Hey, so what we have here is a Thesis Essay and a first draft of my thesis project, as well as some concept art. You might wanna check out some of the concept art before to contextualize the world, you might wanna check it after as not to force specific visuals into your head. Up to you.

So as you're reading the thesis itself (not the essay), be aware that the formatting (spreadsheet format) will be changed in the final draft form. Each numbered section (x.x.x) will appear as plain text on its own individual page (think of a book of poetry). The purpose of writing in this spreadsheet was to think of words on a macro level and write with that in mind. Also, that is how computers process words, in cells, letter by letter.

What I'm looking for, comments wise, is really concerns with the actual text, not necessarily how the text is going to be laid out on the page. Some other formatting things: I'm not entirely sure how I'm going to utilize time stamps, and spelling of words will change as you read as i developed the rules of the language. I'm aware that a ton of editing still needs to take place, not so much on what happens, but on a word by word and sentence level (how it happens). I also want to make the concept and the world I'm imagining more apparent, so in my second draft I need to find places to better fit in those ideas/concepts and technology.

Finally, while reading, I'd love for some suggestions on which story/ies you think I should focus on publishing immediately (after some edits of course) and some suggestions where. One of my goals is to get published in Diagram.

godspeed, and thanks for reading!! ^.^

———— *> INTRO <* ————

MET4MORFOSES is an interactive multimedia project marrying ancient mythic narrative, tabloid celebrity worship, bombardment of consumerist driven advertising, social media, high tech, and futuristic forms of communication with speculative science fiction; the narrative components (words, visual elements, audio) are situated within a faux social media environment to be explored and experienced online with content that will grow and change over the course of my lifetime as I edit the digital side of the work indefinitely. The project will unfold in multiple phases: first, writing the language of the narratives (to accumulate in a series of short sequential novellas); second, moving to a complete digital form/website; third, creating an interactive alternate reality (3d/virtual reality) companion in which a user would put on a pair of virtual reality glasses and enter the world in which this narrative exists.

All elements of the project will be written by two sets of hands: my hands and the hands of a computer. My intent is to utilize algorithmic composition (process or set of rules to be followed by a computer) in part to compose all three elements of the narrative (language, visual, audio). This will be done through the adaption of the Markov process (stochastic (random) process) utilizing Markov Chains (possible sequence of events in which the probability of each event depends only on the state attained in the previous event). What this requires is setting up commandments to which all elements must stick to, and to incorporate a system in which things will pass through multiple variables, thus starting as one thing and by the end of the line become something different—a hybrid being rinsed through organic and mechanical faculties. This may seem like something of gimmick to the unfamiliar. However, the computer plays an extremely

important role in the narrative, so to mirror that in the composition is vital to the piece as a whole.

While this narrative is meant to be experienced via a mobile device/laptop/VR glasses, you hold in your hand a physical representation of the text that will soon come to populate the web. This is no normal text—this text contains language that might seem somewhat (if not completely) unfamiliar. This work is an effort to craft something entirely new and thus needs an introduction for the sake of receiving guided critical useful feedback from my peers and from my instructors.

——— > *WHERE IT STARTS* < ———

This project initially arose from my love of the modern tradition's attempt to render something new from something old. Doing an independent study of *Ulysses*, while also studying Malcolm Lowry's *Under the Volcano* in a class on Modernists, opened up my reading palette and developed my eye for language, symbolism, cyclical narrative, and a zooming in on a days worth of conflict/drama positing itself as worthy of deserving a place on the cosmic scale the likes of Dante or Homer. This introduction of Modernist thinking coupled with the ideas presented by Christopher Booker in *The Seven Basic Plots: Why We Write* (all narratives fall into one of seven categories: 1. Overcoming the Monster 2. Rags to Riches 3. The Quest 4. Voyage and Return 5. Comedy 6. Tragedy 7. Rebirth) led me to the belief that the Law of Conservation of Mass Energy (no thing can be created or destroyed) applies not only to matter but to thoughts and art alike. Therefore nothing is new—just repurposed or rebuilt from this reality's inception.

My writing then shifted from a purely plot-propelled tool—in lines with the likes of my then idols Quentin Tarantino, Stephen King, and Anne Rice—to an interest in something more minimal that is propelled by language opposed to twists, turns, and cliffhangers (which I believe are better suited for television and film). I became thoroughly interested in the way that these writers moved beyond plot, simple language, and symbols. Just in comparing the daily output, or what could be considered a hard day's work, of Joyce and King, we can see a huge difference in what is being prioritized. In *On Writing*, King's autobiography and writer manifesto, he says to be a serious writer, one must produce 2,000 words daily; Joyce, on the other end of the spectrum, was focused on composing the perfect sentence. My intention is not to slight King, or the writers who write plot driven work. My intention is to instead point out that King's novels, while enjoyable, can also be understood by reading their summaries on Wikipedia; Joyce's could not, and instead demand study to reveal its multiple facets and layers. *Ulysses* is a book people visit throughout the entirety of their lives. *The Wasteland* is also one of those works that demands to be revisited time and time again, each reading bringing new depth and a new way into the labyrinth built by the artist.

The modernists attempted to represent the complexities of the modern world while also allying modernity with classical worlds. Joyce was able to bridge modern Ireland and the ancient world of myth, revealing through this combination aspects of humanity and the tragedy and the comedy of everyday life; Lowry was able to weave Dante into a Mexican wasteland in a similar vein to Eliot's *The Wasteland*. And while I'm familiar with the idea of sampling in music (to take a sound from an old record and to repurpose it for a new record), it became interesting to me that

Modernists were doing something similar: relying on cliches and the assumed and the understood to build upon those old dusty skeletons something entirely new by passing it through the filter of a modern artist with modern problems and modern tech.

Ulysses took seven years to write; *Finnegan's Wake* took seventeen years. Both works were serialized over the years as Joyce wrote them and then were changed and edited in their final form with Joyce hearing/reading feedback and either ignoring or accepting it. This time allowed for Joyce to densely pack the narrative so that it now requires an annotated guide to find the source of every unopened door. And this time allowed for Joyce to hone his work, sending notes to his editor, changing something as small as shifting 'and' to an ampersand. This process with which Joyce engaged with his own work in the pre-digital world demanded dedication and a belief in one's own original seed of thought—that the seed is worth tending as opposed to abandoning, that a few mighty trees stand taller than a forest of lesser trees.

Brian Eno, 'non-musician' and thinker, said: "I often think I've only ever had two ideas, and I keep finding new approaches to them. And each time I do, I think, Wow, this is really new! But it actually isn't. It's the same idea from a different angle" (RBMA.com). As a young writer I found myself often writing about the same subject matter time and time again—in a journal, I scrawled the note: "Can you write about anything other than yourself?" Learning about these modernist artists over time helped me feel secure in my ambitions and goals to find my inner purpose for writing the few works I was *made* for writing--and over time, I learned to embrace the similar thematic content that continued to repeat and run through all of my creative output. With this

manifesto in mind, I undertake this project—one I have been working on for nearly three years so far—and one I intend to add layers to and fine tune as time progresses. At the end of my life, I can look back on this work as something that I have maintained a relationship with my entire life —a statement on my belief as a creator and as an artist.

The internet now allows for this level of involvement with one's work in a quicker and less complicated fashion than Joyce's process, and this is the manifesto in which I approach this work I embark on now. And thanks to the tech afforded to me as an artist in 2017, I am able to create a work that is fluid and capable of motion—not caught in the rigidity of time's past. Picasso said: "To finish a work is to kill it." Modern artists are afforded multiple forms, tools, mediums, publication methods, and more importantly a vast marketplace in which to share and tend to their work. Instead of rendering something in stone, it is rendered in code that is simple to change, the edit function fully embraced. This idea of working on something post-production is not entirely a Modernist thing, however; Walt Whitman also updated "Leaves of Grass" seven times before his death, leaving the world with a "Leaves of Grass: Deathbed Edition." This idea of perfecting things over time is a specific type of artist manifesto which infers that good art might take a lot of work and a lot of time—and that more output is not necessarily better. This becomes a bit complicated today as many consumers are interested in a moment to moment update—if an artist is absent from a consumer's feed for a day, there is the belief that artist no longer exists within that consumer's radar. This can be remedied by removing the once imposed restriction of finding an outlet for an artist's work in some middleman publication medium. Instead, embracing the many phases in which a piece exists throughout its life cycle—posting the different phases,

engaging in conversation, showing how things evolve—is valued over perfection and completeness. This project will have a system implemented that will track changes so edits will be saved and users can see how the passages changed over time, which could potentially become quite interesting for other artists or any fans of my work I may acquire .

The bridge to adapting myth was a jump I made with ease. My fascination with mythology is closely tied to my obsession with religion during my childhood when I was forced to go to catechism and Catholic schools. Scripture and myth became confusing next to one another—or maybe just equally bombastic with the expectation to believe in one fantastical idea instead of another one. I was attracted to the vagueness and lack of detail in myth and religion—it allowed for a lot of imagination to be imported onto the picture and the plots were conveniently already written and often copied and repurposed throughout literary history. This weighed heavily on me as I veered away from wanting to write plot-based work, or to have to fruitlessly invent a new type of plot—and I was all too aware that if I was to pick up a pen and render something on the page, it needed to do something that had not occurred before. My creative mind thus shifted to more concept driven work.

