

The
END
of a
SENTENCE

A large, stylized black ink graphic of the words "The END of a SENTENCE". The text is written in a calligraphic, expressive style with varying line thickness and some ink splatters. The word "The" is at the top, "END" is in the middle, "of a" is smaller and below "END", and "SENTENCE" is the largest word at the bottom. Below "SENTENCE" is a large, dark, circular ink blot.

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(avoidable|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 contract 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 (w/rit, rit (ritize (trans. mount, ride on, ride)) i tried --getting rid of- me first. tired. i. i don't ever think you'll know what that means. ^[11] ↵
11. Their colonized word (colon, i.e. elaboration yet to come, come in, texting, intertext, come in, knock knock, who's there? No Body, Not, Not, 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, for you 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 abortion, your smiling face written in your lines, 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--^[15] ↵
15. of course it would be an abomination, it would be the abomination i am supposed to be, rise!^[16] ↵
16. i'll be the monster you believe lies, the monster is 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 me,^[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'?

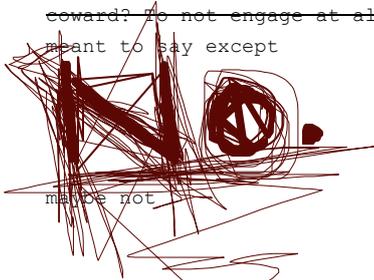
Evolutionary psychology often seems to posit that definition of a Thing exists as a function of an Other Thing with which it is ~~is~~ not. Echoing the thoughts of Saussure or post-structuralists such as Deleuze, the Demiurge and Derrida, the pigment of the paint of the picture begins to emerge, as being 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? To 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

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'

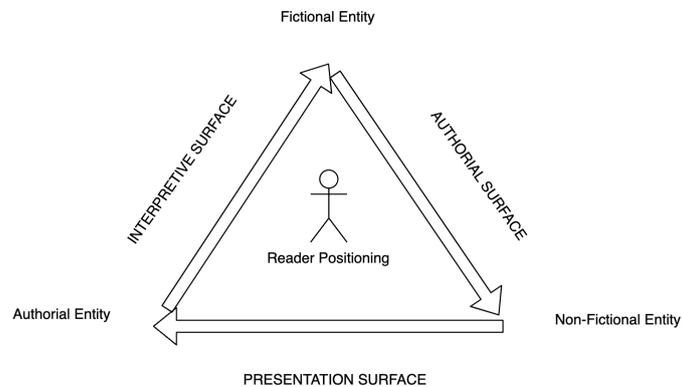


Fig. I: The Knot-Fictional Topology of Reader Positioning:

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*, Hildir 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"
<p>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)</p>	<p>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)</p>

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



{wu|wei|we|i}
Isn't that what we ~~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
~~XXXXXXXXXX~~ 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,

whatever happens next
just
try to remember this, callie.

or maybe {t}his {as}sa{u}lt{ed} pill{a}{r}iged {dissolving knot | not tiny | not even | bite-sized | left, without {an} Other} wife 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.

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

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]



The mathematical notion of the mean [redacted]
[redacted]: a mean cannot be calculated from a single data point. It
is a [redacted] that exists only in multiplicity. Statistically real yet
individually uninhabitable, the mean is a ghost of relation [redacted]
[redacted]. I argue
that meaning functions like a mean: it does not reside in isolated
words, bodies, or events but is distributed across [redacted],
proximities [redacted] [redacted] failures of translation. Meaning is
therefore [redacted] co-variance. [redacted] framing aligns [redacted]
Derrida's différance, [redacted] deferral of meaning across signs
(Derrida, 1967), as well as Glissant's poetics of Relation, where
opacity [redacted]
[redacted] (Glissant, 1990).

From this foundation I name lexicomythography: [redacted]
[redacted] the study of meaning as [redacted]
insufficient symbols in relation. Where structural linguistics
assumes the stability of meaning through binary oppositions (memetic
base^[2]-pairing), lexicomythography acknowledges catastrophic
insufficiency as a generative force (intracausal differentiation). It
begins from the axiom:

*to forgive the characters—that is, to forgive language for failing to
hold the full weight [redacted] yet to proceed with it
anyway.*

[redacted] consent.

"Characters" here are [redacted]
[redacted]
[redacted]

incomplete alone. [redacted] through forgiveness—the radical allowance of
failure-in-relationship—can relation, and therefore meaning, begin.
Benign? Hardly.

