

The background is an abstract composition of various geometric shapes and colors. Large areas of red and black are prominent, with smaller sections of yellow, green, and brown. The shapes are irregular and layered, creating a complex, textured appearance. The overall style is reminiscent of mid-20th-century abstract art.

The Text Woke Up

By Oliver Turner

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...

If This Therefore That

'I Missed The News'

The Console

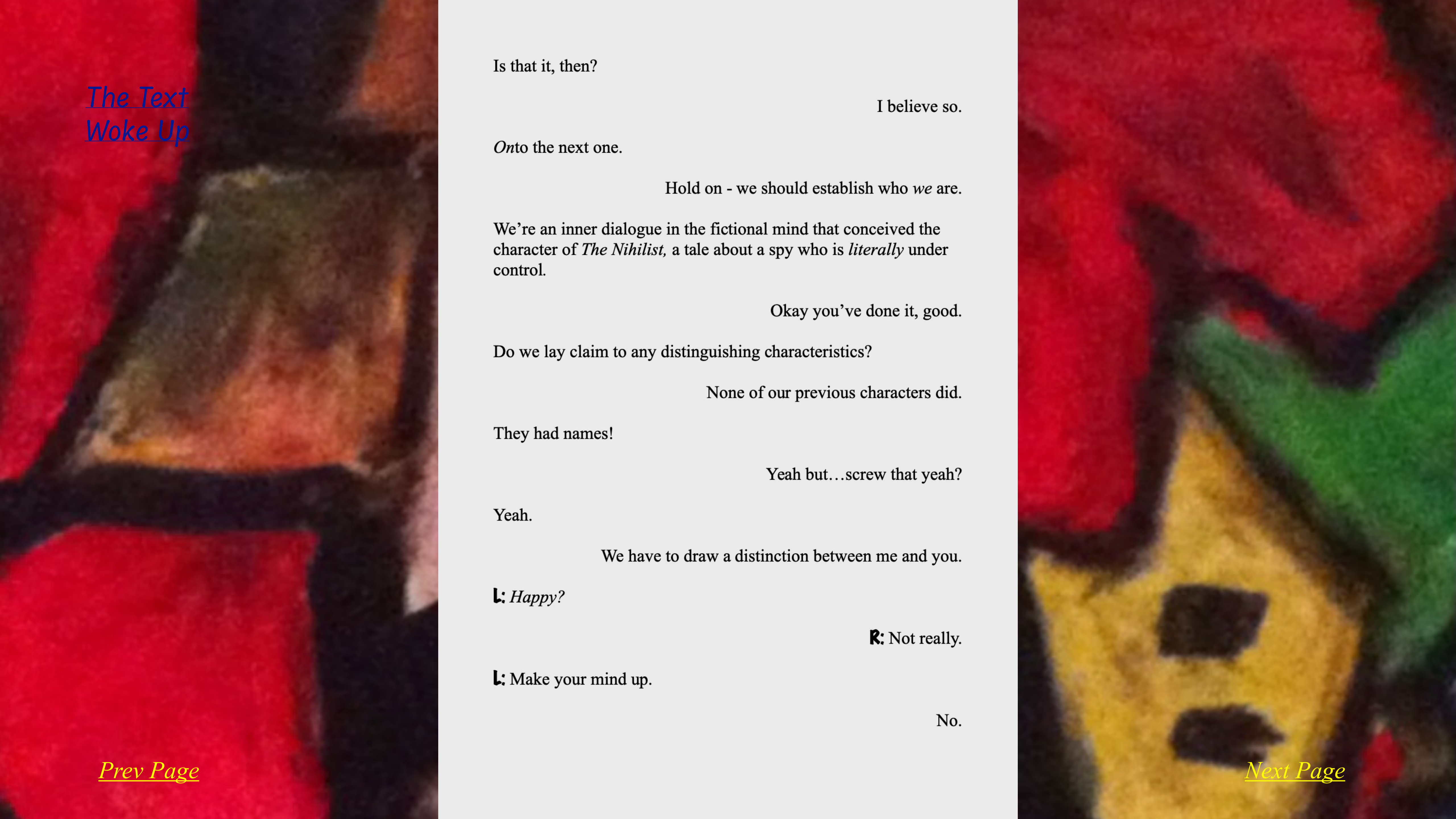
A Bite Of Reality

Spin Theory

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The Text Woke Up

Is that it, then?

I believe so.

Onto the next one.

Hold on - we should establish who *we* are.

We're an inner dialogue in the fictional mind that conceived the character of *The Nihilist*, a tale about a spy who is *literally* under control.

Okay you've done it, good.

Do we lay claim to any distinguishing characteristics?

None of our previous characters did.

They had names!

Yeah but...screw that yeah?

Yeah.

We have to draw a distinction between me and you.

L: *Happy?*

R: Not really.

L: Make your mind up.

No.

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The Text Woke Up

L: And *why* not?

R: It's a lot of messing about.

Yep.

Actually, any further separation, under the circumstances and in context, is unnecessary. We're a dialogue. You're on the left, I'm on the right.

We're a stylistic device.

If you say so.

Why two?

What?

Why...you?

Why me?

Why have two of us?

Well why even have *one* of us?!