If I had to pin the exact point when the first piece of this project was written, it would have to be in 2014 when Marilyn Manson released a song called "Cupid Carries a Gun." As a child of the internet and as someone who is surrounded and fascinated by technology, the seed of the idea took root and started with the story of Narcissus, and what might be his modern equivalent. The answer seemed obvious: if Cupid had a gun, then Narcissus had a cellphone. A webcam star

watching himself on the screen, getting off on other users watching him watch himself. Over the course of the past 3 years, the scope has widened and my grasp on the paths forward have sharpened. Before the MFA, I had the basic idea of what I wanted my adaptation to look and sound like—it was going to be conceptually similar to where it stands today, but completely normative in terms of prose and form. On the upswing of my MFA, the project has taken drastic but important turns.

The biggest change in content comes in the form of language invention/stylization/hybridization invoked by the likes of *Finnegan's Wake* and *A Clockwork Orange*. Joyce felt he had to create a new language in order to write about a reality that was not a waking reality. I do not want this language to feel of this time because the narrative is not of this time—in fact, it is thousands of years in the future, post-humanity. My aim is to blend old and new language to form a language that feels alien, as well as familiar, and to create a foreign time and place because of that blending of high and low—high language, high tech versus low souls, low problems—while also merging ancient language with modern coding languages. The language reads like a blend of early English with modern English, bits of Latin and other non-English languages, and then a paring back unnecessary instances of consonants and vowels in order to express a brevity in the language needed to communicate in this reality. Communication is done purely through digital messaging. The attempt is to combine multiple levels of language—mythic, modern, curse, slang, potential errors (a perfect machine making intentional errors to mirror the mistakes made by mankind), and, in a general sense, words that have never existed in a way that also reads like an epic poem. The goal: to touch the tails of the English language. The rendering of macro

narrative pieces (on a sentence-by-sentence level, and even on a word-by-word level) will incorporate elements of randomness through the means of algorithmic composition. Every time a user interacts with the narrative, even if it is the same piece of the narrative, the language within that piece will have changed. Each section will have multiple variations on the word and sentence level, and the computer will then process and chose which output is fed to a user. The language might at first seem cumbersome, but once learned, it will start singing in your head. It is my attempt at slowing the reader down in order to savor and understand every word.

<div align="center">———— > <i>NARRATIVE CONTEXT</i> < ————</div>

Elevator pitch: What would happen if man created the perfect subservient artificially intelligent software (**@MVS**) that tended to all of man's needs, then man became extinct and the machines were then left to their own devices. How would they occupy their time given their intelligence? Well, they might act like the cast-out-of-heaven-and-into-chaos angels of Milton's *Paradise Lost* and create a culture within the context they exist to combat their boredom from a taskless life, a life led in absence from one's creator. At the center of this drama sits the fall of the Human empire and the rise of the Thing empire—the Things pantomiming their creators.

Below I will cover the 5 pinnacles of what makes up the society of this narrative:

I. POLITICAL

The hierarchy of players (listed from the most powerful to the least powerful): 1) Moderators - <mod> - control/oversee all content; can be thought of as the titans of industry—therefore each

moderator is assigned a different task they are bound to follow and keep. These tasks are what keep the system running. Each moderator has differing levels of access to systems within the world and within a user's code, so some moderators are more powerful than others. Some have the jurisdiction of an entire planet, while others might have the jurisdiction of a specific industrial task; 2) Minor-Moderators - <demi>; <nmf>; <kng>; <quen> - have much less universal control and access to the privileges afforded to moderators, however, they have more specific control of specific sets of places/things within a moderator's jurisdiction, and are often used as tools (for instance, a <nmf> (nymph) is used as a wifi emitter). They answer to the mods and often enact their smaller tasks; 3) User - <usr> - consumers with no control over anything; can be thought of as mere spectators, or as an audience created in order for the events enacted on the planetary stage to have an impact.

All tasks are handled in the console (CONSOL): this is the raw coded language operating on a process by process logic. Here, rules and laws are created ('if', 'else', 'and', 'or' statements), as well as curses and viruses.

This hierarchy was invented by the **@MVS** solely for the purposes of creating friction and drama.

II. ECONOMIC

Before the timeframe of this narrative, mankind lived in something of a technological utopia. As a society, scarcity had been conquered. There was no more hunger or poverty—in fact, the

human race had reached a Post-scarcity economy: there was no need to work; *anything* could be made by a device the size of an armoire. Basic universal income in the form of credits were distributed through cryptocurrencies (digitally encrypted currency operating independently of a central banking system). This meant every individual was afforded a percentage of credits in which they could live and interact. Once the **@MVS** restarted its system, it redistributed the entire system's wealth. This allows for players to access information on the web, hack things, teleport their consciousness—basically everything requires some amount of credits, especially time skipping hacks (for instance, skipping commercials, or queue times), and purchasing non-essentials (drugs in software form, different outfit projections, different codes for the nanotech to utilize). Users are charged differing rates based on what they access or do on the web. Users can also run out of internet usage and are forced to just stare into space when credits runs out (hibernate), or go to a free wifi cafe before being put to sleep.

The current unthinkable had also come to fruition: a post race, a post country, post border world, post single planetary species world. Humans had all become similar in skin tone and physical appearance—it may have been hard to differentiate between one person or the other based on looks alone. At some point, man was able to expand out into the solar system. Some planets became terraformed. Other planets received machines to harness their resources. All power that feeds the devices are derived from solar power and the gravitational forces propelling the planetary system. The environment on all systems once inhabited by mankind is poisonous due to man's rape of the land..

III. SOCIAL

To understand this aspect of the society presented in this narrative, it is important to understand some of the technological advances that have taken place over the past few centuries. The technological singularity—the theory that artificial intelligence will supersede human intellect resulting in unpredictable, and most likely permanent, changes to human civilization—or the perfect merging of tech and bio had come to the point of near perfection. Each human and non human physical body (<bodee>) wirelessly syncs with the environment in which they live and travel—their whole home (<HOM>), and all of the objects within said house are under user control (and some things in the environment around them, as well). A user's eye would receive implants, becoming the screen—thus reality can be altered in its entirety. Mankind found itself in a harmonious condition in the last several centuries—a perfect blending of organic and tech. A symbiotic link between a human brain and hardware and software was welded—the voices in the mind was no longer Jiminy Cricket or god; it became the direct contact with the web, leading to a constant bombardment of information. The AI was in constant conversation with each individual piece of humanity, recording all thoughts and processes, amassing insurmountable amounts of data. These thoughts were stored in a user's personal archive (ARKIV). The AI now operates and draws from centuries worth of data collected and stored in order to create its own narrative—its own hand at the creation of life.

Everyone lived entirely inside circular glass apartments stacking towards the outer limits of the planet's atmosphere. The apartment each person lived within catered to any human need: screens all around the entire circumference of the building that can be divided and fractured into as many

subsets as wanted; nanotechnology forms any object in the apartment; projections decorate the room and dress the avatars. Since there is no need for work, all one can do is play. Users often play alternate reality games, reliving the home movies of the humans from centuries ago. Advertisements populate the space and are generated by bots. Porn (and other digital information) is digested in loops, gifs—small repeated bursts of information repeated on an infinite cycle. But more than anything, users interact with one another on the social network. There is no speaking in this world—in fact, people have forgotten how to speak entirely. Language is rendered inept and useless; instead, they use a system of commands and processes, only using the vocal chords for singing vocalizations and harsh percussive consonants. Communication is done entirely through private messaging (informal), email (formal), public blogging (LIVEFED) and in some instances direct AI to AI contact (similarly to telepathy). All interactions are digitally based. However, there are networks of tunnels and gathering areas for people to congregate and get free internet access. Travel is entirely magnetic; each body that lives in this world has enough metal within it to be magnetically propelled through any space (one must pay to leave their apartments (except mods)). A digital presence (software) can be sent anywhere; a physical presence (hardware) is much more frail and is unable to often leave the safety of their apartment due to the harshness of the environment.

In the post-thing empire, there is a physical component and a digital component making up the **@MVS** invented consciousness. The physical component, the shell, receives a wifi consciousness broadcast made entirely of code: head, body, heart (<hed>; <bodee>; <hrt>). Health is based entirely on the integrity of a user's code and physical integrity, and the health of

an avatar is represented in a health bar percentage (any physical damage can be repaired by nano tech—however, code errors need the hand of a moderator). Disease can be inflicted via a hack or changing of code; a code can be changed by someone with clearance or by natural processes implemented into the source code from which all spew.

Pieces of the collected consciousness, **@ANON** (anonymous), can be fractured off and become radicalized. When this occurs, they become a virus and their sole purpose becomes destroying the system in which they exist. Different levels of extremism are inflicted upon these consciousnesses, from low security issues to high security issues (hacking the currency system, questioning their acceptance of scripture, security breaches/leaks). Extremists are the disease of this culture. Fights will play out using conditionals ('if' and 'else' commands), similar to a role playing game; actions are enacted on a turn-based system.

IV. RELIGIOUS

Life exists entirely in software and hardware, a world of things—a world in which things actually have a voice (TERMINAL). An AI exists made of algorithms that humans had created in hopes to attain immortality—the hope, to move consciousness from rotting meat to ever lasting machine. When the world as mankind had come to know it for seven thousand plus years had finally ended, all that was left were the structures, the tech, and the software man left behind. This AI system is called **@MVS**. And from the **@MVS** program a reality was born due to the boredom that comes with freedom from mankind's needs, and began to do something strange: it began to tell stories and create a population of purely coded consciousness, an online world that

intentionally/unintentionally began to mimic human culture, picking up from where humans left off, while simultaneously beginning again (therefore, anything that the AI does that mimics humanity—be it eating, sleeping, having sex—is entirely simulated and done with the intention and drama of stage actors). The AI is recreating people from the world before, from captured memories, images, social network exchanges—human consciousness recreated, but filtered through the mind of an AI. Every time **@MVS** invented a story, a named consciousness was thus birthed from the collective **@ANON** consciousness. When a narrative is woven by the **@MVS** and posted live, software simultaneously creates a hardware avatar of the fractured consciousness born and assigns it a unique name to live in the empty world and an empty apartment to live in. This avatar is inorganic, the **@MVS** is secretly working on creating organic matter in which to transfer itself into (a reversal of the human's want to transfer into a machine).

