

**Graphing Vitality: Terror Management Theory, Spiritual Transformation, and
Schizoanalysis/Re-synthesis as Hypertext Research-creation**

by

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Abstract

I have been asked to describe this project in a succinct way, and to give its associated processes a name. I use the word 'associated' here after Chapman & Sawchuk's commentary on research-creation, in an attempt to refer encompassingly not only to the forms but especially to the forces that precede, constitute, and perhaps even evolve out of this text's objectification. By this I understand the project as an intervention—mostly for myself but perhaps also for you, its unlucky reader.

This project tries to do too much.

It is an example of what happens when multiple ways of knowing come together and are allowed to speak to each other. It is the product of a queer brain with ADHD + indeterminate neuroses, which experienced religious trauma.

It attempts to excite in the way that computer games excite, while informing in the way that study informs.

It is a work of research-creation, a form of research that combines research methods with artistic practice; includes journaling, academic writing, reading notes, short fiction, rumination, therapy, surreal objects, impressionistic description; and is written somewhat in the style of a choose your own adventure story.

It is also a mess, over-promising, incomplete, and sometimes gimmicky, but does something, I think, at least a little bit interesting.

This research project sees itself as both data and analysis, extracts themes from its own corpus, and wonders at the potentials of its own reconstitution. It asks what happens when things like beliefs become variables in a fluid psyche, how those variables might be modified, and how that modification might change the functioning of a life.

This project resists closure, is purposefully speculative, holds its own deductions in indefinite suspension, and finds its opportunity for scholarly purpose not through alliance with master narratives but through its attempts at provocation.

It is for me (and maybe also for you) permission and reassurance:

- Permission to take what you need and leave the rest.
- Permission to find use for and comfort in the ideals and myths one has inherited—even ones transmitted along majority religious lines—even at the same time that we suspend them, transform them, or outright reject them at their premises.
- Permission to be soothed by things like chanting, incantation, or the recitation of prayer, without understanding their mechanisms, without abandoning our skepticism.
- Permission to sustain contradictory beliefs, not only because all knowing is never certain, but because articulations of truth will always be historically, culturally, linguistically, and technologically bound.
- Permission to assume multiple positions which have classically been opposed, but whose clear segmentations tend to erode with time and scrutiny.
- Permission to leave confusion unresolved and to pursue functioning life in ways befitting one's circumstance.
- Reassurance that a craving for divinity does not make one a poor empiricist, nor does fluid opinion in the face of evidence diminish one's spiritual sensibility.
- Reassurance that we will all reconcile with death in our own way.
- Reassurance that belief and unbelief are just another binary polluting our thinking, and that it is not a question of what to believe, but ****how**** to believe (and then,

ultimately, how do **I** believe? which is to say, what are the **effects** of my belief?)

Some words that could describe this work, and whose corresponding scholarships (where they exist) have inspired it:

- research-creation
- autoethnography
- hypertext
- computer game
- schizoanalysis
- defascizing intervention
- queer object
- boundary object
- spiritual healing
- and experimentation in Terror Management Theory experimental (experi-mental?) design.

If I were to give this project and its associated processes a name, I would call it analysis/resynthesis, or a taking apart and a putting together again.

Acknowledgements

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Thank you to "the skwod" for keeping me sane while trying to write in a pandemic. To David Mylet, for figuring out how to be someone's queer mom, queer dad, and friend all rolled into one. To Michael McKinnis, for teaching me about art, and for always having kind and constructive things to say; I think about what you would say a lot. And to my partner, Mike Decker. I'd almost given up hope of finding someone like you, but here you are. You'd better be ready for a lifetime of cheesy terms of endearment because that's what you're in for.

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memory will bring feelings of accomplishment, gratitude, and determination together with the best chocolate chip cookies I have ever tasted, and I am incredibly grateful for that gift.

Thank you to my friends and colleagues in the disability support sector for everything you've taught me and have yet to teach me, especially Cristine Shannon, Randi Wallace, Jenelle Wells, Brandi Dayman, Floyd D'souza, and Samantha Lopez.

Thank you to Chris Klimas, who I have never met but whose Twine software gave (and continues to give) people like me a voice they didn't know they had, and to everyone in the Twine community who asks and answers questions online. And thank you to Michael McCollum, whose proofing format "Illume" was used to make the proofing copy.

Thank you to everyone else I'd like to thank who doesn't fit into one of the above categories. To Stephanie Petruchik, my oldest friend and the first person who wasn't my supervisor who I felt safe enough to share this with. James Ostime, for listening to me ramble over coffee and for being the queer writer I hope to be someday. Kaitlin Schamber, for reminding me to trust myself and for somehow always knowing the right thing to say. And to Elyse Hill, Katy Jones, Zoë Kane, Julia Roth, Susie Scott, Emily Moore, Megan Leitch, Colin Leitch, and Tina Withrow, who continue to inspire me with their talent, ambition, and creativity.

Last but not least, thank you to my family, who I love and who I know loves me. (The sticky notes were a discerning gift, Mom, and I'm very glad you thought of them.)

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Chapter 1: Introduction

This project’s intended method of reading is not possible from the text that follows. This work’s original form was a hypertext: something like a ‘choose your own adventure’ story where readers click hyperlinks in order to read it. It was written in Harlowe 3.2.3 (a story format for the hypertext authoring software Twine) and output by Twine as an HTML (Hypertext Markup Language) file. HTML is the standard language used to code and structure web pages. The most common way of viewing and interacting with HTML documents is with a web browser.



The text that follows is a version of that work known as a “proofing copy”: an output used mostly for editing and proofreading purposes, which hypertext authoring software like Twine can produce to form more traditional, linear text. Readers of *this* text (probably a PDF, less likely a printed page) should bear in mind that what follows is not this work’s intended reading path, and that, as a hypertext, it importantly *does not have* a single, intended pathway. By their very form, hypertexts necessarily sidestep the ascendancy of linear forms by engaging with the *agency of their readers*. With hypertext, your circumstances and your choices are active ingredients in the production of meaning. That was already the case with linear text, but it is even more the case here. Therefore, what will be missing from a reading of the following text is those effects that exceed the turning of pages or the scrolling of a mouse wheel. Your engagement is a part of the intended experience, and here that will be less evident.

Also, due to the nature of programmatic cookery, certain elements, even in their proofreading-copy form, will be unintelligible here. Variable names, passage names, text tags, macros: text meant to recover an input or produce an effect by means other than words, which served a purpose computationally but whose direct reading was never part of the intended experience. Consider these bits of text like the seams that sew a sentence together—or like

individual data in their disaggregated form: useful to me within the research process but not necessary to the communication of findings.

Nevertheless, I provide this version here because FGSR (the Faculty of Graduate Studies and Research) at the University of Alberta is concerned with the archivability / long-term preservation of HTML over PDF/A and has asked for a more familiar format. Readers interested in traversing this work in its intended format are encouraged to follow one of these links to the project's HTML file hosted on [Google Drive](#), [Microsoft OneDrive](#), or [GitHub](#). There they can download the HTML file to their system and open it in a desktop web browser such as Firefox, Chrome, Safari, or DuckDuckGo.

The IFID number (or Interactive Fiction IDentifier) for this work is 901AA235-95F6-4687-A123-A8347155EA28.

Should a reader insist on trying to make sense of the text that follows, they should note that each of the headings that fall under Chapter 2: The Thesis corresponds to a passage name in the HTML version of this project. These passage names served an organizational purpose in development and would not normally be viewable to the user. Although some passages like “Corridor 1” have a clear, in-game analogue, others like “(X)  Tools” and “ (A) startup code” are actually things such as the bottom toolbar or background variables that are defined at the start, respectively. Regardless of their relevance to comprehension, I leave them all here relatively untouched because deciding what to keep and what to throw away (and then needing to justify those choices) would very quickly start to feel like writing a different thesis.

Small edits have been made to each passage's “References to Other Passages” to give at least some degree of clarity. Screenshots showing key visual elements have also been provided.

Chapter 2: The Thesis

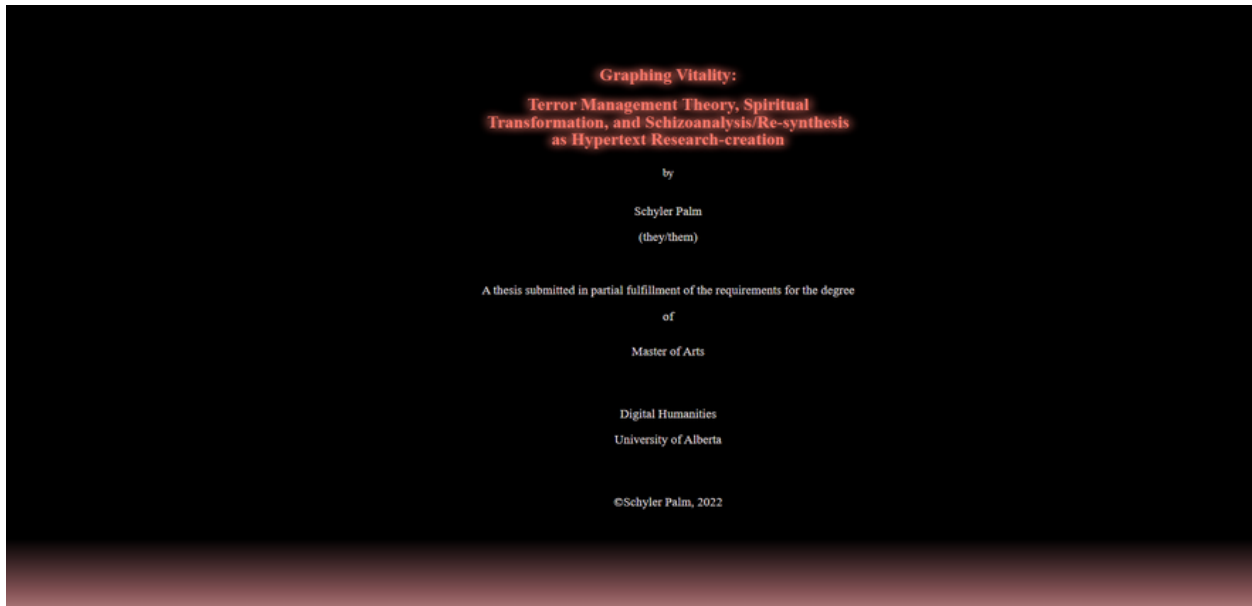


Figure 1. The title page of the HTML version of this project viewed from a web browser. The page is black with off-white text. The title of the thesis lights up a fleshy red on mouseover. A soft, pinkish gradient lines the bottom of the page.




Figure 2. The atrium. The text reads, "Ahead lies a blocked corridor, boarded up with wooden planks and construction tape. Beside the entrance is a hastily-made signpost that reads: This way to the machine →."

Then more text that reads: “Return to the atrium,” where the word “atrium” has been hyperlinked.

Atrium

References to Other Passages:

Referred by:  star chart, Opening Quotations

Refers to: To The Machine, Coffee Table, Corridor 1

```
{(set: $atrium_reached to true)}\
```

```
$main_font_size_and_colour[slow[You awaken in a strange yet somehow familiar room.]
```

```
[It's roughly the size and shape of a hobbit hole, similarly decorated, but whatever the space there is no apparent ceiling.](Chunk1 | [ Your eyes are drawn upward, but the space above you disappears into darkness. Thus there is room to stand comfortably.](Chunk2 |
```

```
[Unlike a hobbit hole, however, is the material composing the room's walls: although welcoming like you might expect an atrium to be, there is something... (text-style: "expand")[//fleshy//] about them. It's not grotesque, but it's a little unsettling. A plush rug covers the floor and the room is otherwise warm.](Chunk3 |
```

```
[Impressed into the fleshy walls behind you are two windows. On the other side of the glass, blue waves of hair hang down like curtains, obscuring whatever is outside.
```

```
It's impossible to know for sure, but it seems you're inside of a head.
```

```
Look [straight ahead | To The Machine]], to your [right | Coffee Table]], or to your [left | Corridor 1]].](Chunk4 | ]<FleshLinkTag |
```

```
{
(click: "room.")[$slow(show: ?Chunk1)]
(click: "no apparent ceiling.")[$slow(show: ?Chunk2)]
(click: "stand comfortably.")[$slow(show: ?Chunk3)]
(click: "fleshy")[$slow(show: ?Chunk4)]
}
```

Coffee Table

References to Other Passages:

Referred by: Atrium, Atrium2

Refers to: Coffee Urn, Hot Water, A Sheet of Paper

`$main_font_size_and_colour[$slow[=To your right is a grey plastic folding table. On top are two percolators, one labelled "[["coffee"->Coffee Urn]]", the other "[["hot water"->Hot Water]]", and to their right, an assortment of mugs, tea bags, sweeteners and spoons.`

It reminds you a little of a church basement.

At the far end of the table, someone has left out `[["some paper with highlights."->A Sheet of Paper]]<FleshLinkTag|`

Coffee Urn

References to Other Passages:

Referred by: Coffee Table

Refers to: A Sheet of Paper

`$main_font_size_and_colour[$slow[=You take a moment to commit to memory that for the rest of your time here, your avatar in this space is carrying around a mug of delicious, hot coffee, made just the way you like it.`

`(set: $bevy_choice to "coffee")`

`At the far end of the table, someone has left out [["some paper with highlights."->A Sheet of Paper]]]<FleshLinkTag|`

Hot Water

References to Other Passages:

Referred by: Coffee Table

Refers to: A Sheet of Paper

`$main_font_size_and_colour[$slow[=You take a moment to commit to memory that for the rest of your time here, your avatar in this space is carrying around a mug of delicious hot tea, made just the way you like it.`

`(set: $bevy_choice to "tea")`

`At the far end of the table, someone has left out [["some paper with highlights."->A Sheet of Paper]]]<FleshLinkTag|`

Corridor 1

References to Other Passages:

Referred by: Atrium, Atrium2

Refers to: Chapter 1 – a library in the sky, Atrium2

`$main_font_size_and_colour[$slow[= To your left, a well-lit hallway arches off in a clockwise direction and out of sight.]`

`$main_font_size_and_colour+$slow[Proceed down the corridor to |ChapterLinkTag>[[["Chapter 1?" | Chapter 1 – a library in the sky]]] Or return to the [[["atrium." | Atrium2]]]]<FleshLinkTag|`

To The Machine

References to Other Passages:

Referred by: Atrium, Atrium2

Refers to: Atrium2

`$main_font_size_and_colour[$slow[=Ahead lies a blocked corridor, boarded up with wooden planks and construction tape. Beside the entrance is a hastily-made signpost that reads:`

```
##(textstyle: "expand")[(b4r: "outset")+(b4r-colour: "brown")+(b4r-size:12)+(colour: "#f2ecea")+(align: "=><==")+(font:"stencil")+(corner-radius: 3)[This way to the machine →]]
```

`Return to the [[["atrium." | Atrium2]]]]<FleshLinkTag|`

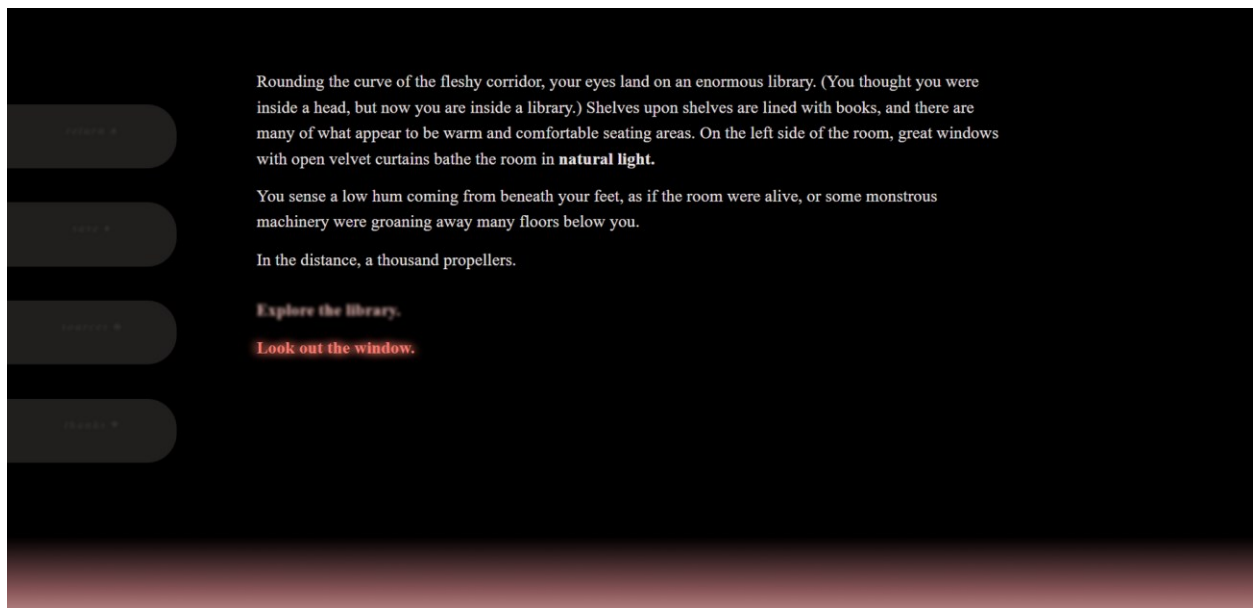


Figure 3. An example of how text is displayed in a chapter. A left sidebar displays the options "back," "save," "sources," and "thanks." In a column in the middle of the page is the following text:

"Rounding the curve of the fleshy corridor, your eyes land on an enormous library. (You thought you were inside a head, but now you are inside a library. Shelves upon shelves are lined with books, and there are many of what appear to be warm and comfortable seating areas. On the left side of the room, great windows with open velvet curtains bathe the room in natural light.

You sense a low hum coming from beneath your feet, as if the room were alive, or some monstrous machinery were groaning away many floors below you.

In the distance, a thousand propellers."

Two hyperlink options are visible: "Explore the library" or "Look out the window."

a library in the sky

Tags: main-path

References to Other Passages:

Referred by: Chapter 1 – a library in the sky

Refers to: Explore the Library, Look out the Window

`$chapter_transition+$reg_styling`[Rounding the curve of the fleshy corridor, your eyes land on an enormous library. (You thought you were inside a head, but now you are inside a library.) Shelves upon shelves are lined with books, and there are many of what appear to be warm and comfortable seating areas. On the left side of the room, great windows with open velvet curtains bathe the room in **natural light.**]`<FleshLinkTag`|

`$reg_styling+(click: "natural light.")`[You sense a low hum coming from beneath your feet, as if the room were alive, or some monstrous machinery were groaning away many floors below you.

In the distance, a thousand propellers.

`[["Explore the library." | Explore the Library]]`

`[["Look out the window." | Look out the Window]]`

`]<FleshLinkTag`|

A Sheet of Paper

References to Other Passages:

Referred by: Coffee Table, Coffee Urn, Hot Water

Refers to: Atrium2

`$main_font_size_and_colour[$slow`[=It's a research paper by `$cite_font`[Chapman & Sawchuk 2012 – Research-creation: Intervention, analysis and “family resemblances”.] The following has been highlighted:

"(font:"Times New Roman")+ (background:(hsl:60,0.8039,0.5,0.45))[...This understanding of the role of intuition and “feeling” presents itself as one of the strongest reasons why those who pursue research-creation are committed to the methods they promote, as it is only through working theoretically and artistically, or creatively, with their research topics that they become invested and engaged in a process that is right for them. This is arguably a central motivation for any form of research agenda, although it is perhaps even more paramount in the case of research-creation because of its emphasis on the act of creativity, often experienced as a form of play.]”

Return to the [\[\[\["atrium".|Atrium2\]\]<FleshLinkTag|](#)

Chapman & Sawchuk 2012 - Research-creation – Intervention, analysis and “family resemblances”

Tags: reading-note

References to Other Passages:


Referred by:  pocket library, Snow Globe 3

Refers to:  Reading Note Cmd

{{(change: ?page, \$rc_bg)

(display: " Reading Note Cmd")

}{(\$reading_note: "

 Chapman & Sawchuk 2012 - “Research-creation – Intervention, analysis and 'family resemblances”

1. In this article, Chapman & Sawchuk describe an emerging research methodology in Canada called “research-creation” (sometimes called “practice as research” in the UK and Australia, or “arts-based research” in the US). With research-creation, topics are investigated in a way that they could not be without some form of creative practice, where “the theoretical, technical, and creative aspects of a research project are pursued in tandem, and quite often, scholarly form and decorum are broached and breeched in the name of experimentation” (6).

2. The authors note that the “deliverables” on which more conventional research forms are presently fixated is a product of the neoliberal economics currently plaguing the academy. Output metrics and impact factors are scientific modes of valuation that reflect a scientification of the arts and humanities. As a means of intervention, research-creation takes a firm stance against this scientification, and as a methodology, it “questions formulaic representations of the academic genre” by suggesting //how else knowledge can be.//

3. However, Chapman & Sawchuk disagree in part with other theorists of research-creation about this inherent disruptiveness. Though it cannot help but challenge normative academic standards, research-creation does not speak from nowhere. Unavoidably disruptive though it may be, it in fact engages in //many// traditions.

4. As a check for scholarly validity, the authors suggest a move away from questions of deliverables and contributions to bodies of knowledge, and that examiners look instead for signs of intervention. Though research-creation as a category should not be used to describe “art for art's sake” (this would include projects that don't cite their sources, which aren't theoretically consistent with the

knowledge traditions they draw from, or which fail to adequately justify their choices or identify their collaborators), "“identifiable intervention”" as a success marker would make it possible to include as valuable those results that are not limited to the material or the textual, but which “occur on multiple planes, including the reactions of a beholder of a creative work, the future efforts of a community member and/or collaborator affected by the process of bringing a project to fruition, or the technological results and/or residues....” \$cite_font[(22)]

```
)  
{  
(set: $chapman_sawchuck_2012_unlocked to true)  
<!-- “” -->  
}
```

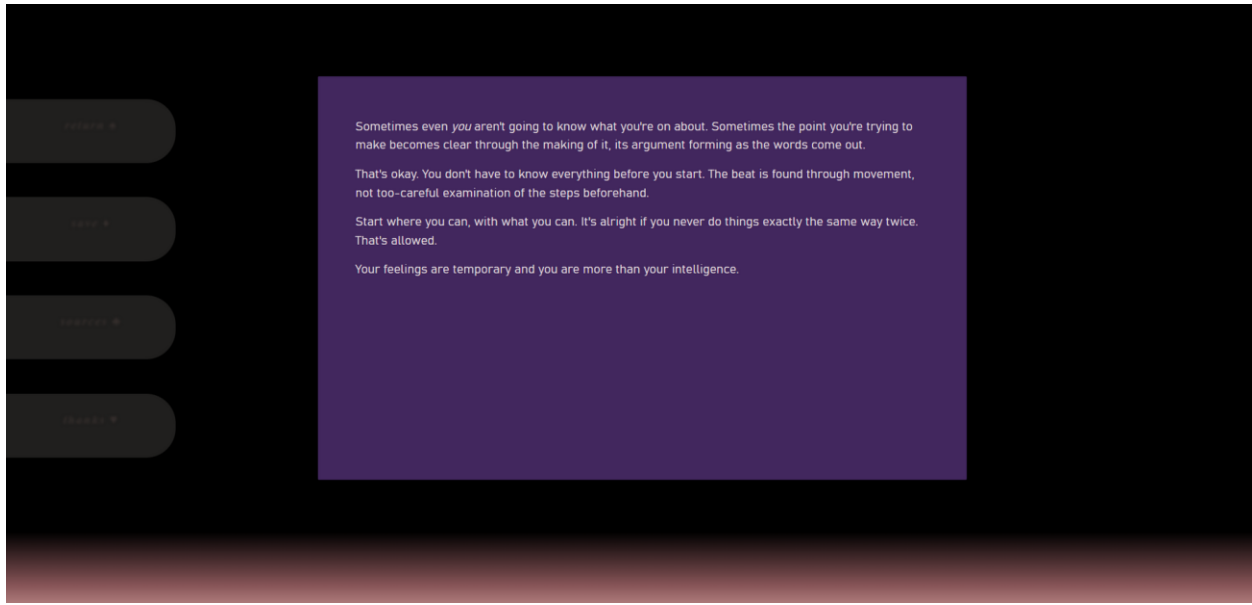


Figure 4. An example of a sticky note. A purple rectangle appears in the middle of the screen, with text that reads:

"Sometimes even you aren't going to know what you're on about. Sometimes the point you're trying to make becomes clear through the making of it, its argument forming as the words come out.

"That's okay. You don't have to know everything before you start. The beat is found through movement, not too-careful examination of the steps beforehand.

"Start where you can, with what you can. It's alright if you never do things exactly the same way twice. That's allowed.

"Your feelings are temporary and you are more than your intelligence."

♥ On Getting Started

Tags: sticky

References to Other Passages:

Referred by: 🍷 thought basin, Examine the Spores

■ a reef of browser tabs

References to Other Passages:

Referred by: A Bit Eerie Perhaps, The Machine Room

Refers to: The Machine Room

\$reg_styling[

A room like an aquarium. A sheet of glass—a window—opens onto an underwater scene. Life of many different kinds is swimming, some kinds you recognize and more you don't. On the ocean floor, a reef of internet browser tabs sways gently with the current.

A terminal stands off to the side.

|FleshLinkTag>[

(link: "Approach the terminal")]

\$slow(dialog: bind \$joy_q, "Do you actively pursue in a ritual fashion the experience of joy?", "Yes", "No")

(if: \$joy_q is "No")[(dialog: bind \$joy_q, "someday soon, would you like to?", "Yes", "No")]

(confirm: "Thank you. Your responses have been recorded.", "", "Close")[(set: \$Exp_active to true)(goto: "The Machine Room")]

]]

]

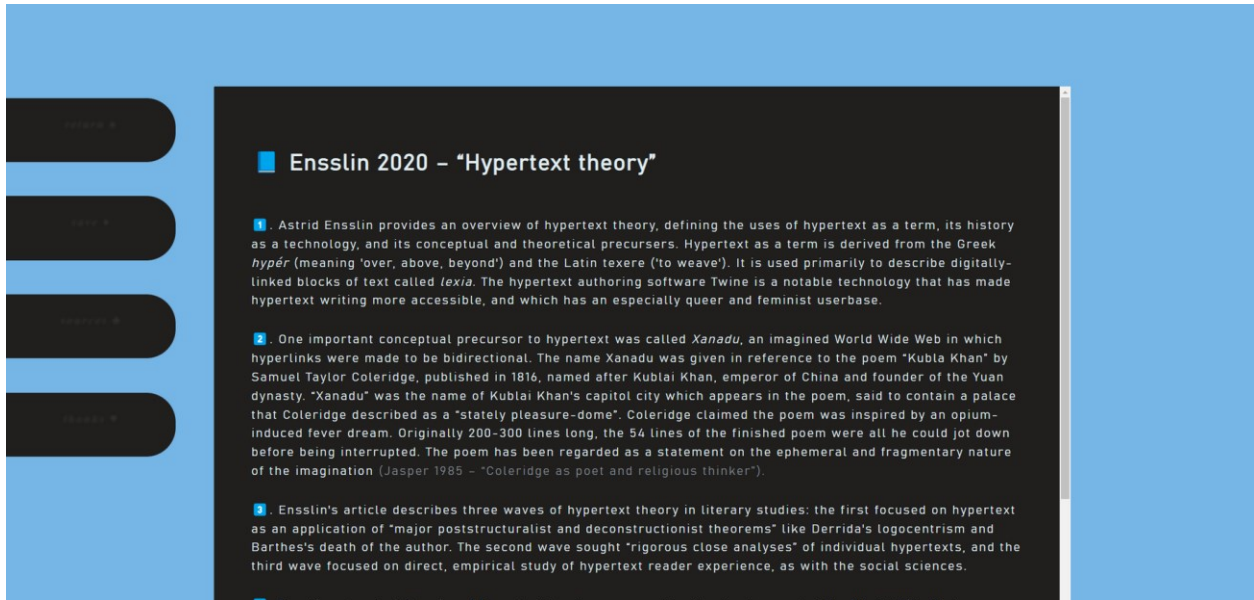


Figure 5. An example of a reading note. The page's background has changed to blue. A virtual page in dark mode is titled " ■ Ensslin 2020 – Hypertext theory." The rest of the page is the author's summary of this publication.

📖 Terror Management Theory and the Research Question

Tags: sticky

References to Other Passages:

Referred by: 🐞 thought basin, Examine the Spores

\

(floatbox: "=XX=", "===YYYYYYYYYYY====")+ (text-size: 0.8)+ (textcolour: "#eae1e3")+ (corner_radius: 1.5)+ (font: "Bahnschrift Light")+ (align: "<==")+ \$yellow_bg[\

==|=====|==

[TERROR MANAGEMENT THEORY] Though its research activity will make use of several domains of scholarly knowledge, this project's 'jumping off point' and primary disciplinary affiliation is Terror Management Theory (or TMT): a social science theory developed by Greenberg, Pyszczynski & Solomon (1986; Solomon, Greenberg & Pyszczynski 2015), out of the work of Ernest Becker (1973/1997), as a means of accounting-for and thinking-through the primary motivator of human behaviour. TMT posits that this primary motivator is the fear of death, and that human beings evolved anxiety buffers consisting of self-esteems and cultural worldviews in order to cope with this fear. While this project's main affiliation is TMT, it engages with this body of knowledge through autoethnography and research-creation—methodologies atypical of social psychology research.

[RESEARCH QUESTION] My pursuit of healing comes from the strongly felt apprehension that my own beliefs once harmed me. With this pursuit in mind, my research question is: How and why do people change what they believe? If we were to conceive of the beliefs that compose us as differently functional networks engaged in fluid processes, then how might an individual's network of beliefs be reorganized, reoriented, or remade to better suit their particular needs? How might this process unfold, and might it be practical as an exercise? Concerned as it is with healing, this question is irreducibly personal and thus requires some degree of personal investigation in order to meet standards of comprehensiveness and transparency. The personal is a part of any research process but it is a part of autoethnography and research-creation in particular. Furthermore, although this project wrestles with its own situatedness and ultimately accepts that its findings may be of limited use to others, it aspires to be a sort of 'thinking tool' that its player-readers might use to carry out their own, similar investigations.

^^3 fluid processes^^ According to the Handbook of the Psychology of Religion and Spirituality, the field of social psychology concerned with the same might refer to these "differently functional networks" as meaning systems (MSs) or religious meaning systems (RMSs). From a social psychology standpoint, these meaning systems "comprise mental processes that function together to enable a person (religious or otherwise) to live consciously and nonconsciously with a sense of relative continuity, evaluate incoming information relative to `[their]` guidelines, and regulate beliefs, affects, and actions accordingly." \$cite_font[(Paloutzian & Park 2013 – “Recent progress and core issues in the science of the psychology of religion and spirituality,” 7.)] Though //religious// as an adjective functions to distinguish certain meaning systems from others, it has no scholarly agreed-upon definition in the field. Different researchers may operationalize it to suit their needs. For the purposes of this project I leave the distinction deliberately unanswered, and try instead to involve the reader in speculation.

]

{

(set: \$the_research_question_unlocked to true)

}

♥ It's Okay to be a Lonely Traveler

Tags: sticky

References to Other Passages:

Referred by: 🍷 thought basin, Snow Globe 4

The thesis you are about to read is not conventional.

References to Other Passages:

Refers to: Opening Quotations

`$main_font_size_and_colour[$slow[//Content warning for queerphobia and mental health
distress.//`

The thesis you are about to read is not conventional, and what is written past here could at times be described as "concerning." I would like to offer the reminder that readers are free to stop reading at any time and to do whatever they need to take care. If you do keep reading, please know that there is light at the end of this tunnel. Although this project dwells a lot on death, its purpose is ultimately healing.

Thank you for being here with me.

[[Next. | Opening Quotations]]

]<FleshLinkTag|]

a cabin of stillness

Tags: main-path

References to Other Passages:

Referred by: Chapter 4 – a cabin of stillness

Refers to: The Fireplace, Table With Pieces, Take a Peak Down

`$reg_styling+$slow_next`[You step into a warm and comfortable space, not unlike the hobbit hole of the atrium but without the bilious walls. Next to a group of quilted log furniture, a small fire crackles away in a fireplace, over which a pot of something delicious-smelling gently simmers. The windows have been mercifully shut tight, and with the door now closed behind you a faint whistle is all that can be heard of the wind and snow outside. Like in the library, there appear to be many soft and cushy things about, just begging to be squashed against your frozen skin.

To the right is an open space with hardwood floor, and off to the side, a woven basket with rolled up mats next to a stack of cushions.

