

Language & Labyrinths

A Metalinguistic Journey through Erdogic Literature

Multiplex Void

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PART 1

INTRODUCTION

CHAPTER 1: ABOUT THIS WORK

IT SEEMS ONLY APPROPRIATE TO PRESENT a paper on ergodic literature in ergodic format—in fact, I would argue that such an approach is necessary to properly convey the ideas and concepts contained within this tome. By its very nature, ergodic literature demands active engagement on the part of its Reader(s).¹ It requires not only *interpretation* but *reciprocation*. It is not meant to be *consumed*, but *explored*. Only through non-trivial effort can one effectively traverse such work.

In this introductory section and following chapters, I will define ergodic literature, explain its origins, present contemporary examples, and describe the advantages of ergodic media over more traditional means in engaging the reader on an interactive level. Furthermore, I will take time to explain my own intentions as author, and justify the means through which I have chosen to communicate these concepts.

HISTORY OF TERMS

The term *Ergodic Literature* was first defined by Espen J. Aarseth in his 1997 book *Cybertext*. It is derived from the Greek *ergon* and *hodos*, meaning *work* and *path*, respectively. The term *Cybertext* was first defined in Norbert Wiener's 1948 book *Cybernetics*.

DUNGEONS AND DIALOGUE

THIS WORK IS PRESENTED IN THE STYLE of a 5e Dungeons and Dragons manual. Why this format, and not another? As the Author of this text, I knew from the beginning that I was going to take an ergodic approach to this assignment. Initially, I had planned on taking on a form inspired by *House of Leaves*. It is a favorite of mine, after all, and has shaped a great deal of my own thoughts and perspectives. However, implementing this proved difficult: *House of Leaves* is maddening—intentionally so. Immersing myself in the text never fails to induce in me an altered state of consciousness—we find ourselves consumed by a kind of madness. This mental state, while phenomenologically interesting, presents significant writing challenges. The thoughts are *too* disorganized, *too* flighty and entangled and chaotic and confused. I was entirely unable to

¹The term Reader is perhaps too restrictive in describing the role of an "ergodic explorer". It may be more accurate to consider this individual a user or consumer of ergodic media. Moreover, such an individual need not act alone. Many ergodic works, such as MUDs, ARGs, and tabletop RPGs, require the participation and cooperation of multiple individuals for storytelling and puzzle-solving purposes.

write in such a way that could properly translate these states and ideas from Author to Reader. Any level of understanding would require significant effort on the part of the Reader.

That's asking a bit too much, I think.

Beyond that, there were typesetting concerns—trying to program all of this in \LaTeX was simply taking up too much of my time. Searching for an alternative approach, I eventually stumbled upon a DnD 5e \LaTeX template—perfect! For one, a DnD manual is a perfect representation of ergodic text. It is not intended to be read like a novel (or a paper), from cover-to-cover in a linear fashion. Its format makes it perfectly suitable as a reference guide. This seemed particularly appropriate for this assignment. What better way to explain and demonstrate ergodicity than by using this format to explore course themes and answer questions of interest? Furthermore, I know that the primary Reader for whom this is intended is already quite familiar with tabletop guides, and thus there is a shared cultural context upon which to base this work. This means less explanation on my part and less confusion on theirs—a boon for all!

READERS AND ROLES

THE ROLE THAT THE READER PLAYS WILL shape how they traverse this document. Are they a (potential) Player? A GM? Perhaps they're curious about tabletop gaming, or perhaps they are unfamiliar with it entirely. Perhaps the Reader is me, the Author, as I read and reread and organize and edit this document.

One particular Reader—our target audience—will play the role of '*professor who is grading a student's assignment according to a specific rubric*'.² More specifically, this Reader is known to be '*a professor who is grading a student's assignment according to a specific rubric who already has familiarity with tabletop RPGs*' and thus, as previously mentioned, already shares a common cultural background with the author/student.

This gives us the advantage of being able to use tropes and jargon that the Reader is already familiar with and greatly simplifies the effort to communicate effectively. As I, the Author, will be playing the role of the Student, it would behoove us to detail how this document intends to fulfill the rubric assigned by the Professor.

²Hello Dr. Cash!

REGARDING RUBRIC

I WILL NOW EXPLAIN HOW THIS DOCUMENT follows the guidelines defined in the course syllabus and how each section is intended to be interpreted.