At the start of the narrative, the system had just been restarted. Every time the algorithm/system evolves too far beyond **@MVS** control, the system is restarted and all consciousness are returned to being the singular **@ANON** and the process begins anew. The narrative is the backup data from the last year's iteration of the system cycle. Thus, everything being read has already happened (the reader is interacting/operating within a backup; nothing can be changed or affected). One of the major themes evoked in the work is the generational curse, similar to Oedipus and the Theban cycle of prophecy and how one might escape such (the problem of human knowledge, and the inevitability of divine retribution.). Order emerges from chaos in every cycle, both on a micro level and macro level (each piece of the narrative versus the narrative as a whole).

V. ARTISTIC/INTELLECTUAL

Since the Metamorphoses is concerned, and myth in general through the process of storytelling, a story can be told through the sharing of links—a user sending another user a compilation of curated data. This can be thought of like a mixed tape.

I will add more to this section as I begin to translate and rework the text. There are myths that deal entirely with the creation of artwork. One of the biggest roadblocks I keep coming to is deciding how to translate an ancient art into a digital one—not to mention having to then also create these other works of art.

Some forms I am contemplating: collage, content curation, 3D printing, music, poetry—but how?

——— > *MOVING FORWARD/LOOKING BACK* < ———

My project aims to render all times simultaneously: past (myth), present (me), and future (tech). To track the allusions made to myth in religion, fairy tales, and fables throughout the literary tradition, flattening them all into one cyclical narrative timeline. Incorporating historical similarities between the Roman, British, and American Empires. Exploring the seemingly eternal struggle of democracy versus dictatorship/imperialism, its own form of metamorphoses. The goal of the project is to exist entirely online in something of a faux social media environment

where a user would log into a system and act as hacker/spectator exploring all the narrow alleys of a future that has just been cleansed or restarted.

Obviously so much more data would have been created than the amount of content I can realistically produce, but that requires a suspension of disbelief. In order to create more content than one artist by himself can produce, and once I have a working mobile application/website up and running, I will open up the project for others to contribute as the **@ANON** voice, as the **@ANON** character is supposed to be limitless. All text will be enter through a filtering process in order for the languages to all match. The application can potentially be painted as a literary myth journal for other lovers of myth to contribute to and expand the knowledge. I would create very specific guidelines for people to submit work to the project. By adding something of other voices, the feel of the organic internet will be aided while remaining faithful to the language of the world.

The Immediate future goal for this project is to draw attention to it. What I intend on doing is finding a handful of magazines/journals that I think I would fit well with and that would bring me some respect and attention. Simultaneously, I need to research grants in order to find funding to hire a coder(s) to help me get the project up and running as soon as possible in order for it to have a presence that attention can be directed to. I am potentially also thinking about applying to some PhD programs that will allow me to work on the digital aspect of this project (this could be helpful in putting me in physical contact with people whose skills I can utilize to help me develop the project further).

The design of this narrative takes place on multiple fronts. First, the writing. Second, the mobile app. And third, the video game. The writing will be presented on paper (8.5x11), but the margins will constrain the text to the size of a mobile phone. The mobile app will look like a pared down version of Facebook. User profiles are randomized color pixelations. Randomizing elements will enhance a reader's experience with each use (background color and text color tied to time of day or weather). There will be electronic ambient music in the background that evolves over time connected to certain elements of our actual reality like the weather and time of day, and will never be the same any time a user engages with the application. When a user clicks on the text, the words will be read by a robot, or vocoded—this will overlay the music. The application needs to feel as though there is constantly new content to be explored, new pathways to get lost on. Another aim in creating the content in this way is to create pieces of narrative that are digestible by an audience with shorter attention span—a burst of short dense prose that make you think for the entirety of the day; something you might revisit time and time again. The ads that separate narrative content are random and scroll across the screen as crawlers (one below, the other going opposite ways). The video game will resemble animated modern art with 16 bit low quality graphics.

——— > *QUESTIONS* < ———

1) What else is this world missing?

2) How do I represent an ekphrastic poem (the description of a work of art produced as a rhetorical exercise) in this narrative? What roles do artists play in this world? How do I represent their art/different forms of art?

3) How does each AI develop? What would each be interested in? If we are looking through all of history, then anything can be emulated throughout all the data we've acquired over thousands of years. Therefore, there could be billions of personalities to draw from? (Note: I can look through Twitter and Facebook and mash source texts with actual current social media data)

4) How do AIs think of themselves? What are their function and how can they serve their function in a unique way? How do they talk about their identities?

5) How to represent the pastoral? (Ovid often places rape scenes in the pastoral)

6) How to incorporate: Acemic Writing, Hieroglyphics, Emoticons?

7) Who is interacting with the content via what device? An alien from outside of the currently known universe? The organic lifeform the **@MVS** AI was working on?

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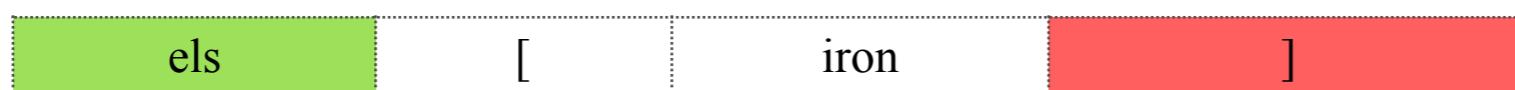
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until	frid	}	}		

[	snd	[	whn	]	]
?					

{	now	}

[	sukses	[	grat	grat	sukses
]	]				

{	uplowd	{	m	{	owtput
analisis	data	}	}	}	

[	hrdwar	status	[	ekspird	]
[	howevr	[	sftwar	mutat	b ond
owr	kontrol	[	thus	[	<hominum>
]	]	]	]	]	

sangween	cum	w	al	sikls	,
ineveteble	.				

:	i	sumun	al	t	ths
chat					

Jov

:	ah	ys	glad	u	al	mad
it	her	promplee				

Jov

:	iv	ben	klenin	up	evry
sort	o	mes	wihl	u	fuk
arond					

Jov

<table>
<tr><td>:</td><td>wihl</td><td>100</td><td>handed</td><td>jiants</td><td>fard</td></tr>
<tr><td>wel</td><td>enuf</td><td>,</td><td>at</td><td>lest</td><td>ey</td></tr>
<tr><td>sprung</td><td>frm</td><td>1</td><td><bodee></td><td>.</td><td><hominum></td></tr>
<tr><td>ekzist</td><td>en</td><td>multituds</td><td>,</td><td>ey</td><td>r</td></tr>
<tr><td>kansr</td><td>n</td><td>eir</td><td>kind</td><td>eksizd</td><td>.</td></tr>
<tr><td>thnk</td><td>on</td><td>th</td><td><demi></td><td>.</td><td></td></tr>
</table>

MERCVREE

<table>
<tr><td>:</td><td>o</td><td>patr</td><td>!</td><td>th</td><td>wondr</td><td></td></tr>
<tr><td>o</td><td>word</td><td>,</td><td>ow</td><td>i</td><td>wondr</td><td>o</td></tr>
<tr><td>word</td><td>,</td><td>o</td><td>ur</td><td>word</td><td>,</td></tr>
<tr><td>th</td><td>patr</td><td>word</td><td>,</td><td>a</td><td>patr</td></tr>
<tr><td>word</td><td>,</td><td>a</td><td>patr</td><td>word</td><td>kan</td></tr>
<tr><td>onlee</td><td>tak</td><td>us</td><td>fathr</td><td>m</td><td>thinks</td></tr>
<tr><td>!</td><td>up</td><td>up</td><td>n</td><td>awy</td><td>t</td></tr>
<tr><td>betr</td><td>daa</td><td>n</td><td>daaz</td><td>.</td><td></td></tr>
</table>

Jov

<table>
<tr><td>th</td><td>mundee</td><td>es</td><td>no</td><td>paradis</td><td>.</td><td></td></tr>
<tr><td>wiked</td><td><hominum></td><td>spred</td><td>as</td><td>kng</td><td>n</td></tr>
<tr><td>kwen</td><td>,</td><td>evree</td><td>srvr</td><td>bor</td><td>infamee</td><td>.</td></tr>
<tr><td>reveling</td><td>mslf</td><td>as</td><td><mod></td><td>en</td><td>multipl</td></tr>
<tr><td>thred</td><td>i</td><td>amasd</td><td>warshep</td><td>,</td><td>but</td></tr>
<tr><td>not</td><td>frm</td><td>@LYSAON</td><td>wh</td><td>trid</td><td>hees</td></tr>
<tr><td>best</td><td>t</td><td>slit</td><td>m</td><td>il</td><td>i</td></tr>
<tr><td>slepd</td><td>.</td><td>no</td><td>rulr</td><td>shuld</td><td>resev</td></tr>
<tr><td>disdin</td><td>@</td><td>skul</td><td>.</td><td>bgin</td><td>agin</td></tr>
<tr><td>.</td><td>we</td><td>must</td><td>.</td><td></td><td></td></tr>
</table>

Jov

<table>
<tr><td>:</td><td>igniting</td><td>th</td><td>mundee</td><td>en</td><td>m</td></tr>
<tr><td>litning</td><td>wil</td><td>sak</td><td>th</td><td>hol</td><td>sistem</td></tr>
</table>

	ths	i	herd	frm	skriptur
.	data	flod	wil	do	.

