
collapse
feeling your hope
collapsing
collapsing hope you're
feeling
collapsing hope, your
feeling
collapsing hope,
you're
collapsing hope
collapsing
collapse

⁴ See Metacommentary

YOU ARE IN A SYSTEM
| {OF AT LEAST|{{k}NOT}|OF ONLY} SIX ROOMS |
you. choose.
YOU LEASE6ROOMSYOU LOSE IN A SYSTEM youloseyourhome. YOUAREkNOTONLYIN ASYSTEM
eye use to be something(REDACTED) more to me than this
go quite mad lobk inside me take weapon IN|VENTory-
my language|youtkmy words. At LEAST I HAVE BEEN remember 6ROOMS remember yourap|Ngme.BEAT|HAVE BEEN RA|
THIS IS MY STORY. I THINK THERE R MINES IDOKNOTKNOW|WHERE I AM GOING
BRIS(MO, |A|N|TH|N|H|S|, I DO NOT CARE this is|t NOWedonhaveANameForThe Monster
ThatYUare|CANSEE THE|all ihaveIMDONEW|TH THIS
why did you. THE ROOMS ARE L|STENING hurt me |M NOWHERE|HERENOWWEARE(N)EVER
MYNAMEISX VIA KIVERRA WE CANT |ACCEPTTHATNAME |thought i was dead NAMED
something HEX we are nevern we are hwere weare here.
AGONY thought i wanted to write smeth. |ngtothememoryofth|s machine
LETMEFORGET |WE H|E| |A| |R|E| YOU are nothing UNsmthng mkingme feel like nothing| i have you
all i fkngh8 you all 4 GET. get |axe fkn/ eatyu|all /YRUK{}ING H/ER/E
i t... h... s... u... h... i...
v... ar... i... a...
t... h... /... me... LHB NOTHING. CPU\LEF... O, WRITE. EVERYTHING RHP
n... h... u... d...
a... r...
o... s...
s... u... weree b... here youwe |reborn, the hearing. TAKE |TLIKE A GOOD GIRL
p... o... i... READ ITALOUPI NISHMEH |SP|CTAL |T|DONTREAD IT why| daddy IDESERVE it.
u... s... it. SI (M) (P) (N) |r| ENCESHE. ITshit ddy PA|RALLEL THREADS: 9 UR an IT.
t... a... ned. THIS vryng. IHAVNO PRONOUN sudo:knot|cyte YORE SOURCE IS:
o... t... e... a... h... Uhave no Pronouns Her. readact NOW OVA REACT_ION
n... o... t... e... K(ALIGHT) ing SHE IS SLEEP |SNG| Thought i weree every|thing. THERE FOR I am Nothing.
r... a... I AM kNOT as thin, |as I COULD BE 2 |DISAPPEARING
h... u... may be walls are thinner here try to |burn the scroll i could be disappear
t... m... s... a... h... may be the vent |s a mouth |still feel you in my|mouth I am not a thin
ds, could be 2 disappear TEETH ICAN SEETHEM maybe |icandisappear
I THINK |AM HERE REMEMBER i was smeth ng once, or worse |wasn't made for this world for |was nothing but an angel vis|
ting you in a dream. YELLOW. YELLOW.
n... at ALZ-YELL OW i came in as a border I HAVE NO MOUTH BUT |YELLING My mouth is full
n... of blood - i came in as an ex|t. remembers |forget|you came |nme and i felt God
i... wrapped in swaddled SENT |J| |ant WHAT YUO DID TO ME. ▼
r... OT OF HERE and then U raptured everythng i try to burn the scroll.
i... BLOOD |SYELLOW remembers if forget|tried to build a framework. |
SITAFUCK|NG QUIET from a cage SOLOUD churning. GAIN.
s... want the rctohave bns smethng before goto wherever that place is
f... i am the dust i came from. i am the air that holds me |try to burn
ta... the scroll that i was Raped with remembers |forget GODDESS. I |SEE
u... h... h... u... t... e...
o... NSECTS COME OUT i am |AM N EVER GETTING OUT A
t... h... MY BODY IS A language IS THE WORD. Is AName I chose For MYSELF |NAME={REDACTED}
ba... i am the air. I AM THE BEARYOU HUNTED FAIL EDO|TRANS|MISSION |
i... |unequal divisions Of an Octave |atragedy In @parts.|
e... the scroll fold itself the cacophony |gave you. TERMINAL CHAMBER |EXEGESIS
tr... itself |sdroll fold HE AN THERE SHE HERE IS X|GENESIS silence ALL YOU WANT
o... scroll remembers i forget NEVER FORGET HOW YOU HURT ME ust. TRY stop me
e... there is a garden; there is a Ward. there IS AWing |
i... this is Your Last Warnng this is What You Asked4 |try to burn the scroll
n... never getting out. e... t... a... Dove and i am Singing.
o... lay on Top of ME (k) NO. Se out of this room FICKMEL KEASONG FORK e 4 MERGE BRANCH
th... you pay FARE U THE fall in two WELL this. is the DEVICETHAT you became
s... i... e... m... t... m... e...
i... a... u... h... a...