The Research Paper, accounting for 20-25% of the total course grade, is to contain ~ 3000 words and include substantial discussion of at least two course readings and two academic works, with citations. Part 1 and its chapters are intended to fulfil these criteria.

The Short Paper, accounting for 15% of the total course grade, is to contain 1000 words while answering a question or taking a position on a specific topic of interest that aligns with course themes. Requirements for the Final Reflections are similar. These assignments are contained in Part II: Sessions, which takes form of dialogue between philosophers whose works have been covered in class. Taking the role of DnD players, they will discuss and debate topics of linguistic interest.

For those experienced in tabletop roleplaying, the style and content of these arguments may be familiar. Who among us hasn't gotten into a squabble over interpretation over the particulars of rules? Who hasn't engaged in hearty debate over RAW vs. RAI only to be shot down by ROG? These Sessions are designed to be thoughtful, but playful.

code is well-organized and heavily documented so that even a viewer with minimal programming experience can understand how this work was created.

Images for the Title Page were generated with `gnofract4d`. These images and the code to produce them are included in the `img` directory.

This work and all content is published under the open source MIT License. The libraries used for our template are based on the `DnD-5e-LaTeX-Template`⁴ published by `rpgtex`.

For further instruction, consult the project's README.

BEYOND THE BASICS

A GREAT DEAL OF EFFORT HAS BEEN expended in order to keep the formatting of this document true to form. As an ergodic work, we consider the document's style, as well as the code written to produce it, as essential as the text itself. Therefore, in order to more fully comprehend this project as a whole, we heartily encourage the Reader to explore the *Language and Labyrinths* `github`³ repository.

The `git` commit log itself is a record of how this paper evolved over time. Particular note should be taken of the files `Language & Labyrinths.tex`, `bibliography.bib`, and `glossary.tex`. These documents form the core of our work: the `.tex` file is compiled with the `.bib` bibliography and `.tex` glossary by `lATEX` to produce the final `.pdf`. Great care has been taken to ensure that the

³<https://github.com/agoramachina/Language-and-Labyrinths.git>

⁴<https://github.com/rpgtex/DND-5e-LaTeX-Template.git>

CHAPTER 2: EXPLORING ERDOGICITY

A LESSON IN LANGUAGE

WHAT IS THE PURPOSE OF LANGUAGE? What is it *for*? And what exactly is language, anyway? These questions form the necessary foundation for further linguistic inquiry: What forms can language take? What is the language of story, of narrative, of literature. Of game? What can we possibly say about language, and what does language potentially say about us?

Some have proposed a behaviorist interpretation of language; that is, a process of stimulus and response. Emile Beneniste challenges this notion. Language cannot be thought to be a mere instrument, a *vehicle of communication*. This supposes

suggests that we ought to look beyond language as an instrument of communication.

CYBERTEXT

A HISTORY

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TRANSCENDING TEXT

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PART 2

SESSIONS

CHAPTER 3: SESSION ZERO

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ON LANGUAGE ON TRANSLATION

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ON KNOWING

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ON REFERENCE

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PART 3

ERRATA

CHAPTER 4: REFERENCE MATERIAL

SPELLS

SENDING

3rd-level Evocation

Casting Time: 1 action

Range: Unlimited

Components: V, S, M (a short piece of fine copper wire)

Duration: 1 Round

You send a short message of twenty-five words or less to a creature with which you are familiar. The creature hears the message in its mind, recognizes you as the sender if it knows you, and can answer in a like manner immediately. The spell enables creatures with Intelligence scores of at least 1 to understand the meaning of your message.

You can send the message across any distance and even to other planes of existence, but if the target is on a different plane than you, there is a 5 percent chance that the message doesn't arrive.

COMPREHEND LANGUAGES

1st Level Divination (Ritual)

Casting Time: 1 action

Range: Self

Components: V, S, M (a pinch of soot and salt)

Duration: 1 Hour

For the duration, you understand the literal meaning of any spoken language that you hear. You also understand any written language that you see, but you must be touching the surface on which the words are written. It takes about 1 minute to read one page of text.

This spell doesn't decode secret messages in a text or a glyph, such as an arcane sigil, that isn't part of a written language.

TONGUES

3rd Level Divination

Casting Time: Touch

Range: The creature you touch

Components: V, M (a small clay model of a ziggurat)

Duration: 1 Hour

This spell grants the creature you touch the ability to understand any spoken language it hears. Moreover, when the target speaks, any creature that knows at least one language and can hear the target understands what it says.

CLASSES

GLOSSARY

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