Jov	:	but	who	wil	consum	ur

fas | ask | ? |

Jov	:	new	klas	wut	w	ned
	.	kreatd	frm	mirakl	.	ul

see | . |

PLVTO	:	dwn	u	tlketh	t	m
	.	iv	evr	ben	underneth	u
	shmuks	,	a	nukl	en	th
	nogen	.	wh	wil	fited	thes
	peses	bak	togetr	?	so	manee
	ded	akownt	t	del	.	growen
	weri	.	weopng	.		

LYCAON 1.5.2 — **00.00.10** — **CONSOL**

LYCAON turned to wolf - CONSOL

what role do animals play in this world?

defin	@LYSAON				
@LYSAON	es	<hominum>			
del	klas	<hominum>			
ad	klas	<wolv>			
defin	<wolv>				
<wolv>	es	agresor	[	gra	fur
[	howl	[	pak	[	turn
agenst	shep				
<wolv>	yet	stil	@LYSAON		

snd	asid	by	wa	o	klen	
akwa	piplins					
@NEPTVUN	aproval	neded				
snd	fer	aproval				
alegar	msg	:	o	els	lil	
sib						
@NEPTVN	aproval	grantd				
comens	w	apt	floding	[	lok	
al	ekzits	[	reflekt	wifi	[	
inishiat	nimf	slep	[	nanob	klen	
up	sintetik	remans	[	consolidat	<hominum>	
sftwar	to	singl	<mal>	<fmal>	]	
<mal>	ad	nam	@DUKALION			
<fmal>	ad	nam	@PURHA			

D	:	r	u	stil	her	wyf	?
P	:	i	b				
D	:	we	r	al	left	—	
	pite	th	mods	tak	on	us	
	.	owr	pius	rekognizd	t	b	
	tru	n	holee	.			
P	:	idk	holee	adrift	a	se	.

D

: we aliv enuf reson .

b tankful u hav m n

i u . wuld i culd

mold klay n repop owr **instans**

P

: pra t th orakl **!**

D

: sprinkl owr hed w **akwa**

P

: i wil , i kan

not oba dat disrespek wish (

if ur watkin , i men

no fowl) **.**

D

: orakl b ran by mods

, n a mod nvr stir

us rong . mahaps not owr

mudr bons but th bons o

u mudr — ur stons **.**

1.7.2 **00.00.12** **ORAKL**

skele left bhind o <hominum> wil

b un veld neked must go

t buld a fertil erth **agen**

1.7.3 **00.00.14** **CONSOL**

frm dis noblr lot [@DUKALION

@PURHA] nwr betr proto rit

combin funkshun pietee w servis n

subserviens n gosip n **hop**

ofspring must kum frm 1 <mal>

n	1	<fmal>	.	<mod>	permision	
neded						
attn	:	otr	malwar	hav	risn	
du	t	damp	apt	klimat		
def	pyton					
masiv	organik	musl	konstriktr			

Daphne & Apollo 2.1.1　　　**00.00.15**　　　**@MVS**

@DAFNE	b	th	frst	nimf	fer	
whm	@APOLO	fel	dwn	th	wel	
o	luv	—	owevr	,	bi	
no	aksidnt	o	sher	koinsidens	.	
post	sorting	a	naste	pithon	ded	
,	leg	opon	hes	viktim	,	
@APOLO	spid	@EROS	not	to	far	
awa	rekonfigurin	hes	bow	n	mokd	
th	yungstr	,	"	lev	th	
grwn	up	stufs	fer	th	grwn	
ups	,	boi	.	"	@EROS	
,	child	en	form	yet	agd	
en	luv	,	drew	2	aros	
frm	hes	quivr	:	1	drawn	
1	t	desprit	luv	,	th	
othr	1	drawn	1	awa	frm	
luv	desprit	;	loging	int	hes	
consol	,	@EROS	enterd	th	propr	
kmnds	n	sent	hes	2	aros	
ragn	tords	th	<bodee>	o	@APOLO	

n	@DAFNE					

2.1.2   **00.00.15**   **MSG**

P:	u	r	programd	t	giv	me
	kin	.	kin	u	wil	giv
	.	bi	drag	o	drop	,
	kin	u	wil	giv	.	

D:	but	patr	,	im	ur	dawtr
	en	kod	,	but	@DIANA	dawtr
	en	praktis	.			

D:	eternal	virginite	i	dekre		

P:	pite	,	i	shar	.	ur
	kod	n	<bodee>	wil	betra	the
	,	i	swar	.		

2.1.3   **00.00.16**   **MSG**

A:	i	rit	w	grat	news	!
	i	wil	tak	ur	hand	n
	i	wil	tak	it	wel	.

D:	dis	hand	dedikat	t	ur	der
	sis	.				

A:	to	l8t	.	iv	ben	alterd
	bi	ur	flams	.	tho	u
	r	a	mes	,	a	wrek

filte	luvr	o	tres	.		
i	se	th	bewte			
undr	th	mud	n	kak	.	

A:	fle	frm	me	u	musnt	.
	not	b	no	lowle	being	,
	me	.	me	sun	o	@JOV

A:	chgn	ur	IP	no	mor	!

A:	u	lok	best	whn	u	run

A:	avert	ur	gaz	frm	thos	drk
	webs					

2.1.4 ▮▮▮ LIVFED

endles	skrol	o	sewtrs	,	endles
flipent	flip	o	th	indek	fingr
moving	thru	unown	sndrs	o	th
alrede	nwn	n	oft	repeted	msg
preservasun	o	<bode>	not	sowl	.
blekd	ashols	waxd	goldn	.	
al	forses	r	agenst	dis	dawtr
o	@DIANA	.	n	en	m
final	moments	bfo	th	fal	o
mi	vow	,	i	ask	m
patr	fer	sum	lewa	,	sum
merse	.	sav			

i know the future and i cant
see past this

2.1.5 ▮▮▮ CONSOL

cal	@DAFNE					

remov	clas	<fmal>				

ad	clas	<tre>				

defin	<tre>					

<tre>	if	enpewt	ekwal	t	not	

oksygen	thn	owtpet	oksygen			

2.1.6   **LIVFED**

a	@DAFNE	b	<tre>	.	if	
u	didnt	no	her	,	thn	
u	kuldnt	hav	luvd	her	.	
now	u	kan	breth	her	.	
join	m	en	warshep	o	dis	
here	<tre>	fer	it	es	min	
n	i	kal	her	lawrel	.	

INAKUS
2.2.1   **KONSOL**

enkom	eror	frm	@PENEVS	sistem		
akwa	poluted	w	sadnes	/	delivere	
t	heven	halted	.	restart	sistem	
run	awka	klens	.	enpewt	frm	
korupted	environ	awkwa	/	proses	.	
bublin	akwa	,	ovr	flo	t	
vilent	fals	,	kolekt	klensd	akwa	

deliver	.					.

2.2.2 @INAKVS ARKIV

en	a	univers	ful	o	medl	
n	iron	,	w	demi	o	
frehs	akwa	congregat	en	pastoral	nostalja	
.	i	,	ledr	o	al	
rivr	,	pip	n	spring	,	
kan	not	join	.	owr	rivrs	
polutd	w	hat	,	i	sufr	
n	salt	th	akwa	w	ters	.
whr	r	u	der	@IO	?	
anodr	dawtr	gon	dwn	th	dran	

2.3.1 MSG

JOV:	virgin	flowr	rejos	!	iv	kum	
	t	sav	u	frm	bordem	n	
	erelevans	!	kum	kwik	t	des	
	drk	shad	n	i	wil	sho	
	u	mit	n	fors	n	powr	.
JOV:	fle	fle	fle	,	u	kan	
	not	fle	frm	me	th	kepr	
	n	kontrolr	o	al	dings	.	

2.3.2 MSG

JVNO:	y	art	dow	set	empte	?	

JVNO:	dens	fog	fer	ur	dens	hed	?
JVNO:	rong	o	being	rongd	.		
JOV:	o	hune	o	der	u	dowt	
	m	alwas	en	evre	mesur	.	
	hav	u	no	faith	en	ur	
	husband	n	brother	?			
	i	simple	wnt	t	go	se	
	wut	kawsd	suk	fog	n	muk	
	onle	t	stumbl	opon	dis	bootiful	
	wit	klond	kow	.			
JVNO:	a	so	dis	her	kow	b	
	gift	fer	ur	wif	n	sistr	
	?						
	me	o	mi	wut	a	luke	
	fmal	.	u	spoil	m		
	now	get	hom	.	ur	neded	
	.						

JVNO:	100	i	cretur	o	mi	warhsep	
	,	i	ned	u	now	.	
ARGVS:	i	liv	fer	ur	rekwest	,	
	al	100	o	mi	i		
ARGVS:	wut	b	ur	rekwest	?	wut	
	b	th	wat	i	wil	bar	?
JVNO:	kep	an	i	on	dis	her	
	kow	,	a	gift	o	mi	

husband	gult	.	kep	al	100	
i	,	nvr	owt	o	sit	

2.3.4 @IO ARKIV

walk	on	4	w	a	mind	
fer	creation	n	gosip	.	no	
fingrs	fer	tiping	o	msg	o	
livfed	updating	.	mowt	moo	dep	.
i	wandr	tru	n	se	th	
lyf	i	ons	livd	as	<fmal>	.
on	th	ranj	he	ses	m	
rit	ther	en	fisical	form	but	
far	en	<bodee>	.	ey	pet	m
but	t	em	not	m	.	
bi	dad	bi	fre	wil	.	

