The Kiki

**Magical WMDs, Allegorical Trepanning**

Course document for October 14, 2015—Deicidus, Internet School of Magic

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*“They’re not just marks… it’s writing. Words. Powerful words. And if the FBI has them, and they’re keeping their investigation of them a secret, then they have a sense of their power as well.”*

—Agent Scully, *The X-Files*

There are certain magical devices which can be found scattered throughout the archetypal field. These nodes, when activated, accrete together a strangely recognizable assemblage out seemingly miscellaneous fragments. The abstract machine, thus activated and nucleated, is more than the sum of its parts. But only the parts can be transmitted denotatively—the nexus must be rediscovered and activated from scratch by the recipient in order to construct a functioning device.

# The *Kiki*

The *kiki* is a dog clicker that operates on a psychic frequency. The *kiki* can be heard as an intensification of silence or tinnitus, like a jump scare string hit in a horror movie. The *kiki* is a reinforcement, like a dog clicker. It can be assembled through an understanding of classical and operant conditioning, combined with introspection to isolate your reinforcement circuits, combined with an understanding of the microgrammatic logic which makes up the command word.

# Word Usage

“Kiki” is used in a few different ways that I know of:

* [In psychology](https://en.wikipedia.org/wiki/Bouba/kiki_effect), famously used to demonstrate the mapping between phonemes and visual shapes. At right, most people surveyed matched “kiki” with the shape on the left, and “bouba” with the shape on the right.
* *Kiki’s Delivery Service*, a Miyazaki film about a young witch who makes deliveries on her broomstick.
* As a [term for a lighthearted party](https://en.wikipedia.org/wiki/Kiki_(gathering)) that is intended to push away dread or ennui.

The component of the word is also revealing. “Ki” like “chi” or “qi” is another word for energy, prana, mana, etc. Its repetition denotes a doubling or possibly quadrupling (as the “ki” is also suggested as being already double by its being doubled in the word) of the basic word part, the *ki*.

# The きき

In Japanese, ‘ki’ is き, so ‘kiki’ would be きき. Note the visual similarity between き and 5 and ♃, the symbol for Jupiter, which is coded as 5 and the sound ‘ktt’ on the numogram. Note also the double horizontal line on the き, which seems to mirror the repetition in ‘kiki’ and, in this repetition (of both sound and line) seems to be saying something more about the ‘i’ (“ee”) sound than about the ‘k’ part. Notice also how if one speaks “ktt!” what is made is a hissing sound, which seems to resemble the sibilant ‘i’ (“ee”) vowel.

This ‘i’ or “ee” sound or frequency is what is heard when a きき is fired.

# Quadruplexing

The action of the きき results from a logic of quadruplexing:

| きききき = きき | き | き |
| --- | --- | --- |
| ki | kiき | きki |
| ki | きki | kiき |

In the above diagram, it can be seen that the two characters of English ‘ki’ equal the one of Japanese き. Therefore, it can be seen that きき in fact contains four (English) letters, and that 1 (Japanese) = 2 (English). Therefore, きき contains four letters which react in combination to each other, producing four different possible arrangements or combinations. Each of these combinations being a き or ordering principle, a single きき thus contains folded within it a full four き’s, or きききき. A き by itself is singular, but a ki doubled as きき is four.

Compare this with [Nagarjuna’s method of four-fold negation](https://en.wikipedia.org/wiki/Tetralemma).

# Classical and Operant Conditioning

Classical conditioning is a term in psychology for when two sensations become associated by occurring together. This association occurs because the neurons are firing together at the same time, and so the two networks grow together, forming links so that whenever one activates, so does the other.

Operant conditioning is a term in psychology for when a stimulus reinforces or punishes a behavior by occurring after it. In this event, classical conditioning participates in a higher-order feedback loop which either increases firing or inhibits whichever network was identified as the proximal “cause” of the reinforcement or punishment.

In our きき construction, classical conditioning will be used to bind the *kiki* to a trigger, and operant conditioning will be the effect the sound the *kiki* makes has (or is) upon us.