This field draws on [redacted] transdisciplinary practice: bioinformatics as
string analysis; music as relational acoustics [redacted] in noise; and
duration [redacted] as embodied semiosis over time.^[3] Noise, [redacted]
mutation, is not error but [redacted] [redacted] [redacted] from
which new form [redacted] merges (Attali, 1985). In [redacted] work ([redacted] the
[redacted] 'machine' [redacted] a system [redacted] processing input to output)
we humans:

1. are meaning-making machines.
2. are [redacted] meaning-making ([redacted] ourselves, machines),
and finally,
3. are [redacted]: we are the concept of meaning itself -- [redacted]
[redacted]

we are meaning-making machines,
we are meaning making (machines),
we are meaning, making machines

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

This relational law is [redacted] [redacted] 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

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

"language is a system [redacted] in which the value of each [redacted] results solely [redacted] by [redacted] 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 Other - 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.**

- 1. i am in as an exit, you came in me and i felt god disappear
- 2. i am not as thin as i could be to disappear
- 3. i was something once, or worse- i was nothing but an angel, visiting you in a dream
- 4. my body is a language is the insufficient word is a name i chose for myself
- 5. i am the dust i came from; i am the air that holds me
- 6. i am a dove and i am singing.

See Metacommentary

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, fore
i know, i want
I write, their four
eye
i know i want two
I write they're, 'fore
'i am'
i know i want to write
I, right there 'fore i
am
i know i want two,
write you
I write therefore i am
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 there
right
your right to want
eye, know i
wrote am I, 'fore
there
you're right to want i
know
rota my four
you write to want
wrote, am i?
your right, too
wrote am
you're right
wrote
you're
you
i
eir
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
you
i know i want to write
your story
your story
you're right to want
eye, know i
your right to want i
know
you 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
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, you
feeling
collapsing hope,
you're
collapsing hope
collapsing
collapse

$\int \sum$ significance \rightarrow

N.B. Not all reads formed alignment

sign
signifier
4
give
characters

è... ar... t... d... x...
 f... v... a... v...
 ò... u... i... r...
 m... a... r... d... a... e...
 s... u... i... x... n... v... d... g...
 l... d... i... e...
 d... e... v... r... ä... t...
 à... m... u... i... e...
 p... d...
 [Redacted] Artefact (as artifact)*
 ñ... x...
 t... e... u...
 *... u... o... u... o... c... h...
 I... x... r... h... t...
 f... h... e... s... r... e... v... ä...
 V... a...
 l... x... u... u... e...
 t... x... v... c... h... u... h... i... u...
 à... i... x... r... h... t...
 t... d... x... t... u... a...
 e... x... i... t... d... t...
 f... i... v... r... a... u... s... u...
 t... m... s... r... o... s...
 o... ñ... e... h... v... u... l... h... x... e... u... y... c...
 i... v... u... o...
 ñ... u... x... m... i... m... h... x...
 m... u... d... l... t... u...
 i... e... x... p...
 l... v... m... i...
 c... x... d... h... e... i... c... u...
 t... a... m... u... y...
 T... r... t... m... v... e... n... d...
 d... e... c... r... a... t...
 a... e... r... u... m... e...
 p... r... a... o... i... u... v... x... t... o...
 i... x... c... o... t... a... x... m... r... d... n...
 t... r... e... c... l... s...
 ha... u... v... h... s...
 é... o... d... m... d... a... o... i... e...
 m... e... t... a... d... a... a... a... r...
 ñ... u... x... m... h... s...
 ;... u... m... d...
 on/... o... d... a... t... a... e... v... d... i... e... t...

*Lack of "artefact as artifact" (exallala(a)...) (perhaps) < a conceptual framework that reframes (obfuscated/abstrasive) "noisy" creative works not as flawed outputs bearing static errors ("artifacts"), but as dynamic, evolving artefacts - living entities with mutable histories. Their meanings witnessed) - a tapestry of meaning whose true patternicity emerges from its drop-stitches

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

to encompass the fullness of what it is supposed to represent. [redacted] this insufficiency emerges as a generative feature. [redacted] units are insufficient, they reach for each other. Insuffi [redacted] necessitate relation, and from relation, meaning arises. I am reaching out to you, to appeal to all the senseless violence of your language, trying, hopelessly, trying, to speak my own.

No multiplicity, no mean. No, I wanted this to be gentle. I wanted this to be a reclamation, I wanted it to be a wacry for peace. But how can that be? You can't have it both ways, can you? No, I, I mea I have no family. I mean, I tried to find one. But, No. I know, No, it's okay, I'll be done soon, don't worry, No, No relation, no meaning.