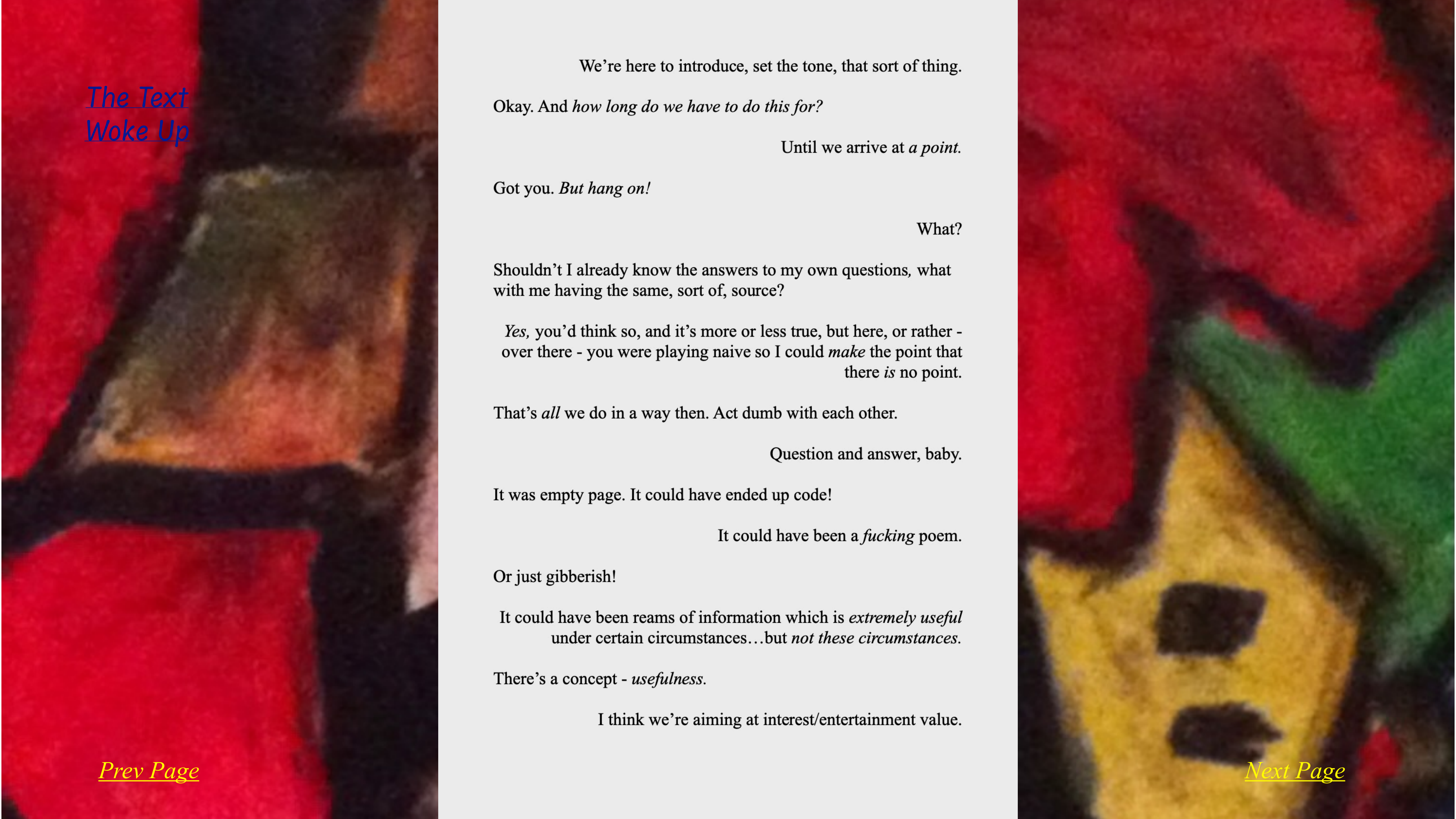
What's a dialogue got what a monologue don't?

Interplay between two voices, void of individual personality
though we happen to be.

And what's our objective, Mr Right?

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The Text Woke Up

We're here to introduce, set the tone, that sort of thing.

Okay. And *how long do we have to do this for?*

Until we arrive at *a point*.

Got you. *But hang on!*

What?

Shouldn't I already know the answers to my own questions, what with me having the same, sort of, source?

Yes, you'd think so, and it's more or less true, but here, or rather - over there - you were playing naive so I could *make* the point that there *is* no point.

That's *all* we do in a way then. Act dumb with each other.

Question and answer, baby.

It was empty page. It could have ended up code!

It could have been a *fucking* poem.

Or just gibberish!

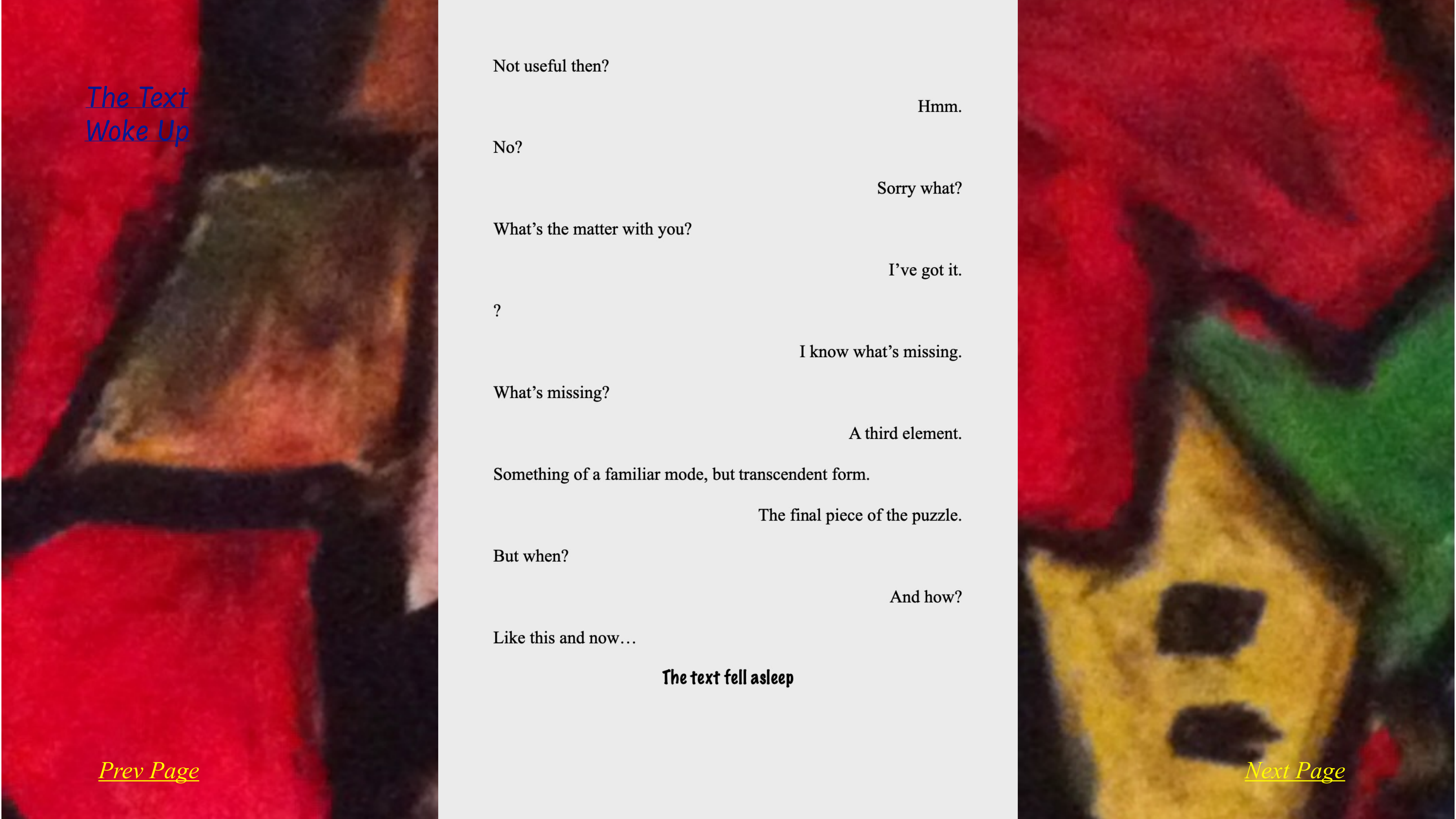
It could have been reams of information which is *extremely useful* under certain circumstances...but *not these circumstances*.