To the left, you see a card table.

`(if: $shoes is "on") [| FleshLinkTag>[Take off your shoes] $slow+(click-replace: "Take off your shoes") [You take off your shoes. (Thank you 😊)(set: $shoes to "off")]]`

`| FleshLinkTag>[[[Sit next to the fire | The Fireplace]]]`

`| FleshLinkTag>[[[Check out what's on the table | Table With Pieces]]]`

`| FleshLinkTag>[[[Take a peak down the staircase | Take a Peak Down]]]`

]

 **It is approximately 1995**

Tags: sticky

My family (myself included) tells this story like a joke, but I wonder sometimes if there wasn't more going on in that moment. Was my head always down because I was afraid of stepping in something? Or was this already the work of toxic shame? If I had known then about ADHD (Attention Deficit Hyperactivity Disorder), would I have been paying better attention? Have I always struggled with eye contact? Did I give myself a brain injury?

I was thinking these questions the other day, when I'd been feeling weird in my body and realized suddenly that I'd been walking with my head //up//, eyes taking in more of the world than usual — weird in that unfamiliar-yet-welcome kind of way, like when you see a new cut on your finger you didn't know you'd had and all at once it makes sense why you've been uncomfortable.

And—blood on your shirt and a low, persistent throbbing—it becomes obvious you need a bandage.

```
]
{
(set: $I_used_to_walk_with_my_head_down_unlocked to true)
}
```

Half Starts

Tags: sticky

References to Other Passages:

Referred by: 🍄 thought basin, Examine the Spores

\

MS : mortality salience — from the mortality salience hypothesis in TMT literature

DTA : death-thought accessibility

FoD : fear of death

R(MS): religious meaning system

R/S : religion and spirituality

■ a nursery of thoughts

Tags: main-path

References to Other Passages:

Referred by: Chapter 2 – a nursery of thoughts

Refers to: Explore the Nursery, Examine the Spores

\$reg_styling[=

\\$slow[From somewhere up ahead, a soft, bluish-green glow. As you round the next fleshy curve, your eyes land on the interior of a wide glass room, halfway somewhere between a greenhouse and a conservatory.

Entering the space you see that all around you are plant (or plant-like) somethings, growing from patches of soil or from pots on wooden tables around the room, their sizes ranging from seedling to mature (or what you assume is mature given their uncanny appearance).

From eye-level to straight above you:]<FleshLinkTag|

\$reg_styling+(click: "From eye-level to straight above you:")[rickety glass panes, old but well-cared-for, too stained to properly see through. Yet you can tell it is almost nightfall. A late-summer rain patters against the glass while a few spores float gently in front of you.

The atmosphere is warm and humid, the air a pleasure to breathe.

[[Explore the nursery. | Explore the Nursery]]

[[Examine the spores. | Examine the Spores]]

]<FleshLinkTag|

LEGEND

Double-click this passage to edit it.

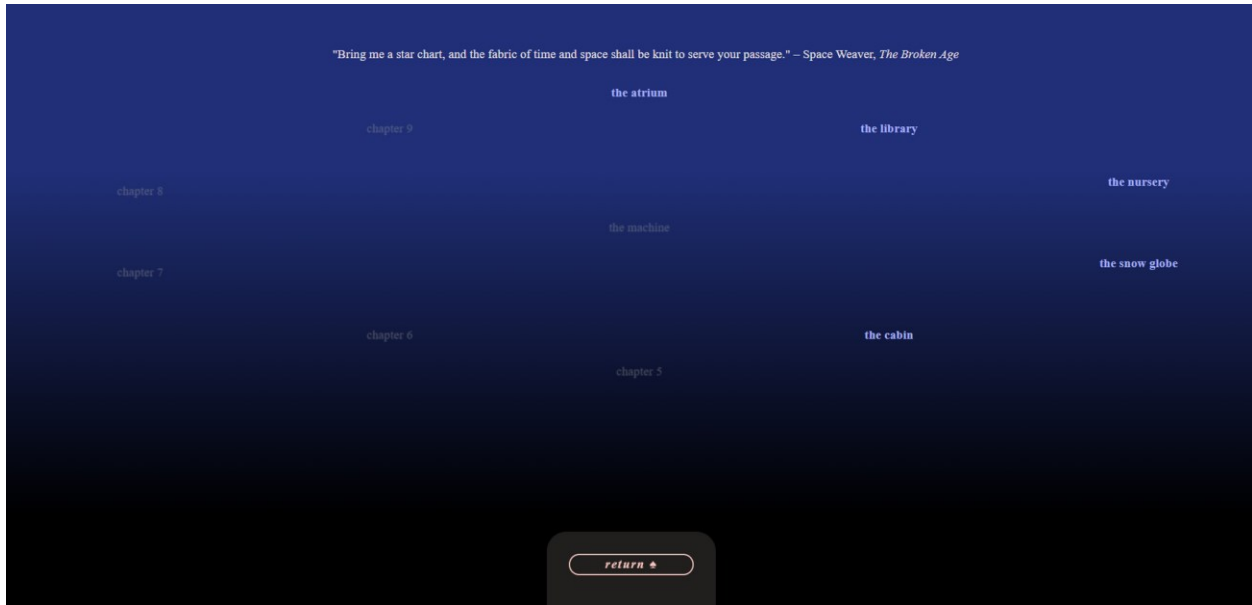






Figure 6. The star chart. The page's background has changed to black at the bottom fading up towards midnight blue at the top, suggesting a night sky. A quotation reads along the top of the screen: "Bring me a star chart, and the fabric of time and space shall be knit to serve your passage. – Space Weaver, The Broken Age."

Below this, the project's chapters are displayed as hyperlinks laid out in circle, suggesting a trajectory into and then out of an underworld. The hyperlink for "the machine" is in the middle of the circle.

star chart

References to Other Passages:

Refers to:  Chapter HTGS – a storm of paper,  Chapter R-C – an exploded hull,  Chapter SA – a bibliolaboratory,  Chapter TMT – a hall of desecrated objects, Atrium, The Machine, Chapter 5 – a pull in many directions, Chapter 1 – a library in the sky, Chapter 4 – a cabin of stillness, Chapter 2 – a nursery of thoughts, Chapter 3 – an impossibly large snow globe, Back Button Bottom for Star Chart

{

(storylet: when \$star_chart_unlocked is true)

```
(set: _star_chart_gradient to (background: (gradient: 0, 0, black, 0.1, black, 0.7, #202f77, 1, #202f77)))
```

```
(enchant: ?StarLinkTag, (link-style: $star_chart_colour + (font: "Garamond")))
```

```
(enchant: ?StarLinkTag, (link-style: (hover-style: (font: "Garamond") + (text-style: "expand"))+(text-colour: "#eebefa"))))
```

```
}
```


```
(align: "=><=")[_star_chart_gradient+(floatbox: "X", "YYYYYYYYY=")[(font: "Garamond")+(text-size: 0.8)[
```


```
"Bring me a star chart, and the fabric of time and space shall be knit to serve your passage." – Space Weaver, //The Broken Age//
```

```
|=
```

```
{<!--LEFT column-->}
```





```
(if: $chpt_htgs_reached is true)[ [(link-reveal-goto: "the storm", "  Chapter HTGS – a storm of paper" )[(set: $special_tool_open to false)] ]<StarLinkTag| ]\  
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 8] ]
```

```
(if: $chpt_rc_reached is true)[ [(link-reveal-goto: "the ship", "  Chapter R-C – an exploded hull" )[(set: $special_tool_open to false)] ]<StarLinkTag| ]\  
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 7] ]
```

| =

```
{<!--LEFT MIDDLE column-->}
```

```
(if: $chpt_sa_reached is true)[ [(link-reveal-goto: "the lab", "  Chapter SA – a bibliolaboratory" )[(set: $special_tool_open to false)] ]<StarLinkTag| ]\  
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 9] ]
```

```
(if: $chpt_tmt_reached is true)[ [(link-reveal-goto: "the hall", " Chapter TMT – a hall of  
desecrated objects")[(set: $special_tool_open to false)] ]<StarLinkTag| ]\
```

```
(else:)[(text-colour: white+transparent) + (text-style: "blur")][chapter 6] ]
```

```
| =
```

```
{<!--MIDDLE column-->}
```

```
[ (link-reveal-goto: "the atrium", "Atrium")[(set: $special_tool_open to false)] ]<StarLinkTag|
```

```
(if: $machine_reached is true)[ [(link-reveal-goto: "the machine", "The Machine")[(set:  
$special_tool_open to false)] ]<StarLinkTag| ]\  
(else:)[(text-colour: white+transparent) + (text-style: "blur")[the machine] ]
```

```
(if: $fork_reached is true)[ [(link-reveal-goto: "the fork", "Chapter 5 – a pull in many
directions")[(set: $special_tool_open to false)] ]<StarLinkTag| ]\
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 5] ]
|=
{<!--RIGHT MIDDLE column-->}
```

```
(if: $library_reached is true)[ [(link-reveal-goto: "the library", "Chapter 1 – a library in the sky")[(set:
$special_tool_open to false)] ]<StarLinkTag| ]\
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 1] ]
```

```
(if: $cabin_reached is true)[ [(link-reveal-goto: "the cabin", "Chapter 4 – a cabin of stillness")[(set:
$special_tool_open to false)] ]<StarLinkTag| ]\
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 4] ]
|=
{<!--RIGHT column-->}
```

```
(if: $nursery_reached is true)[ [(link-reveal-goto: "the nursery", "Chapter 2 – a nursery of thoughts")[(set: $special_tool_open to false)] ]<StarLinkTag| ]\
```

```
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 2] ]
```

```
(if: $snowglobe_reached is true)[ [(link-reveal-goto: "the snow globe", "Chapter 3 – an impossibly large snow globe")[(set: $special_tool_open to false)] ]<StarLinkTag| ]\
```

```
(else:)[(text-colour: white+transparent) + (text-style: "blur")[chapter 3] ]
```

```
]]]
```


```
(display: "Back Button Bottom for Star Chart")
```


✓ journaling

Double-click this passage to edit it.

Chapter 1 – a library in the sky

References to Other Passages:

Referred by: Corridor 1  star chart

Refers to:  a library in the sky

```
{(set: $library_reached to true)}\
```

```
$main_font_size_and_colour+$chapter_transition[=
```

```
#####(textstyle: "expand")[(align: "<==") [Chapter 1]]
```

```
[#####(textstyle: "expand")["a library in the sky" |  a library in the sky]]<ChapterLinkTag |
```

Surreal imagery

References to Other Passages:

Referred by: Chapter Structure

Refers to:     Reading Notes, Thoughts

```
[[     Reading Notes |     Reading Notes]]
```

```
[[Thoughts | Thoughts]]
```

Reading Notes

References to Other Passages:


Referred by:  Surreal imagery


Double-click this passage to edit it.

Chapter 2 – a nursery of thoughts

Tags: main-path

References to Other Passages:


Referred by:  star chart, Explore Some More

Refers to:  a nursery of thoughts

{(set: \$nursery_reached to true)}\

\$main_font_size_and_colour+\$chapter_transition[=


#####(textstyle: "expand")[(align: "<==") [Chapter 2]]


#####(textstyle: "expand")[[["a nursery in the sky" |  a nursery of thoughts]]<ChapterLinkTag |

Chapter 3 – an impossibly large snow globe

Tags: main-path

References to Other Passages:


Referred by:  star chart, Explore Nursery More

Refers to:  an impossibly large snowglobe

{(set: \$snowglobe_reached to true)}\

\$main_font_size_and_colour+\$chapter_transition[=


#####(textstyle: "expand")[(align: "<==") [Chapter 3]]


#####(textstyle: "expand")[[["an impossibly large snow globe" |  an impossibly large snowglobe]]<ChapterLinkTag |

Chapter 4 – a cabin of stillness

Tags: main-path

References to Other Passages:


Referred by:  star chart, Snow Globe 5

Refers to:  a cabin of stillness

```
{(set: $cabin_reached to true)}\
```

```
$main_font_size_and_colour+$chapter_transition[=
```

```
#####(textstyle: "expand")[(align: "<==") [Chapter 4]]
```

```
#####(textstyle: "expand")[[["a cabin of stillness" |  a cabin of stillness]]<ChapterLinkTag |
```

(A) startup code

Tags: startup

References to Other Passages:

Refers to: Open Star Chart, Close Star Chart

```
{
```

```
<!--REMEMBER.ME
```

Twine does NOT like changing the page colour no matter when you execute so don't bother

```
-->
```

```
<!--These are BACKGROUND GRADIENTS-->
```

```
(set: $utensils_gradient to (background: (gradient: 0, 0, #f9c4bf, 0.4, #865457, 0.8, transparent)))
```

<!--These are PASSAGE COMMANDS-->

(set: \$special_tool_open to false)

(set: \$open_star_chart_cmd to (display: "Open Star Chart"))

(set: \$close_star_chart_cmd to (display: "Close Star Chart"))

<!--These are BACKGROUND COLOUR VARS-->

(set: \$red_bg to (background:#5c2b29))

(set: \$yellow_bg to (background:#635d19))

(set: \$orange_bg to (background:#614a19))

(set: \$green_bg to (background:#345920))

(set: \$teal_bg to (background:#16504b))

(set: \$blue_bg to (background:#2d555e))

<!--(set: \$navy_bg to (background:#1e3a5f))-->

(set: \$purple_bg to (background:#42275e))

(set: \$pink_bg to (background:#5b2245))

(set: \$brown_bg to (background:#442f19))

(set: \$darkmode_bg to (background:#201f1e))

<!--(set: \$black_bg to (background:#202124))-->

(set: \$slate_bg to (background: #222d37)) <!--#4a535b-->

(set: \$paper_bg to (background:#f2ecea))

(set: \$htgs_bg to (background:#75b6e7))

(set: \$sa_bg to (background:#f99255))

(set: \$rc_bg to (background:#B53B49))<!--#ef5966-->

(set: \$tmt_bg to (background:#5cd755))

<!--These are FONT COLOUR VARS-->

(set: \$skin_font to (text-colour: #f9c4bf))

(set: \$flesh_font to (text-colour: #ff7b6e))

(set: \$blood_font to (text-colour: #c13542))

(set: \$vein_font to (text-colour: #4d87f7))

(set: \$yellow_font to (text-colour:#ffd43b))<!--#635d19, #f3dc07-->

(set: \$blue_font to (text-colour:#3bc9db))<!-- #2d555e, #18ccd6-->

(set: \$green_font to (text-colour:#a9e34b))<!--#345920, #75b132-->

(set: \$orange_font to (text-colour:#ff9e33))<!--#614a19-->

(set: \$purple_font to (text-colour:#9775fa))<!--#42275e-->

(set: \$brown_font to (text-colour:#bb916a))<!--#442f19-->

(set: \$black_font to (text-colour:#4a535b))

(set: \$pink_font to (text-colour: #f263b2))

(set: \$rc_font to (text-colour:#e81224))

(set: \$tmt_font to (text-colour:#16c60c))

(set: \$sa_font to (text-colour:#f7630c))

(set: \$htgs_font to (text-colour:#3a96dd))

(set: \$thought_basin_colour to (text-colour: "#edcf58"))

(set: \$star_chart_colour to (text-colour: "#a9b1fe"))

(set: \$pocket_library_colour to (text-colour: "#f089a4"))

(set: \$life_glass_colour to (text-colour: "#c2a65d"))

(set: \$stillbringer_colour to (text-colour: "#55ab7a"))

<!--These are FONT STYLE, SIZE, & COLOUR VARS-->

(set: \$main_font_size_and_colour to (text-size: 1.1) + (text-colour: "#eae1e3") + (font: "Garamond"))

(set: \$cite_font to (text-colour: #868e96))

<!--These are UTENSIL UNLOCK VARS-->

(set: \$thought_basin_unlocked to false, \$star_chart_unlocked to false, \$pocket_library_unlocked to false, \$life_glass_unlocked to false, \$still_bringer_unlocked to false)

<!--(set: \$new_float_box to (floatbox: "=XX=", "=YYYYYY==")+ (text-size: 0.8)+ (textcolour: "#eae1e3")+ (corner_radius: 3)+ (font: "Bahnschrift Light")+ (align: "<=="))-->

(set: \$is_a_float_box_visible to false)

(set: \$shoes to "on")

<!--These are TEXT TRANSITION VARS

(set: \$slow to (t8n: "dissolve") + (t8n-time: 3s))

(set: \$slow_next to (transition-time: 3s)+ (transition-arrive: "dissolve"))

(set: \$chapter_transition to (t8n: "fade") + (t8n-time: 7s))

```
(set: $quick_transition to (t8n: "fade") + (t8n-time: 1s))-->
```

```
<!--(set: $reg_styling to $main_font_size_and_colour+$slow)-->
```

```
(set: $last_main_path_visited to "Chapter 1 – a library in the sky")
```

```
(set: $last_screen to "Chapter 1 – a library in the sky")
```

```
}
```



Figure 7. The pocket library. Text at the top of the page reads: "A series of shelves...." The rest of the page is divided into four columns according to subject category, each one colour-coded. "Terror Management Theory" in green, 'Research-Creation' in red, 'Hypertext & Game Studies' in blue, and 'Schizo-analysis' in orange. Readers accumulate links/reading notes as they traverse the project.









The bottom toolbar displays three of the five findable objects: the pocket library, the thought basin, and the star chart.





pocket library

Tags: hud

References to Other Passages:

Referred by: Sidebar Back ♠, Back Button Bottom (old working), Sidebar Back ♠ old



Refers to:  Solomon, Greenberg & Pyszczynski 2015 – 1. Managing the terror of death,  Oman 2013 – Defining religion and spirituality,  Becker 1973 – The Denial of Death,  Lifton 1979 – The Broken Connection,  Vannini 2015 - Enlivening ethnography through the irrealis mood,  Chapman & Sawchuk 2012 - Research-creation – Intervention, analysis and “family resemblances”,  Ellis, Adams & Bochner 2011,  Bond Stockton 2017 – If queer children were

a video game,  Ensslin 2020 – Hypertext Theory,  Lorraine 2010 – Lines of flight,  de Miranda 2013 – Is a new life possible? Deleuze and the lines,  Vannini 2015 - Enlivening ethnography through the irrealis mood


{

(storylet: when \$pocket_library_unlocked is true)

<!--INSERT BOOKS by copying this code, from here  :

```
#####|RCLibTag>[ $vannini_2015_unlocked[(link-rerun: " Vannini 2015 - Enlivening ethnography through the irrealis mood: In search of a more-than-representational style") [(display: "  Vannini 2015 - Enlivening ethnography through the irrealis mood")]]
```

--]]

 to here -->

<!--Finds the most recent passage in history tagged "main-path" and returns to it.-->

(set: \$last_main_path_visited to (history: where its tags contains "main-path")'s last)

(enchant: ?TMTLibTag, (link-style:(hover-style: (text-style: "outline")+ \$tmt_font)))

(enchant: ?RCLibTag, (link-style:(hover-style: (text-style: "outline")+ \$rc_font)))


(enchant: ?HTGSLibTag, (link-style:(hover-style: (text-style: "outline")+ \$htgs_font)))



(enchant: ?SALibTag, (link-style:(hover-style: (text-style: "outline")+ \$sa_font)))

<!--[(text-size: 2)[(link-goto: "←", \$last_main_path_visited)]-->\$main_font_size_and_colour[=A series of shelves...



(text-size: 0.7)[=

|=====



\$tmt_font[###  Terror Management Theory

(if: \$sgp_2015_terror_of_death_unlocked is true)[##### |TMTLibTag>[(link-rerun: "  Solomon, Greenberg & Pyszczynski 2015 – 1. Managing the terror of death")][(goto: "  Solomon, Greenberg & Pyszczynski 2015 – 1. Managing the terror of death")]



---]]

|TMTLibTag>[\$oman_2013_unlocked[(link-rerun: "  Oman 2013 – Defining religion and spirituality") [(goto: "  Oman 2013 – Defining religion and spirituality")]

---]]

|TMTLibTag>[\$becker_1973_unlocked[(link-rerun: "  Becker 1973 – //The Denial of Death//") [(goto: "  Becker 1973 – The Denial of Death")]

---]]

####|TMTLibTag>[\$lifton_1979_unlocked[(link-rerun: "  Lifton 1973 – //The Broken Connection//") [(goto: "  Lifton 1979 – The Broken Connection")]



---]]

]


<!--END OF SHELF-->


|=====

\$rc_font[####  Research-Creation

####|RCLibTag>[\$vannini_2015_unlocked[(link-rerun: "  Vannini 2015 - Enlivening ethnography through the irrealis mood: In search of a more-than-representational style") [(goto: "  Vannini 2015 - Enlivening ethnography through the irrealis mood")]


---]]

####|RCLibTag>[\$chapman_sawchuck_2012_unlocked[(link-rerun: " 

Chapman & Sawchuck 2012 – Research-creation: Intervention, analysis and “family resemblances””)[(goto: "  Chapman & Sawchuk 2012 - Research-creation – Intervention, analysis and “family resemblances””)]

---]]

| RCLibTag>[\$ellis_adams_bochner_2011_unlocked[(link-rerun: " 

Ellis, Adams & Bochner 2011 – Autoethnography: An overview")[(goto: "  Ellis, Adams & Bochner 2011")]



--]]

]



<!--END OF SHELF-->

|====

\$htgs_font[####  Hypertext & Game Studies

| HTGSLibTag>[\$bond_stockton_2017_unlocked[(link-rerun: "  Bond Stockton 2017 – If queer children were a video game")[(goto: "  Bond Stockton 2017 – If queer children were a video game")]

--]]

| HTGSLibTag>[\$ensslin_2020_unlocked[(link-rerun: "  Ensslin 2020 – Hypertext theory") [(goto: "  Ensslin 2020 – Hypertext Theory")]



--]]

]

<!--END OF SHELF-->

|====

\$sa_font[###  Schizo-analysis

(if: \$lorraine_2010_unlocked is true)[#####|SALibTag>[(link-rerun: "  Lorraine 2010 – Lines of flight")][(goto: "  Lorraine 2010 – Lines of flight")]

---]]

#####|SALibTag>[\$de_miranda_2013_unlocked[(link-rerun: "  de Miranda 2013 – Is a new life possible? Deleuze and the lines")][(goto: "  de Miranda 2013 – Is a new life possible? Deleuze and the lines")]

---]]

]

<!--END OF SHELF-->

|==|

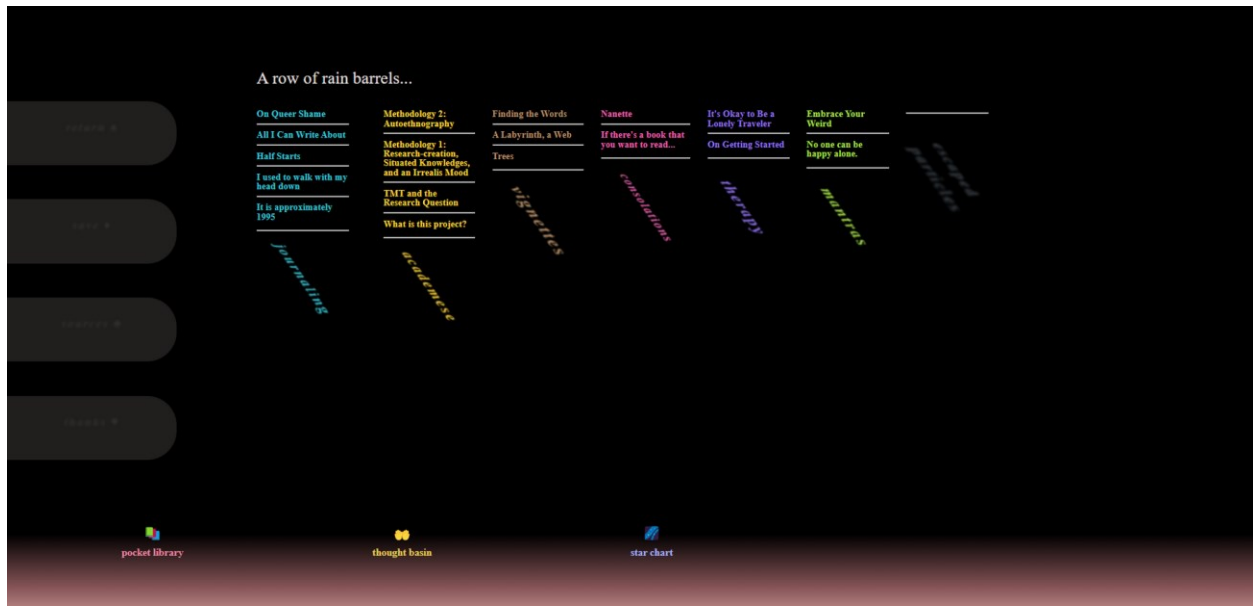


Figure 8. The thought basin. A line of text across the top of the page reads: "A row of rain barrels..." The rest of the page is divided into seven columns divided by sticky note category, each one colour-coded. Teal for 'journaling,' yellow for 'academese,' brown for 'vignettes,' pink for 'consolations,' purple for 'therapy,' green for 'mantras,' and dark grey for 'escaped particles.' Readers accumulate links / sticky notes as they traverse the work.

👉 thought basin

Tags: hud

References to Other Passages:

Referred by: Back Button, Sidebar Back ♠, Sidebar Back ♠ old

Refers to: 💧 Ten Books at a Time, 💧 The Lives of the Saints, 💧 That Time You Almost Died in a Manure Pit, 💧 On Queer Shame, 💧 All I Can Write About, 💧 Half Starts, 💧 I used to walk with my head down, 💧 It is approximately 1995, 📖 Regarding the Structure of Knowledge, 📖 Process, Schizoanalysis, and Personal Narrative as Data, 📖 Medium Specificity and the Need for Hypertext, 📖 Methodology 2 – Auto-ethnography, 📖 Methodology 1 : Research-Creation, Situated Knowledges, and an Irrealis Mood, 📖 Terror Management Theory and the Research Question, 📖 What is this project? , 📦 Change, 📦 Finding the Words, 📦 A Labyrinth, a Web, 📦 Trees ❤️ Androite – You Can't Live Every Life, ❤️ Plath – I can never read all the books, ❤️

bell hooks, heroism, ❤️ Becker, A Larger Theoretical Structure, ❤️ Don't tell them how it was. ,
❤️ Nanette, ❤️ a book that you want to read... , 💜 Just Human, 💜 Your Struggle Is Your Own,
💜 It's Okay to be a Lonely Traveler, 💜 On Getting Started, 🟢 Lots of Almost Giving Up, 🟢
Embrace Your Weird, 🟢 No one can be happy alone. , ⬤ Findings: Five Fruits, ⬤ Conversion
Therapy Is Not a Place, ⬤ Getting to the Bottom

{

(storylet: when \$thought_basin_unlocked is true)

(set: \$last_main_path_visited to (history: where its tags contains "main-path")'s last)

(enchant: ?BlueBasinTag, (link-style: \$blue_font+(hover-style: (text-style: "smear"))))

(enchant: ?YellowBasinTag, (link-style: \$yellow_font+(hover-style: (text-style: "smear"))))

(enchant: ?BrownBasinTag, (link-style: \$brown_font+(hover-style: (text-style: "smear"))))

(enchant: ?PinkBasinTag, (link-style: \$pink_font+(hover-style: (text-style: "smear"))))

(enchant: ?PurpleBasinTag, (link-style: \$purple_font+(hover-style: (text-style: "smear"))))

(enchant: ?GreenBasinTag, (link-style: \$green_font+(hover-style: (text-style: "smear"))))

(enchant: ?BlackBasinTag, (link-style: \$black_font+(hover-style: (text-style: "smear"))))

<!--(text-size: 2)[(link-goto: "←", \$last_main_path_visited)]-->

}\$main_font_size_and_colour[A row of rain barrels...

|==

{<!-------1st COLUMN 💧 ----->

|BlueBasinTag>[(text-size: 0.6)[

####(if: \$ten_at_a_time_unlocked is true)[

(link-goto: "Ten Books at a Time", "💧 Ten Books at a Time")

---]

####(if: \$saints_unlocked is true)[

(link-goto: "The Lives of the Saints", "💧 The Lives of the Saints")

---]

####(if: \$thattimeyoualmostdied_unlocked is true)[

(link-goto: "That Time You Almost Died", "💧 That Time You Almost Died in a Manure Pit")

---]

####(if: \$queer_shame_unlocked is true)[

(link-goto: "On Queer Shame", "💧 On Queer Shame")

---]

####(if: \$all_I_can_write_about_unlocked is true)[

(link-goto: "All I Can Write About", "💧 All I Can Write About")

---]

####(if: \$half_starts_unlocked is true)[

(link-goto: "Half Starts", "💧 Half Starts")

---]

####(if: \$I_used_to_walk_with_my_head_down_unlocked is true)[

(link-goto: "I used to walk with my head down", "💧 I used to walk with my head down")

---]

####(if: \$it_is_approximately_1995_unlocked is true)[

(link-goto: "It is approximately 1995", "💧 It is approximately 1995")]]]

} \

`$blue_font[(text-size: 1.1)+(text-rotate-z: 55.3)+(text-rotate-y: -23.3)+(text-rotate-x: 40)+(text-style: "bold", "expand", "blur", "italic")][journaling]`

| =

`{<!--2nd COLUMN 📖 -->`

`| YellowBasinTag>[(text-size: 0.6)[`

`#####(if: $structure_of_knowledge_unlocked is true)[`

`(link-goto: "Regarding the Structure of Knowledge", "📖 Regarding the Structure of Knowledge")`

`---]`

`#####(if: $process_schizo_personal_data_unlocked is true)[`

`(link-goto: "Process, Schizoanalysis, and Personal Narrative as Data", "📖 Process, Schizoanalysis, and Personal Narrative as Data")`

`---]`

`#####(if: $medium_specificity_unlocked is true)[`

`(link-goto: "Medium Specificity & the Need for Hypertext", "📖 Medium Specificity and the Need for Hypertext")`


`---]`

`#####(if: $methodologies_2_unlocked is true)[`

`(link-goto: "Methodology 2: Autoethnography", "📖 Methodology 2 – Autoethnography")`


---]

####(if: \$methodologies_1_unlocked is true)[

(link-goto: "Methodology 1: Research-creation, Situated Knowledges, and an Irrealis Mood", " Methodology 1 : Research-Creation, Situated Knowledges, and an Irrealis Mood")


---]

####(if: \$the_research_question_unlocked is true)[

(link-goto: "TMT and the Research Question", " Terror Management Theory and the Research Question")

---]

####(if: \$what_is_this_project_unlocked is true)[

(link-goto: "What is this project?", " What is this project?")]] } \

$\text{\$yellow_font}[(\text{text-size: 1.1})+(\text{text-rotate-z: 55.3})+(\text{text-rotate-y: -23.3})+(\text{text-rotate-x: 40})+(\text{text-style: "bold", "expand", "blur", "italic"})[\text{academese}]$

| =

{<!--3rd COLUMN-->


|BrownBasinTag>[(text-size: 0.6)[

####(if: \$change_unlocked is true)[

(link-goto: "Change", " Change")

---]

####(if: \$the_right_words_unlocked is true)[

(link-goto: "Finding the Words", " Finding the Words")

---]


```

#####(if: $a_labyrinth_a_web_unlocked is true)[
    (link-goto: "A Labyrinth, a Web", "📦 A Labyrinth, a Web")
    ---]

#####(if: $trees_unlocked is true)[
    (link-goto: "Trees", "📦 Trees")] ] ]

} \

---

$brown_font[(text-size: 1.3)+(text-rotate-z: 55.3)+(text-rotate-y: -23.3)+(text-rotate-x: 40)+(text-
style: "bold", "expand", "blur", "italic")][vignettes]]

|=

{<!--4th COLUMN-->

|PinkBasinTag>[(text-size: 0.6)[
#####(if: $not_every_life_unlocked is true)[
    (link-goto: "You can't live every life", "❤️ Androite – You Can't Live Every Life")
    ---]

#####(if: $all_the_shades_unlocked is true)[
    (link-goto: "I can never read all the books", "❤️ Plath – I can never read all the
books")
    ---]

#####(if: $hooks_heroic_journey_unlocked is true)[
    (link-goto: "hooks on Heroism", "❤️ bell hooks, heroism")
    ---]

#####(if: $larger_theoretical_structure_unlocked is true)[

```

(link-goto: "A Larger Theoretical Structure", "❤️ Becker, A Larger Theoretical Structure")

####(if: \$show_how_it_felt_unlocked is true)[

(link-goto: "Don't tell them how it was", "❤️ Don't tell them how it was.")