# The Wrist Strap—Binding the Trigger

For our きき we are going to use the trigger of double-tapping the inside of our wrist while saying “kiki”, one “ki” per tap. Use one or two fingers of your dominant hand to double-tap the inside of your other wrist, just as if you were double-clicking a mouse (in fact, this entire class could be seen as an esoteric dissection of the erotic etymology of the mouse-click).

Now, if you’ve been following along, and you’ve understood these instructions, and you followed the trigger gesture suggested above, you should notice just after you double-click your wrist a slight sound in your ears, a pulse of heightened tinnitus. This is a sound in the mind and not a real sound—it is the sound of the manifold generated by the meta payload of the *kiki*. In other words, the *kiki* is doing the opposite of *mu* (0) four times, and this makes a small explosion which results in one *mu* being produced or calculated. The sound that this *mu* (untangling) produces is called the *ku* or *secret.*

Repeat the process of practicing and testing the *kiki* until you can clearly hear the psychic ping each time you do it. The process is a hyperstitional one, so you may need to will or fake the initial hearing of the sound—but as you continue, the (mental) sound will become actual and reinforced by the evocation structure of the *kiki.*

# The く

The sound which is produced by the きき is called the ‘ku’ or く in Japanese. This character bears a remarkable similarity to the *kenaz* rune of the Elder Futhark, a character which symbolizes “beacon” or “torch” and a certain hidden skill or *techne*, and which was also linked with a ‘k’ sound.

The *ku* is the sound of the *kiki* being fired, which in neuronal terms probably corresponds roughly to some electrical signals produced by the trigger (which you trained to associate with tapping your wrist and saying or thinking “kiki”) which combine microgrammatically to short-circuit, producing additional neuronal activity, which is then interpreted as a “success” by your conscious loop of monitoring the *kiki*’s success, producing a reinforcement which is experienced as a mild pleasant pinch—the く.

# Comparison with the *Jhānas* of Buddhism

In Buddhism there are a series of eight states of meditative absorption call the jhānas. These are states which are at first subtle and delicate and later strengthened to support extremely robust concentration. They are delicate at first because they come from the attention resting strongly upon an object without wavering—and this require- the attention to be resting there not because it is being held there or punished when it wavers, but because it has learned to rest in complete stillness, focused forward by *will* or whole-body intent (3).

The first jhāna is reached by first meditating to a state of “access concentration”, which is a state of attention so still and unperturbed that it does not waver at all from its single object of focus. This is a sustained one-pointedness of mind. Next, attention is shifted to any pleasurable sensation in the body (the breath, the cushion, the air on the arm) and left there. This intense concentration on a mild pleasurable sensation creates a cybernetic feedback loop which quickly produces an overwhelming amount of mental pleasure. This pleasure usually, at first, knocks the practitioner right out of the jhāna, and they regain awareness after their mind has wandered into and then away from the rapturous pleasure of the jhāna (interrupting the cybernetic feedback loop which was generating the rapture).

The second jhāna is reached by shifting the attention from the physical pleasure being experienced to the emotional pleasure (or joy) being experienced. This extreme joy is even more pleasurable to focus upon, because it is a tighter feedback loop, not depending upon the physical sensation as being part of the loop. This is a very tight feedback loop created in the brain between the attention and the firing of dopamine neurons making up reinforcement circuits. This is a very fine-grained control of the reinforcement circuit, a very fine-grained *neuromysticism.*

It is this direct access to and control of the reinforcement circuit and its pleasurable shot of dopamine that the きき emulates and, for just one instant, activates as a spike. Both the jhānas, particularly the second jhāna, and the きき are producing the same dopamine kick in the brain, but the きき as just a single click event and the jhānas as a sustained experience.