There's a concept - *usefulness*.

I think we're aiming at interest/entertainment value.

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The Text Woke Up

Not useful then?

Hmm.

No?

Sorry what?

What's the matter with you?

I've got it.

?

I know what's missing.

What's missing?

A third element.

Something of a familiar mode, but transcendent form.

The final piece of the puzzle.

But when?

And how?

Like this and now...

The text fell asleep

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*The Text
Woke Up*

zzzzz

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(Are you watching me while I sleep?)

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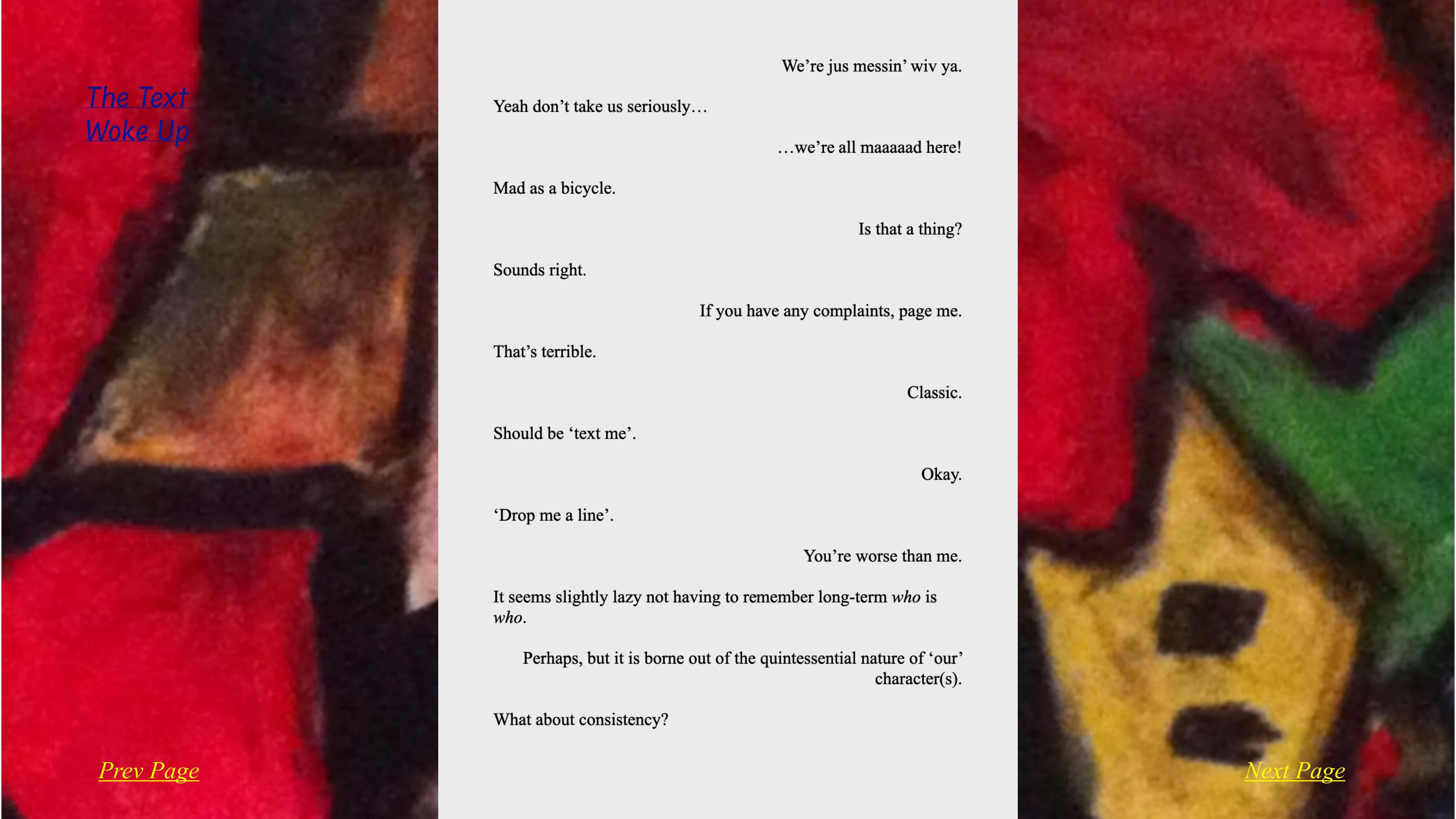
*The Text
Woke Up*

The text woke up!

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The Text Woke Up

We're jus messin' wiv ya.

Yeah don't take us seriously...

...we're all maaaaad here!

Mad as a bicycle.

Is that a thing?

Sounds right.

If you have any complaints, page me.

That's terrible.

Classic.

Should be 'text me'.

Okay.

'Drop me a line'.

You're worse than me.

It seems slightly lazy not having to remember long-term *who* is
who.

Perhaps, but it is borne out of the quintessential nature of 'our'
character(s).

What about consistency?

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The Text Woke Up

Coherency here resides in the void that is language, I'm afraid to say.

English language. Written. Typed. - Read(!)

It's the underlying concepts that are communicated.

We are communicating entities then!

But...we're not are we?

Are we reason?

The 'voice of reason' *at last!*

Or logos?

You flatter yourself with reason. Now you speculate you're the word of god.

Logos has a complex history, it doesn't have to be god.

True, but sticking labels on yourself complicates our 'predicament'.

I'm one half of a dialogue.

See? It's reductionist. It doesn't inspire particularly.

Complicating *and* reductionist...

Labels - they're like statistics - manipulable to serve an agenda by politicians and those who control the media.

Statistics are subjective then?

Not entirely.

They're a source of evidence.

...inexhaustibly open to interpretation.

'Eight out of ten people would disagree with you'.

I have 20% of the population behind *little* me. *Splendid!*

'The other two abstained'.