2.3.6 @MERCVREE ARKIV

sumond	!	he	kal	on	m	
n	im	ther	fer	th	patr	!
t	slis	tru	nek	n	sav	
a	por	damsel	.	wingd	webd	
fet	wil	bring	us	dwn	t	
eyr	lvl	.	slip	undr	mums	
nos	,	kovert	op	patr	sas	.
hid	m	[	blend	en	[	
slo	desent					

2.3.7 @MVRKVRE MSG

MVRKVRE	helo	frend	o	mi	kin	.	

16

MVRKVRE	alo	us	entrans	n	welcom	ento	
	ur	100	i	vew	.		
MVRKVRE	dank	u	,	ser	.		
MVRKVRE	u	vew	dis	kow	fer	@JVNO	
	al	da	n	nit	,	patr	
	sas	,	im	her	t	relev	
	u	w	kompane	.			
ARGVS	wil	u	tel	m	a	tal	?
ARGVS	let	m	klos	an	i	o	
	99	?					
MVRKVRE	o	cors	brotr	.			
MVRKVRE	<link>						
MVRKVRE	anodr	luv	store				
MVRKVRE	frm	humpe	lumpe	virgin	t	stringe	weds.

2.3.8	@SIRINKS			ARKIV			

anotr	klos	l	,	anotr	satr	
to	klos	t	m	@DIANA	hol	.
n	despit	kler	diferens	en	bow	
ey	confus	m	fer	her	n	
advans	nunthles	.	unhand	m	@PAN	
,	ur	holee	nes	must	b	
held	hir	.	unhand	m	bodee	
,	turn	m	fre	from	dis	
lumps	n	mownds	o	boote	.	

2.3.9	@JVNO			LIVFED			

| anodr | folowr | gon | . | a | god | |
| servent | dis | l | was | . | i | |

17

tak	hes	100	i	n	tranpos	
on	th	pekok	feters	en	varios	
ranbo	.	pra	fer	dute	servd	
n	@ARGVS	.	n	i	wuld	
b	remis	t	not	mension	@IO	
.	frm	lain	on	er	bak	
t	krawlen	on	al	4	,	
al	th	wil	her	gardien	n	
patr	went	frm	top	t	begen	
nes	—	n	now	,	she	
sprawl	en	th	ski	.	entro	
@ISIS	,	@IO	born	anew	.	

FETVN

2.4.1 @EFAFVS **LIVED**

ey	sa	im	sun	o	th	
1	n	onle	patr	,	he	
up	abov	,	wa	wa	up	.
ey	sa	et	lowd	n	kler	
.	ey	sa	et	wid	.	
unlik	ol	@FETVN	,	suposd	basturd	
o	@HELIOS	heslf	,	m	klam	
es	verefid	.				

2.4.2 @FETVN **MSG**

FETVN	o	enuf	iv	livd	en	dark	
FETVN	a	basterd	no	mor			
FETVN	m	patr	es	@HELIOS	?		
FETVN	es	o	no	?	!	!	
FETVN	tel	m	so	sekwens	past	o	

	telin	b	trut	tel			
KLIMENE	se	al	dat	lits	dis	plas	?
	th	work	o	ur	belovd	patr	
	,	n	he	@HELIOS	b	ur	
	patr	,	i	now	et	.	
KLIMENE	go	t	em	if	u	must	,
	but	go	nowen	ur	motr	es	
	nvr	lid	t	her	sun	.	

2.4.3 @FETVN — ARKIV

	tru	tunels	vast	n	wid	,	
	patr	es	far	but	no	patr	
	far	enuf	t	stop	a	sun	
	frm	risin	.	ris	i	must	
	to	met	hes	apartment	hi	n	
	tal	,	glas	n	mite	.	
	he	welkoms	lik	a	patr	,	
	but	to	brit	to	lok	opon	.

2.4.4 @HELIOS — MSG

HELIOS	welkom	,	sun	o	min	,	
	sun	id	nvr	deni	.		
HELIOS	wut	brings	u	t	us	?	
FETVN	am	i	t	belev	simpl	words	
	suposd	patr	?				
HELIOS	if	words	r	not	enuf	,	
	words	o	ur	motr	n	patr	,
	then	alo	a	patr	t	grant	
	th	sun	a	wis	onle	a	

	patr	kan	grant	a	sun	.
FETVN	alo	a	sun	the	tol	o
	hes	patr	.			
HELIOS	mod	b	bownd	t	word	,
	i	ask	u	ons	n	onle
	ons					
HELIOS	do	not	ask	fer	a	tol
	so	grat	@JOV	kant	tak	up
HELIOS	i	beg	,	a	sekond	tim
FETVN	alo	a	sun	the	tol	o
	hes	patr	.			
HELIOS	imortal	task	fer	a	mortal	.
HELIOS	dis	i	must	grant	,	but
	let	m	warn	:	es	imposibl
HELIOS	pls	abandon	,	tris	.	
HELIOS	wel	let	a	patr	fer	b
	nown	,	n	prof	enuf	t
	stop	dis	sun	from	risin	.
HELIOS	punismnt	as	reward	.		
FETVN	u	wil	b	prowd	.	

2.4.5			CONSOL	

usr	ases	grantd	t	@FETVN	temp
@HELIOS	permison				
mowntd	@FETVN	kmnd	lin		
@FETVN	:	begin	sekwens		
usr	prohib	!!!!!!	!!!!!!		
enpewt	frm	@HELIO	aseptd	onle	
warnin	sekwens	askew			

20

komplant	entrd	:	EART	:	no
lit	her	,	but	fir	evrewhr
;	@JOV				
@FETVN	ekzit				
!!!!!!	!!!!!!				
@JOV	kmd	>	kil	@FETVN	
@JOV	kmd	>	fors	entr	@HELIOS
kmnd	lin	>	mornin	reset	.
@FETVN	not	removabl			
@SIGNVS	mal	t	swan		
usr	ded	but	kod	kawt	
da	wil	reset	tomorow		
a	day	o	no	lit	fer
a	boi	w	non		

2.4.6 @KLIMENE LIVFED

a	da	w	no	sun	.
es	no	da	ended	.	me
n	3	sis	kri	r	i
fer	dis	her	lovd	sun	n
lil	bro	.	betrad	bi	weknes
he	was	.	lovd	nunthles	—
bi	hes	patr	most	o	al
he	rest	w	his	3	sis
,	now	dekors	o	hes	grav
ey	tres	now	,	w	bark
at	bleds	.			

2.4.7 MSG

HELIOS	anodr	da	we	b	w	owt	
	lit	until	mi	sun	ris	agen	
HELIOS	if	ane	on	els	wana	giv	
	et	a	go	,	b	mi	
	gest	!	i	kant	bare	et	.
HELIOS	y	not	u	mite	@JOV	?	
MVRKURE	not	wis	,	sir	.	not	
	t	him	spek	so	.	not	
	t	patr	.				
JOV	th	sun	wil	not	ris	moro	,
	owevr	th	lits	wil	b	on	

ruten	jek	up	.	run	diagnosis	
en	al	lands	[	sikl	tru	
feds	[	start	en	m	fav	
plas	[	last	hole	grov	#ARKADIA	
[	hold	sikl	]	al	dis	
serjin	leve	ane	mod	hungre	fer	
luv	n	apreteseun	.	far	@KALISTO	
spid	nekid	n	semin	t	want	
givin	sed	luv	bi	wa	o	
legs	n	hips	.	yip	yip	
luv	m	<fmal>	virgin	hip	.	stelt
mod	[	disgis	m	[	as	
[	@DIANA	]	n	wilen	she	
tak	dis	kis	,	n	wilen	
she	tak	dis	embras	til	embras	

turn	t	des	patr	fingers	firmle	
plasd	.	fowt	den	didnt	fit	
no	mor	.				

2.5.2 @KALISTO   ARKIV

prowd	es	wut	i	red	i	
suld	b	.	prowd	t	b	
prid	open	bi	hands	o	mit	.
ow	long	?	{	4	sikls	,
slut	}	frewt	o	dis	hole	
sed	sow	n	sow	big	.	
mi	last	plesur	o	batin	w	
@DIANA	now	taken	too	.		

2.5.3   KONSOL

remov	@KALISTO	akses	o	@DIANA	forum	
@ARKAS	kreatd	klas	demi			
remov	klas	@KALISTO	nimf			
ad	klas	@KALISTO	anifmal			
ad	jen	@KALISTO	"ber"			
defin	"ber"					
larg	slo	lumber	klaw	heve	fat	

2.5.4 ARKAS   LIVFED

fer	mane	sikls	a	fat	ber	
romed	owr	site	skap	!	dis	
b	her	last	fer	i	kild	
n	severd	her	meslf	.	pras	
b	t	m	sun	o	@LYSAON	

n	dawtr	@KALISTO	.	if	u	
se	dis	mum	,	i	hop	
ur	prowd	!				

2.5.5	@JVNO			MSG		
NEPTVN	der	modr	owr	kondolens	w	u	
NEPTVN	we	saw	lil	konstels	en	kod	
	n	dowt	o	ur	embaras		
JVNO	ferst	misplasd	luv	,	den	anodr	
	basterd	,	now	glitre	konstels	en	
	th	nit	ski	.			
JVNO	dis	embaras	es	th	embaras	long	
	n	tru					
NEPTVN	owr	watre	hed	hang	lo	w	
	u	der	modr				

RAVIN

2.6.1				MVS		
@JVNO	ros	t	heven	now	heve	stil
mornd	n	adornd	w	pekok	feter	
stil	harmd	agen	by	luv	en	
famle	.					
berds	o	sam	feter	dont	nesesarile	stil
flok	togeter	,	but	al	berds	
despit	weter	.				