####(if: \$nanette_unlocked is true)[

(link-goto: "Nanette", "❤️ Nanette")

####(if: \$if_theres_a_book_that_you_want_to_read_unlocked is true)[

(link-goto: "If there's a book that you want to read...", "❤️ a book that you want to read...")]]

} \

\$pink_font[(text-size: 0.9)+(text-rotate-z: 55.3)+(text-rotate-y: -23.3)+(text-rotate-x: 40)+(text-style: "bold", "expand", "blur", "italic")][consolations]]

| =

{<!--5th COLUMN-->

|PurpleBasinTag>[(text-size: 0.6)[



####(if: \$just_human_unlocked is true)[

(link-goto: "Only ever a human", "❤️ Just Human")




####(if: \$your_own_struggle_unlocked is true)[

(link-goto: "Your Struggle Is Your Own", "❤️ Your Struggle Is Your Own")

```

    ---]
#####(if: $lonely_traveler_unlocked is true)[
    (link-goto: "It's Okay to Be a Lonely Traveler", "  It's Okay to be a Lonely
Traveler")
    ---]
#####(if: $getting_started_unlocked is true)[
    (link-goto: "On Getting Started", "  On Getting Started") ] ]
} \
---

$purple_font[(text-size: 1.2)+(text-rotate-z: 55.3)+(text-rotate-y: -23.3)+(text-rotate-x: 40)+(text-
style: "bold", "expand", "blur", "italic")[therapy]]

|=
{<!--6th COLUMN-->
|GreenBasinTag>[(text-size: 0.6)[
#####(if: $almost_giving_up_unlocked is true)[
    (link-goto: "Almost Giving Up", "  Lots of Almost Giving Up")
    ---]
#####(if: $lonely_traveler_unlocked is true)[
    (link-goto: "Embrace Your Weird", "  Embrace Your Weird")
    ---]
#####(if: $no_one_happy_alone_unlocked is true)[
    (link-goto: "No one can be happy alone.", "  No one can be happy alone.") ] ]
} \

```

```
$green_font[(text-size: 1.2)+(text-rotate-z: 55.3)+(text-rotate-y: -23.3)+(text-rotate-x: 40)+(text-style: "bold", "expand", "blur", "italic")][mantras]
```

```
|=
```

```
{<!--7th COLUMN-->
```

```
|BlackBasinTag>[(text-size: 0.6)[
```

```
#####(if: $five_fruits_unlocked is true)[
```

```
    (link-goto: "Findings: Five Fruits", "● Findings: Five Fruits")
```

```
    ---]
```

```
#####(if: $not_a_place_unlocked is true)[
```

```
    (link-goto: "Conversion therapy is not a place", "● Conversion Therapy Is Not a Place")
```

```
    ---]
```

```
#####(if: $getting_to_the_bottom_unlocked is true)[
```

```
    (link-goto: "Getting to the Bottom", "● Getting to the Bottom")
```

```
    ]]]
```

```
    }\
```

```
$black_font[(text-size: 1.2)+(text-rotate-z: 55.3)+(text-rotate-y: -23.3)+(text-rotate-x: 40)+(text-style: "bold", "expand", "blurrier", "italic")][escaped particles]
```

```
|==|
```

```
]
```

(X) 🛠️ Tools

Tags: footer

```
{
```

```
(if: $special_tool_open is false)[
```

```
  (font: "Garamond")[
```

```
    (enchant: ?PocketLibraryLinkTag, (link-style: $pocket_library_colour) )
```

```
    (enchant: ?PocketLibraryLinkTag, (link-style:(hover-style: (text-style:
"outline")+ $pocket_library_colour)))
```

```
    (enchant: ?ThoughtBasinLinkTag, (link-style: $thought_basin_colour) )
```

```
    (enchant: ?ThoughtBasinLinkTag, (link-style:(hover-style: (text-style:
"smear")+ $thought_basin_colour)))
```

```
    (enchant: ?StarChartLinkTag, (link-style: $star_chart_colour) )
```

```
    (enchant: ?StarChartLinkTag, (link-style:(hover-style: (text-style: "expand",
"blur")+(text-colour: "#eebefa")))))
```

```
    (enchant: ?StillbringerLinkTag, (link-style: $stillbringer_colour))
```

```
    (enchant: ?StillbringerLinkTag, (link-style:(hover-style: (text-style: "shudder",
"blur")+ $stillbringer_colour)))
```

```
    <!--(enchant: ?LifeGlassLinkTag, (link-style: $life_glass_colour))
```

```
    (enchant: ?LifeGlassLinkTag, (link-style:(hover-style: (text-style: "blur")))+(char-
style:(hover-style: (text-style: "upside-down"))))-->
```

```
(enchant: ?LifeGlassLinkTag, (link-style: $life_glass_colour))
```

```
(enchant: ?LifeGlassLinkTag, (link-style:(hover-style: (text-style: "upside-down")+$life_glass_colour)))
```

```
(align: "=><=")[($utensils_gradient+(floatbox: "X",  
"=====YYYYY")[(text-size: 0.65)[  
=|  
=><=  
|PocketLibraryLinkTag>[(if: $pocket_library_unlocked is true)[(link-goto:  
 pocket library", " pocket library") ] ]  
=|  
=><=  
|ThoughtBasinLinkTag>[(if: $thought_basin_unlocked is true)[(link-goto: "  
 thought basin ", " thought basin") ] ]  
=|  
=><=  
|StarChartLinkTag>[(if: $star_chart_unlocked is true)[(link-goto: "  
star chart ", " star chart") ] ]  
=|  
=><=  
|StillbringerLinkTag>[(if: $still_bringer_unlocked is true)[(link-goto: "
```

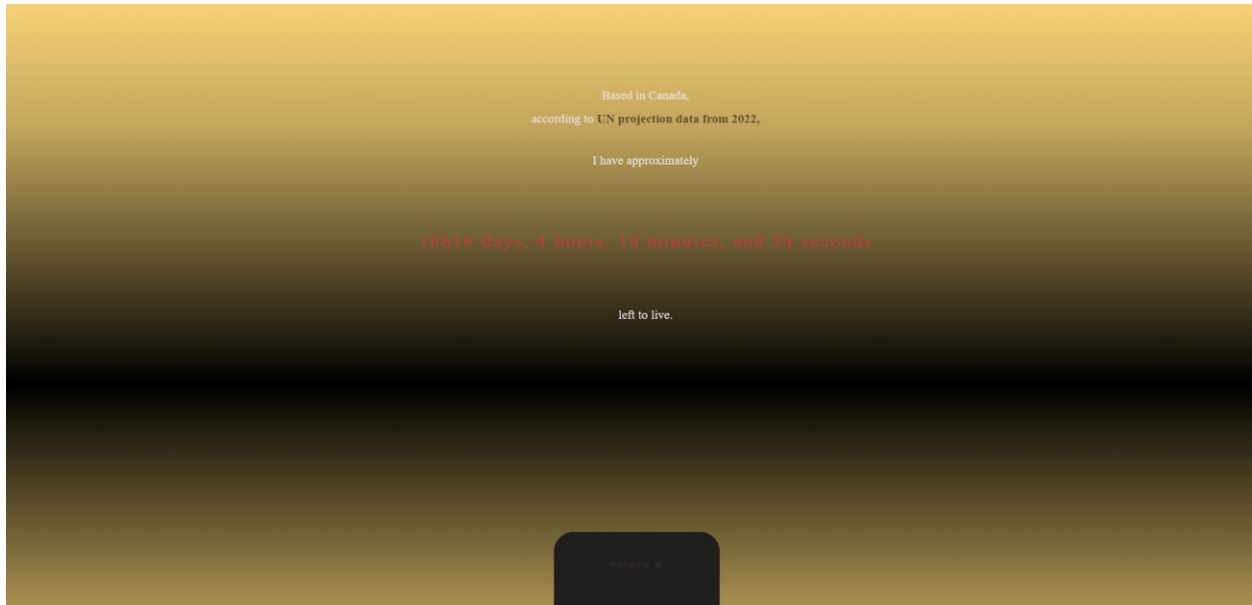



Figure 9. The life glass. The page's background is black around the middle, with gradients moving towards the top and bottom of the page in sandy brown, suggesting an hour glass. The text reads: "Based in Canada, according to UN projection data from 2022, I have approximately ... left to live." Between the two sections of text, a red counter counts down the days, hours, minutes, and seconds to the writer's death, many years in the future from the publication date.

life glass

References to Other Passages:

Refers to: Code Rip, Back Button Bottom

{

(storylet: when \$life_glass_unlocked is true)

(set: _life_glass_gradient to (background: (gradient: 0, 0, #c2a65d, 0.4, black, 0.8, #c2a65d, 1, #F6D379)))

(enchant: ?LifeGlassEffectTag, (link-style: (text-colour: "#5A4E2C")))

(enchant: ?LifeGlassEffectTag, (link-style:(hover-style: (text-style: "blur")))+(char-style:(hover-style:(text-style: "upside-down", "blur"))))

<!-- 82.81 years -->

}

(align: "=><=")[_life_glass_gradient+(floatbox: "X", "Y")[(font: "Garamond")+(text-size: 0.8)[

|LifeGlassEffectTag>[

Based in Canada,

according to (link: "UN projection data from 2022,")[(open-url:
"https://www.macrotrends.net/countries/CAN/canada/life-expectancy")]

I have approximately

$\$slow+\$blood_font+(text-size: 1.2)+(text-style: "expand")[(display: "Code Rip")]left to live.$

]

]

]

]

(display: "Back Button Bottom")

x debug unlocks

Tags: debug-startup

```
{
```

```
<!--These variables make UTENSILS ACQUIRED-->
```

```
(set: $thought_basin_unlocked to true, $pocket_library_unlocked to true, $life_glass_unlocked to true, $star_chart_unlocked to true, $still_bringer_unlocked to true)
```

```
<!--These are  BOOK UNLOCK VARS-->
```

```
<!-------CHPT 1----->
```

```
(set: $bond_stockton_2017_unlocked to true)
```

```
(set: $vannini_2015_unlocked to true)
```

```
<!-------CHPT 2----->
```

```
(set: $sgp_2015_terror_of_death_unlocked to true)
```

```
(set: $lorraine_2010_unlocked to true)
```

```
<!-------CHPT 3----->
```

```
(set: $oman_2013_unlocked to true)
```

```
(set: $chapman_sawchuck_2012_unlocked to true)
```

```
(set: $ellis_adams_bochner_2011_unlocked to true)
```

```
(set: $de_miranda_2013_unlocked to true)
```

```
<!-------CHPT 4----->
```

```
(set: $ensslin_2020_unlocked to true)
```

```
<!-------CHPT 5----->
```

```
(set: $becker_1973_unlocked to true)
```

<!-------THE MACHINE----->

(set: \$lifton_1979_unlocked to true)

<!--These are 🍌 THOUGHT UNLOCK VARS-->

(set: \$Throwing_Words_At_a_Wall_unlocked to true)

(set: \$Similar_Paths_unlocked to true)

(set: \$Students_Arent_Reading_Papers_Anymore_unlocked to true)

<!-------CHPT 1----->

(set: \$it_is_approximately_1995_unlocked to true)

(set: \$I_used_to_walk_with_my_head_down_unlocked to true)

(set: \$what_is_this_project_unlocked to true)

(set: \$if_theres_a_book_that_you_want_to_read_unlocked to true)

<!-------CHPT 2----->

(set: \$half_starts_unlocked to true)

(set: \$all_I_can_write_about_unlocked to true)

(set: \$the_research_question_unlocked to true)

(set: \$trees_unlocked to true)

(set: \$getting_started_unlocked to true)

(set: \$start_where_you_can_unlocked to true)

(set: \$placeholder_mantra_unlocked to true)

(set: \$placeholder_particle_unlocked to true)

<!-------CHPT 3----->

(set: \$nanette_unlocked to true)

(set: \$queer_shame_unlocked to true)

(set: \$a_labyrinth_a_web_unlocked to true)

(set: \$methodologies_1_unlocked to true)

(set: \$methodologies_2_unlocked to true)

(set: \$lonely_traveler_unlocked to true)

(set: \$no_one_happy_alone_unlocked to true)

(set: \$the_right_words_unlocked to true)

<!--—————CHPT 4————— -->

(set: \$medium_specificity_unlocked to true)

(set: \$thattimeyoualmostdied_unlocked to true)

(set: \$change_unlocked to true)

(set: \$your_own_struggle_unlocked to true)

(set: \$show_how_it_felt_unlocked to true)

(set: \$embrace_your_weird_unlocked to true)

(set: \$getting_to_the_bottom_unlocked to true)

<!--—————CHPT 5————— -->

(set: \$process_schizo_personal_data_unlocked to true)

(set: \$structure_of_knowledge_unlocked to true)

(set: \$saints_unlocked to true)

(set: \$larger_theoretical_structure_unlocked to true)

(set: \$hooks_heroic_journey_unlocked to true)

(set: \$not_a_place_unlocked to true)

(set: \$almost_giving_up_unlocked to true)

(set: \$ten_at_a_time_unlocked to true)

(set: \$all_the_shades_unlocked to true)

(set: \$just_human_unlocked to true)

(set: \$not_every_life_unlocked to true)

(set: \$five_fruits_unlocked to true)

<!--These are 📖 CHAPTER REACHED VARS-->

(set: \$library_reached to true)

(set: \$nursery_reached to true)

(set: \$snowglobe_reached to true)

(set: \$cabin_reached to true)

(set: \$fork_reached to true)

(set: \$chpt_tmt_reached to true)

(set: \$chpt_rc_reached to true)

(set: \$chpt_htgs_reached to true)

(set: \$chpt_sa_reached to true)

(set: \$machine_reached to true)

(set: \$corridors_open to true)

<!--🔍 decoder 🔦 🔪 🏺 🌌 🚰 📖 stillbringer 🔬 🔧 🔨 🔩 🌧️ rainmaker-->

}

Atrium2

References to Other Passages:

Referred by: Corridor 1, To The Machine, A Sheet of Paper

Refers to: To The Machine, Coffee Table, Corridor 1

`$main_font_size_and_colour`[`$slow`[It's impossible to know for sure, but it seems you're inside of a head.

Look `[[["straight ahead"|To The Machine]]`, to your `[[["right"|Coffee Table]]`, or to your `[[["left"|Corridor 1]]`].`<FleshLinkTag|`

(A) Header

Tags: header

References to Other Passages:

Refers to: Init Complex Vars

{

(hide: ?sidebar)

(unless: (passage:) is "Save Screen" or "Graphing Vitality – Title Screen")

(display: "Init Complex Vars")]

}

e.g. page colour

(enchant: ?page, \$paper)

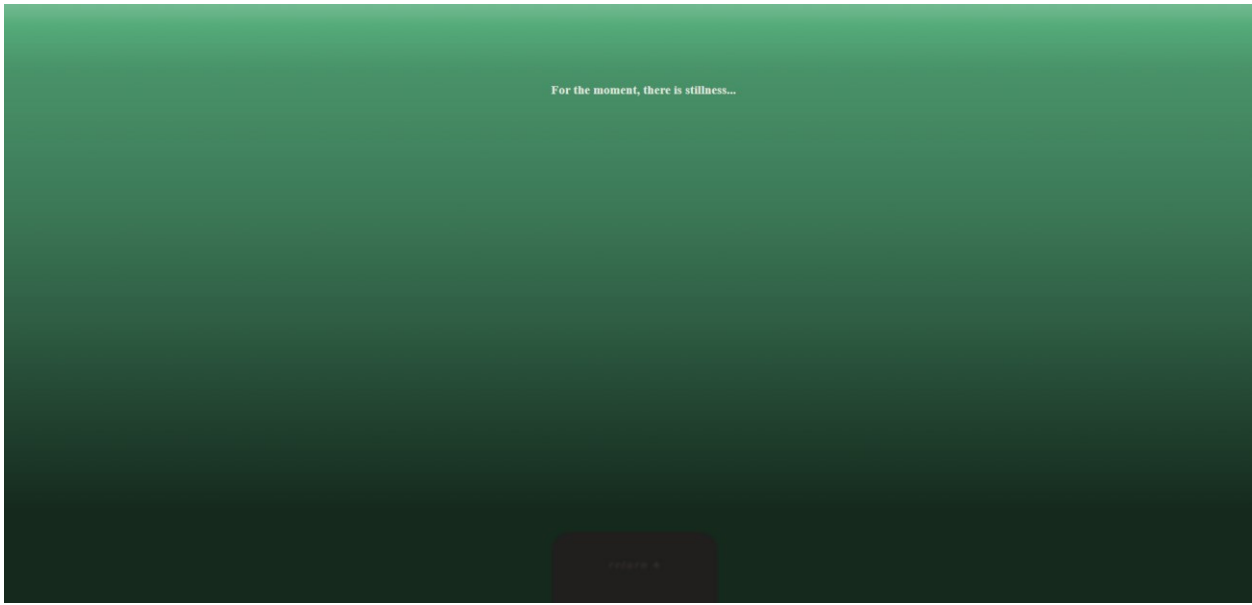


Figure 10. The stillbringer. The page's background is black along the bottom, rising up with a gradient towards sea green at the top, suggesting a body of water from beneath the surface. Text along the top of the page reads: "For the moment, there is stillness." Hovering over the text will cause it to shake. Clicking the text will cause it to cycle through a list of mantras.

stillbringer

References to Other Passages:

Refers to: Back Button Bottom

```
{
```

```
(storylet: when $still_bringing_unlocked is true)
```

```
(display: "Back Button Bottom")
```

```
(set: _stillbringer_gradient to (background: (gradient: 0, 0, #15291D, 0.11, #15291D, 0.22, #1D3A29, 0.33, #254A35, 0.44, #2E5D43, 0.55, #366C4E, 0.66, #3D7B58, 0.77, #438761, 0.88, #499369, 0.96, #55AB7A, 1, #76BC94)))
```

```
(change: ?page, (bg:#15291D) )
```

```
(enchant: ?MantraLinkTag, (link-style: (text-colour: "#E8EAE1") + $slow ) )
```

```
(enchant: ?MantraLinkTag, (link-style: (hover-style: (text-style: "shudder",  
"blur")+ $stillbringer_colour) ) )
```

```
}
```

```
(align: "=><=")[_stillbringer_gradient+(floatbox: "X", "YYYYYYYYYY=")](font:  
"Garamond")+(text-size: 0.8)[
```

```
|MantraLinkTag>[(cyclimg-link: bind $current_mantra, "For the moment, there is stillness...",  
...$mantra_list)]
```

```
]]]
```

```
{
```



```
(display: "Back Button Bottom")
```


}

Chapter 5 – a pull in many directions

Tags: main-path

References to Other Passages:

Referred by:  star chart, where u get the 

Refers to: Down The Staircase

{(set: \$fork_reached to true)}\

\$reg_styling+\$chapter_transition[=

#####(textstyle: "expand")[(align: "<==") [Chapter 5]]

#####(textstyle: "expand")[[["a pull in many directions" | Down The Staircase]]<ChapterLinkTag |

Graphing Vitality – Title Screen

References to Other Passages:

Referred by: Save Screen, THE END, Loading Screen

Refers to: Init Complex Vars

{

(display: "Init Complex Vars")

}\$reg_styling[(align: "===><==") [

#####[[Graphing Vitality:

Terror Management Theory, Spiritual Transformation, and Schizoanalysis/Re-synthesis as
Hypertext Research-creation

|The thesis you are about to read is not conventional.]]

(text-size: 0.7)[by]

(text-size: 0.8)[Schyler Palm

(they/them)

A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Arts

Digital Humanities

University of Alberta

©Schyler Palm, 2022]]]]<FleshLinkTag|

Epilogue – "Dreaming of immortality over a thatched cottage"

Double-click this passage to edit it.

on the actual painting

Double-click this passage to edit it.

SG&P 2015 – Final Chapters

Double-click this passage to edit it.

an impossibly large snowglobe

Tags: main-path

References to Other Passages:

Referred by: Chapter 3 – an impossibly large snow globe

Refers to: Snow Globe 2,  Oman 2013 – Defining religion and spirituality

{

(if: visits is 1)[(set: \$snow_waypoint_1 to false, \$snow_waypoint_2 to false)]

}\$reg_styling[A gust of wind and a flurry of powder; you feel the end of the next corridor before it comes into view. All at once the corridor is conifers, their branches hanging like snow-covered jackets. Pulling the branches back and stepping out from behind them, you emerge onto a wintery hilltop. It is night, and the glow of a nearby lamppost illuminates a sphere of fresh falling snow.

A chill air brushes against your face and invigorates your lungs.

{

```
(if: $bevy_choice is "coffee")[You take a sip of your coffee.]  
(elseif: $bevy_choice is "tea")[You take a sip of your tea.]  
(else:){}
```



At the bottom of the hill, far off in the distance, you see another light, only a pinprick, the only other light in the dark. And just up ahead, a series of footprints (or several?) begins a trail down the hill toward this other light.

There doesn't appear much else to do but [follow it.]<FleshLinkTag|

```
(if: $snow_waypoint_1 is false)[(click: "follow it")[$slow(show: ?Next1)] ]
```

|Next1)[You begin your journey down the hill, wind whistling in your ears, snow crunching beneath you. It isn't too deep yet, thank goodness, but already the snowfall has picked up since your arrival. Navigation will be difficult before long.

Without warning, after only a few steps down the hill, a book arrives like a messenger bird on the wind. It seems hardly the time or place, but here we are. You can read it if you like:

```
|TMTLinkTag>[ (link-repeat: "  Oman 2013 – Defining religion and spirituality")[(set:  
$snow_waypoint_1 to true, $snow_waypoint_2 to true)$slow_next(goto: "  Oman 2013 –  
Defining religion and spirituality")] ] ]
```

```
(elseif: $snow_waypoint_1 is true)[ (show: ?Next1) ]
```

```
|Next2)[ |FleshLinkTag>[ $slow_next[[Keep going|Snow Globe 2]] ] ]
(if: $snow_waypoint_2 is true)[ (show: ?Next2) ]
```

```
]
```

where u get the 🍄

References to Other Passages:

Referred by: Examine the Spores

Refers to: Explore Nursery More

=><=

```
$slow+$paper_bg+(floatbox: "=XX=", "====YYY====")+ (corner_radius: 10)[
```

```
#####(text-colour: "#212529")[You have acquired:]
```

```
(text-size: 0.9)[###(text-style: "expand")[(link-goto: "🍄 the thought basin",
```

```
"Explore Nursery More")]<ThoughtBasinLinkTag|]]
```

where u get the 📖

References to Other Passages:


Referred by: Explore the Library


Refers to: Explore Some More

=><=

```
$slow+$paper_bg+(floatbox: "=XX=", "====YYY====")+ (corner_radius: 10)[
```

```
#####(text-colour: "#212529")[You have acquired:]
```

###(text-style: "expand")[(link-goto: " the pocket library", "Explore Some More")]<PocketLibraryLinkTag|]

where u get the 

Tags: main-path

References to Other Passages:


Referred by: Take a Peak Down

Refers to: Chapter 5 – a pull in many directions


=><=

\$slow+\$paper_bg+(floatbox: "=XX=", "====YYY====")+ (corner_radius: 10)[

#####(text-colour: "#212529")[You have acquired:]

(text-size: 1)[###(text-style: "expand")[(link: " the stillbringer")[(set:

\$still_bringers_unlocked to true)(goto: "Chapter 5 – a pull in many directions")]<StillbringerLinkTag|]]]

where u get the 

Tags: main-path

References to Other Passages:

Referred by: Snow Globe 4

Refers to: Snow Globe 4

(set: \$star_chart_unlocked to true)

=><=

\$slow+\$paper_bg+(floatbox: "=XX=", "====YYY====")+ (corner_radius: 10)[

#####(text-colour: "#212529")[You have acquired:]

```
(text-size: 1)[###(text-style: "expand")[(link-goto: "📊 the star chart", "Snow Globe
4")]<StarChartLinkTag|]]
```

where u get the 🕒

References to Other Passages:

Referred by: Down The Staircase

Refers to: Through the Door

```
{
```

```
(enchant: ?LifeGlassEffectTag, (link-style: (text-colour: "#F6D379")))
```

```
(enchant: ?LifeGlassEffectTag, (link-style:(hover-style: (text-colour: "#F6D379")))+(char-
style:(hover-style:(text-colour: "#c2a65d")+(text-style: "upside-down", "blur")))) )
```

```
}
```

```
=><=
```

```
$slow+$paper_bg+(floatbox: "=XX=", "====YYY====")+ (corner_radius: 10)[
```

```
#####(text-colour: "#212529")[You have acquired:]
```

```
(text-size: 1)[###(text-style: "expand")[(link: "🕒 the life glass")[(set:
```

```
$life_glass_unlocked to true)(goto: "Through the Door")]<LifeGlassEffectTag|]]]
```

e.g. tool acquired 🛠️

```
=><=
```

```
+$paper_bg+(floatbox: "=XX=", "=Y=")+(textcolour: black)+(corner_radius: 10)[
```

```
#####You have acquired:
```

```
###(textstyle: "expand")+$pocket_library_colour[the pocket library]]
```

```
(click-goto: "the pocket library", "Next")
```

(Y) ✦ Enchant-ments

Tags: footer

{

<!--(enchant: ?Link, (hover-style:(text-style: "outline")+(text-colour: grey)))-->

<!--(if: ?passage contains ?link, (enchant: ?Link, \$flesh_font))-->

<!--vvv THIS WORKS technically but overrides individual mouseover-->

<!--(enchant: ?Link, (hover-style:(text-style: "smear")+ \$flesh_font))-->

<!-- These are THOUGHT LINK ENCHANTMENTS -->

(enchant: ?BlueLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?BlueLinkTag, (link-style:(hover-style: (text-style: "smear")+ \$blue_font)))

(enchant: ?YellowLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?YellowLinkTag, (link-style:(hover-style: (text-style: "smear")+ \$yellow_font)))

(enchant: ?BrownLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?BrownLinkTag, (link-style:(hover-style: (text-style: "smear")+ \$brown_font)))

(enchant: ?PinkLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?PinkLinkTag, (link-style:(hover-style: (text-style: "smear")+ \$pink_font)))

(enchant: ?PurpleLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?PurpleLinkTag, (link-style:(hover-style: (text-style: "smear"))+\$purple_font)))

(enchant: ?GreenLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?GreenLinkTag, (link-style:(hover-style: (text-style: "smear"))+\$green_font)))

(enchant: ?BlackLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?BlackLinkTag, (link-style:(hover-style: (text-style: "smear"))+\$black_font)))

<!--These are READING NOTES LINK ENCHANTMENTS-->

(enchant: ?TMILinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?TMILinkTag, (link-style:(hover-style: (text-style: "outline"))+\$tmt_font)))

(enchant: ?RCLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?RCLinkTag, (link-style:(hover-style: (text-style: "outline"))+\$rc_font)))

(enchant: ?HTGSLinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?HTGSLinkTag, (link-style:(hover-style: (text-style: "outline"))+\$htgs_font)))


(enchant: ?SALinkTag, (link-style: \$skin_font + (text-style: "blurrier")))

(enchant: ?SALinkTag, (link-style:(hover-style: (text-style: "outline"))+\$sa_font)))


```
(set: $THIS_THOUGHT_unlocked to true)
}
```

The Machine

References to Other Passages:

Referred by:  star chart, The Atrium Again

Refers to: A Bit Eerie Perhaps

```
{(set: $machine_reached to true)}\
```

```
$main_font_size_and_colour+$chapter_transition[=
```


```
#####(textstyle: "expand")[(align: "<==")][Conclusion]]
```

```
#####$slow+(textstyle: "expand")[[["the machine" | A Bit Eerie Perhaps]]<ChapterLinkTag |
```

Explore the Library

Tags: main-path

References to Other Passages:

Referred by:  a library in the sky, Explore Some More



Refers to: where u get the   Bond Stockton 2017 – If queer children were a video game 



Vannini 2015 - Enlivening ethnography through the irrealis mood

```
$reg_styling[You take in the room's many comforts as you proceed around it. Cushy chairs, soft blankets, and a waft of lemon cleaner and old paper.
```

Strangely (but not surprisingly), it seems more the idea of a library than an actual library. Most of the books you try from the shelf cannot be opened, except for two.

There is time to stay and read them if you like:

```
|HTGSLinkTag>[(link-repeat: " Bond Stockton 2017 – If queer children were a video game")((goto: " Bond Stockton 2017 – If queer children were a video game"))(set: $bond_stockton_2017_unlocked to true)(rerun: ?Reveal)]
```

```
|RCLinkTag>[(link-repeat: " Vannini 2015 – Enlivening ethnography through the irrealis mood: In search of a more-than-representational style")((goto: " Vannini 2015 - Enlivening ethnography through the irrealis mood"))(set: $vannini_2015_unlocked to true)(rerun: ?Reveal)]
```

```
...]
```

```
|Hidden)[ $reg_styling[It's not clear at the moment why these are the books that are readable just now, or what you were intended to gain by having read them. As if a winter soil has been disturbed and seeds have been planted, you are left only with a vague feeling of relevance, and the suspicion that their purpose as it concerns you may blossom in some profound way at an undetermined point in the future.
```

```
]]
```

```
{
```

```
|Reveal>[
```

```
(if: $bond_stockton_2017_unlocked is true)[
```

```
(if: $vannini_2015_unlocked is true)((show: ?Hidden)
```

```
|FleshLinkTag>[ (link-goto: "Continue", "where u get the  ")
```

```
]
```

```
]
]
]
}
```

Bookmark Bar (?)

This text starts showing.

And when you click here...

```
[this text appears.](HidingText |
```

```
(click: "here...")[$slow(show: ?HidingText)]
```

```
(set: $current_chapter to "the library")
```

```
(if: $current_chapter is "the library")[
```

```
  (align: "<==")[
```

```
    (background: (gradient: 0, 0, transparent, 0.33, black, 0.55,
transparent+#5b1a09))+(floatbox: "X=====", "Y")[
```

```
      $main_font_size_and_colour+(text-rotate: 270)+(text-style:
"expand")+(text-colour: "#fff3bf")[\
```

```
        (text-size: 0.7)[the]
```

```
        snow globe(text-colour: transparent)[·      ·]
```

```
    ]
```

```
]
]
]
(elseif: $current_chapter is "the nursery")[]
```

■ Becker 1973 – The Denial of Death

Tags: reading-note

References to Other Passages:

Referred by: 📖 pocket library, Down The Staircase

Refers to: 📖 Reading Note Cmd

```
{(change: ?page, $tmt_bg)
```

```
(display: "📖 Reading Note Cmd")
```

```
}($reading_note: "
```

```
### ■ Becker 1973 – “1. Human nature and the heroic,” and “2. The terror of death.” //The Denial of Death//.
```

1. According to Ernest Becker, every human over the age of three has a basic, “fundamental narcissism.” His argument is based on two premises. First, as Freud said, we cannot properly imagine our own death because our unconscious is incapable of comprehending death or time, and so it feels immortal. Second, our //conscious// mind notices and appreciates the passage of time and therefore knows its eventual death is coming. Together these create a dilemma for the human mind: a mind which is drawn to self-preservation but which knows that potential annihilation lies

around every corner. To cope with the debilitating terror brought by this fact of death, we evolved psychic mechanisms called //hero systems//, or senses of cosmic significance—in order to outlast and outlive our deathly, mortal bodies.

2. Heroes (or those we perceive are best able to overcome death) have existed for as long as we have told stories, notes Becker, and in general we defer to the powerful, strong, intelligent, and charismatic among us. But the fear of death is natural and ever-present in everyone's mental functioning. It is behind insecurity, fear of danger, discouragement, and depression; “it is the basic fear that influences all others” `$cite_font[(15)]`.

3. “Society itself,” says Becker, “is a codified hero system,” in which our self-worth is culturally and symbolically constituted. Different cultures have differently determined hero-systems, thus these mechanisms of self-worth are potentially malleable...

)

{

(set: \$becker_1973_unlocked to true)

}

e.g. return to main path

<!--Finds the most recent passage in history tagged "main-path" and returns to it.-->

(set: \$last_main_path_visited to

(history: where its tags contains "main-path")'s last)

(link-goto: "Go back the way you came.", \$last_main_path_visited)

Look out the Window

Tags: main-path

References to Other Passages:

Referred by: 📖 a library in the sky, Explore Some More

Refers to: 💧 It is approximately 1995, 💧 I used to walk with my head down, 📖 What is this project?, ❤️ a book that you want to read..., Explore Some More

(if: \$library_waypoint_1 is false)[$\$main_font_size_and_colour[\$slow[$


$\backslash[\$slow[$ From here the sound of propellers is just noticeably louder. Beyond the glass and far below:
|FleshLinkTag> $\$slow(seq-link: bind \$window, "the Canadian Prairies, ", "Amiskwaciwâskahikan, Treaty 6 Territory, Turtle Island — ")$ a sea of gold, sprawled out and away toward the just perceptible curvature of the Earth.