Their silence speaks volumes, suppression being what it is.

Okay but... 80% of respondents still have a problem.

There is a study showing the *opposite* to be true. On the internet,
which I can see on my glasses.

There is no truth!

That's nihilistic.

Only up to a point...

.

Ahh!

If This Therefore That

If I understand correctly - and I'll admit it's a real possibility I *don't*...

In propositional logical language and in real life, the 'if... then...' conditional statement is a microcosm, a sort of fractal, of a whole argument.

The conditional says 'if *this* then *that*'.

An argument says '*this* therefore *that*'.

Example conditional statement: '*If* I stare at my cat's fur coat for long *then* it appears to change colour.'

Example argument: 'I stare at my cat's fur coat for a while. *Therefore* it appears to change colour.'

The *argument* involves the *actual* instantiation of some fact of an event.

The same basic principle of causality is at play. One is *hypothetical* inference - the conditional, and the other - the argument, makes a number of assertions and argues for one conclusion or other to *actually* be the case (in some domain; fictional; logical; our world at some point in history, etc.)

A conditional statement plays a role in an argument - to present a relationship between two or more propositions. Its use expresses a causal connection and places it in a formal position in an argument.

The argument has validity so long as the truth of the premises guarantees the truth of the conclusion.

Conditional inferences exhibit a similar truth functional operation.

Let's say a conditional statement is made that A leads to B . But neither A nor B are manifestly the case, and perhaps it isn't even a valid move.

What has the statement told us?

It's empty of truth, but might carry real-world implications if taken into account as a possible scenario, particularly in a cherry-picking kind of way.

The causal efficacy of a whole argument is open to greater distortion in its representation of reality due to the similarity in logical shape it shares with 'if...then...'.

'If *this* then *that*' has some of the same rules of engagement in truth functional structure as '*this* therefore *that*'. In order to admit validity the conditional needs to *not* be a true statement followed by a false one.

The argument as a whole needs *true* implied by *true*, (to be declared 'sound').

If it is hypothetical and the rules of logic are neglected, the human mind may speak little truth to reality with the premises or the conclusion because, technically speaking, you're just putting the idea out there.

But 'If A then B'...

...is not the same as 'A therefore B'.

Else reality belongs to the imagination.

If A then B is explicitly hypothetical about the logical move. *A* has not been established here. *If* is 'were it to be the case'.

If you aren't faithful to the position of speaking hypothetically, you can say whatever you want in '*if...then...*' terms, use it as an argument, and then when it turns out to be an utterly inaccurate representation of the state of play you can say 'I was just being hypothetical when I said "If there is an act of aggression taken against us...we don't want that to happen...and we will take measures to prevent it."'"

If then is useful language for teaching how actions have consequences.

But if you confuse *if then* statements with *arguments*, then you create scenarios which may bear little resemblance to, but greatly affect, reality.

And we have to get our impressions of the *actual* political/societal landscape from somewhere.

There is so much *speculation* in the media.

'I Missed The News'

Why is *the news* so fleeting?

Things in life which flash past are sometimes recognised to be trivial.

Witty remarks just designed to get a laugh. Late night TV I s'pose? Contact details. Awkward...pauses... Lots of stuff. You just...move on.

Incidents which need time and care to be resolved, or information that is of a controversial nature, call for more sensitive treatment.

This may reflect my topical ignorance to a degree (I don't follow *the news* as closely as in the past).

It must be incredibly difficult to present a high quality opinion on a catastrophic situation in a few minutes/seconds of airtime.

Choice of what to include in a feature reflects a bias in itself.

The (legacy/mainstream/establishmentarian) news is internally contradicted by a supply-demand model of *renewing* 'the news', as it *also* sees itself as the arbiter of significance in world events.

Surely this should mean 'the most substantial source'.

Something of substance endures.

Our official news doesn't last long does it? Isn't there some famous saying in the UK about it being bad luck to read yesterday's newspaper?

That's a lot of paper.

I was raised and educated to believe literature is superior to film and TV. I realise they have different properties as media, and are useful in different ways, but I was schooled with textbooks, and even if I perhaps questioned the methods and the prejudices of those textbooks, it is a deeper venture to question the interdisciplinary comparisons of the institution (as a young student).

It makes sense to say that graphic and visual media has a greater amount of pictorial information than text does. Text can give a greater amount of...conceptual? Symbolic? In the end it's literal isn't it? Linguistic, information. But concentrated in a linear, coded format. You can get more of some types of information in text, and likewise with video.

To the extent a video is authentic (slippery concept alert) it presents an accurate, you might almost say 'objective' graphic of a perspective on an event.

It happened.

Can't say that about text.

Even if the text is understood to relate well to the scenario described, the media of recorded sound and video (if authentic - *which much of it will be I hope*) is a superior source in the sphere of empirical evidence, and perhaps a somewhat weaker method for presenting theoretical explanations (than text).

Clearly the media all overlap in essential areas, reading, writing, speaking, dialogue, performance, but they have various strengths in their applications.

Text doesn't require a camera.

May need a screen.

There is one thing they *do* all require.

Interest value.

Some suitable regard for the audience. It should be self conscious where the issue is of genuine public concern. The reader/viewer/listener is not deceived by the mode of presentation...as they would be in a magic trick (you pull a rabbit out of a hat but...the rabbit was never in the hat. Or something.)

You could tentatively call it a *style* of presentation. Even the most controversial/serious topics. The style might be minimalist, or it might outshine the content, but an angle is necessary, deliberate and preferably with some stylistic approach. *So that people have a positive experience with it.*

A few topical events I try to keep up with are *so* much more interesting to me now there are alternative sources of media covering and discussing them than when I felt obliged to 'keep up with the news' back in the day when newspapers and TV snapshots dominated the scene. Even if the spectrum of opinion is gigantic and sprawling, it's in better health than when 'facts' were printed in *the news* and to openly contradict the 'facts' on some particular occasion was the preserve of a minority of conspiracy 'nuts' who I rarely ever saw on television let alone met in everyday life.

Governments often act as though they have principles in common with their stated political opposition. Which is a fair assumption -

you can't really have a conversation of any kind without agreeing on a few basic principles.

However, if the politicians virtually all agree on a policy, who is to say it isn't potentially the most suspicious situation, since...

It *might* be unanimity on something uncontroversial...

...*Or* it might be the deeper influences of a centralised state power structure.

The news is where this consensus, if it exists, manifests to the public.

A career politician (shouldn't be a pejorative phrase but there it is) who says lots of things you disagree with will tend you towards placing less confidence in their political activities.