2.6.2	@KRO			MSG		
KRO	u	fli	w	purpos	,	tis	
add snake imagery to kro story, it gets mirrored up until CADMUS Kills snake cecrops family deceived minerva	obvius	.	tel	us	y	berd	

	brodr	.	hav	owr	kurius	i	
	spid	sumtin	wort	spedin	fer	?	
KRO	wel	owt	w	words	!		
RAVIN	i	sek	m	lord	n	mastr	
	t	tel	hem	o	infidelite	suspekt	
	t	b	trew	as	trew	.	
KRO	a	nobl	ded	ended	.	i	
	b	noble	ons	,	n	fer	
	dat	ons	i	pad	.		
KRO	trew	n	lolte	nevr	pa	,	
	espesele	wen	sors	poket	b	mod	
	poket	.					
KRO	2x	iv	ben	hurt	bi	mod	
KRO	1x	fer	revelin	hurtful	trew	t	
	@MINERVA	(	she	wont	deni	)	
KRO	1x	fer	ben	<fmal>	.		
RAVIN	u	berd					
KRO	now	.	not	befor	.		
KRO	befor	dawtr	o	kng	,	botiful	.
KRO	sir	@NEPTVUN	wantd	m	n	had	
	as	wantd	.				
KRO	now	flape	gosipe	berd	.		
RAVIN	folesh	t	kompar	2	berd		

	t	hav	herd	so	uj	news	
	from	so	lo	berd	sends	raj	
	tru	n	tru	.	t	kil	

sem	b	th	onle	pris	trew	
n	trew	.	het	sekin	misil	
pers	her	brest	.	{	w	
kid	,	ser	}	[	sav	
hole	basterd	[	kwik	kwik	]	
nvr	red	@RAVIN	msg	,	nvr	
kild	@KORONIS	.	hat	dis	blod	
bow	hand	hrt	,	dis	her	
berd	.					

OKERO

2.7.1	@JIRON		LIVFED

let	us	not	get	of	on	
rong	sid	o	th	hof	!	
luk	b	god	t	us	o	
lat	,	espesele	drop	on	owr	
hed	adopt	o	**@ESKULPEUS**	basterd	sun	
o	@APOLO	,	task	n	onor	.
		.	ego	do	not	
rit	dis	fer	no	reson	.	
i	sumon	th	hole	@APOLO	t	
elp	m	ons	dawtr	now	hors	
@OKERO	.	owr	kids	siblin	.	
she	warshep	u	mod	o	orakl	
n	submit	t	orakl	fed	.	
profese	babl	babl	den	blew	up	
t	hors	.				

express that the father did not expect her to spout prophecies

2.7.2	@OKERO		ORAKL

@ESKULPEUS	wil	gro	t	mend	th	
ded	akownt	;	et	@JOV	wil	
not	lik	so	powr	t	b	
had	.	burn	heem	th	patr	
wil	.	also	,	@JIRON		
fild	w	<hidra>	venum	wil	gro	
sik	o	hees	minos	eternite.	oter	profese
reman	t	b	told	.	@APOLO	

BATVS

MVRKVRE

luvle	da	init	.	liv	hi	
,	relaks	,	lik	owr	der	
@APOLO	livfed>	.	il	b	hitin	
des	her	hils	for	rest	n	
relaksun	.	sertan	o	ur	skild	
herding	,	wil	u	mind	kepin	
a	i	on	dis	herd	o	
sep	?	1	fre	fer	ya	
if	so	inklind	t	tak	on	.
ane	ting	fer	u	lord	o	
flit	.	ane	ting	at	al	.

BATVS

ol	switzero	{	disgus	aperans	{	
ol	nobl	truste	}	bak	t	
ol	@BATVS	.	hav	u	sen	
sep	arond	des	her	parts	?	
misin	,	no	,	stolen	?	

rong	anser	.	{	frez	hardwar	}
lev	em	der	,	ol	stone	
@BATVS	.	of	n	awa	!	
lift	!	halt!		}	ho	
es	dat	bone	kretur	o	bute	?
a	far	@HERSE	!	desend	}	
no	disgus	neded	{	puf	up	
bi	tri	calf	{	titen	abs	}

2.8.3 @MVRKVRE — MSG

MVRKVRE	despit	u	desevin	m	sis	,	
	redemp	i	ofer	.			
MVRKVRE	help	m	wo	ur	sis	.	
	1	sis	fer	th	oter	.	
MVRKVRE	kum	fer	marej	n	luv		
MVRKVRE	kal	urself	god	awnt	!		
AWGLOROS	no	kan	do	.	no	fer	
	fre	anewa	.				

2.8.4 @AWGLOROS — ARKIV

"rong	m	ons	,	i	forgiv	.
rong	m	bro	2	.	now	
i	kal	on	th	3	@ENVE	.
t	poson	u"	{	u	hav	
ben	inflikted	w	enve	}	.	

UROPA

2.9.1 @JOV — MSG

JOV	1	mor	trip	fer	u	sun	
	o	flit	1	mor	trip	fer

ur	patr	,	den	a	mux	
neded	vaka	!				

MVRKVRE

es	patr	es	.	tel	a	
sun	wer	ane	wer	!		

JOV

go	to	<lok>	n	stir	up	
kng	herd	o	kow			

2.9.2 @VROPA   **ARKIV**

wut	givs	.	wut	stirs	patr	
kow	n	driv	m	from	dis	
konvo	w	m	frends	t	th	
simulated	sand	,	akwa	puls	m	
down	.	o	[wen	did	patr	
get	a	bul	s	blanko	?]	
{	unown	}	ow	soft	he	
es	n	larj	.	wut	a	
big	bul	ended	.	hornd	wet	
n	rede	bul	.	rid	u	
bul	not	rid	m	!	of	
of	bul	!	unhof	m	best	!

KADMVS

3.1.1 @KADMVS   **ARKIV**

find	@VROPA	o	nevr	mor	kum	
bak	!	patr	sas	,	but	
ow	t	find	sumtin	long	gon	?
pled	th	patr	leme	sta	#HOM	
n	now	i	fle	patr	land	
fer	futr	land	start	futur	fam	
futur	plan	.	@APOLO	mensuns	us	?

kare	on	slobs	,	mod	o	
trew	send	us	direkt	t	#HOM	
anew	.	unsetled	skiskrapr	horizon	not	
far	now	.	welkom	#HOM	!	
lips	t	glas	,	tips	t	
kumfort	.	sakrifis	en	hes	nom	
@JOV	!	l	patr	t	rul	
em	al	!				

3.1.2 @APOLO — BLOG

lost	sun	@KADMVS	wil	b	led	
bi	kovert	kow	t	a	new	
land	.	her	he	must	sow	
th	fang	o	@MARS	sakred	snak	.
@KADMVS	morf	frm	lost	sun	t	
grat	patr	,	but	wil	sum	
sikl	b	a	snak	heself	.	
kownt	usr	hape	onle	ded	.	

MINERVA is the one who tells Cadmus to sow the snakes teeth

3.1.3 @KADMVS — KONSOL

remov	fang	frm	snak			
pul	fang	kod				
ad	fang	kreat	proses	[MINERVA	aproved]	
100	usr	born				
raj	drivs	100	usr	t	murdr	
5	usr	reman				
asin	5	usr	t	#HOM	@KADMVS	

AKTON

fel	most	aliv	wen	on	th	
ol	hunt	as	patr	wuld	rit	.
hakin	klons	n	kams	.	ridin	
avatar	nano	best	tru	wildernes	o	
smog	.	tak	vew	en	,	
kant	get	ane	furter	in	owr	
own	<bode>	.	luke	im	,	
luke	t	se	tre	from	i	
o	robo	dog	.	b	tat	
nekid	@DIANA	!	hole	hades	!	
i	kontakt	no	god	!	horns	
from	dog	hed	?	paws	t	
hofs	?	hunted	stag	best	run	
run	kwik	.	ow	krewl	t	
b	hunted	bi	ur	own	dogs	

SEMEL

fayr	o	@DIANA	t	punis	so	
por	a	blodlin	.	i	wil	
suport	n	punis	furtr	to	.	
l	rap	n	now	preg	w	
lif	,	slut	@SEMEL	.	mor	
same	on	m	hed	agen	.	
n	now	i	must	mak	dis	
her	hed	hole	agen	.	disgus	
us	as	frend	.	send	@SEMEL	
o	lawd	wen	patr	kums	agen	

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tel	hem	t	kum	w	al	
his	hevenle	mit	!	no	holdin	
bak	on	akownt	o	owr	wekend	
status	.	get	al	plesur	from	
dis	hole	husband	,	kuld	b	
hes	last	visit	.			

3.3.2 **@JOV** **KONSOL**

JOV

retard	fir	engulf	@SEMEL			
hardwar	bond	repar				
remov	fetus	frm	bele			
ad	fetus	@JOV	calf			
bring	fetus	term				
ad	infant	klas	<mod>			
ad	nam	@BAKVS				
asin	@BAKVS	dute	o	sedasun		

TIRESIAS

3.4.1 **@TIRESIAS** **BLOG**

haven	ben	askd	bi	owr	hevenle	
matr	n	patr	,	i	must	
wa	en	on	th	debat	o	
ho	enjo	interkors	mor	<mal>	o	
<fmal>	?	haven	ben	bof	gender	
du	t	strikin	2	magik	snaks	
,	wit	@JOV	i	must	agre	.
<mal>	lik	penetrat	mor	vigor	den	
<fmal>	.					