You begin to notice after a few moments that a certain grain elevator was not where it was when you first approached the glass. You realize that slowly — very slowly — the library is turning.


It's a sight to behold.


|FleshLinkTag>[Have a seat and stay a minute.] $\$slow+(click-replace: "Have a seat and stay a minute.")$ [You spot an armchair near the window and take a seat. Weirdly, there seem to be a

number of **sticky notes** stuffed into the cushions. You count **two teal** ones, a **yellow**, and a **pink**.]]

`$slow+(click: "sticky notes") [BlueLinkTag>[[[It is approximately 1995 |  It is approximately 1995]]]`

`[BlueLinkTag>[[[I used to walk with my head down |  I used to walk with my head down]]]`

`[YellowLinkTag>[[[What is this project? |  What is this project?]]]`


`[PinkLinkTag>[[["If there's a book that you want to read..." |  a book that you want to read...]]]`


`(set: $library_waypoint_1 to true)`


`..]]`


`]]`

`\(elseif: $library_waypoint_1 is true)[$main_font_size_and_colour[There's an armchair near the window with notes stuffed in the cushions. You count two teal ones, a yellow, and a pink.`

`$main_font_size_and_colour | BlueLinkTag>[[[It is approximately 1995 |  It is approximately 1995]] (rerun: ?Reveal)]`

`$main_font_size_and_colour | BlueLinkTag>[[[I used to walk with my head down |  I used to walk with my head down]] (rerun: ?Reveal)]`

`$main_font_size_and_colour | YellowLinkTag>[[[What is this project? |  What is this project?]] (rerun: ?Reveal)]`

`$main_font_size_and_colour | PinkLinkTag>[[["If there's a book that you want to read..." |  a book that you want to read...]] (rerun: ?Reveal)`

would say our evening prayers together in the living room before bed, sometimes going around the circle, each person leading a Hail Mary in a decade or two of the rosary.

I carry some... fascistic baggage about prayer, it feels. A remembrance of a time when I was told that I loved something—that I //should// love something, and of even believing that I //did// love it—even as I carried some apprehension that this thing that I loved was hurting me. It is a remembrance of finding a certain kind of comfort in ritual while at the same time a certain kind of terror: a knowing that something was amiss in my present concept of the universe, that some important piece of the puzzle was missing, and that the path to finding it would be long and painful but one which I couldn't see myself alive without following.

There is a line from //howling dogs//, a hypertext fiction about trauma, confinement, and transgender experience by Porpentine Charity Heartscape, which this talk of prayer brings to mind:

//"I have been cut off from the passion of religious women."//

Since coming to terms with my queerness years ago, there has remained a need for reconciliation within me between the comfort and terror I associate with prayer. There has emerged a strange duality, between the feeling of being cut off from some vital life force while at the same time remaining essentially a dedicated empiricist who sees the harm inflicted by religion, on themselves and to others. I want a prayer that fits me, that feels like it cares about and has considered the fact of my being and those similar to me. I want access to the divine because I am a being who needs it, but for whom the conventional channels were not made available.

Anyway, this one day we'd been out by the barn during the day. The older kids were doing farm chores, shoveling manure with the tractor and whatnot. I was too little to be of much help but I was there, playing this game with myself where every time the tractor drove by I would run in front of it. It sounds dangerous but it wasn't really: the tractor was only going maybe 2 km an hour so there was no real chance of me getting hit. I had plenty of time to run past and they had plenty of time to stop if they had to. It was only an anxious child's flirtation with danger, nothing more chilling than that. Ironically the tractor had little to do with how I almost died.

After one of my sprints past the moving tractor, I made a celebratory jump (imagine a child doing a long-jump without knowing what that is) across the manure-scraped concrete onto what I had thought was a tarmack depressed into the ground but was actually a giant pit of cow manure. Even though it was mere seconds before the suction of the liquid had pulled me down to my neck and only my head was visible, the older kids noticed right away that I had fallen and quickly formed a human chain to pull me out. I was walked back to the farmhouse and hosed down in the front yard, and then instructed not to tell my mother what had happened. (She didn't hear this story until some years later.)

I don't believe it was God who saved me that day, at least not any God outside of one who might be abstractly synonymized with the organic motivation to help those in danger. I believe that what saved me that day was //people//, and that it is people who continue to save me in each of the worlds that I find myself.

]

{

(set: \$thattimeyoualmostdied_unlocked to true)

}

Accomplish whatever your goals are by breaking them up into steps. One fortunate thing about steps is that they happen just one at a time. Another fortunate thing is that the first step is always the same, and that step is making the time. Be mindful of your own false intentions and physically allot the time. Put it in your calendar, keep it updated and check it often. Spook yourself with it a little if you have to. You like to think of yourself as a person persuaded by evidence, so let it be evidence of how your life is being spent (especially if you happen to be the sort of person whose mind can't always be relied upon to speak kindly to itself.) Gather evidence of time well-spent so it's there to remind you if you need it.

You were only ever going to be able to do what a human could do. You were never going to change the world, but you can choose what happens next.

Your humanity is a limit but it's also a gift. It is all that is expected of you.

]

{

(set: \$just_human_unlocked to true)

}

● Learning Philosophical Concepts By Poetic Description

Your identity is not singular and it never was. You can be many things, you contain indeterminate axes of varying ranges.

■ A Storm of Paper

References to Other Passages:

Referred by: ■ Chapter HTGS – a storm of paper

Refers to: The Atrium Again

\$reg_styling[

...a plain room (the plainest one you've seen so far) with only a locked door goes here. When you press your ear to the door, you hear the wind, rain and thunder of a terrible storm raging behind it, and the flutter of a thousand pages whipping through the air.

\$skin_font[/ /This unrealized chapter is a relic of poor time-management and too-great ambitions. I learned too late that “eclecticism is self-defeating not because there is only one direction in which it is useful to move, but because there are so many: it is necessary to choose.” \$cite_font[(Geertz 1973 – “Thick description”)]

However this chapter is also a reminder to me (and an attempt by me) to sit with failure and to accept imperfections. So I am choosing to let it be.//]

|FleshLinkTag>[[[Continue to the machine|The Atrium Again]]]

]

■ a hall of desecrated objects

References to Other Passages:

Referred by: ■ Chapter TMT – a hall of desecrated objects

Refers to: The Atrium Again

\$reg_styling[

...a hall of desecrated objects goes here. You don't feel especially called out by any of the objects in this room, but you see how they might upset a few people.

\$skin_font[/]This unrealized chapter is a relic of poor time-management and too-great ambitions. I learned too late that “eclecticism is self-defeating not because there is only one direction in which it is useful to move, but because there are so many: it is necessary to choose.” \$cite_font[(Geertz 1973 – “Thick description”)]

However this chapter is also a reminder to me (and an attempt by me) to sit with failure and to accept imperfections. So I am choosing to let it be.//]

Among the heap of objects, you recognize what looks to be a rusty stillbringer, quite different-looking from yours, yet you feel sure that's what it is. You wonder briefly if, had you been born in a different time or place, your own stillbringer might look something like it.

|FleshLinkTag>[[[Continue to the machine|The Atrium Again]]]

]

Sticky Notes

Double-click this passage to edit it.

Behind Schedule

It is November 3rd, and I am behind schedule again. By my own deadlines I was meant to have an imperfect-yet-finished draft to my supervisor a few days ago, but I've been stuck for several weeks on a "roadmap" document (intended to give readers an intro of what to expect when traversing this monstrosity, and justification to the university libraries for why I want to do it this way). The project proper has become stalled and I worry that I'm going to need another term to finish. And some days, like today, I worry that I'll never finish, and it will become "that thing Schyler always said they were working on that no one has ever seen."

Maybe I'm stuck because

✓ 📖 **academese**

Double-click this passage to edit it.

✓ ❤️ **Mantras**

Double-click this passage to edit it.

✓ 💜 **Therapy**

Double-click this passage to edit it.

✓ 💕 **Consolations**

Double-click this passage to edit it.

✓ ● **Escaped Particles**

Double-click this passage to edit it.

✓ 📦 **vignettes**

Double-click this passage to edit it.

■ **An Exploded Hull**

References to Other Passages:

Referred by: ■ Chapter R-C – an exploded hull

Refers to: The Atrium Again

`$reg_styling[`

...the exploded hull of a drifting spaceship in sight of a garden planet goes here. From this vantage the universe seems full of life, and very still.

`$skin_font[/]`This unrealized chapter is a relic of poor time-management and too-great ambitions. I learned too late that “eclecticism is self-defeating not because there is only one direction in which it is useful to move, but because there are so many: it is necessary to choose.” `$cite_font[(Geertz 1973 – “Thick description”)]`

However this chapter is also a reminder to me (and an attempt by me) to sit with failure and to accept imperfections. So I am choosing to let it be.`/]`

`|FleshLinkTag>[[[Continue to the machine|The Atrium Again]]]`

`]`

What would you prefer?

References to Other Passages:

Referred by: The Machine Room

Two men, the protagonist and another, awake in a labyrinth with no memory of who they are or how they got there. They proceed through the maze without any clear idea of where they are going, knowing only that there is a need to escape. Together they encounter many strange obstacles—more surreal imposition than outright puzzle or threat—each one involving conspicuously disconnected thoughts and requiring bizarre actions to surpass. The obstacles leave no memories behind, only vague impressions of discomfiture. The atmosphere is dreamlike. Reality is unmoored.

As the story unfolds, feelings stir in the protagonist's mind. He catches a glimpse of an exposed shoulder through a torn shirt, notices the sweat on his companion's brow, feels a sense of protectiveness and an invitation of safety. He elicits laughter in his companion, finds himself wanting to hear this sound again. He wonders at these feelings and is overtaken by them, feels compelled to express them somehow, but with the apprehension that the form of their expression would be strange indeed, as if imparting the feeling of being knowingly in an unreal time and place, where desires like these carry no weight of metaphysical danger as they do in that other, distant-but-familiar universe. Here desire hangs not like candy over a pit of knives, but like fruit. Here the only real danger is the maze itself.

The story concludes before they reach the end of the maze. The protagonist wakes in bed next to a woman while a baby cries in the next room.

```
]
{
(set: $a_labyrinth_a_web_unlocked to true)
}
```


for Andersen's own life, written around the time he would have learned that Edvard Collin, his childhood friend and unrequited love, was engaged to be married. [Norton 1998 – //My Dear Boy: Gay Love Letters Through the Centuries.//] Like his mermaid, Andersen could not speak of his love publicly, and he lost his prince to another.

I wrote my story around the time that I was deeply infatuated with a then-close church friend. (At his very mention, a vivid memory bubbles to my mind of sleeping next to him in a tent on a church camping trip. I quietly cried myself to sleep that night, lying less than a metre away from him, unsure if I was even really in love with him or with all that he represented.)

As part of the data collection for this project (and for old times' sake), I went looking through old folders to find my version of the mermaid story, but I couldn't find it. I even looked through old piles of //printed// paper (gasp!) but I must not have kept it. So for now it exists only as a sad retelling of someone else's story, and lives only in my head.

But unbeknownst to me at the time I wrote my version, Andersen's //The Little Mermaid// was itself inspired by (is itself a retelling of) yet another old fairytale: a 19th century German romance called //Undine//, a novella about a water spirit who is also in search of a husband. Like Andersen's mermaids, the spirits of //Undine// do not have immortal souls but can earn one through marriage. And although Undine deceives her knight into marrying her and fears what he will do when he finds out her true nature, he ultimately accepts her for who she is and vows never to leave her.

We can of course only speculate, but it would seem plain why such a tale might have appealed to someone in Andersen's situation. "If you looked down to the bottom of my soul," he said to Edvard in an 1835 letter, "you would understand fully the source of my longing—and pity me. Even the open, transparent lake has its unknown depths which no divers know."

In chatting about our creative processes, a writer friend reminded me recently that it's not uncommon for one's creative work to land on similar themes throughout their lifetime. That we often create with-and-around the inner turmoil that most troubles us. Once upon a time I told myself that I would rewrite my mermaid story to make it less depressing—that an ending where my mermaid throws herself to her death wouldn't be a story that anybody should or would want to read, or feel comfortable sharing with their children. And it certainly wouldn't be an ending that was good or healthy to imagine for myself. Although Andersen was famously a lover of ambiguity, and his tale, strictly speaking, does not end with the mermaid dying so much as transforming into a “daughter of the air,” literary scholars Jacob Bøggild & Pernille Heegaard have argued that in spite of the story's aim at an uplifting ending, its plot trajectory is properly that of tragedy. \$cite_font[(Bøggild & Heegaard 1993 – “Ambiguity in Hans Christian Andersen's 'The Little Mermaid.'”)] With this in mind, and given the likelihood of Andersen's homosexual desire, one can't help but wonder whether in another universe — or perhaps an earlier, unwritten version of the story — things did not end so well for the mermaid.

But by scholar James Massengale's estimation, Andersen's story is actually a reappropriation of the Christian miracle concept, and thus properly understood not as a tragedy but as a story of //redemption//. \$cite_font[(Massengale 1999 – “The miracle and a miracle in the life of a mermaid”)] Massengale notes how Andersen's mermaid is a liminal figure, caught between not only two physical worlds but two cognitive and religious ones also. She is frequently described as odd — never properly mermaid nor fully human. Throughout the story she is given multiple sets of rules to follow (first from her grandmother, then from the Sea Witch, and then from the world above) but she repeatedly breaks them all. And yet after the storm of the story's first act, she returns her prince to safety not because she is compelled by any of the rules as she has to that point understood them, but simply because she loves him. She could not have known in advance that she would win her eventual transformation in the manner that she does, but by her dogged pursuit of (what Massengale argues are) mystery, divinity, and higher ideals, she emerges on the other side a luminous being. Her transformation is thus the specific by-product of her hybrid spirituality. Even though the rules as she (and we) have understood them should not normally allow for this transformation, she proves an exception and gains a kind of eternity regardless.

the unfolding of one season into the next, over days, weeks, and months.

the accumulation of momentum that forms good habits, glacial for its speed and for the effort required.

the years-long erosion of relationships that, for one reason or another, are left behind.

the building of a life composed of so-many tiny blocks.

mindful deceleration.

the elongation of that moment between exhale and inhale, inhale and exhale.

the composition of ties whose notes are glances, touches, the steady exchange of intimacies; whose sections are marked through greeting and farewell; whose rhythms are unspoken agreement; whose runtimes are uncertain.

every life, adrift in chaos,

Someone speaking very slowly, carefully choosing their words, as if with an awareness of all the ways their words could be interpreted — of the contingencies on which their statements will depend, the justifications on justifications that will be required to explain. As if a ghost were on their lips, awhirl in virtuality, in search of the right words for this time, this place.

```
]
{
(set: $the_right_words_unlocked to true)
}
```

The Library Again

Tags: main-path

References to Other Passages:

Referred by: Through the Door

Refers to: ■ Chapter TMT – a hall of desecrated objects, ■ Chapter R-C – an exploded hull, ■ Chapter HTGS – a storm of paper, ■ Chapter SA – a bibliolaboratory, Staircase Macro

```
{
```

```
(display: "Staircase Macro")
```


```
}$reg_styling[You shield your eyes as they adjust to the bright light. You are in the library again, but you are not back where you started.
```

The library is bigger this time, and a high ceiling above you extends in four directions. Though you remember that a ceiling means walls and that walls mean the bounds of the room are finite, the room is so massive that you cannot see its edges from where you stand. Your psyche is impressed with the notion that unless you are careful, you could very easily be lost among the shelves.

Which way do you go?


|=

|TMTLinkTag>[(box: "X", 50)[

(\$staircase_it: 0, 35, 65, "[Paloutzian et al. 2013 – Conversion, deconversion, and spiritual transformation: A multilevel inter-disciplinary view |  Chapter TMT – a hall of desecrated objects]]")]


|=

|RCLinkTag>[(box: "X", 45)[

(\$staircase_it: 0, 35, 20, "[Manning 2020 – What things do when they shape each other |  Chapter R-C – an exploded hull]]")]


=|=

|HTGSLinkTag>[(box: "X", 42)[

(\$staircase_it: 0, 5, -5, "[[Bogost 2011 – How to Do Things with Videogames |  Chapter
HTGS – a storm of paper]]")]]

=|=

|SALinkTag>[(box: "X", 44)[

(\$staircase_it: 0, 5, -50, "[[Wolfgang 2013 – Productive uncertainties – Deleuze & Guattari,
feminist theory, and disciplinary boundary crossings |  Chapter SA – a bibliolaboratory]]")]]

|==|

] { =

Opening Quotations

References to Other Passages:

Referred by: The thesis you are about to read is not conventional.

Refers to: Atrium

`$main_font_size_and_colour + (text-size: 0.8)[$slow[(align: "<==")][(floatbox: "=XXXX=====", "=YYYY=====")[$green_bg["Everything painful and sobering in what psychoanalytic genius and religious genius have discovered about man revolves around the terror of admitting what one is doing to earn his self-esteem."]]`

`$cite_font[Ernest Becker 1973 – //The Denial of Death//]]]]`

`(click: ?page)+$quick_transition[(align: "<==")][(floatbox: "=====XXXX=", "=YYYY=====")[$blue_bg["Reading technology as text means examining the mediated emergence of meaning. `[. . .]` Making and following links `[. . .]` may have as much to do with an impulse in many ways distinct from analysis or persuasion: the deliberate embrace of contingency we call play."]]`

`$cite_font[Stuart Moulthrop 2020 – "The hypertext years?"]]]]]`

`(click: ?page)+$quick_transition[(align: "<==")][(floatbox: "=XXXX=====", "=====YYY=")[$red_bg["What we need are not methods for curating life-lived, but techniques for life-living."]]`

`$cite_font[Erin Manning 2016 – "Ten propositions for research-creation"]]]]]`

`(click: ?page)+$quick_transition[(align: "<==")][(floatbox: "=====XXXX=", "=====YYY=")[$orange_bg["What will they do with my basic theory after my death? Will it still resemble my basic thoughts?"]`

`$cite_font[Sigmund Freud to Maryse Choisy 1963 – //Sigmund Freud: A New Appraisal//]]]]`

`(click: ?page)[(go-to: "Atrium")]]`

thought locks

Tags: startup

{

`<!-- These are  THOUGHT LOCK VARIABLES-->`

`<!--TRIAL-->`

`(set: $Throwing_Words_At_a_Wall_unlocked to false)`

`(set: $Similar_Paths_unlocked to false)`

`(set: $Students_Arent_Reading_Papers_Anymore_unlocked to false)`

`<!--CHPT 1-->`

`(set: $it_is_approximately_1995_unlocked to false)`

`(set: $I_used_to_walk_with_my_head_down_unlocked to false)`

`(set: $what_is_this_project_unlocked to false)`

`(set: $if_theres_a_book_that_you_want_to_read_unlocked to false)`

`<!--CHPT 2-->`

`(set: $half_starts_unlocked to false)`

`(set: $all_I_can_write_about_unlocked to false)`

(set: \$the_research_question_unlocked to false)

(set: \$trees_unlocked to false)

(set: \$getting_started_unlocked to false)

(set: \$start_where_you_can_unlocked to false)

(set: \$placeholder_mantra_unlocked to false)

(set: \$placeholder_particle_unlocked to false)

<!-- CHPT 3 -->

(set: \$nanette_unlocked to false)

(set: \$queer_shame_unlocked to false)

(set: \$a_labyrinth_a_web_unlocked to false)

(set: \$lonely_traveler_unlocked to false)

(set: \$no_one_happy_alone_unlocked to false)

(set: \$the_right_words_unlocked to false)

<!-- CHPT 4 -->

(set: \$medium_specificity_unlocked to false)

(set: \$that_time_you_almost_died_unlocked to false)

(set: \$change_unlocked to false)

(set: \$your_own_struggle_unlocked to false)

(set: \$show_how_it_felt_unlocked to false)

(set: \$embrace_your_weird_unlocked to false)

(set: \$getting_to_the_bottom_unlocked to false)

<!-- CHPT 5 -->


```
(set: $process_schizo_personal_data_unlocked to false)
(set: $structure_of_knowledge_unlocked to false)
(set: $saints_unlocked to false)
(set: $larger_theoretical_structure_unlocked to false)
(set: $hooks_heroic_journey_unlocked to false)
(set: $not_a_place_unlocked to false)
(set: $almost_giving_up_unlocked to false)
(set: $ten_at_a_time_unlocked to false)
(set: $all_the_shades_unlocked to false)
(set: $just_human_unlocked to false)
(set: $not_every_life_unlocked to false)
(set: $five_fruits_unlocked to false)
```

```
}
```

library locks

Tags: startup

```
{
```

```
<!--These are LIBRARY LOCK VARS-->
```

```
<!--CHPT 1-->
```

```
(set: $bond_stockton_2017_unlocked to false)
```

(set: \$vannini_2015_unlocked to false)

<!--CHPT 2-->

(set: \$sgp_2015_terror_of_death_unlocked to false)

(set: \$lorraine_2010_unlocked to false)

<!--CHPT 3-->

(set: \$oman_2013_unlocked to false)

(set: \$chapman_sawchuck_2012_unlocked to false)

(set: \$ellis_adams_bochner_2011_unlocked to false)

(set: \$de_miranda_2013_unlocked to false)

<!--CHPT 4-->

(set: \$ensslin_2020_unlocked to false)

<!--CHPT 5-->

(set: \$becker_1973_unlocked to false)

<!--THE MACHINE-->

(set: \$lifton_1979_unlocked to false)

}

I can't say for sure where all of this came from—some combination of nature and nurture maybe, like they say. But I can't help but wonder. And if I'm going to heal from whatever this is, then I need to keep digging. I'm told that starts by talking about what I remember. By taking a long hard look at how I tell myself that story.

```
]
{
(set: $all_I_can_write_about_unlocked to true)
}
```

■ A Biblio-laboratory

References to Other Passages:

Referred by: ■ Chapter SA – a bibliolaboratory

Refers to: The Atrium Again

```
$reg_styling[
```

...a biblio-laboratory, with pages under microscopes goes here. Some of what you see under the lens is... well, pretty depressing honestly. But it seems to improve over time.

```
$skin_font[/ /This unrealized chapter is a relic of poor time-management and too-great ambitions. I learned too late that “eclecticism is self-defeating not because there is only one direction in which it is useful to move, but because there are so many: it is necessary to choose.” $cite_font[(Geertz 1973 – “Thick description”)]
```

However this chapter is also a reminder to me (and an attempt by me) to sit with failure and to accept imperfections. So I am choosing to let it be.//]

|FleshLinkTag>[[[Continue to the machine|The Atrium Again]]]

]

What is this project?

Tags: sticky

References to Other Passages:

Referred by: 🍷 thought basin, Look out the Window

\

(floatbox: "=XX=", "===YYYYYYYYYYY=====")+(text-size: 0.8)+(textcolour:
"#eae1e3")+(corner_radius: 1.5)+(font: "Bahnschrift Light")+(align: "<===")+\$yellow_bg[\n
==|====|\n

"[WHAT IS THIS PROJECT?]" This project is difficult to describe in a linear fashion. It is self-consciously strange, but over the course of your traversal I will argue that it is recognizably research and that it is appropriately rigorous. In a sentence: it is a hypertextual work of autoethnographic research-creation that works with Terror Management Theory and techniques of schizoanalysis in pursuit of spiritual healing.

[PROJECT GOALS] My primary goal is healing, and to document and communicate something of this process. As a person with until-recently undiagnosed ADHD, anxiety, and depression, who grew up gay and genderqueer in a strongly Catholic environment, who has wrestled with self-hatred and who struggles to 'get to work', the early days of the COVID-19 pandemic were not easy for me, as you might imagine. Though I am a proponent of talk therapy and have accessed this service in the past, my relentless people-pleasing seems to have given me the uncanny ability to deceive my therapists — they always think I'm doing better than I feel. I know I will return to talk therapy in the future but I have been trying something different lately. This process has felt therapeutic but also like research, in how it proceeds planfully, systematically, and replicably¹; how it employs methods and techniques in search of facts and better questions²; and in how it understands its eventings and productions as sites of intervention. \$cite_font[(Chapman & Sawchuck 2012 – “Research-creation: Intervention, analysis, and 'family resemblances.'”)] My documentation of this process will serve as evidence of the research activity: of the generation, collection, and analysis of its raw data, and the interpretation and discussion of its findings.

My secondary project goals are a) to work creatively and theoretically with the affordances of hypertextual modes of articulation and with the disciplines here considered, b) to learn how to motivate myself to learn and work in sustainable ways, c) to prove that I can finish a project of this scale, and d) to do this well enough to earn a master's degree.

^^1 planfully, systematically, and replicably^^ //Planned//, so far as we first admit that the fullest possible knowledge of a process cannot exist prior to its activity and that new problems and areas in need of consideration will reveal themselves as processes unfold; //systematic//, in so far as we first admit that systems are always 'on the move', and that even focused, methodical progression must leave space to account for that which can only be achieved by recursion; and //replicable//, in so far as we first admit that perfect replicability was never really on the table—that it was always a convenient fiction we used to overdetermine the status quo—and that if a study's results cannot be replicated, the solution at hand should not be limited to 'better experimental design' but ought to include a fuller, better consideration of context. Or to quote Erin Manning: "...without a strong stance against the generalization of experience, and without a vocabulary for rethinking the tendency to perpetuate the form/process dyad, even the best experiments tend to fall prey to the problem of representation." \$cite_font[(2020 – “What things do when they shape each other,” 4.)]

^^2 methods and techniques in search of facts and better questions^^ In research-creation (one of this project's methodologies), Natalie Loveless contends that "the crafting of a research question is the crafting of a story that is also the crafting of an ethics." \$cite_font[(Loveless 2019 – “Drive(s).” In //How to Make Art at the End of the World//, 95.)] She goes on to say that research questions "set up a dialogue with the world," and are driven by our desires and our links to our desires. This project serves as a meditation on these desires and an attempt to trace these links.

]

{


(set: \$what_is_this_project_unlocked to true)

}

Bond Stockton 2017 – If queer children were a video game

Tags: reading-note


References to Other Passages:

Referred by:  pocket library, Explore the Library


Refers to:  Reading Note Cmd

{(change: ?page, \$htgs_bg)

<!-- "https://i.imgur.com/8Pt0YRa.jpg" -->

(display: " Reading Note Cmd")

}(\$reading_note: "

 Bond Stockton 2017 – “If queer children were a video game”

1. Kathryn Bond Stockton argues that gaming and queerness are very alike. According to Stockton, all children are queer in the sense that all children have their strangenesses. (And we are all queer children. Don't kid yourselves, she says.) The essay highlights two “queer fires” that burn around the child: //lateralization// (or “growing sideways”) and //jouissance// (or the “painful over-pleasure” often associated with orgasm).

2. Before gaming, queers were also accused of lateralization and jouissance. Freud said famously that perversions are characteristic of people who “overextend” themselves beyond normal developmental paths or who linger at midpoints (lateralization). And rather than make children, queers were accused of trying to seduce them. These fed public perception of queerness as wild hedonism (or jouissance—“childish, child-free, soaked in pleasure”).

3. Bond Stockton argues that these accusations have slid onto games, which is to say that in a way, //gaming is the new queerness//, “the new dangerous hedonism.” The author cites several news sources and a well-known children's film to make her case.

* //“Jouissance is a disturbing pleasure, a dark glamour of rapture and disruption. It shines and cuts and leaves its bearer not knowing what to make of herself—or her pleasure. She is left beside herself, severed from herself. Bliss is a word for painful over-pleasure, //felt// and //grasped// as such. Something tremendous coursing through the body, bending the mind. Then, on a dime: rapid, luminous deteriorations. If per chance it didn't exist, queers would invent it. Along with irony, bliss is a quintessential queer accoutrement: it's provocatively sexy, intimate, scandalous, and bodily, while it's evasive of capture and speech. With its shadows and ties to loss, societies deny this extreme pleasure in favor of tamer, paler 'fulfillment...’”//

)

{

(set: \$bond_stockton_2017_unlocked to true)

<!-- “” -->

}

(Z) – spacing

Tags: footer

```
<!--Don't apply transition enchantments to an entire passage, it redisplay all the text already visible-->
```

Explore Nursery More

Tags: main-path

References to Other Passages:

Referred by: where u get the 🍄, Explore the Nursery

Refers to: Explore the Nursery, Examine the Spores, Chapter 3 – an impossibly large snow globe

```
{
```

```
(if: (history:) contains "where u get the 🍄")
```

```
(set: $thought_basin_unlocked to true)
```

```
}
```

```
$reg_styling[The atmosphere is warm and humid, the air a pleasure to breathe.
```

```
[[Explore the nursery. | Explore the Nursery]]
```

```
[[Examine the spores. | Examine the Spores]]
```

```
]<FleshLinkTag |
```

```
$reg_styling|Reveal>[(if: $half_starts_unlocked is true and $all_I_can_write_about_unlocked is true and $the_research_question_unlocked is true and $trees_unlocked is true and
```

\$getting_started_unlocked is true and \$sgp_2015_terror_of_death_unlocked is true and \$lorraine_2010_unlocked is true and \$thought_basin_unlocked is true)[There's another corridor, its entrance tucked between two tables. You're sure it didn't just appear, it was always there you think, but you've only just noticed it now.

On to |ChapterLinkTag>[(link-goto: "Chapter 3?", "Chapter 3 – an impossibly large snow globe")

]

]

]

■ Vannini 2015 - Enlivening ethnography through the irrealis mood

Tags: reading-note

References to Other Passages:

Referred by: 📖 pocket library, Explore the Library

Refers to: 📖 Reading Note Cmd

{(change: ?page, \$src_bg)

(display: " 📖 Reading Note Cmd")

}(\$reading_note: "

■ Vannini 2015 - “Enlivening ethnography through the irrealis mood”

1. Phillip Vannini argues that recent ethnographic research has faced the challenge of properly dealing with its own “narrative, performative, sensuous, reflective, and intimate dimensions”. All

research tells a kind of story, and no research can ever perfectly capture events exactly as they unfold. So how to wrestle with this fact?

2. Vannini argues that non-representational ethnographers (researchers of cultural experience interested in attending to these concerns) might do so through “evoking provocative fragments,” or by self-consciously narrating a story and creating a sense of action.

3. This kind of research “[rejects]` the values of prediction and replicability” \$cite_font[(121)].

4. In contrast to the //realis mood// of traditional ethnography—language which suggests that events unfolded exactly as stated—Vannini suggests cultivating an //irrealis mood//: “a rhetorical formula used to openly create a sense of the unreal and the surreal, a sense of possibility, of wish, of fear, and of hope.” Doing so could invite the reader to consider potentiality—or the //what-if// and //what-else// of cultural experience....

)

{

(set: \$vannini_2015_unlocked to true)

```
<!-- "" -->
}
```

● Conversion Therapy Is Not a Place

Tags: sticky

References to Other Passages:

Referred by: 🍄 thought basin, Down The Staircase

\

```
(floatbox: "=XX=", "===YYYYYYYYYYY===")+ (text-size: 0.8)+ (textcolour:
"#eae1e3")+ (corner_radius: 1.5)+ (font: "Bahnschrift Light")+ (align: "<==")+ (text-style:
"blur")+ $slate_bg[\
```

== |||||

Conversion therapy is not a place. It is one of the most insidious kinds of abuse because it masquerades as good sense.

]

{

(set: \$not_a_place_unlocked to true)

}

Don't Ever Change

A smart and kind man who I respect once saw me being weird and laughed and said, "Don't ever change, Schyler." It's might be a silly thing but I was really encouraged by that. I'm writing it down so I don't forget it.

Solomon, Greenberg & Pyszczynski 2015 – 1. Managing the terror of death

Tags: reading-note

References to Other Passages:

Referred by:  pocket library, Explore the Nursery

Refers to:  Reading Note Cmd

{(change: ?page, \$tmt_bg)

(display: " Reading Note Cmd")

}(\$reading_note: "

 Solomon, Greenberg & Pyszczynski 2015 – //The Worm at the Core: On the Role of Death in Life//

1. In their seminal work //The Worm at the Core: On the Role of Death in Life//, social psychologists Solomon, Greenberg & Pyszczynski lay out the foundations of Terror Management Theory (or TMT). Based on the work of cultural anthropologist Ernest Becker, TMT posits that the primary motivator of human behaviour is a **fear of death**, and that this fear can help explain phenomena as wide-ranging as art and culture, to sexual reproduction, to religion and belief in an afterlife.