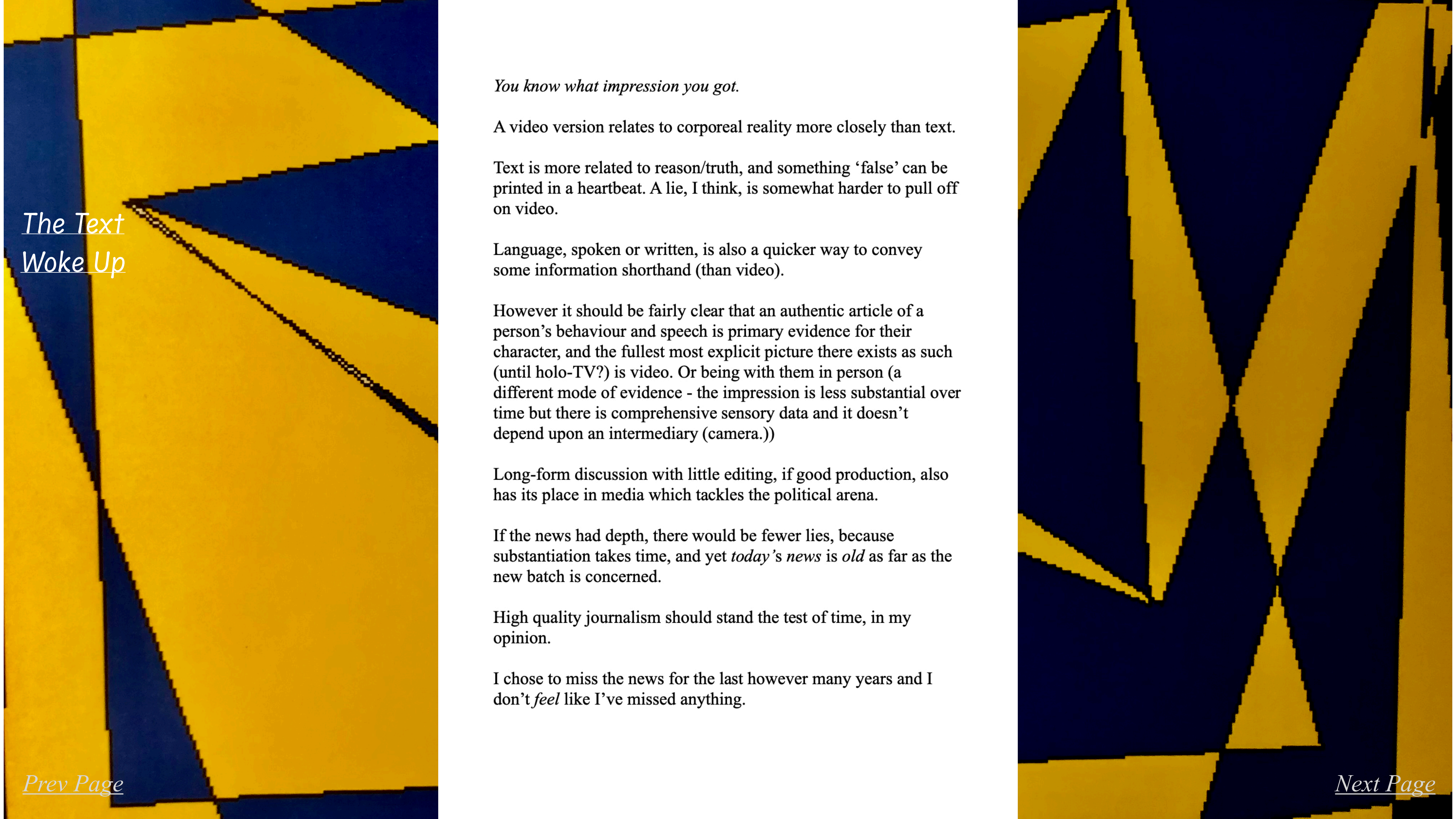
The politician's demeanour, tone, phrasing, the content, sense in what they say and character/charisma; the *politician* themselves, the original article as far as possible is *pretty much all you get* in most cases. It doesn't matter how you dress it up...*this is politics*. If commentary is to be heard and considered, it is also to be disregarded.

Whether their intentions bear fruit or not - *everything is contingent*.

This sounds blunt.

I'm serious.

Unless a deep fake is suspected, the primary source can be taken as evidence for the character of the politician, and little else.



The Text Woke Up

You know what impression you got.

A video version relates to corporeal reality more closely than text.

Text is more related to reason/truth, and something ‘false’ can be printed in a heartbeat. A lie, I think, is somewhat harder to pull off on video.

Language, spoken or written, is also a quicker way to convey some information shorthand (than video).

However it should be fairly clear that an authentic article of a person’s behaviour and speech is primary evidence for their character, and the fullest most explicit picture there exists as such (until holo-TV?) is video. Or being with them in person (a different mode of evidence - the impression is less substantial over time but there is comprehensive sensory data and it doesn’t depend upon an intermediary (camera.))

Long-form discussion with little editing, if good production, also has its place in media which tackles the political arena.

If the news had depth, there would be fewer lies, because substantiation takes time, and yet *today’s news* is *old* as far as the new batch is concerned.

High quality journalism should stand the test of time, in my opinion.

I chose to miss the news for the last however many years and I don’t *feel* like I’ve missed anything.

[The Text](#)
[Woke Up](#)

The Console

I am the console
Playing's my game
Billions of us exist in the cybersphere
The software is all in my name

Get online to interface
With computer-graphic fantasy
Taken to breaking point over the edge
Of other-worldly destiny

Skies of winter, royal premises
Beneath, I was born
Taken flight on the wings of a scorpion
Don't look back they warn

Locust fight for crystals
Elven spells enchant
I jus got 2 kick ass wit dis
Hungry sabre-toothed violet plant

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The Text
Woke Up

Foe get back to zero
Cause? I got the grounds
To level up to *stratosphere* then
Strike down from the clouds

Logic with a strategy
Tactically ripe
Clothe in mercenary gear
Lodge, locate and snipe

Puzzled out in nought point five
Less your score reflexive
Scope a nation's ideal state
To gain a new perspective

Virtual adventure - I -
The console - live to connect
To a PC, a phone, a stereo and a TV
And you will make it perfect

A Bite Of Reality

Why align truth with reality?

Why not invent ‘truths’ to manipulate others’ versions by spinning webs of fiction?

I mean, the tales *might as well* be true.

Just because *you* know they’re lies. If no one else does they haven’t got a leg to stand on, right?