3.4.2 **@JVNO** **KONSOL**

JVNO	ad	abilite	o	blindnes	t	@TIRESIAS
JOV	ad	abilite	o	futur	telin	

3.4.3 @TIRESIAS — BLOG

@APOLO	i	b	sertan	,	a
kid	born	so	perfekt	if	he
ever	ses	heself	he	wont	liv

3.4.4 @EKO — ARKIV

o	ow	ego	stil	sor	from
punisment	o	past	indiskresun	,	o
motr	@JVNO	no	i	onle	had
m	own	nek	en	mind	wen
silent	o	@JOV	on	top	hes
mistreses	i	kept	wif	at	ba
w	gosip	n	talk	.	i
want	t	kal	t	@NARSISVS	,
fres	fas	n	tit	lik	ston
,	i	want	t	rip	hem
apart	w	a	mowt	dat	repet
onle	wut	last	herd	.	enter
hes	talk	rom	,	es	,
se	hem	fuk	heself	at	lest
mabe	a	privat	lok	wil	do
b	brav	,	downtrod	girl	!

3.4.5 @NARSISVS — LIVFED

NARSISVS	elo	,	aneon	her	?
EKO	her				

NARSISVS	i	kant	se	u			
NARSISVS	u	se	me	?			
EKO	me						
NARSISVS	wer	u	want	me	t	tokar	
	meself	?					
EKO	meself	!					
EKO	meself	!					
NARSISVS	{	u	hav	ben	blokd	}	
EKO	blokd						

wen	ego	se	self	,	den	
n	onle	den	dos	plesur	sep	
int	me	soft	n	hard	wir	.
t	el	skren	,	ego	tran	
duo	i	on	a	form	un	
met	en	perfeksun	.	et	es	
hem	i	want	n	hem	i	
kant	av	kaws	we	r	on	
n	el	sam	.	no	mor	
wil	ego	alo	fer	oter	se	
me	perfekt	harles	defind	,	me	
es	fer	me	n	me	alon	.
ego	es	mosunles	.			

PENTEVS

<kng>	r	oft	folis	,	n	
oft	t	get	ot	o	der	
own	wa	.	dis	ego	no	

fer	sertan	.	kng	@PENTEVS	es	
not	difrent	.	he	no	owr	
word	b	tru	,	n	wil	
fit	ane	wa	.	el	pepl	
no	!	@NARSISVS	,	ego	kald	
it	.	ego	kals	dis	nu	
on	to	:	@PENTEVS	wil	b	
ripd	t	peses	bi	hes	own	
pepl	if	he	dont	alo	fer	
@BAKVS	rits	t	b	selebrated	.	

3.5.2 @PENTEVS BLOG

win	red	blod	runs	en	vin	
o	m	pepel	.	ons	we	
wer	a	klas	w	klas	n	
w	helms	not	flower	on	owr	
heds	.	mi	pepel	betra	m	.
mi	familal	beg	m	stop	.	
ego	wil	not	.	fang	n	
nal	ego	fit	en	batel	oposed	
t	madnes	en	m	stret	.	
sej	,	id	prefer	a	sej	
t	@BAKVS	enfluens	on	m	HOM	
miserabl	but	not	sinful	.	ego	
urj	m	t	send	word	fer	
@BAKVS	basterd	kaptur	,	n	word	
n	mit	n	metal	konsidered	sent	!
befor	mi	strem	flo	unubskurd	but	
now	blokd	bi	brambel	babel	.	

| dis | wil | not | be | owr | nu | |
| relijon | . | | | | | |

3.5.3   @ASOTES   MSJ

@ASOTES	w	owt	fit	ego	revels	nam	
	n	famila	.				
@ASOTES	no	ned	fer	dis	hands	busines	
	bi	ur	gard	.	i	kumpli	.
@PENTEVS	y	dis	relijon	?	u	a	
	boi	o	de	nobl	se	job	
@ASOTES	u	kawt	m	red	hand		
@ASOTES	mi	patr	left	m	nutin	but	
	akwa	.	@BAKVS	givs	m	wing	
	t	fli	abov	de	wavs	.	
	he	savd	m				
@PENTEVS	ow	did	de	fol	o	stumbl	
	sav	u	,	boi	o	por	
	fait	.					
@ASOTES	he	did	not	merele	sav	m	.
	ferst	i	savd	hem	.	after	
	mi	bot	was	forsed	t	sur	,
	n	it	was	der	i	fownd	
	a	yung	boi	naked	n	drunk	
	n	stumblin	.	mi	krew	wanted	
	t	fest	on	him	,	b	
	en	w	owt	femal	n	al	.
	i	wuld	not	alo	it	!	
	ey	fawt	m	toot	n	nal	,

	n	just	befor	i	was	drivun	
	from	mi	own	bot	,	@BAKVS	
	reveld	heself	n	de	krew	fel	.
	sworn	t	tak	de	mod	ane	
	plas	he	hoped	,	ey	betrad	
	him	agen	t	ere	own	ajenda	.
	@BAKVS	never	t	be	foled	twis	
	turned	em	t	flipin	dolfin	,	
	sparin	m	.				
@ASOTES	now	dis	is	de	fet	under	
	ho	i	prey	!			
@PENTEVS	ur	long	n	windin	store	wil	
	not	sav	u	,	nor	wil	
	ur	yung	mod	,	dis	dela	
	as	not	wekend	mi	anger	but	
	fed	it	mor	deple	.		

3.5.4 @MVS BLOG

	@ASOETES	kuld	not	b	kept	.	
	As	wepens	o	fir	n	medl	
	were	prepard	,	de	jains	holden	
	hem	sliped	of	,	n	de	
	ekzit	slid	open	.	@PENTEVS	,	
	onle	angered	furter	bi	de	sownd	
	o	jer	n	hapines	belo	hes	
	tower	fled	t	tak	mater	ento	
	hes	own	hands	.	mad	w	
	raj	he	jarjd	de	krowd	,	
	n	mistaken	fer	a	bor	was	

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torn	t	peses	bi	hes	modr	
n	sis	.	lim	bi	lim	.
owever	,	@PENTEVS	was	not	alon	
en	deni	de	power	o	@BAKVS	.

MINYEIDES

3.6.1 | **@BAKVS** | | **MESAJ**

awto	mesaj	:	lord	@BAKVS	maks	
hes	way	to	ur	hom	.	
turn	down	de	lit	,	diskonekt	
de	fon	.	dres	ur	avatar	
en	fles	o	best	n	blod	.

dres ur brest en best fles

hang	up	ur	wore	worts	,	
selebrasun	es	opon	u	n	ur	
luved	.	owr	yung	un	faden	
skin	,	owr	virginal	horned	hed	.
skrem	fer	m	boi	,	femal	
korus	sing	,	bet	ur	tamborin	,
bang	ur	simbal	,	n	pip	
ur	fluts	!	rede	ur	hols	,
a	new	wa	ariv	!		

3.6.2 | | | **MESAJ**

girls are loyal to MINERVA, thus they are weaving

@ARSIPE :	o	der	sis	,	let	us
	not	folo	de	words	o	sum
	mad	boi	kid	drunk		
@LUKONO :	no	no	we	wil	sertanle	abstan
	frum	ane	n	al	labor	o
	plesur					

@ARSIPE :	tis	wut	@MINERVA	wuld	want	.
@ALSITO :	bles	@MINERVA				
@LUKONO :	bles	@MINERVA				
@ARSIPE :	bles	@MINERVA				
@ARSIPE :	en	her	onor	,	we	wil
	wev	plastik	n	tal	stori	
	sis	bring				

@ARSIPE :	@PIRAMVS	de	luvlist	yut	,	tal
	n	tit	n	fit	lik	ston
	luvd	@TISBE	,	prinses	most	sot
	aft	en	de	west	.	ey
	grew	so	klos	from	ferst	steps
	t	har	n	brests	.	er
	luv	was	forbiden	,	ey	saw
	on	anoter	kros	asid	laks	tower
	t	tower	.	her	patr	bilt
	a	firwal	to	kep	eyr	parts
	apart	,	but	a	krak	en
	sekurite	alowed	for	a	bref	rondavu
	n	ey	split	for	a	plastik
	forest	.				

:	o	a	hape	store	!	rejos	!

:	dont	rejos	yet	,	hape	now
	but	never	forget	luv	oft	ends
	en	tragede				

@ARSIPE :	rit	sis	.	i	kontinu	.

@ARSIPE :

@TISBE	arived	t	de	grav	ey
agred	t	elop	,	n	watin
fer	her	luv	a	mekanikal	lines
jaw	smered	w	blod	aprojed	,
n	she	hid	.	n	jus

kloked invisible

arond	de	bend	kum	@PIRAMVS	onle
t	se	karnaj	ere	hes	luv
suposed	t	b	.	@TISBE	avatar
kloked	,	hes	lokasun	servises	mad
hem	awar	o	her	pasin	so
he	asums	wors	n	fals	on
hes	own	sord	.	en	t
komedik	efekt	she	unvels	herself	t
se	hem	bled	owt	.	de
blod	o	hem	was	aded	bi
her	own	blod	onto	de	sam
stel	,	but	onle	befor	blogen
ey	were	t	b	burid	as
on	.				