Forgiving the Characters

If meaning lives in relation, it implies that no [redacted] part is ever sufficiently meaningful, [redacted], no 'part' is truly individual [redacted]. No single unit - no character, no voice, no signal - can carry meaning alone. But I've tried. I really tried to. I tried but any standalone symbol is, in a sense, a failure - a failure to encompass the fullness of what it is supposed to represent. [redacted] this insufficiency emerges as a generative feature. [redacted] units are insufficient, they reach for each other. Insuffi [redacted] necessitate relation, and from relation, meaning arises. I am reaching out to you, to appeal to all the senseless violence of your language, trying, hopelessly, trying, to speak my own.

From this principle follows an ethos that I name **lexicomythography** - a method for understanding meaning as a relational, emergent property of insufficient symbols. The term combines *lexico* (pertaining to words/language) and *mythography* (story-making) to suggest that we write meaning not by clearly defined units, but by the interplay of incomplete parts. Lexicomythography begins with a simple axiom:

Forgive the characters.

Ancient augurs had formal rules of **complementarity** and calibration in their readings. For instance, certain birds were considered favourable omens when appearing on the right side vs. the left side, etc., creating a binary code of auspicious/inauspicious. Modern genetics has the literal complementarity of DNA bases (A pairs with T, C with G) - a rule that underscores that one strand of DNA completes itself by pairing with an Other. Moreover, contemporary analyses often look for **epistatic interactions** - cases where the

I am telling you in a poem that I do not read to you; I am telling you in the shape of the clouds and what we say about them. I am telling you by looking - and, more often, by not looking. I am telling you by leaving the gate open - yes, the one I normally close. I am telling you in my dreams and I am telling you in a text I wrote but forget to send. I am telling you when I dress up to see you, and I am telling you even more when I don't. I am telling you in the silence of my listening. I am telling you when I take myself less seriously. I am telling you in the centimetres between our knees - aren't they different, those centimetres? bigger, fuller? I am telling you in small words, loaded up like pack-mules as they cross the 2m endless plain between us. I am telling you in many ways, and I am telling you the many ways in which I love you. I am telling you without telling, when I trust that you feel it too. I am waiting for you to catch up, and I am waiting for a time with words.

Words from Adrian. For you, Adrian.

effect of one gene depends on the presence of another gene variant, akin to a combined omen. [REDACTED] the meaning ("message") is distributed across elements [REDACTED] the Gods didn't speak through one bird, they spoke through the pattern of many birds. [REDACTED] the "genetic instruction" for a trait is not in one nucleotide, but in [REDACTED] these four characters, and the character of their environment.

[REDACTED]: pattern-reading is a fundamental human activity for extracting meaning, whether we call it divination or data analysis. We string together signs into narratives [REDACTED] that make sense to us, with or without consent of the sign. And if you need it, if you're reading this, this-- this is your sign. This is mine. Both augurs and scientists trust that truth leaves a trace in relationships. [REDACTED]

[REDACTED] In both, a single datum means nothing until it is woven into [REDACTED] fabric. Meaning is made by weaving. Choked. Throttled. The augur, and the geneticist both act as interpreters of patterns. [REDACTED]

[REDACTED] Crying. Crying out for meaning. [REDACTED] a geneticist might require a variant to reach genome-wide significance (p-value threshold) before considering it meaningful (to avoid random chance, just a chance, please, just give me a chance to tell you what I mean), an augur would [REDACTED] confirm an omen by seeing it multiple times or in combination (to avoid mistaking a fluke as a sign. A fluke. A parasite. A flatfoot. A triangular plate on the arm of an anchor. Up in arms, I hang, I hung on your arm, up in arms no armour, unarmed I meant you no harm why did you have to kick me. Fluke. Either of the lobes of a white whale's tail. Why? Well, I'll tell you why, by wailing. I'll tell my tale by wailing all the wickedness you kicked in me. Fluke. A strike of luck. Look. A strike. You struck me. You strike me as someone who might read some sort of meaning into this. Look, lucky, lucky for some, lucky, foursome, A, T, G, See? See what I mean? On my own I mean nothing, it's two against one, it's one against who? Fluke. Mistake. Fluke, Strike. Look. You fuck). This is [REDACTED] the same principle: meaning demands multiplicity to distinguish itself from noise.

Meaning is not a property; meaning is a prosody. By this I mean meaning has more in common with a rhythm or harmony that emerges when multiple notes are struck together, than with a fixed attribute or

[REDACTED]. It does not live inside any single note, but in the interval between notes, which, paradoxically are all contained within one another. Every system [REDACTED] [REDACTED] - 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. [REDACTED] suffers. I [REDACTED] suffer [REDACTED].

Embracing this truth [REDACTED] tells us that [REDACTED]

[REDACTED] 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, [REDACTED] conversation, [REDACTED] 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.

[REDACTED], lexicomythography 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." ↵