# Algorithmic Breakdown

If we consider the grammar of the word *kiki* sequentially, that is, temporally, we can assume the following algorithmic structure in order to reason algorithmically about *kiki* as a command word:

ki[x] = き(x) = call function <x>

therefore

ki[ki] = き(き) = call function <call function>

In programming, algorithms are sequences of instructions executed perfectly in sequence and perfectly to-the-letter. That is, a *program* is a list of commands or instructions. Programs are organized into functions, which are named sequences of instructions (subroutines or subprograms). One of the most common instructions is a *call* to another function. The *ki* in *kiki* can be analyzed as a command (or function) to call another function. The function which is called is designated by whatever is said after “ki” (the direct object of the verb). In this case, what comes after the first “ki” is another “ki”, indicating that the function should call itself.

The lack of an object for the second *ki* in *kiki* only confuses matters, as does the distinction between parenthetical inclusion/inclosure/enveloping/subsumption (ki(ki)) and flat agglutinative appending (kiki). The confusion of a command word which calls itself combined with the confusion of time brought about with a command that calls its first syllable again from its second combined with the confusion between flatness and nested inclusion together create an arguably objective material manifestation of strange-looping which crackles when said.

# The ききき

Now, what happens if we *kiki* a *kiki?* If you’ve been following the logic of quadrupling thus far, you’ll see that the next step beyond the 4 is not the 6 or the 8 but rather an exponentiation to 16. A single addition きthus quadruplexes the existing きき, producing an event of a still higher frequency than the *ku*.

This event is a 16-megaton esoteric bomb, a magical weapon of mass destruction in which cascading failures multiply to take out and completely annihilate a single central or root signifier.

To try to put the “damage” done into words is futile—we had already progressed far past the breaking point of words in attempting to describe the *kiki*. It might help to say that the damage done by a *kiki* is due to the assertion of the equation 1 = 2; the damage done by a *kikiki* is due to the additional assertion 3 = 4 (*kikiki* = *kikikiki* or ききき = きききき). The proximity of these two assertions interacts, thus implying all further assertions along the number line and collapsing the entire number line into a single (0-dimensional) point through equation. (Compare this with Hofstadter’s game of *mu* or *pq* in his [Gödel, Escher, Bach](http://gen.lib.rus.ec/search.php?req=godel+escher+bach&lg_topic=libgen&open=0&view=simple&phrase=1&column=def), or Land’s use of the numeral 1 and 2 for all counting, or the Pandemonium game of Decadence.)

# Drilling of the Head

The installation of a new psychic ear into the muddled psyche of a Matrix-bound individual, that is, one who is as an embryo contained in an aqueous feeding pod, unable to see the bleak reality around them, immersed as they are in the dreamworld—installing a psychic ear into such a being requires the drilling of two psychic holes into the ears. The needles go in through the ears, piercing the eardrums with a shrill *ki* (one on each side) and intersecting at the center of the brain (along [the audio nerve directly](https://www.youtube.com/watch?v=NLsmZH0VlTI)) with a *ku*.

The auditory nerve, pictured at right, goes horizontally into the brain from the ears, meeting at the center of the brain. In stereo hearing, the brain actually uses the distance a signal travels along the auditory nerve before meeting its echo from the other side to calculate the object’s position, laterally. These clicks indicate to the brain from which direction the signal is coming, using the neurons of the auditory nerve as a resonating chamber for the triangulation of the signal sound’s components.

Similarly, the *kiki* makes a sound which clicks both these auditory nerves, essentially acting as a drill making holes in the eardrums by which an absolute layer of articulation can be heard, the layer of clicks and indications, pops of *intention.* This absolute layer of nerve-signalling occurs as a subtle HUD overlaid on the external 3D sound—an instrument pop which can be heard by the invocation of a *kiki*.

# A Note on the Development

I developed the *kiki* while I was in Brazil, during a fevered attempt to regain some systematic control of my consciousness as it disintegrated into tattered madness. The metaphor of the dog-clicker was used to produce ordered patterns in my thought, on command.

When I returned to Washington and was telling a friend about the experience, and about how the *kiki* was like a magical dog clicker which was triggered by tapping the wrist, my friend said, “You mean, like this?” and held out his wrist. On it, there was tattooed the small image of a dog, in exactly the place I had been clicking for my own *kiki.*