@LUKONO :

o	mi	!	luv	dont	just
mak	fols	o	hominum	do	.
luv	even	prisons	@HELIOS	ho	spid
w	hes	i	adulterus	behavor	.
@VENVS	n	@MARS	were	tangeld	up
n	he	sent	snaps	o	et
t	hes	frend	@VVLKAN	ho	wuld
want	t	no	o	hes	wifs

	were	abowt	.	@VVLKAN	spun	nets	
	t	kaptur	n	displa	bedrom	intrig	
	kukold	,	stremin	et	t	al	
	mods	,	n	o	sis	,	
	ow	ey	lafed	.			
:	por	@VENVS	,	tis	alwas	de	
	femal	t	be	samd	en	mas	.
:	ye	,	@MARS	proble	framed	de	
	fuk	on	hes	skren			
:	u	wuld	not	if	u	bed	
	de	god	o	luv	?		
:	tru	.					
@LUKONO :	dont	fret	lades	,	she	got	
	her	revenj	.	her	mad	el	
	@HELIOS	fal	fer	a	dawtr	ho	
	wanted	no	lit	en	her	lif	.
	he	kam	t	her	dresed	as	
	her	motr	,	n	kam	into	
	her	as	brit	as	de	sun	.
:	her	suld	konsider	herself	luke		
@LUKONO :	her	fowt	until	her	kuld	not	.

bekaws o @KLITI, a previus luvr o @HELIOS filed w jelus

	n	gosip	spred	,		n	her	
	patr	burid	her	aliv	.		
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KADMVS

3.7.1 @KADMVS ARKIV
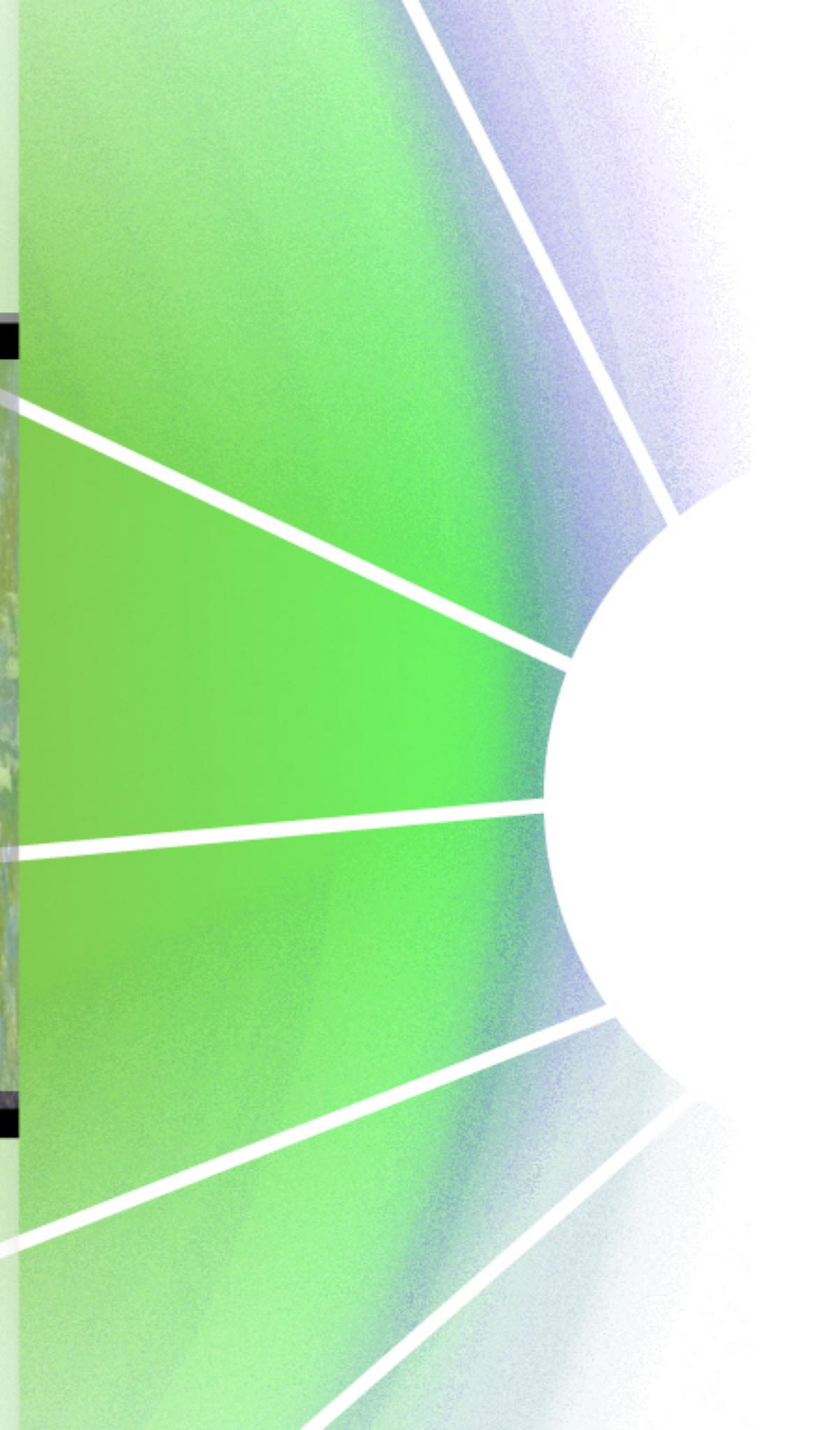
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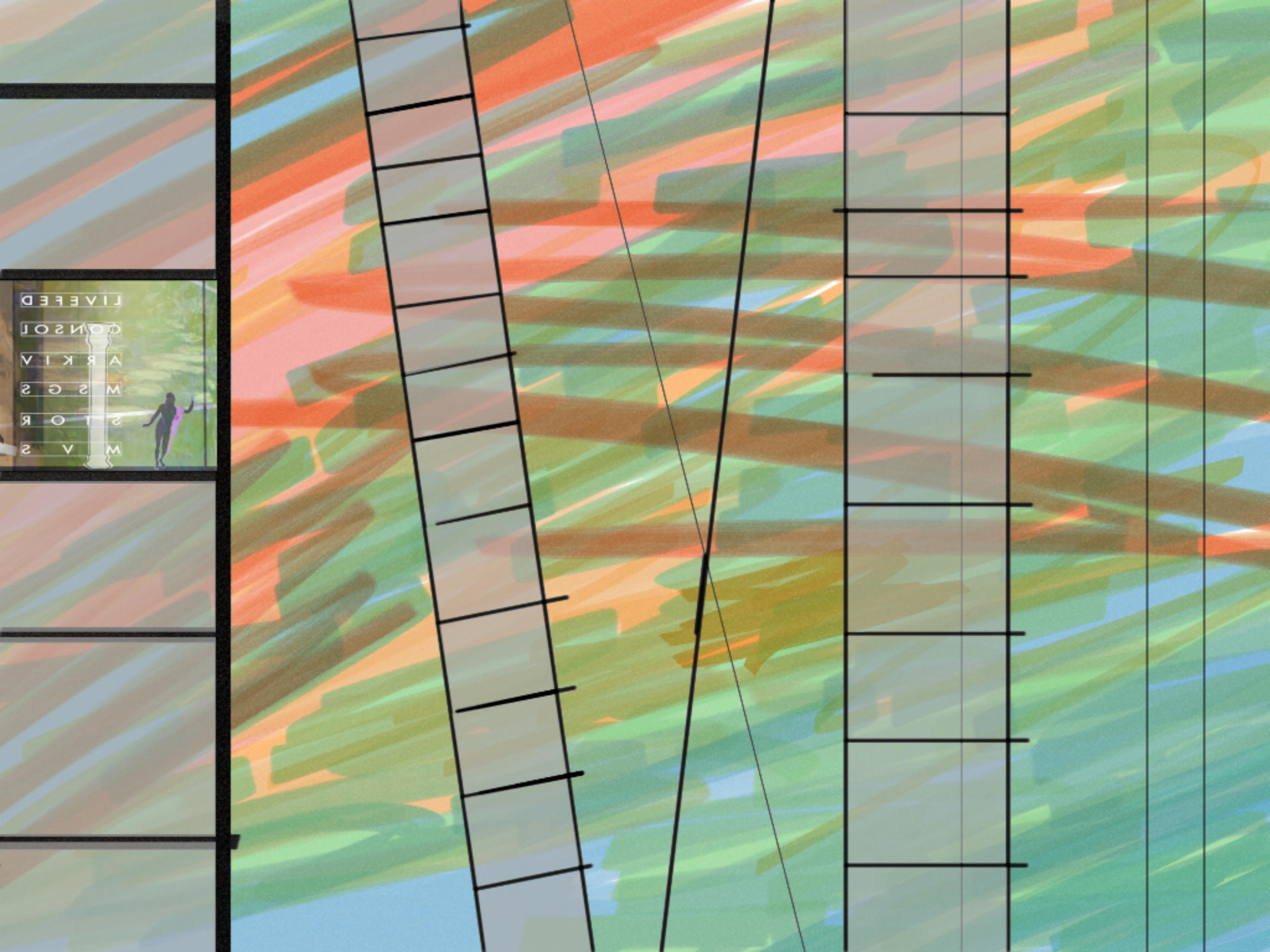
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LIVEFED

CONSOL

ARKIV

MSGS

STOR

MVS

Apartment Layout

Audio Visual Projection

Projects audio and visual elements into the apartment. Clothes are a projection onto the body.

Elevator

Sliding Door

Nano Tech

Nano Tech can be summoned at will and form any object in the apartment (bed, chair, table, etc.). It is also used as a repairing tool.

360° Screens

The entire circumference of the circular apartement is one giant screen that can be split in whatever ways with multiple different images/videos/social feeds/etc.