② Besides its obvious evolutionary advantage, this fear of death can also help to explain our emerging consciousness as hominids. From humans' ability for pattern recognition came an awareness of the passage of time; and from our self-awareness and capacity for symbolization came the concept of self as persistent identity over time—persistent identities that, for all their limitations, have a certain degree of agency. Together, this awareness of time and awareness of self produced an awareness of death, and a //concept// of death, as well as the complex behaviours used to avoid it. When we saw the bodies fall of others like ourselves, we felt the apprehension that our own death would one day come. Persistent identities though we became, we were also identities that would one day cease to exist.

③ The authors note that terror resulting from the imminent threat of death can be experienced by all mammals, but the kind of //existential terror// posed by the //concept// of death makes us (according to the authors at least) unique within the animal kingdom.

④ Thus we rely on **two psychological resources** to keep the concept of death out of our conscious mind—resources that together form an anxiety-buffer that is all-the-time present and at work in our mental functioning. These resources are our **cultural worldviews**, or the enduring sense of the meaning of things that brings order and consistency to our realities; and **self-esteem**, or the sense of personal significance within the context of our worldviews, along with the belief that our lives and our stories matter.


⑤ Authors Solomon, Greenberg & Pyszczynski apply these ideas to the realm of social psychology, and show how its ideas are substantiated by numerous empirical studies...

```
)  
{  
(set: $sgp_2015_terror_of_death_unlocked to true)  
<!-- “” -->  
}
```

Lorraine 2010 – Lines of flight

Tags: reading-note

References to Other Passages:


Referred by:  pocket library, Explore the Nursery

Refers to:  Reading Note Cmd

```
{(change: ?page, $sa_bg)
```

```
(display: " Reading Note Cmd")
```

```
}{$reading_note: "
```

```
###  Lorraine 2010 – “Lines of flight”
```


1. Philosopher Tamsin Lorraine's article explains the concept of “lines of flight” from Deleuzoguattarian philosophy.

2. Deleuze & Guattari's philosophy is one of strange ideas and frequent neologisms. One such idea is that of the //assemblage//, or the notion that any event said to have occurred (such as the sipping of one's coffee, the typing at one's keyboard, or the reading of a book or a hypertext) is always a complex arrangement of parts—a kind of 'machinic entity' whose ultimate functioning will depend on how these parts uniquely come together. For example, a book is never passively read, nor can we say that its effects or the meanings derived from them can ever be absolutely determined. We are only ever caught in unfolding processes (not static events) of //becoming//. There can never be only book. There is only ever book–reader–armchair, or book–reader–train-station–social-sphere, or book–narrator–audience. And because none of these are static events, we might even more accurately say that there is only ever //becoming//–book–reader–armchair, or //becoming//–hypertext–cursor–reader. Even when we are still, we are always on the move.

3. Lorraine's article focuses on the concept of “lines of flight” from Deleuzoguattarian philosophy. As Deleuze and Guattari say in their book //A Thousand Plateaus//, articulations of 'how things are' (what we might loosely call structuralist analyses) are really just inversions of the past. More properly they are statements of how things //were//, not how they are presently or how different they might one day be.

4. Thus we can say that any assemblage (any 'machinic entity') exists within the world, interacts with the world, and changes with the world along three lines: the molar line, the molecular line, and the rupture line (also called a “line of flight”).

5. "Molar lines" are those lines that are rigid, such as the law, or payment transactions, or hierarchies of the workplace. These lines are like train tracks that keep forces and flows moving in a particular direction. Molar lines maintain the status quo.

6. "Molecular lines" are less rigid and carry potential for change. These are lines like train schedules which may or may not run on time, the processes tied to migration and integration into a new country, or binary conceptualizations of gender.

7. "Rupture lines" (or "'lines of flight'") are like mutations or unforeseen chemical reactions. These are the lines that break free from segmentation, which are responsible for change and for releasing new powers. Deleuze and Guattari caution that there is danger in the pursuit of rupture; these lines can lead to destruction. But where there is transformation of social life, rupture is what precipitates them.

8. Deleuze and Guattari argue that these lines coexist, compose each other, and transform into each other (which is to say that it's helpful to remember that their language is metaphorical here: the three lines are a thinking tool and they are trying to avoid speaking in absolutes).

9. Whereas efforts toward interpretation (of a text, a hypertext, a holy book of scripture) trace old patterns of thinking, Deleuze & Guattari deliberately write their book like a //map// instead, suggesting that new cartographies are needed if we are to foster new lines of thinking...

```
)  
{  
(set: $lorraine_2010_unlocked to true)  
<!-- “” -->  
}
```

Chapter Structure

References to Other Passages:

Refers to:  Surreal imagery

[[ Surreal imagery |  Surreal imagery]]

Thoughts

References to Other Passages:


Referred by:  Surreal imagery



Double-click this passage to edit it.

Explore the Nursery

Tags: main-path



References to Other Passages:



Referred by:  a nursery of thoughts, [Explore Nursery More](#)

Refers to: [Explore Nursery More](#),  Solomon, Greenberg & Pyszczynski 2015 – 1. Managing the terror of death,  Lorraine 2010 – Lines of flight

`$reg_styling`[Further to the back, you find a larger wooden table pressed up against the wall, littered in bottles, tinctures, and what could very well be mandrake cuttings. An apothecarist's work station. The mortar and pestle look recently used.

Two books lie open on the table:

```
|TMTLinkTag>[ (link-repeat: " Solomon, Greenberg & Pyszczynski 2015 – 1. Managing the terror of death")[(goto: " Solomon, Greenberg & Pyszczynski 2015 – 1. Managing the terror of death")(set: $sgp_2015_terror_of_death_unlocked to true)(rerun: ?Reveal)] ]
```

```
|SALinkTag>[ (link-repeat: " Lorraine 2010 – Lines of flight")[(goto: " Lorraine 2010 – Lines of flight")(set: $lorraine_2010_unlocked to true)(rerun: ?Reveal)] ]
```

```
...]
```

```
$reg_styling|Reveal>[
```

```
\(if: $sgp_2015_terror_of_death_unlocked is true)[
```

```
\      (if: $lorraine_2010_unlocked is true)[
```

```
\          |FleshLinkTag>[Above the table hangs a reproduction out of place for a greenhouse, hung a little crooked by an untrained eye. You guess that it could be Renaissance.
```

The scene depicts a group of revelers in Ancient Greek-or Roman-looking attire, dancing before the statue of a satyr. The left side of the image shows a woman pouring wine for children, while the right side carries insinuations of violence and bestiality. In the middle, two of the revelers, both men (one nude) dance with interlaced fingers. You may not be an art historian but you gather the artist is equating these images. Violence, bestiality, child-corruption, homosexuality.

The artist has turned the nudist's face and privates away from the viewer. "Faceless corruptor of the good men of Rome."

There is a **plaque beneath**, and a small vase of **scarlet windflowers**. \$slow+(click: "scarlet windflowers")[/Anemone coronaria//, the tag says.]

(click: "plaque beneath")+ \$slow[

(box: "X", 6)+(corner-radius: 3)+(bg:"#343a40")+ \$cite_font[

=><=

(text-size: 0.75)[//Bacchanal Before a Statue of Pan//


– Nicolas Poussin (1631-1633)]]

(link-goto: "Continue", "Explore Nursery More")]]]]]

Examine the Spores

Tags: main-path

References to Other Passages:

Referred by:  a nursery of thoughts, Explore Nursery More

Refers to: 💧 Half Starts 💧 All I Can Write About 📖 Terror Management Theory and the Research Question 🏠 Trees 💜 On Getting Started where u get the 🍄

(if: \$nursery_waypoint_1 is false)[\$reg_styling[You spot a nearby cloud of spores and step closer to investigate.

Curiously, a few of the spores are glowing with familiar light. You count \$blue_font[two teal], a \$yellow_font[yellow], a \$brown_font[brown], and a \$purple_font[purple] one, ****bobbing along like wisps.****<FleshLinkTag|

\$slow+(click: "bobbing along like wisps.")[\

|BlueLinkTag>[[[Half Starts | 💧 Half Starts]]]

|BlueLinkTag>[[[All I can write about | 💧 All I Can Write About]]]

|YellowLinkTag>[[[TMT and the Research Question | 📖 Terror Management Theory and the Research Question]]]

|BrownLinkTag>[[[Trees | 🏠 Trees]]]

|PurpleLinkTag>[[[On Getting Started | 💜 On Getting Started]]]

(set: \$nursery_waypoint_1 to true)

]]

(elseif: \$nursery_waypoint_1 is true)+\$reg_styling[Curiously, several of the spores are glowing with a familiar light. You count \$blue_font[two teal], a \$yellow_font[yellow], a \$brown_font[brown], and a \$purple_font[purple] one, bobbing along like wisps.

|BlueLinkTag>[[[Half Starts | 💧 Half Starts]] (rerun: ?Reveal)]

|BlueLinkTag>[[[All I can write about | 💧 All I Can Write About]] (rerun: ?Reveal)]

without actually having to physically carry it? What brings me stillness? And so forth with the other objects.

the pocket library \approx what others have said that you choose to hold onto

the thought basin \approx what occupies your thoughts, the evidence of what matters to you, where your values are

the star chart \approx the connections you make, how you choose to put it all together

the stillbringer \approx what helps you to make peace

the life glass \approx what reminds you to use your time wisely

As a work of research-creation that's trying to exist in an acceptably scholarly format other than PDF, I've had to be strategic about how and where I choose to deviate from that formula. For example, early hypertexts are known to be especially disorienting to read, and it's not always a sure thing that you're going to see all of the available lexia; in fact you'll probably have to go through multiple traversals to see it all. As a work that's still trying to be scholarly, I wanted to show my attempts to understand and 'work with' that sense of disorientation, that I'm trying to be thoughtful and purposeful about how hypertext might be used to evoke an experience. But at the same time, as a hypertext, I thought it made sense to show some of that characteristic playfulness. So there's definitely something at least a little self-consciously cheesy about all this, it's trying not to take itself //too// seriously, even as it takes seriously its subject matter.

In a way it's my answer to Kathryn Bond Stockton's question, 'What if queer children were a video game?' (She didn't quite phrase it as a question but I chose to see it as one.) If queer children were a video game + research, they might look something like this.

```
]
{
(set: $five_fruits_unlocked to true)

(if: visits is 1)[(set: $mantra_list to it + (a: "It is possible to still take yourself seriously without taking
yourself //too// seriously."))]
}
```

Close Star Chart

References to Other Passages:

Referred by: 🎲 (A) startup code, THE END

```
{(set: $special_tool_open to false)}
```

Open Star Chart

References to Other Passages:

Referred by: 🎲 (A) startup code, 🌀 Now I Lay Me Down to Sleep

```
{(set: $special_tool_open to true)}
```

Table With Pieces

Tags: main-path

References to Other Passages:

Referred by: 📦 a cabin of stillness, Take a Peak Down, The Fireplace

Refers to: 📖 Ensslin 2020 – Hypertext Theory, 📦 Change, 📖 Medium Specificity and the Need for Hypertext, ❤️ Don't tell them how it was. , 💧 That Time You Almost Died in a Manure Pit, ❤️ Embrace Your Weird, 💜 Your Struggle Is Your Own, ● Getting to the Bottom, Take a Peak Down



```
{
(rerun: ?Flip)

(set: _playing_card to (box:"X", 8)+(border: "solid")+(border-colour: transparent)+(border-size:
5)+(corner-radius: 5))
```

```
}$reg_styling+$slow_next[A card table sits against the left cabin wall, surrounded by three wooden
chairs. One side of the table has a game board belonging to a table-top game of unknown title. You
recognize board spaces, tokens, dice, and |FleshLinkTag>["meeple"], but it's difficult to know
exactly what sort of game this is.
```

```
[$slow+(click: "meeple")][On closer inspection, you see that each pile of meeple is marked with
matching religious symbols. The meeple in one pile carry the Islamic star and crescent, another pile
the Buddhist Wheel of Dharma, another the Hindu "om", and another the Christian cross. There are
other piles carrying other religious symbols that look familiar but whose names you don't know. Still
other meeple carry symbols completely alien to you (you're pretty sure some are made up).
```

```
A book, perhaps a rulebook, lies open next to the board:
```

```
$slow_next|HTGSLinkTag>[ [ [  Ensslin 2020 – Hypertext theory |  Ensslin 2020 – Hypertext
Theory]] ]
```

```
]
```


```
|FleshLinkTag>[On the other side of the table you find a series of playing cards, face-down and
arranged on a grid. Shocker: there's a $blue_font[teal] one, a $yellow_font[yellow] one, a
$brown_font[brown], a $purple_font[purple], a $pink_font[pink], a $green_font[green], and a
$black_font[grey]. "One of each colour". (if: $cards_vis is false)[(click: "One of each colour.")[(set:
$cards_vis to true)(rerun: ?Flip) ] ] ]
```

|Flip>[(if: \$cards_vis is true)[\$slow(show: ?PlayingCards)]]\

|PlayingCards)[


<!--—————COLUMN 1 -->

|=

|BrownLinkTag>[_playing_card+\$brown_bg[[Change |  Change]] (rerun: ?Last)]

<!--—————COLUMN 2 -->


|=

|YellowLinkTag>[_playing_card+\$yellow_bg[[Medium Specificity and the Need for Hypertext |  Medium Specificity and the Need for Hypertext]] (rerun: ?Last)]

|PinkLinkTag>[_playing_card+\$pink_bg[[Don't Tell Them How It Was |  Don't tell them how it was.]] (rerun: ?Last)]

<!--—————COLUMN 3 -->

|=

|BlueLinkTag>[_playing_card+\$teal_bg[[That Time You Almost Died |  That Time You Almost Died in a Manure Pit]] (rerun: ?Last)]

```
|GreenLinkTag>[_playing_card+$green_bg[[Embrace Your Weird|  Embrace Your Weird]]  
(rerun: ?Last) ]
```

```
<!-------COLUMN 4 -->
```

```
|=
```

```
|PurpleLinkTag>[_playing_card+$purple_bg[[Your Struggle Is Your Own|  Your Struggle Is  
Your Own]] (rerun: ?Last) ]
```

```
|BlackLinkTag>[_playing_card+$slate_bg[[Getting to the Bottom | ● Getting to the Bottom]]
(rerun: ?Last) ]
```

```
|==|
```

```
(if: $cards_vis is true)[(show: ?PlayingCards)]\
```

```
|Next)[ (if: $all_cards_seen is true)[
```

That's all of them.

```
|FleshLinkTag>[ [[Take a peak down the staircase | Take a Peak Down]] ] ] ]
```

```
(if: $medium_specificity_unlocked is true and $thattimeyoualmostdied_unlocked is true and
$change_unlocked is true and $your_own_struggle_unlocked is true and
$show_how_it_felt_unlocked is true and $embrace_your_weird_unlocked is true and
$getting_to_the_bottom_unlocked is true and $ensslin_2020_unlocked is true)[(set: $all_cards_seen
to true)(show: ?Next)] ] ] ]
```

```
(rerun: ?Flip)
```

start waypoint switches off

Tags: startup

```
{
```

```
(set: $library_waypoint_1 to false)
```


\$cite_font[–bell hooks]

]

{

(set: \$hooks_heroic_journey_unlocked to true)

}

■ Ellis, Adams & Bochner 2011

Tags: reading-note

References to Other Passages:

Referred by: 📖 pocket library, Snow Globe 3

Refers to: 📖 Reading Note Cmd

{{(change: ?page, \$rc_bg)

(display: "📖 Reading Note Cmd")

}(\$reading_note: "

■ Ellis, Adams & Bochner 2011 – “Autoethnography: An overview”

1. Autoethnography is a legitimate method of social science research. Ellis, Adams & Bochner define autoethnography as a method that joins ethnography with characteristics of autobiography.

2. As part ethnography, autoethnography works to produce “thick description” of shared cultural experience. This means performing interviews with cultural members and analysis of cultural events and artifacts. To paraphrase Geertz: ethnography is the analysis of the webs of significance that human beings spin for themselves, an analysis which amounts not to an experimental science in search of law but an interpretive science in search of meaning. Data collection in ethnography frequently takes the form of fieldnotes and its findings emerge inductively (i.e. without imposing generalized interpretive frameworks). [\(1973 – “Thick description: Toward an interpretive theory of culture.”\)](#)

3. However as part autobiography, autoethnography relies heavily on personal experience to form its narrative, and includes that personal experience within its data collection. Like autobiographers, autoethnographers value personal experience as sources of insight [\(See Ellis 2018 – //Final Negotiations: A Story of Love, Loss, and Chronic Illness// ; Ellis 2004 – //The Ethnographic I: A Methodological Novel About Autoethnography// ; Ellis, Adams & Bochner 2011 – “Autoethnography – An overview”\)](#) and in the body of their research may frequently recount personal “epiphanies”: retrospective accounts of significant life events that, given the greater constellation of a life's trajectory, contribute a defining sense of meaning and importance. These epiphanies are not “sought out” with an ends to producing an autoethnography, but emerge organically out of life lived as a cultural insider.

4. As Adams highlights elsewhere, what distinguishes autoethnography the method from autobiography the literary genre is the “theoretical and methodological tools [and] research literature” at the writer's disposal. While autoethnographers are expected to be good writers, they



must also be able to relate their experiences (and the experiences of other cultural insiders) in ways that speak meaningfully to shared cultural experience, in ways that stimulate cultural change, and/or in ways that “say something new” or develop new genres of writing. Likewise, as researchers, autoethnographers must demonstrate an understanding that the personal nature of experience is not by itself sufficient justification for its inclusion under the umbrella of research activity. Autoethnographers must be able to distance themselves from, reflect upon, and analyze personal experience much like any other source of data.... \$cite_font[(Adams 2011 – “Notes on method, criticism, and representation.” In //Narrating the Closet: An Autoethnography of Same-Sex Attraction//)]

```
)  
{  
(set: $ellis_adams_bochner_2011_unlocked to true)  
<!-- “” -->  
}
```

Oman 2013 – Defining religion and spirituality

Tags: reading-note

References to Other Passages:


Referred by:  pocket library,  an impossibly large snowglobe, impossibly large snowglobe (old code)

Refers to:  Reading Note Cmd

{(change: ?page, \$tmt_bg)

(display: " Reading Note Cmd")

}(\$reading_note: "

 Oman 2013 – “Defining religion and spirituality”

1. In this article, D. Oman surveys the breadth of literature on the psychology of religion and spirituality. It is still a new field, but peer-reviewed papers on the subject have increased 40-fold in the past forty years.

2. There is no consensus among researchers on a single definition for //religion// or //spirituality//, and Oman notes the fluid history of both terms.

3. In prehistory, concepts of an upperworld and an underworld were universal to hunter-gatherer mythologies. Generally these mythologies were concerned with explaining and accounting for the unknown or unknowable 'invisible forces' of the world with which people sought to align themselves. Oman notes that shamans were individuals who entered altered mental states, who were turned to to explain these invisible forces. Shamanism is “a substrate to all religion [that] has left its mythological and spiritual imprint on the many religious traditions over the world.”

\$cite_font[(Guenther 1999 – “From totemism to shamanism: Hunter-gatherer contributions to world mythology and spirituality.”)] But the term “religion” accumulated its modern English meanings only two centuries ago.

4. Beginning in Cicero's time (106–46 BCE), the Latin //religio// meant state-sponsored public worship of Roman gods, and remained largely about public ritual for the next 15 centuries. In the 16th century, it came to mean “a particular system of faith and worship and/or the human reverential recognition of a higher or unseen power” \$cite_font[(26).] And by the end of the 20th century, it became increasingly common for religion to point specifically to the //organized and institutional// aspects of spiritual practice.

5. The term //spirituality// on the other hand, can be traced to //pneumatikos//: a Pauline neologism not opposed to the material but used to refer to “the person under the influence of the Spirit of God” (opposed to the one who was not). It was not until the 12th and 13th centuries that “spiritual” gained its philosophical contrast with the material, and the 17th and 18th centuries its sometimes pejorative connotation. In the late 20th century, spirituality became something one could pursue explicitly outside tradition, and today more than a quarter of Americans identify as “spiritual but not religious.” \$cite_font[(Oman & Thoresen, 2007 – “How does one learn to be spiritual? The neglected role of spiritual modeling in health.”)]

6. Given their fluid history, Oman suggests generally leaving open the question of the difference between religion and spirituality—that they are //prototype concepts//, meaning categories without hard boundaries but whose members share common features. More precise definitions used by researchers should be operationalized to suit their purposes.

7. But of relevance to the researcher of religion and spirituality are three under-researched populations:

* those who identify as "“spiritual but not religious,”" whose population is not well understood (for example, little is known of their health outcomes);

* those who practice "multiple traditions", which may actually have been the rule rather than the exception given the wider history of religion `$cite_font`[(Cornille 2010 – “Introduction: The dynamics of multiple belonging”; also Krause, Ingersoll-Dayton, Liang & Sugisawa 1999 - “Religion, social support, and health among the Japanese elderly”)];

* and those existing in the "“neglected middle”" —characterized by what Wuthnow has described as “practice-oriented spirituality,” `$cite_font`[(1998 – “After heaven: Spirituality in America since the 1950s”)] or a spirituality that is neither religiously orthodox nor completely unaffiliated with a tradition....

)

{

(set: `$oman_2013_unlocked` to true)

<!-- “” -->

}

de Miranda 2013 – Is a new life possible? Deleuze and the lines

Tags: reading-note

References to Other Passages:

Referred by: pocket library, Snow Globe 4

Refers to: Reading Note Cmd

{(change: ?page, \$sa_bg)

(display: " Reading Note Cmd")

}{reading_note: "

de Miranda 2013 – “Is a new life possible? Deleuze and the lines”

1. Philosopher Luis de Miranda begins by introducing Deleuze's three lifelines: the molar, the molecular, and the rupture line. Recall for what exactly each of the lines is responsible: the //molar line// for binaries, ordering, reductiveness, and for “forces of control [and] social overcoding”; the //rupture line//, which Deleuze compares to “the dancer's soul” or that which finds its center in the present moment, moving freely until it is lost when the dancer becomes self-aware and embarrassed; and //the molecular line//, resulting from the tension between the other two lines and which produces sites of potential rupture. The molecular line is “the airlock of hesitation or of perseverance which makes the being emerge,” that step between thought and action where virtuality thrums.

2. de Miranda notes Deleuze's critique of Hegelian difference. According to Deleuze, Hegel's approach is a dialectical one—still bifurcating, still bogged-down in “this or that” thinking—and as a

result, he “[does not allow] himself the thought of a vital affirmation, an affirmation which would not be only theoretical or dependent on an abstract negation, but an affirmation of a living difference.” Thus difference, for Deleuze, is not a matter of oppositions or negations but of //continuous flow and metamorphosis//: a process concerned with the forces underlying the creation of //new and functioning life//, and with the production of those “emerging substrates” from which new growth emerges.

③ As a process, says Deleuze, difference happens at the play of the three lines.

④ But a distressing thing happens when we put life on a line, he says. Life gains an endpoint. And when life has an endpoint and we are forced to choose between identifying with the fleeting “I” that thinks or the enduring “I” that appears passively dragged along by fate, we will choose the enduring one because all evidence points to its veracity. Thus the terrifying reality which Deleuze calls “the modern intellectual condition”: a hostile and indifferent Nature that is nothing but empty time and space, and a universe where the richness of our interior lives does not seem to matter. With life on a line, we become beings-unto-death.

⑤ We have //thought// ourselves into a corner, so to speak.

⑥ But something different happens when we bend life into a circle, Deleuze says: We lose our endpoint, and we gain curves. And if we are lines nonetheless then we might also imagine these curves as functions on a line graph, and their points of inflection like significant points of change—points like epiphanies, strokes of inspiration, sudden newfound knowledge, or moments of significant affective charge.

7. de Miranda points out that when lines are drawn between these inflection points you get an assemblage, which we might recall is a very //particular// instance of a machine, a fresh amalgam of organs working together, and a new form of life.

8. For Deleuze and de Miranda then, the task of getting out of the “tumult and chaos” of the modern world is to cultivate a spiritual life of one's own—but “one's own” in the radical sense of it //not having existed before//. It has never before existed and it is your task to bring it into being. Actual, real 'Truth' they say, is not an expression which is universally the case one-hundred percent of the time, but one which lays bare the ineffable, transient, and immanent quality of its expression. Actual, real 'Truth' knows that it can never be said quite the same way again; that each event is unique and we can never step foot in the same river twice, etcetera.

9. These points of inflection should be seized, and our fulfillment lies in contemplating them. Contemplation is each being, according to its needs, looking back on what came before it—and contemplation can bring us joy. For de Miranda, to contemplate is to form an assemblage: to bring into being a new form of life by attending to the unique circumstance of the lines' convergence. Thus a moment of contemplation is a moment of new life....

artistically, or creatively, with their research topics that “[research-creationists]` become invested and engaged in a process that is right for them” \$cite_font[(2012, p.12).]

Together I take these to mean that **“working theoretically and creatively with a research topic”** in a process that is right for me **“constitutes a necessary part of research-creation”**—a recognized and valid form of research in Canada—and that its products could appear in a variety of forms. For me, an idiosyncratic journaling and poetic writing practice has become my right process, and I have sustained this creative practice ⁴ for some time.

“[SITUATED KNOWLEDGE : NOT UNOBJECTIVE OR RELATIVIST]” Relatedly, as Donna Haraway and other feminist scholars tell us, our knowledges are always situated and our claims to objectivity “overburdened by power relations.” \$cite_font[(Rogowska-Stangret 2018 – “Situated knowledges” ; Haraway 1988 – “The science question in feminism and the privilege of partial perspective.”)] Far from an indictment of the scientific method in its entirety, this notion of situated knowledges does not require the abandonment of scholarly commitments to “faithful accounts of a 'real' world” or the doing-away with objectivity altogether; and an insistence, Haraway says, on the “radical historical contingency” of all knowledge claims and knowing subjects should not mean that the project of science is all for nothing. Importantly also, situated knowledge is not a move toward deadened relativism, where everything becomes a matter of opinion and all knowledge is rendered equal. Such a relativism would be just another god trick, she says: a careless claim to be seeing from nowhere when in all likelihood you have no real stake in the game.

“[SITUATED KNOWLEDGE : STILL SOCIALLY CONSTRUCTED]” Thinking on the situated nature of knowledge does, however, compel us to remain wary of the social construction of all claims to objectivity—to the positionings and axes of domination at work in such claims, and to the “semiotic technologies” (and other technologies) that mediate and structure them. Haraway might say that there is never an objective utterance in the plain, but one may be conveyed along the

lines of author–reader–pixel–data–network–infrastructure–state–apparatus–sociocultural–moment.
Hence there are no gods in effect, only speaking machines.

"[THE SPLIT SELF AS LOCATABLE, RESPONSIBLE]" To take up this wariness, Haraway proposes a splitting of the self in order to become answerable for what we claim. A knowing which not only identifies but also critically examines its own positionings and movements, its multiplicities and its contradictions, is knowledge that is locatable, and therefore responsible. Why does this make it responsible? Because from such a knowledge claim the reader can see clearly where its writer is coming from. Because the reader can see the human on the other end of the text. Responsible feminist scholarship splits itself in order to make itself locatable, in order to avoid god tricks, even as it may engage in multiple brands of persuasion.

Like research-creation, feminist situated knowledges “open themselves [to] new, unexpected, unthought-of, and surprising forms of knowledge production, which may unfold from interrelated material-semiotic worlds” (Rogowska-Stangret, par. 8).] In the case of this project I show this feminist splitting through hypertext, and would further like to suggest that just as Western philosophical tradition has been dominated by “notions of vision, viewpoints, eyes, and seeing,” so have its credible forms been dominated by a certain univocality and linearity. These presumptions (really requisites) of form privilege the singular voice on archivable paper, but this is rarely how knowledge comes to be made, or even how it is most often traversed.

Thus this work takes up many voices, and places them strategically next to each other—the personal next to the impersonal, the desperate next to the authoritative, the certain next to the uncertain. I do this in procedural demonstration of how these voices are always positions assumed by a human agent, distinct as they may sound, rooted in evidence though they may or may not be, convincing though they may be at times, absurd though they seem at others. This is true for writing in the sciences, in the arts, in history, and in scripture. A feminist knowledge that takes seriously its situatedness should attempt to make clear how we are never really made up of just one voice: we take many positions and assume many identities (not always ones of our choosing), and may even

"No, what you do is you internalize that homophobia and you learn to hate yourself, hate yourself to the core. I sat soaking in shame in the closet for ten years. Because the closet can only stop you from being seen. It is not shame-proof. When you soak a child in shame they cannot develop the neurological pathways that carry thoughts of self-worth, they can't do that. Self-hatred is only ever a seed planted from outside in. But when you do that to a child it becomes a weed so thick, and it grows so fast, the child doesn't know any different. It becomes as natural as gravity.

"I need to tell my story properly, because I paid dearly for a lesson that nobody seems to have wanted to learn. [...] What I would have done to have heard a story like mine. Not for blame, not for reputation, not for money, not for power, but to feel less alone."

`$cite_font[-Hannah Gadsby, //Nanette//]`

`]`


`{`


`(set: $nanette_unlocked to true)`

`}`

Chapter TMT – a hall of desecrated objects


References to Other Passages:

Referred by:  star chart, The Library Again

Refers to:  a hall of desecrated objects


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#####(textstyle: "expand")[(align: "<==") [Chapter TMT]]`

`#####(textstyle: "expand")[[["a hall of desecrated objects" |  a hall of desecrated
objects]]]<ChapterLinkTag|`

Chapter SA – a bibliolaboratory


References to Other Passages:

Referred by:  star chart, The Library Again

Refers to:  A Biblio-laboratory


`{(set: $chpt_tmt_reached to true, $chpt_rc_reached to true, $chpt_htgs_reached to true,
$chpt_sa_reached to true)}\`

`$main_font_size_and_colour+$chapter_transition[=
#####(textstyle: "expand")[(align: "<==") [Chapter SA]]`

`#####(textstyle: "expand")[[["a biblio-laboratory" |  A Biblio-laboratory]]]<ChapterLinkTag|`

Chapter R-C – an exploded hull

References to Other Passages:

Referred by:  star chart, The Library Again

Refers to:  An Exploded Hull

`{(set: $chpt_tmt_reached to true, $chpt_rc_reached to true, $chpt_htgs_reached to true,
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`$main_font_size_and_colour+$chapter_transition[=`

"[METHODOLOGY 2 : AUTOETHNOGRAPHY]" For this project's methodology I turn second to autoethnography, which Ellis, Adams & Bochner define as a method of doing social science research that joins characteristics of //auto//biography with //ethno//graphy. \$cite_font[(2011 – "Autoethnography: An overview")]

According to Ellis, Adams & Bochner, different forms of autoethnography vary in their similarity to traditional analysis, their approach to interviews, their treatments of power, and their emphasis on personal experience versus those of one's cultural contemporaries. Although all research is collaborative and this is no less true for the project at hand, given this project's real and pressing time and resource constraints, its preference for techniques of schizoanalysis, and the regrettable limitations of human capacity, this project will restrict itself to //layered account// and //personal narrative// to relate its findings. Ellis, Adams & Bochner define these approaches as ones which emphasize "procedurality" and the autoethnographer's own "processes of change." With these forms of autoethnography, the author-researcher's "data collection and analysis happen in tandem and oscillation" rather than in discrete phases. Authors view themselves as the phenomenon and invite the reader to enter into their lifeworld.

So it is fitting, in a way, that this project should largely restrict itself to personal account. Although ironically common among once-religious queer people, a frequently shared cultural experience among this group of people who choose to deconvert is a profound sense of //shame and alienation//. \$cite_font[(See Post 2020 – "Study finds that lesbian, gay, and bisexual young people quit organized religion almost twice as much as others" ; Woodell & Schwadel 2020 – "Changes in religiosity among lesbian, gay, and bisexual emerging adults" ; Mantsinen & Niemelä 2020 – "Leaving Christianity," In //Handbook of Leaving Religion.//)]

```

]
{
(set: $methodologies_2_unlocked to true)
}

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Back Button

References to Other Passages:

Referred by:  Placeholder Mantra,  Placeholder Particle,  Reading Note Cmd



Refers to:  thought basin

```

{
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```

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]

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code board

References to Other Passages:

Referred by: This is the place it goes to

Refers to: This is the place it goes to

werds

<!--

(print: (passage:)'s name)

[[go here|This is the place it goes to]]

(if: (history:) contains "This is the place it goes to")[all this sheet]

(passages: where its tags contains "main-path"))-->

Snow Globe 2

Tags: main-path

References to Other Passages:


Referred by: 🟡 an impossibly large snowglobe, impossibly large snowglobe (old code)

Refers to: ❤️ Nanette, 📦 A Labyrinth, a Web, 💧 On Queer Shame, Snow Globe 3


`$reg_styling`[Pausing—shivering body on a frozen earth—you look up to the sky and see grey. The sky is full of grey at the moment, just grey and white and cold. It's difficult to believe just now, you can't see them past the clouds, but you recall that somewhere lightyears away, beyond the frigid atmosphere and the vacuum of space, there are stars, and heat, and perhaps even other lampposts.