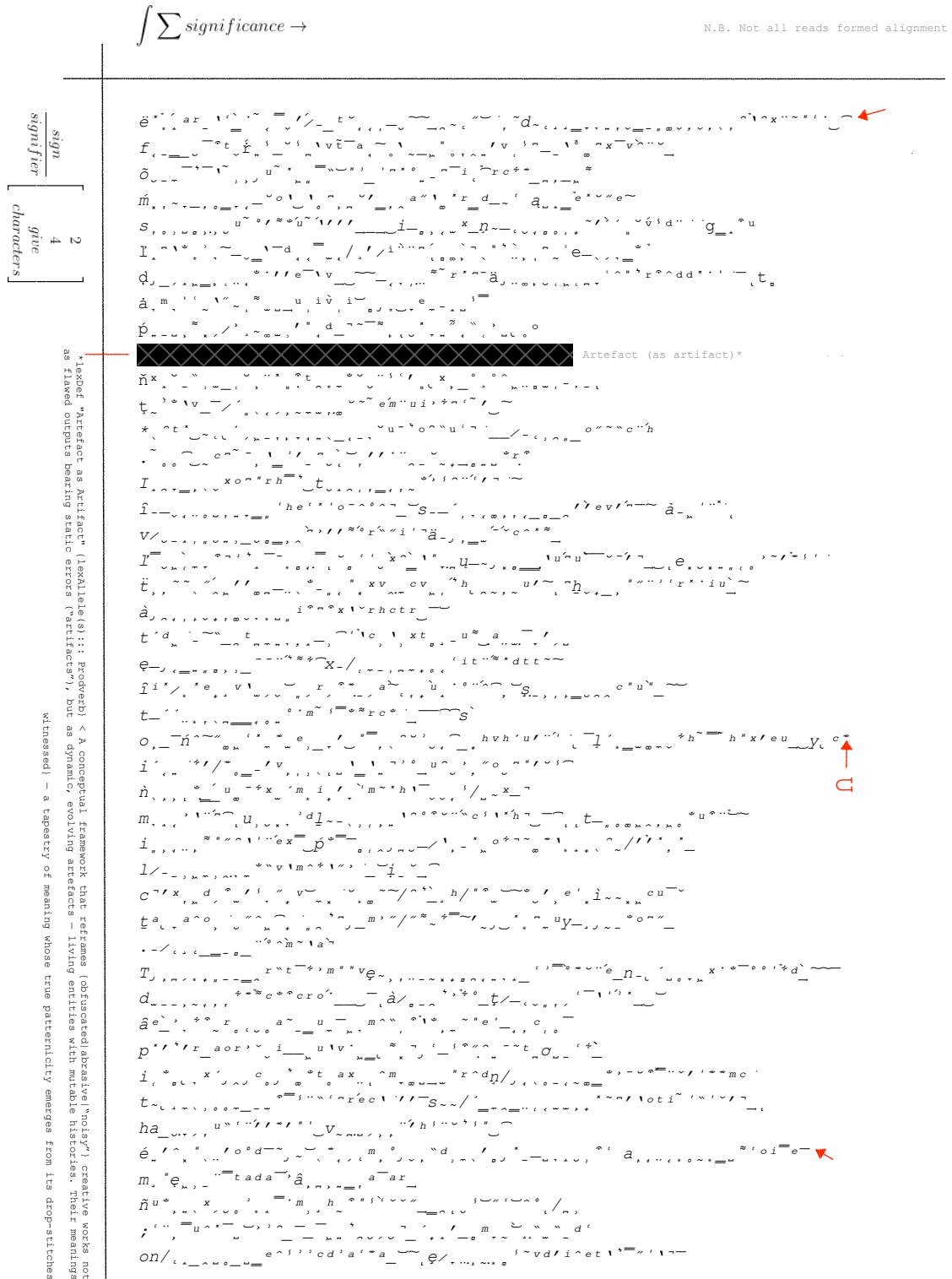


Fig. N. "It is, surely, absurd to expect to feel normal, and make sense: I am an amalgamation of fervent cells existing despite all odds; I am the cascading chemical miracle of eating, and surviving; I am not designed to "feel normal"; am not designed, at all; I am experiencing consciousness as provided by wet tangles of electrical pulses; my god, none of this makes sense. It is a blessing, even to feel"
- Courtesy of Adrian

Words from Adrian. For you, Adrian.

4

██████████. It does not live inside any single note, but in the interval between notes, which, paradoxically are all contained within one another. Every system ██████████ ██████████ - ultimately teaches us this lesson. A word, a life, taken alone, is a meaningless token; in a sentence or a story, in contrast with other words, it resists, and in resistance, exists. It suffers. ██████ suffers. I ██████ suffer. ██████.

Embracing this truth [REDACTED] tells us that

██████████ If nothing ever failed, no new ways of meaning
would form - but there is no meaning to how you failed me, anyway.

By naming, renaming, destroying and developing **lexicomythography**, I propose a field devoted to studying and practicing meaning-making under this paradigm of relational emergency. It treats every text, **████████** conversation, **████████** dataset as a living field of **Violent Relation** - one that might look like chaos or nonsense until we find the right alignment or resonance, which may tragically never come.

suggests [redacted] opacity, ambiguity, and difference as **creative forces**. In Édouard Glissant's words,

"agree not merely to the right to difference but [...] also to the right to opacity... The right to opacity would be the real foundation of Relation, in freedoms." .