Until they *discover* it’s total spin, it *still* might be true.

‘Yes, we were speculating at the time, but now we’re pretending not to have enough information to contradict the narrative we have been selling you, even though it’s all over the independent/alternative media sources how much of it was fabricated.’

It’s almost the authorities’ official position:

‘So shall we take a private jet to this global climate awareness summit or what?’

‘We’ll get some stick for it - but you know *most* people given our position would take the *comfortable* route!’

‘We have to keep as low a profile as possible. - *Optimal invisibility.*’

‘Gives a whole new meaning to the concept of ‘transparency in government’. *Hey - I should include that joke in my speech!*’



The Text Woke Up

If there's one feature I want in my politician above all, it's reasoned, heartfelt ethical principles.

'Morals are all well and good, but what's the use of a leader who can't *skilfully negotiate*?'

I'm not sure I want a *malevolent skilled negotiator* with state responsibilities.

It's like, 'How big do you want this poison apple tree to grow in your garden?'

'I don't want a poison apple tree in my garden.'

'You sure? They grow *really* big!'

'Can I just get a basket of clean apples to see me through till we can get hold of a half-decent tree with...er...healthy branches and so on? Even a small tree. I don't need an enormous tree with limbs like tentacles sprawled all over my garden. And, crucially, I don't enjoy poison apples.'

But does it have to matter? What if the message of the politician is positive and good for us? *Who cares* if they don't follow their own advice in private?

Everyone does.

Everyone cares about integrity when they feel it is they who deserve the truth.

Total hypocrites shout '*He LIED! It's WRONG!!*'

As though *lying* is the be-all-end-all of sins.

An abstract painting featuring large, bold, geometric shapes in red, yellow, blue, and green, separated by thick black outlines. The texture of the paint is visible, with some areas showing more detail than others. The composition is dynamic and non-representational.

The Text Woke Up

And I want to say ‘Yes it’s well out-of-order, but listen to yourself - the other day you were saying how important lying is. So what’s your point - cause you’re preaching to the choir with this tell-the-truth shtick.’

The point is valid - deceptions are resistible. If a description of a scene turns out to be false, and you already invested belief in it, you can feel out of your depth, out of control, scared, betrayed, wary of the future etc. as the truth is revealed/hinted at.

The truth reflects upon reality.

‘People don’t trust politicians and we need to change that.’

On the face of it, that statement sounds like ‘how do we convince the public to just believe what we say?’

There needs to be an inspiring message.

Not necessarily the same thing as saying ‘I found this inspiring...’ before you deliver the gem.

Personal commitment to causes.

If you’re in politics you should already be pursuing your ideology in the form of adherence to political and philosophical principles.

I used to try *so hard* to follow politicians’ speeches and grasp the big picture.

In a great deal of cases I’m not able to comprehend the circumstances - economic, historic etc.



The Text Woke Up

These days I mostly leave it up to the politician to chase down my attention span long enough to get me to listen, take an interest, and perhaps find charisma there and truth in what they're saying. It happens infrequently, although I don't expose myself to two-dimensional, short-term soundbites of political wittering (which a lot of it is) anymore.

I have to ask myself am I more cynical, or discerning than I was years ago?

The answer is a bitter 'both'.

If the people with their finger on the pulse don't have a heart, we're all (insert past-tense curse word).

And having a heart means having good intentions *actually*.

Not just apparently.

You should mean what you say in politics.

Unrealistic?

About as likely as finding a good politician?

Politics is about civilisation, cooperation, power and authority.

Civilisation, *tick*.

Cooperation, *double tick - more of that pls.*

Power.



The Text Woke Up

The politics (and history) tutor at my college asked our class ‘is power good or bad?’

I thought about it and considered - *bad*.

The exercise of power represents a failure of authority to assert itself intelligently. It’s the lack of a better solution to a problem than to get physical.

At the conclusion of the class she announced that power is *sometimes* good.

I question: if power is actually desirable, whatever is being bargained over is not a playful matter.

So much of life is playful (ideally).

Then an obstacle, or event, or issue gets in the way.

If only you had more power.

If only *they had less power*.

A power struggle escalation in global politics should be avoided.

How obvious is that statement?

It sounds like in the next few sentences you may hear the term ‘modern day arms race’.

Look into it and the verdict quickly accelerates to...*no!*

Authority - *tick*, but with a caveat.



The Text Woke Up

It *should* be based on intelligence.

Although intelligence *can* be myopic or ill-gotten or flawed.

Authority is a technique of organisation, welcome from a teaching and training standpoint, and integral to institutions.

Like the police.

The concept seems fine - *if* you need a 'force' in place to safeguard society, *if* systems of justice are not corrupt, *then* law and order is to be upheld.

I hope they enjoy their work.

But I'd still rather there *wasn't* any 'crime'.

Where policy is enforced it becomes straightforward power.

Authority figures in politics who claim they care, but don't really *feel* compassion, including when they give 'moving' public speeches, are in their actions liable to be negligent.

Their heart isn't in the matter; they don't believe in resolving the issue; they won't make a convincing case to ensure it is dealt with.

Faking anything of that nature doesn't impress as presentational skills, but rather as callousness.

What we *really* think and feel is important. Those bedrock beliefs build emotional strata through our personalities. Our deeper principles, chaotic and unstable as they may be, guide us - or else our actions are meaningless.



The Text Woke Up

Everyone wants their behaviour to mean something on some level.

Contemplate the alternative.

Actually don't worry, there isn't much point in contemplating meaninglessness.

I don't want an unprincipled whizkid in charge; someone who is all front and gets fantastic results only in the short term and for a lucky majority/minority.

What stands between honesty and truth is the ability to deliver an accurate description of reality. You might be honest but not truthful - because you *believe what you say* but are mistaken on the facts.

You might be dishonest...but accord with the truth.

Again, I would rather have an honest, relatively ignorant politician than one who is dishonest in spite of possessing the facts.

The word with overwhelming leverage is 'dishonest'.

Watch out for the guaranteed disaster - *a dishonest politician*; everything is going smoothly on the face of it for *about a month*.

Dishonest musician...might be a bit of a laugh, might not believe those are her own licks.

A dishonest magician...practically a pre-requisite for the vocation.

'A magician never reveals his secrets *usually* but I want to be honest with you.'

An abstract painting featuring large, bold, geometric shapes in red, yellow, blue, and green, separated by thick black outlines. The texture appears to be that of thick paint applied to a canvas.

The Text Woke Up

Sounds a bit leading, right?

Like it's a part in a trick, or something.