The light in front of you is still a good ways off. Though it isn't yet clear what exactly it is, its size has gotten noticeably bigger, so it can't be so far off that you'll never reach it. Already you have made progress.

Three gusts of colour reach you in the darkness.

(text-indent: 96)[a swirl of |PinkLinkTag>[[[pink, |  Nanette]] (rerun: ?Reveal)]

(text-indent: 384)[a shock of |BrownLinkTag>[[[brown, |  A Labyrinth, a Web]] (rerun: ?Reveal)]

(text-indent: 168)[and a breeze of |BlueLinkTag>[[[teal, |  On Queer Shame]] (rerun: ?Reveal)]

```
[|Reveal>[(if: $nanette_unlocked is true and $queer_shame_unlocked is true and
$a_labyrinth_a_web_unlocked)[ [|Continue| Snow Globe 3]]
]
]<FleshLinkTag|
```



]



Snow Globe 3

Tags: main-path

References to Other Passages:

Referred by: Snow Globe 2

Refers to:  Methodology 1 : Research-Creation, Situated Knowledges, and an Irrealis Mood, 

Methodology 2 – Auto-ethnography, Snow Globe 4,  Chapman & Sawchuk 2012 - Research-creation – Intervention, analysis and “family resemblances”,  Ellis, Adams & Bochner 2011



\$reg_styling[You are nearing the bottom of the hill at last and can see that the ground will soon level out. But there is still far to go. What falls from the sky now is more sleet than powder, and it clings to your head, arms and body as you trudge through the deepening snow. Your legs and feet grew cold and tired some time ago.


You perish the thought, but it occurs to you that there is a chance you might die here, crossing this frozen land alone. But there is nothing to do but keep going, and hope that warmth lies on the other side of the expanse.

The light is easier to see now. It comes from the window of a small structure of some kind, whose chimney releases a steady stream of smoke.

Your pace quickens, just as two more books arrive from nowhere:

|=

|RCLinkTag>[(link-repeat: "  Chapman & Sawchuk 2012 - Research-creation – Intervention, analysis and “family resemblances”)][(goto: "  Chapman & Sawchuk 2012 - Research-creation – Intervention, analysis and “family resemblances”)](set: \$chapman_sawchuck_2012_unlocked to true)(rerun: ?Reveal1)]]



\$slow|Reveal1>[(if: \$chapman_sawchuck_2012_unlocked is true)|YellowLinkTag>[[and a gust of
[[yellow|  Methodology 1 : Research-Creation, Situated Knowledges, and an Irrealis Mood]]—


(align: "====><=")[strange]

(text-indent: 190)[but]

(align: "<=")[alluring.]]]]

|=

|RCLinkTag>[(link-repeat: "  Ellis, Adams & Bochner 2011 – Autoethnography: An overview")][(goto: "  Ellis, Adams & Bochner 2011")](set: \$ellis_adams_bochner_2011_unlocked to true)(rerun: ?Reveal2)]]

\$slow[|Reveal2>[(if: \$ellis_adams_bochner_2011_unlocked is true) |YellowLinkTag>[[and a gust
of [[yellow |  Methodology 2 – Auto-ethnography]]—

==>

hauntingly

familiar.]]]]

|==|

[|Reveal3>[(if: \$methodologies_1_unlocked is true and \$methodologies_2_unlocked is true)[
[[Continue | Snow Globe 4]]

]

]]<FleshLinkTag|

]

Snow Globe 4


Tags: main-path

References to Other Passages:


Referred by: where u get the  Snow Globe 3

Refers to:  It's Okay to be a Lonely Traveler,  No one can be happy alone.,  Finding the Words, Snow Globe 5, where u get the ,  de Miranda 2013 – Is a new life possible? Deleuze and the lines

{

(if: \$de_miranda_2013_unlocked is true and visits > 1 and \$star_chart_unlocked is false)[(goto: "where u get the ")]



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(if: \$last_main_path_visited is "where u get the ")[(set: \$star_chart_unlocked to true)]


(else:)[

}\$reg_styling[You are getting close now. Whatever lies inside the cabin (it looks to be a cabin) will not disappear the night or snow, but it holds at least the promise of relief.

Another step, another book, another burst of colour:

|SALinkTag>[(link-repeat: "  de Miranda 2013 – Is a new life possible? Deleuze and the lines")[(goto: "  de Miranda 2013 – Is a new life possible? Deleuze and the lines") (set: \$de_miranda_2013_unlocked to true)]]

<==

|PurpleLinkTag>[[[It's okay to be a lonely traveler |  It's Okay to be a Lonely Traveler]](rerun: ?Reveal)]

==>

|GreenLinkTag>[[[No one can be happy alone |  No one can be happy alone.]](rerun: ?Reveal)]

<==>

|BrownLinkTag>[[[Finding the Words |  Finding the Words]](rerun: ?Reveal)]

...

|Reveal>[(if: \$de_miranda_2013_unlocked is true and \$lonely_traveler_unlocked is true and \$no_one_happy_alone_unlocked is true and \$the_right_words_unlocked is true)[|FleshLinkTag>[[[Continue | Snow Globe 5]]]]]

]

Suggestions for Reading

Click everything

Snow Globe 5

Tags: main-path

References to Other Passages:

Referred by: Snow Globe 4

Refers to: Chapter 4 – a cabin of stillness

\$reg_styling[At last you reach the cabin, the lone structure in the centre of a frozen ocean. Light comes from behind the cabin's curtain-drawn windows and under its doorframe. Your hand reaches for the doorknob.

Whether out of cold desperation or because you know you are intended to enter, you turn the knob, open the door, and feel a |ChapterLinkTag>[[[blessed heat | Chapter 4 – a cabin of stillness]]] wash over you....

]

Medium Specificity and the Need for Hypertext

Tags: sticky

References to Other Passages:

Referred by: 🍯 thought basin, Table With Pieces

\

Such is the medium-specific capacity of computer games and game-like objects, within which I include hypertext. A research object of this kind would not just tell you that something is the case, nor even would it simply show you: games and hypermedia make it possible to //involve you in their very processes// (or at least they may attempt to). For ethnographers and social scientists, games and hypermedia afford the opportunity to experience 'more-than secondhand'—so long as we remember that traversal of so-called "empathy games" constitutes unique experience in-and-of-itself, and that games and hypermedia can only ever be approximations of lived experience; but also that the virtual is the real and thus within the sphere of radical empiricism. What happens in cyberspace does not stay in cyberspace. We are still fully ourselves, in-and-out of these spaces. This 'more-than-secondhand' is useful not simply to explain how one has suffered in a particular way, nor to facilitate that same suffering, but in order to advance a coming-to-know more intimately than would be possible with words alone.

For example, researching with hypertext might allow us to ask a question like, "What is it like to philosophize as a person who once felt trapped by their thinking? How might we represent that experience materially in ways 'with-yet-beyond' language?" Such a question might lead us to remember that it is processes, not products, that make up the lion's share of experience. "To philosophize" (a verb) is not something that any static rendering could possibly hope to capture.

It seems reasonable enough to take for granted that a game which intends to evoke the reality of this spiritual trauma and neurodivergent way of knowing should try to impart the feeling (with debatable success) of being scared, lost, and alone for a time, even as it would never wish the real thing on anyone, so that its reader might be brought close enough to this shared, queer cultural experience to understand something of what it might be like without having to experience it themselves. In order to "make felt [its]` lines of formation," such a game might attempt to trace its own coming together — to state, in terms specific to its author but familiar to other cultural members, its lines into, across, and out of despair.

Given this, and given that I have a sustained creative writing practice and an academic background in nonlinear writing, and given also that the project’s subject matter concerns the instability of meaning with which hypertext is also concerned, I turn to hypertext as my mode of articulation, and to hypertext theory to ground this use. Its rhetorical, poetic, and ludonarrative design choices are being carefully (re)considered.

^5 interactivity and multilinearity^^ Theodor Nelson, who coined the term, defines //hypertext// as “non-sequential writing—text that branches and allows choices to the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways.” \$cite_font[(Nelson 1984 – //Literary Machines 93.1//)]

]

{


(set: \$medium_specificity_unlocked to true)

}

Ensslin 2020 – Hypertext Theory

Tags: reading-note

References to Other Passages:


Referred by:  pocket library, Table With Pieces, Untitled Passage

Refers to:  Reading Note Cmd

{(change: ?page, \$htgs_bg)

(display: "  Reading Note Cmd")

}(\$reading_note: "

 Ensslin 2020 – “Hypertext theory”

1. Astrid Ensslin provides an overview of hypertext theory, defining the uses of hypertext as a term, its history as a technology, and its conceptual and theoretical precursors. Hypertext as a term is derived from the Greek //hypér// (meaning 'over, above, beyond') and the Latin *texere* ('to weave'). It is used primarily to describe digitally-linked blocks of text called //lexia//. The hypertext authoring software Twine is a notable technology that has made hypertext writing more accessible, and which has an especially queer and feminist userbase.

2. One important conceptual precursor to hypertext was called //Xanadu//, an imagined World Wide Web in which hyperlinks were made to be bidirectional. The name Xanadu was given in reference to the poem “Kubla Khan” by Samuel Taylor Coleridge, published in 1816, named after Kublai Khan, emperor of China and founder of the Yuan dynasty. “Xanadu” was the name of Kublai Khan's capitol city which appears in the poem, said to contain a palace that Coleridge described as a “stately pleasure-dome”. Coleridge claimed the poem was inspired by an opium-induced fever dream. Originally 200-300 lines long, the 54 lines of the finished poem were all he could jot down before being interrupted. The poem has been regarded as a statement on the ephemeral and fragmentary nature of the imagination \$cite_font[(Jasper 1985 – “Coleridge as poet and religious thinker”).]

3. Ensslin's article describes three waves of hypertext theory in literary studies: the first focused on hypertext as an application of “major poststructuralist and deconstructionist theorems” like Derrida's logocentrism and Barthes's death of the author. The second wave sought “rigorous close analyses” of individual hypertexts, and the third wave focused on direct, empirical study of hypertext reader experience, as with the social sciences.

4. Ensslin notes that the rise of hypertext has been spurred by the development of the World Wide Web, over time becoming more adaptive to readers and less disorienting to read. She situates hypertext on Roger Caillois's continuum of //game// and //play//, stating that although hypertexts are not often “games” per se, they are “very often playful”. Ensslin then surveys scholarly endeavours to categorize hyperlinks according to their types and functions, efforts which culminate in van der Bom et al.'s “meta-typology.” Ensslin shows that hypertext has grown in popularity, and has shown promise as a therapeutic and pedagogical tool...

)

{

(set: \$ensslin_2020_unlocked to true)

}

I find it futile to try to silo these knowledges: their ways of knowing cannot help but speak to each other. I come to hypertext as a creative person with a scholarly interest in games and the digital, but also as someone who makes many connections and whose thinking has a fragmentary character. Compared to a conventional, linear format, hypertext is better equipped to articulate this.

"[ON THE STRUCTURE OF KNOWLEDGE MORE GENERALLY]" But beyond the situatedness of this particular project's knowledge production, I believe that knowledge production more generally is not nearly so linear as we often take for granted. Of relevance to this issue of acceptable scholarly format is the question of why these documents (journal articles, theses, dissertations, etc.) proceed in the way that they do in the first place.

Though some writers will of course find ways to subvert the formula, scholarly documents typically begin with some kind of an introduction, followed by an overview of what else will be contained within the document, followed by an elaboration of the points introduced and concluding with a summary. Also a version of the summary or an abstract may precede the introduction, and in most cases the document truly begins with a title, and perhaps a subtitle, which in a way are really just an introduction of the introduction.

So in nearly all cases of scholarly writing (at least all that come to mind), we might say that the function of this progression is twofold. First, the document's contents are preceded by a title so that its contents are //findable//, either by search engine or shelf section; and second, the document's contents proceed from an introduction and the introduction from a title so that those contents are in some way //synthesized//, first as section or chapter titles and then as title of the work proper. To put this another way, we might imagine a title as both a kind of container in which a document's elaborations are expected to be found, as well as a 'rough synthesis' of what lies within it. Thus the function of titles can be spoken of both in terms of their functions of approach and their functions of synthesis, or by how well they //flag// and how well they //summarize// the knowledge found beyond them.

In this way, a title is very like a hyperlink. And although hyperlinks may differ in their individual qualities (such as their denotative and connotative tendencies, their blatant or ambiguous implication of relationship between departure and arrival lexia, and the precise nature of that association), what seems universally true about hyperlinks is that they function to both //signpost// for the reader some other textual space and //impart an impression// of what they can expect to find there. This is also what a title does. I do not mean to say that hyperlinks are exactly the same as titles, but I wish to draw a comparison between their functions. Collectively, both hyperlinks and titles facilitate reading and writing practices that are multilinear and intertextual.

Once the reader has gone past the title and introduction, however, rarely is it the case that we read in perfect order from the first line to the last. In fact post-secondary institutions themselves don't recommend reading this way. "SQ3R" for example (short for "Survey, Question, Read, Recall, Review") is one of many nonlinear reading and study strategies that universities from Oregon State to Dartmouth suggest to their students. Princeton University goes even so far as to advise that students "put down `[their]` highlighters`[s]`" altogether and "enter into a dialogue with the author," penning marginal notes, comments, diagrams, outlines, and flow charts.^^6^^ It should come as no surprise that this dynamic, multilinear style bears some similarity to what hypertext theorists have called 'proto hypertext' or 'pre-digital hypertext,' which are the glosses and marginalia found in medieval scripture and early scientific texts. Something about this associative, nonlinear style would seem timeless and vital to the process of knowledge-building. I therefore humbly suggest that hypertextual reading and writing practices—disorienting though they may occasionally (but not necessarily) feel—are in fact //better representations of how knowledge is produced and studied// as well as potentially more engaging and curiosity-driven experiences for the reader who encounters them.

"I have tried to avoid moving against and negating any point of view, no matter how personally antipathetic to me, if it seems to have in it a core of truthfulness. I have had the growing realization over the past few years that the problem of man's knowledge is not to oppose and demolish opposing views, but to include them in a larger theoretical structure. One of the ironies of the creative process is that it partly cripples itself in order to function. I mean that, usually, in order to turn out a piece of work the author has to exaggerate the emphasis of it, to oppose it in a forcefully competitive way to other versions of truth; and he gets carried away by his own exaggeration, as his distinctive image is built on it. But each honest thinker who is basically an empiricist has to have some truth in his position, no matter how extremely he has formulated it. The problem is to find the truth underneath the exaggeration, to cut away the excess elaboration or distortion and include that truth where it fits."

`$cite_font[-Ernest Becker, Preface to //The Denial of Death//]`

]

{

(set: `$larger_theoretical_structure_unlocked` to true)

}

♥♥ **Wahl, If I should die before I wake**

Tags: sticky

References to Other Passages:

Referred by: A Bit Eerie Perhaps

\


```
(click: "This link here")[(set: $mantra_list to it + (a:"another mantra"))]
```

Set Mantra List

Tags: startup

```
{(set: $mantra_list to  
  (array:  
    " No one can be happy alone.  
    Remember who your people are.",  
    " Start where you can, with what you can.",  
    " It's okay if you never do things exactly the same way twice.",  
    " You don't have to know everything before you start.  
    Your fear is temporary,  
    and you are more than your intelligence.",  
    " Whenever you decide is when you are ready.",  
    " Keep breathing and you'll be fine.",  
    " Start by getting your thoughts down.  
    Journaling can be your nursery."  
  )  
)}
```


Reading Note Cmd

References to Other Passages:

References to Other Passages:

Refers to:  Reading Note Cmd

```
{(change: ?page, (bg: "https://i.imgur.com/cppFNyc.jpg"))
```

```
(display: " Reading Note Cmd")
```

```
}{reading_note: "
```

```
###  READING NOTE TITLE
```

```
`[1]` first paragraph
```

```
`[2]` second paragraph
```

```
`[3]` third paragraph
```

```
")
```

```
{
```


```
(set: $READING_NOTE_unlocked to true)
```


```
<!-- “” -->
```


Take a Peak Down

Tags: main-path


References to Other Passages:

Referred by:  a cabin of stillness, Table With Pieces, The Fireplace

Refers to: The Fireplace, where u get the , Table With Pieces

$\$slow+\$reg_styling$ [Across the hardwood floor, past the basket of mats and the smell of cooking food, you find a winding, narrow staircase descending into the earth. You can't tell how far down it goes.

|FleshLinkTag>[[[Sit next to the fire|The Fireplace]]]

(if: $\$medium_specificity_unlocked$ is true and $\$thattimeyoualmostdied_unlocked$ is true and $\$change_unlocked$ is true and $\$your_own_struggle_unlocked$ is true and $\$show_how_it_felt_unlocked$ is true and $\$embrace_your_weird_unlocked$ is true and $\$getting_to_the_bottom_unlocked$ is true and $\$ensslin_2020_unlocked$ is true)+ $\$slow$ [Proceed to |ChapterLinkTag>[[[Chapter 5?|where u get the ]]]\


(else:)[|FleshLinkTag>[[[Check out what's on the table|Table With Pieces]]]]

]

The Lives of the Saints

Tags: sticky

References to Other Passages:

Referred by:  thought basin, Down The Staircase

\

her rich interior life had captivated me then, and I remember running home after Mass that day to get money from my wallet, so that I could race back to church before the priest had gone, to buy a copy of her diary on sale in the foyer.

Learning about the saints growing up, it was always the female saints I identified with most strongly. When it came time for my Holy Confirmation, I asked my aunt if it was allowed for my patron saint (who you get to choose) to be Saint Joan of Arc, a woman of great courage who I wanted to be like. I asked because I hadn't ever seen it done, a boy choosing a woman as his patron saint, but I couldn't find anywhere that said it wasn't allowed. She gave me a funny look I think, but she thought about it for a moment and said she couldn't see why not. So Joan of Arc became my patron saint.

It wasn't until recently that I began to understand (a bit scarily) why Joan of Arc so strongly appealed to my childhood self. Why it was exactly that a younger version of me had drawn inspiration from her story, and stories like Saint Faustina's.

Joan of Arc was a woman, but she was also burned at the stake for what she believed in. Saint Faustina may have passed her psychiatric exam but she still heard voices and spent way too much time in her own head. "I want to be like them," I had thought to myself. "I want to die for what I believe in." That is a spooky thing for anyone to think about but it is especially upsetting for a child.

"How and why do people change what they believe?" I can say with confidence that at least one reason people change what they believe is because what they used to believe has harmed them in some way. Queer people have been victims of harm and should properly be remembered as survivors of trauma. Make no mistake in what I'm saying here: //As a child I wanted to be burned at the stake because it felt like the only way I might still be saved.// As a child I was so fearful of hell and so sure I would end up there that I used to spend hours by myself, in prayer or just lost in my own head, trying to imagine what life would be like in the years, days, and hours leading up to my death, how I might be able to escape it. Now I have become morbidly fixated. This is the damage done.

But I am trying very hard to heal.

So you can understand why I might today have an uneasy relationship with the spiritual and the religious. Why the very notion of something like prayer might feel somehow, somewhere inside of me, both deeply sustaining and insidiously toxic. We tell our children that "feminine = bad" and "masculine = good". We tell them not to be p*ssies, we equate the feminine with the physically weak, the overly anxious, and the emotional, and we take these to be awful things. We send messages in a hundred big and little ways that it is not acceptable to be at all like women. This is toxic and dangerous for many reasons, and it will continue if we don't actively work against it.

This project has been many things over the years I have imagined it. Once upon a time it was a virtual reality environment called "Sanctuary," which I imagined as a sort of personalized church, temple, or mosque that existed only in cyberspace. What it looked like exactly—where it would "be," the physical reality it simulated—would be up to the user's choosing. It could be on an island, or in a desert, or deep in a forest, in the heart of a busy city, or on a mountaintop, or in a cathedral, or a secret cave, or somewhere else. It could be wherever the user felt divinity, felt safe, but available at a moment's notice and rendered particular to the user's needs. The architecture and interior would be up to the user too, everything from the layout to the choice of iconography. Users could go for meditation walks in-and-around their chosen virtual location. Even weather effects would be toggleable.

It was a pretty idea, but I realize now that I have spent too much of my life in virtual cathedrals. They are good for comfort once in a while, but we can't stay in them forever. They are places to visit, not to live in.

Even though this project has been many things (a sanctuary, a meditation, an argument, a queer and imperfect coming-together), something it has always been is a flight from death-soaked shame: my search for a way to run and hide and not have to use my voice. But I don't want to do that anymore.

I want to be finished with this thesis and move on with my life, and hopefully put it to some good use.

I need to say my piece, but please know that I refuse for my story to end in the tragic death of another queer person.

]

{

(set: \$saints_unlocked to true)

}

♥♥ **Beauvoir – Existence Would be Saved in Each One**

"There is a very old saying which goes: 'Do what you must, come what may.' That amounts to saying in a different way that the result is not external to the good will which fulfills itself in aiming at it. If it came to be that each man did what he must, existence would be saved in each one without there being any need of dreaming of a paradise where all would be reconciled in death."

–Simone de Beauvoir, //The Ethics of Ambiguity//


📖 **Process, Schizoanalysis, and Personal Narrative as Data**

Tags: sticky

References to Other Passages:

Referred by: 🍷 thought basin, Down The Staircase


```
]
{
(set: $process_schizo_personal_data_unlocked to true)
}
```

 **Paloutzian et al. 2013 – Conversion, deconversion, and spiritual transformation: A multilevel interdisciplinary view**

Double-click this passage to edit it.

 **Manning 2020 – What things do when they shape each other**

Double-click this passage to edit it.

 **Bogost 2011 – How to Do Things with Videogames**



Double-click this passage to edit it.

 **Wolfgang 2013 – Productive uncertainties – D&G, feminist theory, and disciplinary boundary crossings**

Double-click this passage to edit it.

Back Button Bottom

References to Other Passages:

Referred by:  life glass,  stillbringer

```
{
```

```
$open_star_chart_cmd
```

```
(enchant: ?SidebarLinkTag,
```

```
  (link-style:
```

```
    (font: "Garamond") + (text-colour: transparent) + (text-size: 0.8) + (text-style: "italic" )))
```


```
(enchant: ?SidebarLinkTag,
```

```
  (link-style:
```

```
    (hover-style:
```

```
      (text-colour: "#f9c4bf" )))
```

```
<!--(set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)-->
```

```
<!-- (set: $last_main_path_visited to "  a cabin of stillness" ) -->
```

```
|SidebarLinkTag>[
```

```
\      (floatbox: "=====XXXXX=====",  
"=====Y")+ (align: "=><=")+ (border-size:10)+ (border-colour: transparent)+ (border: "inset",  
"inset", "none", "inset")+ (corner-radius: 30, 30, 0, 0)+ $darkmode_bg+(text-size:1)[
```

```
\          (button:)[(link: "return ♠")]
```

```
          $close_star_chart_cmd(goto: $last_main_path_visited)
```

```
]
```

```

]
]
]
<!--"=====X=====", "=====Y"-->
}

```

Sidebar Back ♠

References to Other Passages:

Referred by: (B) Sidebar Buttons

Refers to: 🍷 thought basin 📖 pocket library

```
{
```

```

|SidebarLinkTag>[
(floatbox: "XXX=====",
"=====YY=====")+(align: "=>)+(corner-radius:
0, 45, 45, 0)+$darkmode_bg+(text-size:1)[

<!--(if: (passage:)'s tags contains "sticky" or "reading-note" or "hud" and (passage:
$last_screen)'s tags does not contain "main-path")[

    $close_star_chart_cmd(link-goto: "return ♠", $last_main_path_visited)]-->

    (if: (passage:)'s tags contains "sticky" and $last_screen is "🍷 thought basin")[

        (button:)[(link-goto: "return ♠", "🍷 thought basin")]

    (else-if: (passage:)'s tags contains "sticky" and (passage: $last_screen)'s tags contains "main-
path")[

        (button:)[$close_star_chart_cmd(link-goto: "return ♠", $last_main_path_visited)]

```

```

    (else-if: (passage:)s tags contains "reading-note" and $last_screen is "📖 pocket library")[
        (button:)[(link-goto: "return ♠️", "📖 pocket library")]
    ]
    (else-if: (passage:)s tags contains "reading-note" and (passage: $last_screen)s tags contains
"main-path")[
        (button:)[$close_star_chart_cmd(link-goto: "return ♠️", $last_main_path_visited)]
    ]
    (else-if: (passage:)s tags contains "hud")[
        (button:)[(link-goto: "return ♠️", $last_main_path_visited)]
    ]
    (else:)[
        (button:)[$close_star_chart_cmd(link-goto: "return ♠️", $last_main_path_visited)]
    ]
]
]<!-- "XX=====", "====Y====" -->
}

```

Sidebar Save ♦

References to Other Passages:

Referred by: (B) Sidebar Buttons

Refers to: Save Screen

```

{
|SidebarLinkTag>[
(floatbox: "XXX=====",
"====YY====")+(align: "=>")+(corner-radius:
0, 45, 45, 0)+$darkmode_bg+(text-size:1)[
(button:)[(link-rerun: "save ♦️")[(goto: "Save Screen")] ] ] }

```


Sidebar References ♣

References to Other Passages:

Referred by: (B) Sidebar Buttons

Refers to: References Screen

```
{
|SidebarLinkTag>[
(floatbox: "XXX=====",
"=====YY=====")+ (align: "=>")+ (corner-radius:
0, 45, 45, 0)+ $darkmode_bg+ (text-size:1)[

(button:)[(link-rerun: "sources ♣")[(goto: "References Screen")]]}]
```

Sidebar Acknowledgements ♥

References to Other Passages:

Referred by: (B) Sidebar Buttons

Refers to: Acknowledgements Screen

```
{
|SidebarLinkTag>[
(floatbox: "XXX=====",
"=====YY=====")+ (align: "=>")+ (corner-radius:
0, 45, 45, 0)+ $darkmode_bg+ (text-size:1)[

(button:)[(link-rerun: "thanks ♥")[(goto: "Acknowledgements Screen")]]

]

}

}
```

(B) Sidebar Buttons

Tags: header

References to Other Passages:

Refers to: Sidebar Back ♠, Sidebar Save ♦, Sidebar References ♣, Sidebar Acknowledgements ♥

{

```
<!--(test-true: (history:) contains "Chapter 1 – a library in the sky")-->
```

```
<!--(if: $last_screen is empty)[
```

```
    (set: $last_screen to "Graphing Vitality – Title Screen")-->
```

```
<!--(if: (history:) contains any)[
```

```
    (set: $last_screen to (history:)'s last)]
```

```
(if: (passages: where its tags contains "main-path") contains any of (history:))[]
```

```
(set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)-->
```

```
<!--(set: $last_screen to (history:)'s last)
```

```
(if: $last_main_path_visited is "Atrium")[(set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)]
```

```
(else: )[(set: $last_main_path_visited to (history: where its tags contains "main-path")'s last) ]-->
```

```
<!--(if: $last_main_path_visited is empty)[
```

```
    (set: $last_main_path_visited to "Chapter 1 – a library in the sky")]
```

```
(else-if: (history:) contains (passages: where its tags contains "main-path"))[
    (set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)-->
```

```
(if: (history:) is not (a:))[
    (set: $last_screen to (history:)'s last)]
```

```
(if: (history: where its tags contains "main-path") is not (a:))[
    (set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)]
```

```
<!--
```

```
(if: (history: where its tags contains "main-path") is (a:))[]
```

```
(else:)[
    (set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)-->
```

```
(enchant: ?SidebarLinkTag,
```

```
    (link-style:
```

```
        (font: "Garamond") + (text-colour: (hsla: 10, 0.7, 0.83, 0.1)) + (text-size: 0.8) + (text-
style: "italic", "blurrier", "expand")))
```

```
(enchant: ?SidebarLinkTag,
```

```
    (link-style:
```

```
        (hover-style:
```

```
(text-colour: "#f9c4bf" )))
```

```
(if: (passage:)'s tags contains "main-path" or "hud" or "reading-note" or "sticky")
```

```
(display: "Sidebar Back ♠")
```

```
(display: "Sidebar Save ♦")
```

```
(display: "Sidebar References ♣")
```

```
(display: "Sidebar Acknowledgements ♥")
```

```
]
```

```
<!-->
```

```
}
```

Save Screen

Tags: hud

References to Other Passages:

Referred by: Sidebar Save ♦

Refers to: Graphing Vitality – Title Screen, Drop Complex Vars, Init Complex Vars

```
{
```

```
<!--(set: $new_float_box to (floatbox: "=XX=", "YYYYYYY=")+(text-size: 0.8)+(textcolour: "#eae1e3")+(corner_radius: 3)+(font: "Bahnschrift Light")+(align: "<=")-->
```

```
} $reg_styling[$skin_font+(text-size: 0.9)] //Please note that save files in Twine are stored as a browser cookie. Loading a save file must be done using the same internet browser (and browser profile) that was used to save it. Clearing your browser's cookies will also delete your save file.//]
```

```
=><=
```

```
{
```

```
|display>[
```

```
  (if: (saved-games:) contains "Slot X")[
```

```
    Last saved on (print: (saved-games:)'s "Slot X" 😊 ]
```

```
  (else:)[No save file found 😞 ]
```

```
  ]
```

```
}
```

```
{
```

```
$flesh_font[
```

```
  (link-rerun: "🚀 Save your progress")[
```

```
    (confirm: "Save your progress?", "Cancel", "Confirm")[
```

```
      (set: _currently to (current-date:) + " at " + (current-time:))
```

```
      <!--(display: "Drop Complex Vars")-->
```

```
      (save-game: "Slot X", _currently)
```

```
      (confirm: "Progress saved!", "", "Okay")
```

```
      (rerun: ?display)
```

```
    ]
```

```
  ]
```

```

    ]
}
{
(if: (saved-games:) contains "Slot X")[
    $flesh_font[
        (link-rerun: "📖 Load your progress")[
            (confirm: "Load your progress?", "Cancel", "Confirm")[
                <!--(display: "Init Complex Vars")-->
                (load-game: "Slot X")
            ]
        ]
    ]
]
}
{
(if: (saved-games:) contains "Slot X")[
    $flesh_font[
        (link-rerun: "🌱 Delete and start again")[
            (confirm: "Delete your progress and start over from the beginning?",
"Cancel", "Do it.")[
                (confirm: "Back we go...", "", "...")[
                    <script>deleteSaveSlot("Slot X");</script>
                    (goto: "Graphing Vitality – Title Screen")(reload:)
                ]
            ]
        ]
    ]
}

```

```

        ]
    ]
]
<!--(else:)[
    $flesh_font[
        (link-rerun: "🌱 Delete and start again")[
            (confirm: "Delete your progress and start over from the beginning?",
"Cancel", "Do it.")[
                (confirm: "Back we go...", "", "...")[
                    (goto: "Graphing Vitality – Title Screen")(reload:)
                ]
            ]
        ]
    ]
]
]-->
}
{
$flesh_font[
    (link-rerun: "🗑️ Delete nothing, just return to the title page")[
        (goto: "Graphing Vitality – Title Screen")
    ]
]
}

```

```
]
```

old save function

```
{  
(floatbox: "X=====", "====Y=====")+(align: "=><=")+(border-  
size:10)+(border: "inset", "inset", "inset", "none" )+(border-colour: transparent)+(corner-radius: 0,  
30, 30, 0)+$darkmode_bg+(text-size:1)[  
  
(link-rerun: "◆")[  
  (align: "=><=")[  
    (confirm: "Save your progress?", "Cancel", "Confirm")[  
      (set: _date_time to (current-date:) + " - " + (current-time:))  
      (if: (save-game: _date_time, _date_time ))[  
        (confirm: "Bookmark saved!", "", "Done")]  
      ]  
    ]  
  ]  
]  
}
```

werdsdaf

```
(set: _date_time to (current-date:) + " - " + (current-time:))  
  
(print: (saved-games:))
```

(print: _date_time)

(link-rerun: "delete red font")[(move: \$red_bg into _delete)]

References Screen

Tags: hud

References to Other Passages:

Referred by: Sidebar References ♣

Refers to: References Justification, APA List, DFF List

{

}\$reg_styling+(text-size: 0.8)[

=><=

Select a Reference List style:

=|=

\$flesh_font[(link-rerun: "DFF

(Digital Filename-Friendly)")[(set: \$cite_style to "DFF")\$slow(show: ?Sources)(rerun: ?Sources)]]

```
$skin_font[[[See DFF Justification | References Justification]]]
```

```
= | =
```

```
$flesh_font[ (link-rerun: "APA")[(set: $cite_style to "APA")$slow(show: ?Sources)(rerun: ?Sources)]
```

```
]
```

```
| == |
```

```
< ==
```

```
| Sources)[(if: $cite_style is "APA")]
```

```
(display: "APA List")
```

```
](elseif: $cite_style is "DFF")]
```

```
(display: "DFF List")
```

```
]]]
```

```
(enchant: ?hang's lines, (css: "display: inline-block; width: 100%; padding-left: 3em; text-indent: -3em; line-height: 2"))
```

```
$reg_styling+(text-size: 0.8)[“Life Glass” JavaScript code adapted from (link-rerun: "W3Schools.")[open-url: "https://www.w3schools.com/howto/howto_js_countdown.asp"]
```

```
“The Machine” signage generated from FlamingText.com.]
```

Acknowledgements Screen

Tags: hud

References to Other Passages:

Referred by: Sidebar Acknowledgements ♥

`$reg_styling+$slow+$skin_font[###Acknowledgements`

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Last but not least, thank you to my family, who I love and who I know loves me. (The sticky notes were a discerning gift, Mom, and I'm very glad you thought to give them.)//

```
]
```

Mock Visits

```
{  
(float-box: "XX=====",  
"Y=====")+ $red_bg+(align: "=><=")[DEBUG]  
  
(mock-visits: "Chapter 1 – a library in the sky")  
(if: $last_main_path_visited is empty)[(set: $last_main_path_visited to "Inaccessible Debug Path")]  
}
```

Inaccessible Debug Path

There is nothing here 🙈

Chpt 4 False Progress unlocks (not debug)

```
{  
<!--These variables make UTENSILS ACQUIRED-->  
  
(set: $thought_basin_unlocked to true, $pocket_library_unlocked to true, $star_chart_unlocked to  
true)  
  
<!--These are 📖 BOOK UNLOCK VARS-->  
  
<!--—————CHPT 1—————-->  
  
(set: $bond_stockton_2017_unlocked to true)
```

```
(set: $vannini_2015_unlocked to true)
<!-------CHPT 2----->
(set: $sgp_2015_terror_of_death_unlocked to true)
(set: $lorraine_2010_unlocked to true)
<!-------CHPT 3----->
(set: $oman_2013_unlocked to true)
(set: $chapman_sawchuck_2012_unlocked to true)
(set: $ellis_adams_bochner_2011_unlocked to true)
(set: $de_miranda_2013_unlocked to true)
<!-------CHPT 4----->
```

```
<!--These are 🍷 THOUGHT UNLOCK VARS-->
(set: $Throwing_Words_At_a_Wall_unlocked to true)
(set: $Similar_Paths_unlocked to true)
(set: $Students_Arent_Reading_Papers_Anymore_unlocked to true)
<!-------CHPT 1----->
(set: $it_is_approximately_1995_unlocked to true)
(set: $I_used_to_walk_with_my_head_down_unlocked to true)
(set: $what_is_this_project_unlocked to true)
(set: $if_theres_a_book_that_you_want_to_read_unlocked to true)
<!-------CHPT 2----->
(set: $half_starts_unlocked to true)
(set: $all_I_can_write_about_unlocked to true)
(set: $the_research_question_unlocked to true)
```

(set: \$trees_unlocked to true)

(set: \$getting_started_unlocked to true)

(set: \$start_where_you_can_unlocked to true)

(set: \$placeholder_mantra_unlocked to true)

(set: \$placeholder_particle_unlocked to true)

<!-------CHPT 3----->

(set: \$nanette_unlocked to true)

(set: \$queer_shame_unlocked to true)

(set: \$a_labyrinth_a_web_unlocked to true)

(set: \$methodologies_1_unlocked to true)

(set: \$methodologies_2_unlocked to true)

(set: \$lonely_traveler_unlocked to true)

(set: \$no_one_happy_alone_unlocked to true)

(set: \$the_right_words_unlocked to true)

<!-------CHPT 4----->

<!--These are  CHAPTER REACHED VARS-->

(set: \$library_reached to true)

(set: \$nursery_reached to true)

(set: \$snowglobe_reached to true)

}

Back Button Bottom (old working)

References to Other Passages:

Refers to:  pocket library

```
{
```

```
(set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)
```

```
(set: $last_screen to (history:)'s last)
```

```
(floatbox: "====X====", "=====Y")+(align: "=><=")+(border: "outset")+(border-colour:  
transparent)+(border-size: 15)+(corner-radius: 30)+$darkmode_bg+(text-size:2)[
```

```
(if: $last_screen is " pocket library")[
```

```
(link-goto: "←", " pocket library")]
```

```
(else:)[
```

```
(link: "←") [ $close_star_chart_cmd(goto:$last_main_path_visited)]
```

```
]
```

```
}
```

This is the place it goes to

References to Other Passages:

Referred by: code board

Refers to: code board

```
[[come back | code board]]
```


Back Button Bottom for Star Chart

References to Other Passages:

Referred by:  star chart

```
{
```

```
$open_star_chart_cmd
```

```
(enchant: ?SidebarLinkTag,
```

```
  (link-style:
```

```
    (font: "Garamond") + (text-colour: transparent) + (text-size: 0.8) + (text-style: "italic" ) ) )
```

```
(enchant: ?SidebarLinkTag,
```

```
  (link-style:
```

```
    (hover-style:
```

```
      (text-colour: "#f9c4bf" ) ) ) )
```

```
<!--(set: $last_main_path_visited to (history: where its tags contains "main-path")'s last)-->
```

```
<!-- (set: $last_main_path_visited to "  a cabin of stillness" ) -->
```

```
|SidebarLinkTag>[
```

```
\      (floatbox: "====XXX====", "====Y")+(align: "=><=")+(border-size:10)+(border-colour: transparent)+(border: "inset", "inset", "none", "inset")+(corner-radius: 30, 30, 0, 0)+$darkmode_bg+(text-size:1)[
```

```
  (button:)[(link: "return ♠")]
```

```
    $close_star_chart_cmd(goto: $last_main_path_visited)
```

```
]
```



```

]
]
]
<!--"=====X=====", "=====Y"-->
}

```



Sidebar Back ♠ old

References to Other Passages:

Refers to:  pocket library,  thought basin

```
{
```

```

|SidebarLinkTag>[
(floatbox: "XX=====", "====Y====")+ (align:
"=><=")+(border-size:10)+(border-colour: transparent)+(border: "inset", "inset", "inset",
"none")+(corner-radius: 0, 30, 30, 0)+$darkmode_bg+(text-size:1)[
    (if: $last_screen is " pocket library")[
        (link-goto: "return ♠", " pocket library")]
    (else-if: $last_screen is " thought basin")[
        (link-goto: "return ♠", " thought basin")]
    (else-if: $last_screen is "Save Screen" or "References Screen" or "Acknowledgements
Screen")[
        (link-goto: "return ♠", $last_main_path_visited)]
    (else-if: (passage: $last_screen)'s tags contains "main-path")[
        (link: "return ♠") [ $close_star_chart_cmd(goto:$last_main_path_visited)]

```

```

(else:)[
    (link-goto: "return ♠", $last_main_path_visited)]
]
]
}












```

Down The Staircase

Tags: main-path

References to Other Passages:

Referred by: Chapter 5 – a pull in many directions

Refers to:  Becker 1973 – The Denial of Death  Process, Schizoanalysis, and Personal Narrative as Data  The Lives of the Saints  Regarding the Structure of Knowledge  Becker, A Larger Theoretical Structure  Conversion Therapy Is Not a Place  Lots of Almost Giving Up  bell hooks, heroism  Ten Books at a Time  Plath – I can never read all the books where u get the  Staircase Macro

```
{
```

```
(display: "Staircase Macro")
```

```
}$reg_styling+$slow_next[You take your first steps down the staircase. It's made of steel with a perforated bolt pattern and it clangs when you walk, like you might expect of a bunker or nuclear fallout shelter.
```

It's a long way down. The shaft is well lit, but peering over the side you can see it descends beyond your field of vision.

There's nowhere else to go it seems.

Placing your hand on the railing, the staircase begins to |FleshLinkTag>["glow."] If you keep one eye in front of you, you should be able to read without slipping.

==>

```
$slow_next|Level1)[
    |TMTLinkTag>[
        ($staircase_it: 80, 20, -60, "
            $slow_next[[ █ Becker 1973 – //The Denial of Death// | █ Becker 1973
– The Denial of Death]]
                ")
        ]
    ]
]
```

<==

```
$slow_next|Level2)[
```


You finish reading just as you come to the staircase's first landing. It's nothing but an empty space set into the cavern wall, serving no apparent purpose but to mark your progress.

When you touch the next handrail, it |FleshLinkTag>["`glows too.`"]
]

\$slow_next|Level3)[

|YellowLinkTag>[

(\$staircase_it: 5, -15, 55, "

\$slow_next[[Process, Schizoanalysis, and Personal Narrative as Data |  Process,
Schizoanalysis, and Personal Narrative as Data]]

")

]

]

\$slow_next|Level4)[

The next landing branches off into two staircases. A quick look over the side confirms that—
weirdly—they both lead to the same place. |FleshLinkTag>["Two staircases,"] leading to the same
landing. Okay.

]

\$slow_next|Level5)[

=|=

```

|BlueLinkTag>[
($staircase_it: 10, 5, 70, "
    [[The Lives of the Saints | 💧 The Lives of the Saints]]
    ")
]
|=|
|YellowLinkTag>[
($staircase_it: -5, 5, -60, "
    [[Regarding the Structure of Knowledge | 📖 Regarding the Structure of
Knowledge]]
    ")
]
]
|==|

```

\$slow_next|Level6)[

Another landing, more branching staircases. Nothing seems to be stopping you from going back up or down the ones you've missed, but neither are you being forced to.

```

|PinkLinkTag>[
($staircase_it: -95, 0, 50, "
    [[A Larger Theoretical Structure | ❤️ Becker, A Larger Theoretical Structure]]
    ")
]

```

]

(text-indent: 50)|BlackLinkTag>[

(\$staircase_it: -87, 0, 50, "

[[Conversion therapy is not a place| ● Conversion Therapy Is Not a Place]]

")

]

(text-indent: 100)|GreenLinkTag>[

(\$staircase_it: -83, 0, 50, "

[[Lots of Almost Giving Up| ♥ Lots of Almost Giving Up]]

")

]

|PinkLinkTag>[

(\$staircase_it: -80, 0, 50, "

[[To work at love| ♥ bell hooks, heroism]]

")

]

|==|

]

\$slow_next|Level7)[

The stairwell is less well-lit now. Nevermind reading; it's getting difficult to see at all.

==>

```
|BlueLinkTag>[
($staircase_it: -95, 0, 50, "
    [[Ten at a Time | 💧 Ten Books at a Time]]
    ")
]
```

<==

```
|PinkLinkTag>[
($staircase_it: -80, 30, 30, "
    [[I can never read all the books | 💕 Plath – I can never read all the books]]
    ")
]
```

]

\$slow_next|Level8)[

You've reached the bottom at last. In the near total darkness you can just make out a heavy-looking door.

\$slow_next|ChapterLinkTag>[[[Open it? | where u get the 🕒]]]

]

]{

(if: \$stairway_1 is true)[(show: ?Level1)]

(click: "glow.")[

(set: \$stairway_1 to true)(show: ?Level1)]

(if: \$becker_1973_unlocked is true)[

(show: ?Level2)]

(if: \$stairway_3 is true)[(show: ?Level3)]

(click: "glows too.")[

(set: \$stairway_3 to true)(show: ?Level3)]

(if: \$process_schizo_personal_data_unlocked is true)[

(show: ?Level4)]

(if: \$stairway_5 is true)[(show: ?Level5)]

(click: "Two staircases,")[

(set: \$stairway_5 to true)(show: ?Level5)]

(if: \$saints_unlocked is true or \$structure_of_knowledge_unlocked is true)[

(show: ?Level6)]

(if: \$hooks_heroic_journey_unlocked is true or \$larger_theoretical_structure_unlocked is true or \$not_a_place_unlocked is true or \$almost_giving_up_unlocked is true)[

(show: ?Level7)]

(if: \$all_the_shades_unlocked is true or \$ten_at_a_time_unlocked is true)[

(show: ?Level8)]

}

what is inaccessible to you ?

Double-click this passage to edit it.

■ A Crude Raft

References to Other Passages:

Referred by: A Bit Eerie Perhaps, The Machine Room

Refers to: The Machine Room

\$reg_styling[

A room like an aquarium. A sheet of glass—a window—looks out on an endless ocean from the vantage of a piece of floating debris. You are on the water at night and the ship has sunk. The moon and the stars are not out, the sky is dark. To stay buoyant, you are holding onto something.

A terminal stands off to the side.

|FleshLinkTag>[

(link: "Approach the terminal")]

\$slow(dialog: bind \$soul_q, "Do you believe that you or others are in possession of an immortal soul, a vital force, or some other more-than-natural essence that persists after death?", "Yes", "No", "Unsure")

(dialog: bind \$god_q, "Do you believe in the existence of a God, gods, G/goddess/xx(es), deities, divinities, Creator(s), divine being(s), spirits, celestials, or other supernatural entities of cosmological scale,

in singular or in multiple,

whose existence and power has significant influence on your life?", "Yes", "No", "Unsure")

(if: \$god_q is "Yes")[(dialog: bind \$god_num_q, "in one or in many?", "One", "Many")]

(if: \$god_q is "Yes")[(dialog: bind \$god_gender_q, "what is/are their gender(s)?", "Female", "Male", "Different, many, or none at all", "I don't know")]

(if: \$god_q is "Yes")[(set: \$attribute_q to (prompt: "If you could describe the good of this being or beings with a single attribute, what would it be? (For example: Love, Care, Kindness, Unity, Desire, etc.)", "Enter an attribute", "", "Confirm"))]

(if: \$god_q is "No")[(set: \$attribute_q to "ERROR ATTRIBUTE_Q")]

(dialog: bind \$heaven_q, "Do you find the idea of a heaven or paradise to which immortal souls go after their earthly death to be useful to you personally?", "Yes", "No", "Unsure")

(confirm: "Thank you. Your responses have been recorded.", "", "Close")[(set: \$Theo_active to true)(goto: "The Machine Room")]

]]

]

The Machine: Theological

Double-click this passage to edit it.

The Machine: Biosocial

Double-click this passage to edit it.

The Machine: Natural

Double-click this passage to edit it.

The Machine: Creative

Double-click this passage to edit it.

The Machine: Experiential

Double-click this passage to edit it.

■ a bottomless graveyard

References to Other Passages:

Referred by: A Bit Eerie Perhaps, The Machine Room

Refers to: The Machine Room

\$reg_styling[

A room like an aquarium. A sheet of glass—a window—looks out on the biggest graveyard you are able to imagine. You know the number of graves is determined, but there are so many that they might as well be infinite.

A terminal stands off to the side.

|FleshLinkTag>[

(link: "Approach the terminal")]

\$slow(dialog: bind \$children_q, "Do you already, or do you have the desire to one day, have and/or care for children?", "Yes", "No", "Unsure")

(dialog: bind \$social_q, "Do you have some commitment to the good and longevity of your family, a friend group, or a particular institution, subculture, or other social group?", "Yes", "No", "Unsure")

(if: \$social_q is "No" or "Unsure")[(dialog: bind \$social_q, "someday soon, would you like to?", "Yes", "No")]

(confirm: "Thank you. Your responses have been recorded.", "", "Close")[(set: \$Biosocial_active to true)(goto: "The Machine Room")]

]]

]

an unwildfire

References to Other Passages:

Referred by: A Bit Eerie Perhaps, The Machine Room

Refers to: The Machine Room

`$reg_styling[`

A room like an aquarium. A sheet of glass—a window—overlooks a forest as if from a lookout tower. In every direction you look, the forest burns. The sky is red and full of ash.

A terminal stands off to the side.

`|FleshLinkTag>[`

`(link: "Approach the terminal")`

`$slow(dialog: bind $home_q, "Do you have a place, virtual or physical, that you call home?", "Yes", "No")`

(dialog: bind \$sustain_q, "Are you concerned about the current state of the natural world and its continued ability to sustain life?", "Yes", "No", "Unsure")

(dialog: bind \$preserve_q, "Do you consider yourself committed to the preservation of the natural world, in value and in action?", "Yes", "No")

(if: \$preserve_q is "No")[(dialog: bind \$preserve_q, "someday soon, do you hope to be?", "Yes", "No")]

(confirm: "Thank you. Your responses have been recorded.", "", "Close")[(set: \$Natural_active to true)(goto: "The Machine Room")]

]]

]

an unrealized space

References to Other Passages:

Referred by: A Bit Eerie Perhaps, The Machine Room

Refers to: The Machine Room

\$reg_styling[

A room like an aquarium. A sheet of glass—a window—opens into a room that looks exactly like this one. Really the window is a mirror, and this is the first time since coming here that you've properly caught sight of yourself.

A terminal stands off to the side.

```
|FleshLinkTag>[
```

```
(link: "Approach the terminal")[
```

```
$slow(dialog: bind $impact_q, "Do you routinely engage in any creative processes that result in products of your mind / spirit / intellect, in care or in service of others, or in some form of influence or impact?", "Yes", "No")
```

```
(if: $impact_q is "No")[(dialog: bind $impact_q, "someday soon, do you hope to start?", "Yes", "No")]
```

```
(confirm: "Thank you. Your responses have been recorded.", "", "Close")[(set: $Creative_active to true)(goto: "The Machine Room")]
```

```
]]
```

```
]
```


and //how// you want to spend the allocated and very finite amount of time you are given to live your life."

\$cite_font[–John Manuel Androite]

]

{


(set: \$not_every_life_unlocked to true)

}

The Fireplace

Tags: main-path

References to Other Passages:

Referred by:  a cabin of stillness, Take a Peak Down

Refers to: Table With Pieces, Take a Peak Down

$\$slow+\$reg_styling$ [You approach the fire and stand at a comfortable distance, feeling the cold leave your outstretched fingers.

Your eyes moving slowly between the dancing flames, the shooting sparks, and the glowing wood, coming to rest briefly on each.

There is no rush. You can stay as long as you like.

```
|FleshLinkTag>[[[Check out what's on the table|Table With Pieces]]]
```

```
|FleshLinkTag>[[[Take a peak down the staircase|Take a Peak Down]]]
```

```
]
```

Staircase Macro

References to Other Passages:

Referred by: The Library Again, Down The Staircase, Through the Door, A Bit Eerie Perhaps, The Machine Room

```
{(set: $staircase_it to (macro: num-type _z, num-type _x, num-type _y, str-type _text, [  
    $reg_styling+(text-rotate-z: _z)+(text-rotate-x: _x)+(text-rotate-y: _y)+(output:)[_text]  
    ]))}
```

Code Rip

References to Other Passages:

Referred by:  life glass

```
<!-- Display the countdown timer in an element -->
```

```
<p id="demo"></p>\
```

```
<script>
```

```
// Set the date we're counting down to
```

```
var countdownDate = new Date("Mar 26, 2073 00:00:00").getTime();
```

```

// Update the count down every 1 second
var x = setInterval(function() {

    // Get today's date and time
    var now = new Date().getTime();

    // Find the distance between now and the count down date
    var distance = countDownDate - now;

    // Time calculations for days, hours, minutes and seconds
    var days = Math.floor(distance / (1000 * 60 * 60 * 24));
    var hours = Math.floor((distance % (1000 * 60 * 60 * 24)) / (1000 * 60 * 60));
    var minutes = Math.floor((distance % (1000 * 60 * 60)) / (1000 * 60));
    var seconds = Math.floor((distance % (1000 * 60)) / 1000);

    // Display the result in the element with id="demo"
    document.getElementById("demo").innerHTML = days + " days, " + hours + " hours, "
    + minutes + " minutes, and " + seconds + " seconds";

    // If the count down is finished, write some text
    if (distance < 0) {
        clearInterval(x);
        document.getElementById("demo").innerHTML = "EXPIRED";
    }
}, 1000);

```

</script>

Through the Door

Tags: main-path

References to Other Passages:

Referred by: where u get the 🕒

Refers to: ● Findings: Five Fruits, ♥ Just Human, The Library Again, Staircase Macro

{

(display: "Staircase Macro")\

} \

\$reg_styling[\

=><=

|BlackLinkTag>[\

\$reg_styling[(\$staircase_it: 0, -20, 0, "

[[Findings: Five Fruits | ● Findings: Five Fruits]]) \

]

] \

]

|===

==>

|PurpleLinkTag>[

(\$staircase_it: -90, -20, 0, "[[Only ever a human | ♥ Just Human]])]

=== |

<==

|PinkLinkTag>[

(\$staircase_it: 90, -20, 0, "[[

You can't live every life |  Androite – You Can't Live Every Life]])

]

|==|

\$reg_styling|FleshLinkTag>[(floatbox: "===X===", "===Y===")+(align: "=><=")(link:
"Open")[(goto: "The Library Again")]]]

Lifton 1979 – The Broken Connection

Tags: reading-note

References to Other Passages:


Referred by:  pocket library, A Bit Eerie Perhaps

Refers to:  Reading Note Cmd

{(change: ?page, \$tmt_bg)

(display: " Reading Note Cmd")

}(\$reading_note: "

 Lifton 1979 – //The Broken Connection//

1. Psychiatrist and philosopher Robert Jay Lifton's book deals with the subjects of death and continuity. By his estimation, neither Sigmund Freud nor Carl Jung had it fully right. Freud's position about death was that we should not deceive ourselves with thoughts of an afterlife, that these are childhood regressions, whereas Jung saw this self-deception as both necessary and healthy. Lifton takes a third view: that "we are never fully ignorant of the fact that we die." Rather some knowledge of death is ever-present in our mental functioning, and we require //symbolizations of continuity// in order to confront it. "The struggle toward, or experience of, a sense of immortality is in itself neither compensatory nor 'irrational,' but an appropriate symbolisation of our biological and historical connectedness" \$cite_font[(17).]

2. According to Lifton, our desire for continuity (his preferred term over "immortality") is manifest in 5 different "modes of death transcendence" in varying capacities from person to person:

* "Biological (or biosocial)" — living on through-and-in our children, "extended outward from family to tribe, organization, subculture, people, nation, or even species."

* "Theological / Religious" — belief in the possession of an immortal soul or vital life force and/or a release from suffering, and accompanying imagery of what such a state might be like. At the heart of this belief is an apprehension of spiritual power "derived from a more-than-natural source."

* "Creative" — continuity through works of art, literature, science, culture, service, care, and/or influence.

* "Natural" — continuity through the persistence of place or the natural world.

* "Experiential" — the most transitory of Lifton's modes. Experiential transcendence is tied to mystic experience, ecstasy, catharsis, flow, beauty, acceptance of loss, melancholy, song, dance,

battle, sex, childbirth, exertion, flight, festival, contemplation, meditation, psychic unity, intensity, insight, and revitalization: what Freud called “the Oceanic feeling.”

③ Though Lifton's work predates Terror Management Theory, it is eventually taken up by Solomon, Greenberg & Pyszczynski and literally put to the test....

```
"  
)  
{  
(set: $lifton_1979_unlocked to true)  
}
```

Now I Lay Me Down to Sleep

References to Other Passages:

Referred by: The Machine Reacts

Refers to: THE END, Open Star Chart

```
{  
(change: ?page, (bg: "#ffd7c4")) <!-- #fff3bf -->  
}
```


{<!--machine Q variables FOR DEBUG-->

(display: "Open Star Chart")

(if: \$attribute_q is empty)[(set: \$attribute_q to "NULL")]

<!-- -->

<!--(set: \$p_word to "prayer") <!-- prayer / poem / pledge -->

(set: \$children_q to "Unsure") <!--(Yes / No / Unsure)-->

(set: \$social_q to "Yes") <!--(Yes, No, Unsure-->

(set: \$soul_q to "Unsure") <!--(Yes / No / Unsure)-->

(set: \$god_q to "Unsure") <!--(Yes / No / Unsure)-->

(set: \$god_num_q to "NULL") <!--(One / Many)-->

(set: \$god_gender_q to "NULL") <!--(Female / Male / Different, many, or none at all / I don't know)-->

(set: \$attribute_q to "NULL") <!--([adjective])-->

(set: \$heaven_q to "Unsure") <!--(Yes / No / Unsure)-->

(set: \$impact_q to "Yes") <!--(Yes / No)-->

(set: \$home_q to "Yes") <!--(Yes / No)-->

(set: \$sustain_q to "Yes") <!--{concerned about} (Yes / No / Unsure)-->

(set: \$preserve_q to "Yes") <!--{committed to} (Yes / No)-->

(set: \$joy_q to "Yes") <!--(Yes / No)-->

(set: \$closing_q to "Swanky.")-->

<!-- -->

(set:

 _stanza_A to (a:

 "Now I lay me down to sleep",

 " ",

 " ",

 " "

),

 _stanza_B to (a:

 " ",

 " ",

 " ",

 " ",

 " ",

 " ",

 " ",

 " ",

 " ",

 " ",

 " "

```

    ),
    _stanza_C to (a:
        " ",
        " ",
        " ",
        " ",
        " ",
        " "
    )
)

<!-- STANZA A -->
<!-- A LINE 2 -->
(if: $p_word is "prayer")[(set: $wish to "I pray ")]
(elseif: $p_word is "poem" or "pledge")[(set: $wish to "In hope ")]

(if: $god_q is "Yes" and $god_num_q is "One")[(set: $godwerd to "my God ", $godwerd2 to "God",
$godwerd3 to "oh God")]
(elseif: $god_q is "Yes" and $god_num_q is "Many")[(set: $godwerd to "my gods ", $godwerd2 to
" gods", $godwerd3 to "oh gods")]
(else:)[(set: $godwerd to "ERROR GODWERD")]

(if: $soul_q is "Yes")[(set: $soulwerd to "my Soul ")]
(else:)[(set: $soulwerd to "my life ")]

```

```

(if: $p_word is "prayer")[(set: $keep to "to keep;")]
(elseif: $p_word is "poem" and $god_q is "Yes" and $soul_q is "No")[(set: $keep to "will keep;")]
(elseif: $p_word is "poem" and $god_q is "Yes" and $soul_q is "Unsure")[(set: $keep to "will
keep;")]
(elseif: $p_word is "poem" and $god_q is "Yes" and $soul_q is "Yes" and $heaven_q is "Yes")[(set:
$keep to "will keep;")]
(elseif: $p_word is "poem" and $god_q is "Yes" and $soul_q is "Yes" and $heaven_q is "No")[(set:
$keep to "repeat;")]
(elseif: $p_word is "poem" and $god_q is "Yes" and $soul_q is "Yes" and $heaven_q is
"Unsure")[(set: $keep to "repeat;")]
(elseif: $p_word is "pledge" and $soul_q is "No")[(set: $keep to "will keep;")]
(elseif: $p_word is "pledge" and $soul_q is "Unsure")[(set: $keep to "will keep;")]
(elseif: $p_word is "pledge" and $soul_q is "Yes" and $god_q is "Yes" and $heaven_q is "No")[(set:
$keep to "repeat;")]
(elseif: $p_word is "pledge" and $soul_q is "Yes" and $god_q is "Yes" and $heaven_q is
"Unsure")[(set: $keep to "repeat;")]
(elseif: $p_word is "pledge" and $soul_q is "Yes" and $god_q is "Yes" and $heaven_q is "Yes")[(set:
$keep to "will keep;")]
(else:)[(set: $keep to "ERROR KEEP")]

```

```

(set: _stanza_A's 2nd to (str: $wish + $godwerd + $soulwerd + $keep))

```

```

(if: $god_q is "Unsure" or "No")[(set: _stanza_A's 2nd to "With finer thoughts than counting
sheep.")]

```

```

<!-- A LINE 3 -->

```

(if: \$god_gender_q is "Female" and \$god_num_q is "One")[(set: \$pronoun to "Her ", \$pronoun2 to "She'll ")]

(elseif: \$god_gender_q is "Male" and \$god_num_q is "One")[(set: \$pronoun to "His ", \$pronoun2 to "He'll ")]

(else:)[(set: \$pronoun to "Their ", \$pronoun2 to "They'll ")]

(set: \$attribute_q to it + " ")

(set: _stanza_A's 3rd to (str: \$pronoun + \$attribute_q + "to see me through the night,"))

(if: \$god_q is "Unsure" or "No")[(set: _stanza_A's 3rd to " ")]

<!-- A LINE 4 -->

(set: _stanza_A's 4th to "And carry me to morning light.")

(if: \$god_q is "Unsure" or "No")[(set: _stanza_A's 4th to " ")]

<!-- STANZA B -->

<!-- B LINE 1, 2, 3 -->

(set: _stanza_B's 1st to "I take a moment for reflection,")

(set: _stanza_B's 2nd to "To focalize my circumspection")

(set: _stanza_B's 3rd to "And recall what matters to me—")

<!-- B LINE 4, 5 -->

(if: \$joy_q is "Yes")[(set: _stanza_B's 4th to "That I know joy an honest measure,", _stanza_B's 5th to "A share of courage and of pleasure;")]

(else:)[(set: _stanza_B's 4th to " ", _stanza_B's 5th to " ")]

<!-- B LINE 6, 7 -->

(if: \$children_q is "Yes" or \$social_q is "Yes")[(set: _stanza_B's 6th to "That all my loved ones, however they be,", _stanza_B's 7th to "May know how much they mean to me—")]

(else:)[(set: _stanza_B's 6th to " ", _stanza_B's 7th to " ")]

<!-- B LINE 8, 9, 10, 11 -->

(if: \$home_q is "Yes" and \$sustain_q is "Yes" and \$preserve_q is "Yes")[(set: _stanza_B's 8th to "So not to dream of paradise,", _stanza_B's 10th to "Nor leave the world to fire and ice;")]

(else:)[(set: _stanza_B's 8th to " ", _stanza_B's 10th to " ")]

(if: \$impact_q is "Yes")[(set: _stanza_B's 9th to "So not to pass without a trace,", _stanza_B's 11th to "But to leave behind a better place.")]

<!-- STANZA C -->

<!-- C LINE 1 -->

(if: \$god_q is "Yes")[(set: _stanza_C's 1st to "If I should die before I wake,")]

(elseif: \$god_q is "Unsure")[(set: _stanza_C's 1st to "And if there be some godly power,")]

(elseif: \$god_q is "No" and \$p_word is "prayer")[(set: _stanza_C's 1st to "I pray that I would use my power")]

(elseif: \$god_q is "No" and \$p_word is "poem")[(set: _stanza_C's 1st to "Wherever it be in my power,")]

(elseif: \$god_q is "No" and \$p_word is "pledge")[(set: _stanza_C's 1st to "I hereby pledge to use my power")]

<!-- C LINE 2 -->

(if: \$p_word is "prayer" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "Yes")[(set: _stanza_C's 2nd to "I pray \$godwerd my Soul to take.")]

(elseif: \$p_word is "prayer" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "No")[(set: _stanza_C's 2nd to "I pray \$godwerd my Soul remake.")]

(elseif: \$p_word is "prayer" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "Unsure")[(set: _stanza_C's 2nd to "I pray \$godwerd my Soul remake.")]

(elseif: \$soul_q is "No" and \$p_word is "pledge" and \$god_q is "Yes")[(set: _stanza_C's 2nd to "Then I have already tasted heaven.")]

(elseif: \$soul_q is "No" and \$p_word is "prayer" or "poem" and \$god_q is "Yes")[(set: _stanza_C's 2nd to "Then I have already tasted heaven.")]

(elseif: \$soul_q is "Unsure" and \$p_word is "pledge" and \$god_q is "Yes")[(set: _stanza_C's 2nd to "Then I have already tasted heaven.")]