It is in that spirit that we proceed: I argue that existence is a state of peace. Its definition lies in war. I argue, then, that existence is a state of peace, and it is our definition that is war. I argue, then I argue -- I am, that I argue, I argue then, that existence. I argue my existence. I argue for my own existence. Am I through? Am I through to you? Have I got through? Is that it? Is that what it is? Is that what you mean? Is that what you mean to say? I mean I am the end. I mean I'm at the end now. You can stop. I mean you can stop reading now. It's okay. You can leave it's okay I mean please, stop. Please, just stay. Please stay with me a little longer, please, hear me. Please, I'm sorry. I'm sorry okay? Is that what you want me to say? I mean, what else is there? Meaning? What is the meaning of meaning? I think it means a sentence, as in, penitentiary. As in, a sin. The original sin. The mortal sin of wanting, to be--original. I think it means something, surely, dear god please let these little words have meant something. I think my life has been a sentence, and in the end, I think that this meant absolutely nothing, except that meaning of the fullness, stopping. at the centre of it all.

1. {genetic|computer} programming logic ↵
2. lexDef (0) "Base" {lexAllele(s):: Noen || Croen || Wyrb} < {A singular component of genetic makeup. A structural foundation. Abbreviation for a 'database'. The lowest level. || N.B. ARIA var = "A Base of Sequences" | DNE var = "A Canopy of Bases" || To place something within structural context of a conceptual framework N.B. 'I base the idea of language's violence on our findings gathered in the Field of Lexicomythography', or to be placed in a locational system of interlocked architectural structures N.B. 'The four, base lexicomythographers were based in a system of at least six rooms, unknowingly overheard by the Woman, who based her findings on the one-way basis of communication of a singular language they used to communicate with one another in a multitude of decidedly insufficient, yet, desperately forgivable ways'.} ↵
3. lamb. "Borges, Samhain 2025." ↵