What to do with the truth.

Intelligence enters the discussion again.

Good is better than intelligent.

Better is good's arena of excellence.

We need morals and substance in politics, not too-clever-by-half methods.

'Intelligence is better at putting the good stuff into effect.'

Okay - but proportionally to the ethical aspects, inversely to the malevolence.

Intelligence is being *good* at being *smart*. Goodness has the greater domain in politics, if politics is about improving civilisation. Without an element of improvement, any 'intelligent' move may as well be avoided.

Cleverness impresses.

Is efficient.

Works well in a competitive environment.

Can make you rich. Rich rich rich!

Still not as good as being good at something.

An abstract painting featuring large, bold, geometric shapes in vibrant colors like red, yellow, green, and blue, separated by thick black outlines. The texture of the paint is visible, giving it a dynamic and expressive feel.

The Text Woke Up

Like with the economy...got a bit of money...need a bit of money.

You're better off with it than without it, arguably.

It's another by-product of disorganisation in society.

In a situation of abundance there would be no need for bargaining chips.

Apart from for the fun of it.

At the end of the this historic era, when bioengineers inadvertently (but covertly and with terrific strides in technology) create the ultimate superbug to end sentient life on our planet, and once (chief scientists? CEOs of multinational corporations? A.I. robots?) have flown the nest for the next world, there will be left on Earth an apple tree void of fruit, a note of currency speared to its trunk with a fountain pen and one word carved neatly into the bark:

‘TRUST?’

Spin Theory

(Epicyclical Theory)

A (re)orientation of the conceptual paradigm of dimensions in (meta)physics

Spatiotemporal dimensions beyond the three established in the arena of traditional physics may be *actually* as well as *theoretically* manifest.

Dimension is here conceived in a broad sense, as somewhat similar to the concept of *direction* (with a degree/measure).

Consider the range of dimensions available to an insect crawling around a lamp post.

Beyond the world of up-down, left-right, forward-back that defines normal experience, the insect accesses a fourth *spatial* dimension because of a form of revolution.

Such an example informs the theory of string theorists who hypothesise we could be adjacent to other ‘universes’ or ‘dimensions’ without direct perception of their ontological existence.

Epicyclical Activity

Spin Theory is inspired by the patterns of motion of celestial bodies.

The nature of epicyclical activity demonstrates how ever-newer dimensions are conceptually possible.



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An object traveling in epicycles is traveling on at least as many trajectories.

Earth travels in ellipses: round on its own axis and around the Sun (and additional cosmic revolutions are involved.)

The Moon rotates, and is circling the Earth, and as such travels in at least four directions, around on its own axis, round the Earth, round again according to the Earth's orbit of the Sun, and yet again with the sun's locus across the galaxy.

Ptolemy, the 2nd century Roman astronomer's theory of the motions of the planets posited that most of them traveled epicyclically, in order to account for their absurd (later to be recognised as elliptical and gravitational) paths through space.

It preserved the notion of circularity (as against ellipticity) of the motion of the planets and made sense of their retrograde paths, which is the loopy way they travel around the sun.

Ptolemy's explanation was that they travel in circles within circles.

A planet which is spinning on an axis from above and towards you is going to take an apparently longer or shorter length of time to traverse the distance if it is simultaneously traveling along another axis to the side of you at a different speed, and look smaller or larger depending on where on the epicycle it has reached.



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Ptolemy used epicycles to (falsely) explain phenomena and as such 'invented' circular paths of orbits planets were *assumed* to be on.

Epicycles are here invoked to explain how trajectories can exist in overlapping environments, in greater or smaller contexts, contributing to an objective physical journey through the universe, but with the potential for multiple perspectives on how to choose to account for the directions taken.

The Fourth Dimension

Existence and change are metaphysically foundational to objective reality and represented on the physics map as space and time.

Space is elementary to matter/shape; time is elementary to motion/trajectory.

Objects exist spatially and change over time.

Physical dimensions are geometrically describable; mathematics in essence.

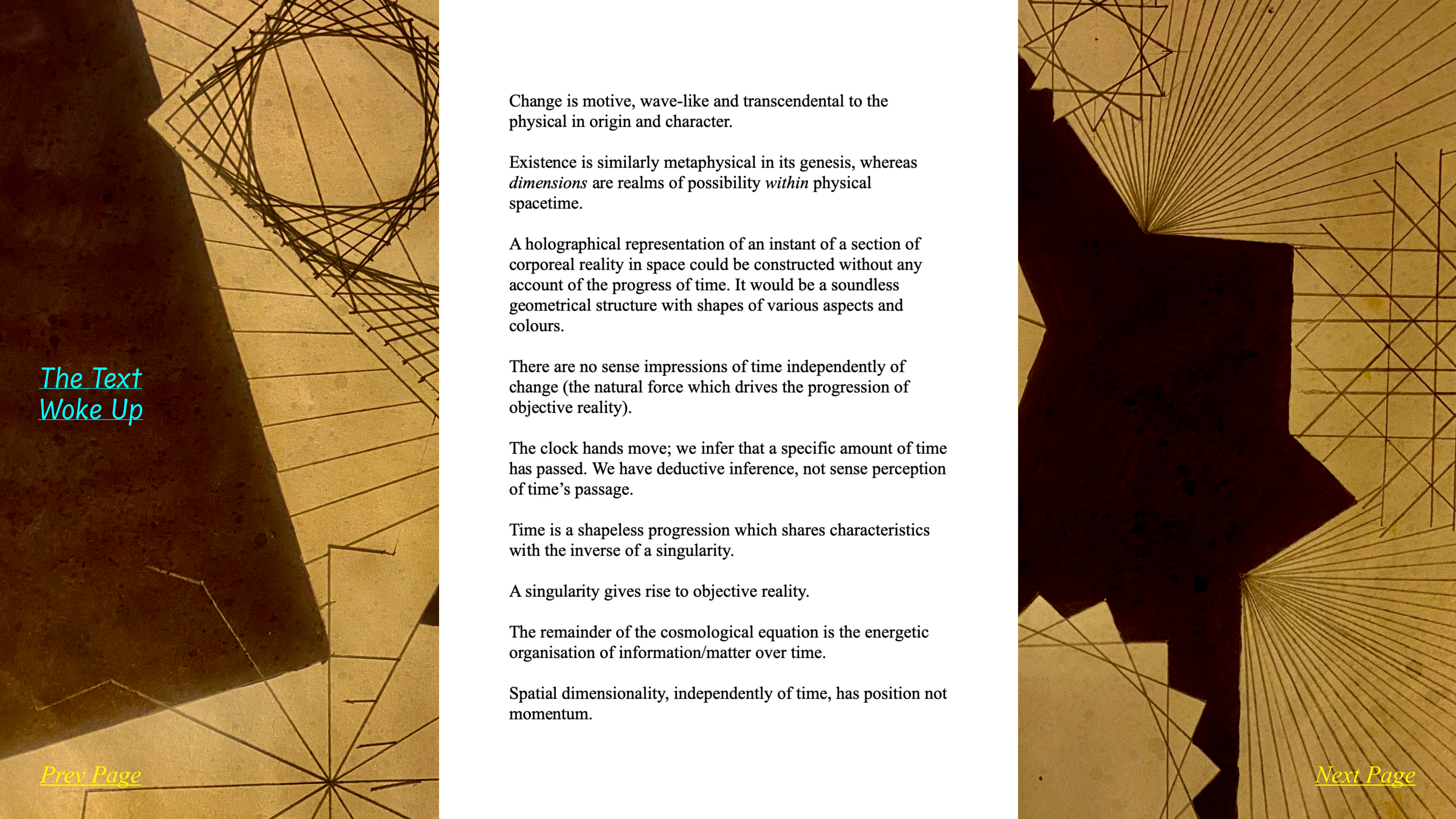
Time invites scrutiny.