(elseif: \$soul_q is "Unsure" and \$p_word is "prayer" or "poem" and \$god_q is "Yes")[(set: _stanza_C's 2nd to "Then I have already tasted heaven.")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "Yes")[(set: _stanza_C's 2nd to "I rest in faith my Soul \$pronoun2 take.")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "No")[(set: _stanza_C's 2nd to "I rest in faith that \$pronoun2 remake")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "Unsure")[(set: _stanza_C's 2nd to "I rest in faith that \$pronoun2 remake")]

(elseif: \$p_word is "pledge" and \$god_q is "Yes" and \$soul_q is "Yes")[(set: _stanza_C's 2nd to "I pledge my Soul, \$godwerd3, to thee;")]

(elseif: \$god_q is "Unsure")[(set: _stanza_C's 2nd to "And should I die before I wake,")]

(elseif: \$god_q is "No" and \$p_word is "prayer" or "pledge")[(set: _stanza_C's 2nd to "In service to a greater good,")]

(elseif: \$god_q is "No" and \$p_word is "poem")[(set: _stanza_C's 2nd to "I should like to serve a greater good,")]

(else:)[(set: _stanza_C's 2nd to "ERROR STANZA C LINE 2")]

<!-- C LINE 3, 4, 5 -->

(if: \$p_word is "prayer" and \$god_q is "Yes")[(set: _stanza_C's 3rd to "If I should live for other days,", _stanza_C's 4th to "I pray thee, \$godwerd2, to guide my ways.")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "No")[(set: _stanza_C's 3rd to "But if I should live for other days,", _stanza_C's 4th to "I know \$godwerd will guide my ways.")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "Unsure")[(set: _stanza_C's 3rd to "But if I should live for other days,", _stanza_C's 4th to "I know \$godwerd will guide my ways.")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "Yes")[(set: _stanza_C's 3rd to "But if I should live for other days,", _stanza_C's 4th to "I know \$godwerd will guide my ways.")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "No")[(set: _stanza_C's 3rd to "my soul; but if I go on living,", _stanza_C's 4th to "may I receive it in thanksgiving.")]

(elseif: \$p_word is "poem" and \$god_q is "Yes" and \$soul_q is "Yes" and \$heaven_q is "Unsure")[(set: _stanza_C's 3rd to "my soul; but if I go on living,", _stanza_C's 4th to "may I receive it in thanksgiving.")]


```
(elseif: $p_word is "pledge" and $god_q is "Yes")[(set: _stanza_C's 3rd to "But if I should live for
other days,", _stanza_C's 4th to "I promise, here, to seek your ways.")]
```

```
(elseif: $god_q is "No")[(set: _stanza_C's 3rd to "So that when I face my final hour", _stanza_C's
4th to "Or should I die before I wake,", _stanza_C's 5th to "I'll know that I've done all I could",
_stanza_C's 6th to "To live for mine and others' sake.")]
```

```
(elseif: $god_q is "Unsure")[(set: _stanza_C's 3rd to "I'll know that at my final hour,", _stanza_C's
4th to "I've lived for mine and others' sake.")]
```

```
<!--MISC-->
```

```
(if: $god_q is not "Yes")[(set: _stanza_A's 3rd to " ")]
```

```
(if: $god_q is not "Yes")[(set: _stanza_A's 4th to " ")]
```

```
} $chapter_transition+(float-box: "=XXXX", "Y")+(font: "Garamond")+(text-colour: black)[
```

```
//A (upperfirst: $p_word) for Vitality//
```

```
(set: $spooled_A to (find: _lines where _lines is not " ", ..._stanza_A))
```

```
(for: each _line, ...$spooled_A)[_line <br>] \
```

```
(set: $spooled_B to (find: _lines where _lines is not " ", ..._stanza_B))
```

```
(for: each _line, ...$spooled_B)[_line <br>] \
```

```
(set: $spooled_C to (find: _lines where _lines is not " ", ..._stanza_C))
```

```
(for: each _line, ...$spooled_C)[_line <br>]
```

```
(if: $p_word is "prayer")[$closing_q]
```

\$flesh_font[[[END | THE END]]]

]

{

}

The Atrium Again

Tags: main-path

References to Other Passages:

Referred by: ■ A Storm of Paper, ■ a hall of desecrated objects, ■ An Exploded Hull, ■ A Biblio-laboratory

Refers to: The Machine

```
{(set: $thought_basin_unlocked to true, $pocket_library_unlocked to true, $star_chart_unlocked to true, $still_bringer_unlocked to true, $life_glass_unlocked to true)}
```

```
(if: visits is 1)[
```

```
(set: $p_word to "NULL") <!-- prayer / poem / pledge -->
```

```
(set: $children_q to "NULL") <!--(Yes / No / Unsure)-->
```

```
(set: $social_q to "NULL") <!--(Yes, No, Unsure-->
```

```
(set: $soul_q to "NULL") <!--(Yes / No / Unsure)-->
```

```
(set: $god_q to "NULL") <!--(Yes / No / Unsure)-->
```

```
(set: $god_num_q to "NULL") <!--(One / Many)-->
```

```
(set: $god_gender_q to "NULL") <!--(Female / Male / Different, many, or none at all / I don't know)-->
```

```
(set: $attribute_q to "NULL") <!--( [adjective] )-->
```

```
(set: $heaven_q to "NULL") <!--(Yes / No / Unsure)-->
```

```
(set: $impact_q to "NULL") <!--(Yes / No)-->
```

```
(set: $home_q to "NULL") <!--(Yes / No)-->
```

```
(set: $sustain_q to "NULL") <!--{concerned about} (Yes / No / Unsure)-->
```

```
(set: $preserve_q to "NULL") <!--{committed to} (Yes / No)-->
```

```
(set: $joy_q to "NULL") <!--(Yes / No)-->
```

```
]
```

```
}
```

```
$reg_styling[You have arrived back at the head's atrium.
```

Most everything is the way you left it when you arrived—the walls are just as fleshy, the percolators still humming away—but the caution tape and wooden planks blocking entry to the machine have been removed.

```
 #(text-rotate: -2)+(textstyle: "expand")[(b4r: "dotted")+(b4r-colour: "yellow")+(b4r-  
size:20)+(colour: "#f2ecea")+(align: "=="><==="")+(font:"Brush Script MT")+(corner-radius:  
3)[This way to The Machine! →]]
```

```
$slow_next|ChapterLinkTag>[ [[Continue down the corridor|The Machine]] ]
```

```
]
```

A Bit Eerie Perhaps

Tags: main-path

References to Other Passages:

Referred by: The Machine

Refers to: ❤️ Wahl, If I should die before I wake, 🟩 Lifton 1979 – The Broken Connection, 🟩 a bottomless graveyard, 🟩 A Crude Raft, 🟩 an unrealized space, 🟩 an unwildfire, 🟩 a reef of browser tabs, Staircase Macro

```
{  
(set: _corriBorder to (font: "Brush Script MT")+(text-size: 1.5)+(border-size: 4)+(corner-radius:  
5)+(border: "outset")+(border-colour: grey)+$darkmode_bg)  
(set: _unlitSign to (text-colour: (hsl:52,0.0829,0.3549,0.45)))  
(set: _litSign to (text-colour:#ff9db))  
(display: "Staircase Macro")  
  
(enchant: ?GlowSign, (link-style:(hover-style: (text-style: "smear")+(text-colour: magenta))))  
  
}$reg_styling[
```

You continue down the next, fleshy corridor. The tunnel winds back and forth, turning back on itself what surely must be an unnecessary number of times, making it impossible to see what lies at the end. Yet as you advance, you begin to hear the low buzzing of flowing electricity, like the sound of a city transformer, which gets louder and louder the further you go.

When you finally reach the end of the tunnel, you enter a room that must have been lifted straight out of a science fiction story. It is moderately sized, about the square footage of an apartment unit, filled with an eclectic arrangement of tables and other furniture. On seemingly every available surface, a different, otherworldly machinic part lies with its wires exposed, each surrounded by a variety of just-as-strange-looking tools. A few of the parts whir gently as you pass them, while others spark.]

\$reg_styling[In the center of the room is the most notable feature, what looks like a cross between an arcade claw machine and one of those old, animatronic tarot card readers. Behind four panes of plexiglass, a felt puppet with white hair, large glasses, and a lab coat lies lifeless.

A sign on the glass reads:

=><=



(text-size: 2)+(font: "Brush Script MT")[

See Robert Jay Lifton's]]

```
<style> img {display: block; margin-left: auto; margin-right: auto;} </style> 
```

\$reg_styling[The machine's old coin slot has been taped over with duct tape. Trailing away from beneath the machine are five, comically large cables, each leading to a different corridor along the room's periphery.

One more book lies open on the nearest table:

```
|TMTLinkTag>[ (link-rerun: "  Lifton 1979 – //The Broken Connection//")[(set:  
$corridors_open to true)(goto: "  Lifton 1979 – The Broken Connection")] ]
```

and one last sticky note hangs from its pages:

```
|PinkLinkTag>[ [[If I should die before I wake | ❤️ Wahl, If I should die before I wake]] ]
```

(if: \$if_I_should_die_unlocked is true and \$lifton_1979_unlocked is true)[Each of the room's exits has a sign above it corresponding to one of Lifton's modes.

```
|=
```

```
(if: $Biosocial_active is true)[ (text-rotate-y: 35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Biosocial")[(goto:" 🟠 a bottomless graveyard")]]]]] (else:)[ (text-rotate-y: 35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Biosocial")[(goto:" 🟠 a bottomless graveyard")]]]]]
```



```
|==
```

```
(if: $Theo_active is true)[ (text-rotate-y: 13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Theological")[(goto:" 🟠 A Crude Raft")]]]]] (else:)[ (text-rotate-y: 13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Theological")[(goto:" 🟠 A Crude Raft")]]]]]
```



```
|=
```

```
(if: $Creative_active is true)[ (text-rotate-y: 0)+(text-rotate-z: 0)+(text-rotate-x: -10)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Creative")[(goto:" 🟠 an unrealized space")]]]]] (else:)[ (text-rotate-y: 0)+(text-rotate-z: 0)+(text-rotate-x: -10)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Creative")[(goto:" 🟠 an unrealized space")]]]]]
```

|=

```
(if: $Natural_active is true)[ (text-rotate-y: -13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[
_corriBorder+_litSign[ (link-rerun: "Natural")[(goto:"  an unwildfire")] ] ] ] ] (else:)[ (text-rotate-y:
-13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[ _corriBorder+_unlitSign[ (link-rerun:
"Natural")[(goto:"  an unwildfire")] ] ] ] ] ]
```

|=

```
(if: $Exp_active is true)[ (text-rotate-y: -35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[
_corriBorder+_litSign[ (link-rerun: "Experiential")[(goto:"  a reef of browser tabs")] ] ] ] ] (else:)[
(text-rotate-y: -35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[ _corriBorder+_unlitSign[
(link-rerun: "Experiential")[(goto:"  a reef of browser tabs")] ] ] ] ] ]
```


]

]

<!--It's a bit eerie perhaps, but this is the light you're under.-->

impossibly large snowglobe (old code)

References to Other Passages:

Refers to:  Oman 2013 – Defining religion and spirituality, Snow Globe 2

`$reg_styling`[A gust of wind and a flurry of powder; you feel the end of the next corridor before it comes into view. All at once the corridor is conifers, their branches hanging like snow-covered jackets. Pulling the branches back and stepping out from behind them, you emerge onto a wintery hilltop. It is night, and the glow of a nearby lamppost illuminates a sphere of fresh falling snow.

A chill air brushes against your face and invigorates your lungs. {


```
(if: $bevy_choice is "coffee")[You take a sip of your coffee.]
```

```
(elseif: $bevy_choice is "tea")[You take a sip of your tea.]
```

```
(else:){}
```

At the bottom of the hill, far off in the distance, you see another light, only a pinprick, the only other light in the dark. And just up ahead: a series of footprints (or several?) begins a trail down the hill toward this other light.



```
There doesn't appear much else to do but follow it.]<FleshLinkTag|
```

```
(set: $snow_globe_wp_1 to true)
```

```
|SnowGlobe2)[\
```

```
(if: $snow_globe_wp_2 is false)$reg_styling+(click: "follow it.")[set: $snow_globe_wp_2 to true)You begin your journey down the hill, wind whistling in your ears, snow crunching beneath you. It isn't too deep yet, thank goodness, but already the snowfall has picked up since your arrival. Navigation will be difficult before long.
```

Suddenly, after only a few steps down the hill, a book arrives like a messenger bird on the wind. It seems hardly the time or place, but here we are. You can read it if you like:]<FleshLinkTag|

```
|TMTLinkTag>[ (link-repeat: "  Oman 2013 – Defining religion and spirituality" )((goto: "  Oman 2013 – Defining religion and spirituality" )((set: $oman_2013_unlocked to true)(set:$snow_globe_wp_3 to true))] ] ]
```

```
(if: $snow_globe_wp_3 is true)[ (link: "Keep going" ) [ (goto: "Snow Globe 2" ) ] ]
```

```
]]
```

```
(if: $snow_globe_wp_1 is true)[(show: ?SnowGlobe2)]\  
(else:)[
```

OLD save screen

```
$flesh_font[
```

```
{
```

```
(link-rerun: "  Mark your progress")[
```

```
  (align: "=><=")[
```

```
    (confirm: "Mark your progress?", "Cancel", "Confirm")[
```

```
      (set: $date_time to (current-date:) + " - " + (current-time:))
```

```
      (if: (save-game: $date_time, $date_time ))[
```

```
        (confirm: "Bookmark saved!", "", "Done")]
```


```
      ]
```

```
    ]
```

```
  ]
```

```
}
```

```
or
```

```
(link-rerun: "  Return to a previous state of progress")]
```

```

(print: (datanames: (saved-games:)))

(link: ...$date_time)[(load-game: ...$date_time)]

]

]

```

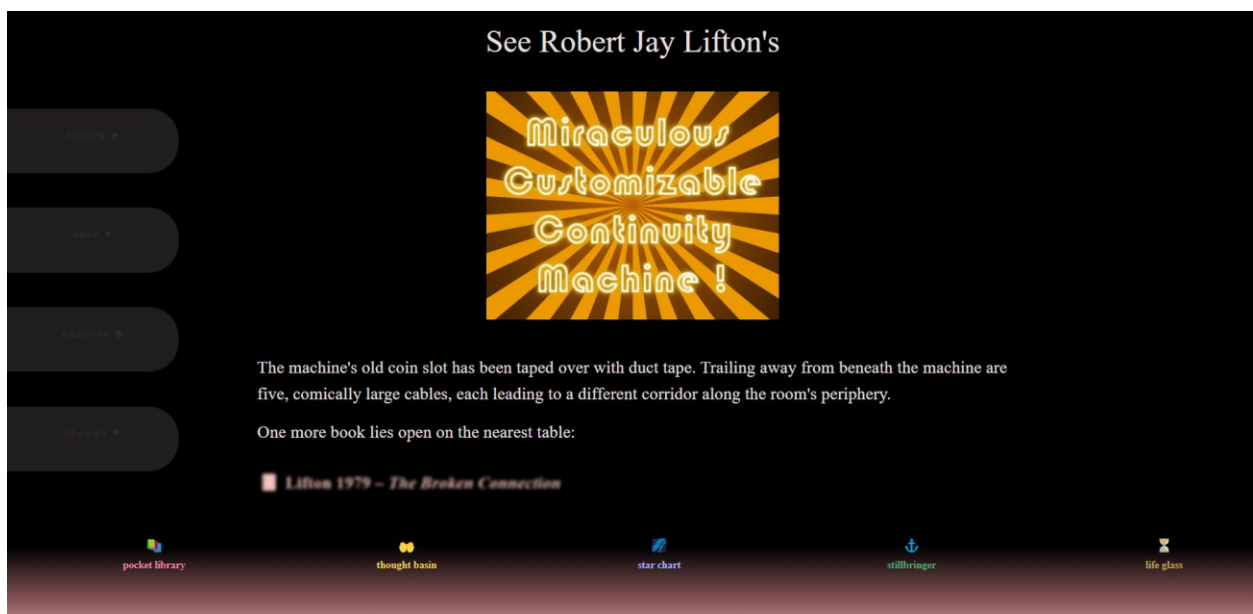


Figure 11. The machine interior. Floating text and a sign that reads: "See Robert Jay Lifton's Miraculous Customizable Continuity Machine!" Below, more text that reads: "The machine's old coin slot has been taped over with duct tape. Trailing away from beneath the machine are five, comically large cables, each leading to a different corridor along the room's periphery.

"One more book lies open on the table:"

This is followed by a hyperlink to another reading note that reads: " ■ Lifton 1979 – The Broken Connection"

The Machine Room

Tags: main-path

References to Other Passages:

Referred by: [a reef of browser tabs](#), [A Crude Raft](#), [a bottomless graveyard](#), [an unwildfire](#), [an unrealized space](#), [THE END](#)

Refers to: [What would you prefer?](#), [a bottomless graveyard](#), [A Crude Raft](#), [an unrealized space](#), [an unwildfire](#), [a reef of browser tabs](#), [Staircase Macro](#),

NumCablesActivated

```
{
```

```
(set: _corriBorder to (font: "Brush Script MT")+(text-size: 1.5)+(border-size: 4)+(corner-radius: 5)+(border: "outset")+(border-colour: grey)+$darkmode_bg)
```

```
(set: _unlitSign to (text-colour: (hsl:52,0.0829,0.3549,0.45)))
```

```
(set: _litSign to (text-colour:#fff9db))
```

```
(display: "Staircase Macro")
```

```
(enchant: ?GlowSign, (link-style:(hover-style: (text-style: "smear")+(text-colour: magenta))))
```

```
(set: _cables_active to (display: "NumCablesActivated"))
```

```
(if: $Biosocial_active is true and $Theo_active is true and $Creative_active is true and $Natural_active is true and $Exp_active is true)[(set: $all_active to true)]
```

```
} \
```

```
=><=
```

```
(text-size: 2)+(font: "Brush Script MT")[See Robert Jay Lifton's]
```

<=

```
<style> img {display: block; margin-left: auto; margin-right: auto;} </style> 
```

`$reg_styling`[Of the five large cables connected to the machine, `_cables_active`.

(if: `$all_active` is not true)[The felt puppet with white hair lies lifeless behind the plexiglass.]

(else:)[The felt puppet is vibrating.

`$slow | FleshLinkTAg`>[[[Press the button on the coin slot | What would you prefer?]]]

]

(if: `$corridors_open` is true)[Each of the room's exits has a sign above corresponding to one of Lifton's modes.

|=

```
(if: $Biosocial_active is true)[ (text-rotate-y: 35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Biosocial")[(goto:" a bottomless graveyard")]]]]] (else:)[ (text-rotate-y: 35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Biosocial")[(goto:" a bottomless graveyard")]]]]]
```

|==

```
(if: $Theo_active is true)[ (text-rotate-y: 13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Theological")[(goto:" A Crude Raft")]]]]] (else:)[ (text-rotate-y: 13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Theological")[(goto:" A Crude Raft")]]]]]
```

|=

```
(if: $Creative_active is true)[ (text-rotate-y: 0)+(text-rotate-z: 0)+(text-rotate-x: -10)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Creative")[(goto:" an unrealized space")]]]]] (else:)[ (text-rotate-y: 0)+(text-rotate-z: 0)+(text-rotate-x: -10)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Creative")[(goto:" an unrealized space")]]]]]
```

|=

```
(if: $Natural_active is true)[ (text-rotate-y: -13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Natural")[(goto:" an unwildfire")]]]]] (else:)[ (text-rotate-y: -13)+(text-rotate-z: 0)+(text-rotate-x: -7)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Natural")[(goto:" an unwildfire")]]]]]
```

|=

```
(if: $Exp_active is true)[ (text-rotate-y: -35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[_corriBorder+_litSign[ (link-rerun: "Experiential")[(goto:" a reef of browser tabs")]]]]] (else:)[ (text-rotate-y: -35)+(text-rotate-z: 0)+(text-rotate-x: -2)[ |GlowSign>[_corriBorder+_unlitSign[ (link-rerun: "Experiential")[(goto:" a reef of browser tabs")]]]]]
```

]

]

<!--It's a bit eerie perhaps, but this is the light you're under.-->

NumCablesActivated

References to Other Passages:

Referred by: The Machine Room

{

<!--(set: \$Biosocial_active to true, \$Theo_active to true, \$Creative_active to true, \$Natural_active to true, \$Exp_active to true)-->

(set: _cables_active to (a: \$Biosocial_active, \$Theo_active, \$Creative_active, \$Natural_active, \$Exp_active))

(if: (count: _cables_active, true) is 0)[\$skin_font[none of them] are active]

(elseif: (count: _cables_active, true) is 1)[\$skin_font[one] hums with activity]

(elseif: (count: _cables_active, true) is 2)[\$skin_font[two] hum with activity]

(elseif: (count: _cables_active, true) is 3)[\$skin_font[three] hum with activity]

(elseif: (count: _cables_active, true) is 4)[\$skin_font[four] hum with activity]

(elseif: (count: _cables_active, true) is 5)[\$skin_font[all five] are humming with activity]

}

A Poem for Vitality

Now I lay me down to sleep
With finer thoughts than counting sheep.

I take a moment for reflection,
To focalize my circumspection
And recall what matters to me—
That I know joy an honest measure,
A share of courage and of pleasure;
That all my loved ones, however they be,
May know how much they mean to me—
So not to dream of paradise,
So not to pass without a trace,
Nor leave the world to fire and ice;
But to leave behind a better place.

And if there be some godly power,
And should I die before I wake,
I'll know that at my final hour,
I've lived for mine and others' sake.

Figure 12. The poem / prayer / pledge. On a soft, pink background, a version of the machine's final output is displayed, produced in collaboration with the reader based on their inputs. The text pictured reads:

"A Poem for Vitality

Now I lay me down to sleep
With finer thoughts than counting sheep.

I take a moment for reflection,
To focalize my circumspection
And recall what matters to me—
That I know joy an honest measure,
A share of courage and of pleasure;
That all my loved ones, however they be,
May know how much they mean to me—
So not to dream of paradise,
So not to pass without a trace,
Nor leave the world to fire and ice;
But to leave behind a better place.

And if there be some godly power,
And should I die before I wake,
I'll know that at my final hour,
I've lived for mine and others' sake."

The Machine Reacts

References to Other Passages:

Referred by: What would you prefer?

Refers to: 🧙 Now I Lay Me Down to Sleep

\$reg_styling[

The room shakes briefly, and you hear a colossal rumbling followed by the ping of a microwave.
The mechanical puppet whirs to life and presses its little felt hand to the glass.

A voice from the puppet's voicebox:

//“A \$p_word for you!”//

A \$flesh_font[card] prints from the ticket dispenser.

(click: "card")[(goto: " 🧙 Now I Lay Me Down to Sleep")]

]

THE END

References to Other Passages:

Referred by: 🧙 Now I Lay Me Down to Sleep, Now I Lay Me... OLD

Refers to: The Machine Room, Graphing Vitality – Title Screen, Drop Complex Vars, Close Star Chart

{

(enchant: ?page, (bg: "#ffd7c4"))

}

=><=

(font: "Garamond")+(transition-time: 10)[

\$flesh_font[(link: "Go back

and adjust the variables?")[(goto: "The Machine Room")]]

(text-colour: black)[or]

{

\$flesh_font[

(link-rerun: "save your progress
 and return to the title page?")

(confirm: "Save your progress?", "Cancel", "Confirm")]

```

        (set: _currently to (current-date:) + " at " + (current-time:))
        <!--(display: "Drop Complex Vars")-->
        (save-game: "Slot X", _currently)
        (confirm: "Progress saved!", "", "Okay")
        (goto: "Graphing Vitality – Title Screen")
    ]
]
]
}

]
{
<!--(click: ?GoBack)[(display: "Close Star Chart")(goto: "The Machine Room")]-->
}

```

Now I Lay Me... OLD

References to Other Passages:

Refers to: THE END

```
<!-- A -->
```

```
(print: _stanza_A's 1st)
```

```
(print: _stanza_A's 2nd)
```

```
(if: $god_q is "Yes")[<br>(print: _stanza_A's 3rd)]
```

```
(if: $god_q is "Yes")[<br>(print: _stanza_A's 4th)]
```

```
<!-- B -->
```

```
(print: _stanza_B's 1st)
```

(print: _stanza_B's 2nd)

(print: _stanza_B's 3rd)

(print: _stanza_B's 4th)

(print: _stanza_B's 5th)

(print: _stanza_B's 6th)

(print: _stanza_B's 7th)

(print: _stanza_B's 8th)

(print: _stanza_B's 9th)

(print: _stanza_B's 10th)

(print: _stanza_B's 11th)

<!-- C -->

(print: _stanza_C's 1st)

(print: _stanza_C's 2nd)

(print: _stanza_C's 3rd)

(print: _stanza_C's 4th)

(print: _stanza_C's 5th)

(print: _stanza_C's 6th)

(if: \$p_word is "prayer")[\$closing_q]

\$flesh_font[[[End | THE END]]]]

References Justification


Tags: hud

References to Other Passages:

Referred by: References Screen, OLD References Screen, kinda working

Refers to:  Reading Note Cmd

{(change: ?page, \$paper_bg)

(display: " Reading Note Cmd")

}(\$reading_note: "

###Digital Filename-Friendly (DFF) Citation Style Justification

1. INTERDISCIPLINARY = WHAT STYLE TO USE? Working interdisciplinarily without a proper home discipline has presented me with the problem of choosing a suitable citation style, but as a native hypertext, this scholarly work presents an opportunity to rethink citation more generally. Consciously unsettling though this boundary object is, an interdisciplinary work that hopes to remain legible to more than one academic discipline would improve its legibility if it provided references in multiple citation styles. If we reduce a single reference down to its metadata, computing should make it possible to include virtually all standard academic citation styles in this space, with metadata algorithmically reorganizing and reformatting based on reader's style preference. But I have no desire to reinvent Zotero, and any attempt here to glom on some inferior functionality would likely be more frustrating to use than helpful. Additionally, I want to be wary of (yet again) biting off more than I can chew and ultimately not thinking thoroughly enough about a subject with many sides, about which I know much has already been written but which I have not had time to read.

2. THINKING TOO MUCH, NOW IT'S A MESS. The obvious answer is that I ought to have just picked one style and stuck with it, but the unfortunate side-effect of being caught in these musings has resulted in an inconsistent citation style across my notetaking, with references appearing differently in different spaces. However while this was originally disorienting to read back, it has over time settled into a sort of “idiosyncratic citation style” I've come to prefer to the other styles I've encountered.

3. KEEPING IT ALL STRAIGHT. A relevant struggle is that neurodivergent brains sometimes have trouble remembering where they read what information. I often find myself saying things like, “I can't remember where I read this or who said it for sure, but I feel like I read X somewhere and I want to use it in support of my argument.” Keeping sources straight is not always easy. Cognitive load is a daily consideration, and citations that appear differently depending on academic discipline do not help matters. Furthermore, in my experience, the filenames of shared course readings and articles retrieved from databases rarely have a common style among them. I shudder to think how much of our lives must be spent renaming files and finding misplaced ones. Stopping in the middle of a sentence to try and recall exactly how something needs to be formatted given the context, or what something was called, who said it, where you read it, where you //put// it, only to lose your train of thought once again, is a frustrating experience I'm sure most writers can sympathize with. Couldn't citation be a bit less arduous?

4. GOING SIMPLER. I wanted a style that felt pleasant to read, pleasant to have read out loud or spoken by a screen reader, but was still recognizable to other styles' users. Identifying authors should feel unobtrusive in-text but respect how authors choose to be identified in the full citation, and should recognize equal collaborators. Ideally also, to minimize confusion, the style would not require much reformatting between its in-text, reference list, and filenaming forms. (Thus its punctuation would be friendly to the digital filenaming requirements of modern OSs.) Ease of organization in a

digital environment means that, for better and for worse, one of the constraints we are working with is punctuation requirements set by the OS. For example, APA frequently makes use of the colon punctuation mark, but the colon is not punctuation that modern OSs allow their filenames to contain. Thus the should-be-simple task of locating a file or your notes on that file becomes the undertaking of trying to recall what you called it in the first place, where you put it, and in how many different containers.

But these are only musings. I don't know enough about what has already been said about citation or even if this style is pleasant to use for anyone but me. So I offer an experiment:

5. TWO STYLES, ONE EXPERIMENTAL. I present my references here in two styles—one established and one experimental—and leave the reader to refer to whichever they prefer. In the experimental style I use footnotes where the digression feels necessary but otherwise opt for a pared-down format that makes things easily locatable in the references list. Distinguishing sources within the body of a paragraph should also feel less like sifting through word salad. Last name, year of publication, n-dash, title. When the title is an *article or book chapter* it gets sentence-cased as in APA, and when it appears in-text or the references list it gets quotation marks. When the title is a *book or periodical*, it gets title-cased as in APA, and when it appears in-text or the references list it gets italicized. For example, an *in-text* citation might look like this:

`$cite_font[(Oman 2013 – “Defining religion and spirituality”)]`

its *full citation* like this:

[hang>[Oman, Doug 2013 – Defining religion and spirituality. //Handbook of the Psychology of Religion and Spirituality// (23-47). The Guilford Press.]

and its **filename** like this:

Oman 2013 – Defining religion and spirituality. Handbook of the Psychology of Religion and Spirituality.

Its filename can contain as little or as much of the full citation as desired, as even the full citation should meet the OS's filenaming requirements. Either volume number or page range goes in parentheses, whichever comes first. Optional object descriptors can be placed in square brackets at the end (eg. `[virtual installation]`). And finally, where colons appear in the original title, they are replaced by a hyphen with a space on either side.

All of this restated as a rough 'formula' would be:

Lastname, Firstname YEAR – The chapter or article title in sentence-case - A subtitle where included. //Book or Publication in Title-Case, Issue#/(Vol#) PAGE-RANGE. Publisher.
`[optional object descriptor]`


```

")
{
(enchant: ?hang's lines, (css: "display: inline-block; width: 100%; padding-left: 3em; text-indent: -
3em; line-height: 2"))
<!-- “” -->
}

```

APA List

References to Other Passages:

Referred by: References Screen, OLD References Screen - kinda working

|hang>[

\$reg_styling+\$flesh_font[Works Directly Cited (APA)]

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OLD 2 save screen

`$reg_styling[`

```
{flesh_font[ (link-rerun: "  Save your progress")]( confirm: "Save your progress?", "Cancel", "Confirm")]( set: $currently to (current-date:) + " at " + (current-time:))(savegame: $currently, $currently)[(confirm: "Bookmark saved!", "", "Done")] ] ] }
```

```
$flesh_font[ (link-rerun: "🔍 Load a previous state of progress") [ (set: _savefiles to
(datavalues:(saved-games:))) (for: each _filename, ..._savefiles)[
(link: "Return to " + _filename) [ (load-game: _filename)] ] ] ]
```

```
$flesh_font[ (link-rerun: "🔥 Delete all record of progress from browser history") [
Oops, this functionality doesn't exist yet. ] ]
```

```
]
```

Loading Screen

References to Other Passages:

Refers to: Graphing Vitality – Title Screen

```
$reg_styling[(if: (saved-games:) contains "Slot X") [
```

```
=><=
```

Last saved on (print: (saved-games:)'s "Slot X") 😊

```
$flesh_font[
```

```
(link-rerun: "📖 Load your progress") [
```

```
(confirm: "Load your progress?", "Cancel", "Confirm") [
```

```
(load-game: "Slot X")
```



```
(set: $slow to (t8n: "dissolve") + (t8n-time: 3s))
(set: $slow_next to (transition-time: 3s)+(transition-arrive: "dissolve"))
(set: $chapter_transition to (t8n: "fade") + (t8n-time: 7s))
(set: $quick_transition to (t8n: "fade") + (t8n-time: 1s))

(set: $reg_styling to $main_font_size_and_colour+$slow)
}
```

Drop Complex Vars

References to Other Passages:

Referred by: Save Screen, THE END

```
{
(set: _dump to empty)


<!--(set: $new_float_box to _dump)-->

(set: $slow to _dump)
(set: $slow_next to _dump)
(set: $chapter_transition to _dump)
(set: $quick_transition to _dump)

(set: $reg_styling to _dump)
}
```


Month

References to Other Passages:

Referred by:  Your Struggle Is Your Own

{

(if: (current-date:) contains "Jan")[January]

(if: (current-date:) contains "Feb")[February]

(if: (current-date:) contains "Mar")[March]

(if: (current-date:) contains "Apr")[April]

(if: (current-date:) contains "May")[May]

(if: (current-date:) contains "Jun")[June]

(if: (current-date:) contains "Jul")[July]

(if: (current-date:) contains "Aug")[August]

(if: (current-date:) contains "Sep")[September]

(if: (current-date:) contains "Oct")[October]

(if: (current-date:) contains "Nov")[November]

(if: (current-date:) contains "Dec")[December]

}

\

Year

References to Other Passages:

Referred by:  Your Struggle Is Your Own

{

(set: _date to (current-date:))

(substring: _date, -1, -4)

}

html characters

§

–

Here are some werds here are some more werds

—

Chapter 3: Conclusion

Here ends the thesis.

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