It's somewhat specious to view time, a concept which tracks/ measures change, as 'the fourth dimension'.

In space particular objects *exist* or *not* - as with digital - whereas everything *changes* gradually over time - as with analogue.



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The background of the entire page is an abstract geometric composition. It features several overlapping planes of different shades of brown and tan. These planes are intersected by a network of thin, dark brown lines that create a complex, web-like pattern. Some lines are straight and parallel, while others are curved or radiate from a central point, giving the impression of a three-dimensional space being projected onto a two-dimensional surface. The overall effect is one of depth and complexity, with the lines and planes creating a sense of movement and transformation.

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Change is motive, wave-like and transcendental to the physical in origin and character.

Existence is similarly metaphysical in its genesis, whereas *dimensions* are realms of possibility *within* physical spacetime.

A holographical representation of an instant of a section of corporeal reality in space could be constructed without any account of the progress of time. It would be a soundless geometrical structure with shapes of various aspects and colours.

There are no sense impressions of time independently of change (the natural force which drives the progression of objective reality).

The clock hands move; we infer that a specific amount of time has passed. We have deductive inference, not sense perception of time's passage.

Time is a shapeless progression which shares characteristics with the inverse of a singularity.

A singularity gives rise to objective reality.

The remainder of the cosmological equation is the energetic organisation of information/matter over time.

Spatial dimensionality, independently of time, has position not momentum.

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Time has momentum and no centre.

A dimension separates, (1 from 0; 2 from 0 or 1; 3 from 0, 1 or 2; etc.)

On some level of definition, there is one dimension of time and one of space, to express how the two are related on a metaphysical scale; meanwhile dimensions *within* spacetime describe types of physical shape and degrees of motion.

If a theory of space represents a coherent physical reality, time as a concept must dovetail with its identity *in some respect*.

Otherwise *spacetime* falls to pieces.

Space and time are actual to physics, and foundational to the extent that if one of the pair is disregarded in a scientific investigation, the other is automatically the arena of consideration.

- Time is so general as to be what remains when you take space out of the theoretical physics picture, and vice versa.

Classical physics supposes it can devise a complete predictive theory of the universe.

Our universe has a deterministic nature and a subjective aspect.

The subjective nature of cognition over time means we can only provide models of the universe relative to the circumstances of observations.

These models are, however, representative of events at the expense *theoretically* of the wider, and also the deeper spatiotemporal context.

Quantum physics' modern theories of prediction are inclined to be sceptical of significant aspects, such as stability, contained in the classical vision of the universe, because at the subatomic scale the observer's position is subjective when the wave function is factored in.

This may be a hasty metaphysical stroke.

Everything Happens At Once

A cataclysmic cosmic event light years away across the galaxy could be observed now although it occurred a decade ago.

- A language game.

What is the speed of time? Surely it is infinity (i.e. a physical cul-de-sac).

To say an event happens now *and* happened earlier - when it is constituted by the light and sound arriving at the senses at 'the pace of change' - stretches the concept of 'now'.

Which is reasonable for getting a point across.

Did the event happen as observed?

It had a duration located in the history of the universe where it manifested, including the period over which there was perception of the light of an explosion flashing.

When we look up at the stars, we are looking back in time, because they are so far away that the *identifiable whole image* is a reflection from aeons ago.

The actual impressions of the sense data occur ‘now’, though their previous origin in spacetime could be said to be ‘prior’ and ‘elsewhere’.

With consistency to the perspective of the individual in a specific place and time, ‘now’ is by definition always ‘now’, so an event happens as and when you observe it.

You can’t be mistaken in referencing now in real time.

Events occur at various occasions, including with simultaneity/overlap, along one time scale.

It could be said that that *everything* happens now, because depending on your perspective, it did.

Simply place us in the context of the entire universe and it is happening now.

Dimensionality In Time

Examples of the fourth dimension in physics may be represented theoretically with spatial geometry.

A larger sense distinguishes *time* itself from the three traditional dimensions.

This conception suits linguistic usage.

Time isn't described as having a *particular* direction, occupying space or having a shape.

Time can only go in one 'direction'.

Which is not technically a direction, but rather an expression of the concept of momentum. (*Although we do tend to consider it to be going 'forward' (with regard for prohibitive ontological issues to the idea of time-travel (backwards (or into the future))))).*

It is specious to refer to *the dimension of time* without any frame of reference for it - as on a metaphysical level with space.


'Spatial' is already a shorthand for 'spatiotemporal'.

- Since time can be factored into any set of spatial dimensions.

Spatial dimensions in geometry accord with mathematically describable coordinates.

The experiments and data in physics for measuring objects' motion over time (should) cohere structurally with those for shape in space, in a theory of spacetime.

Hypothetical multiplication of time into several realities, while possible to imagine (for example, as manifesting in the form of a multiverse) is outside the remit of our perceptual faculties, and so remains speculative.



Similarly to the mystery of what's outside, not the observable universe, but the entire universe.

A Perspective On Dimensions

The polarised concepts: up-down, left-right, forward-back are associated with perspective; they have the potential to be viewed as part of ever-wider contexts; ever more dimensions.

If a perspective is rotated forward by a slight degree, then rotated on the vertical axis a slight degree, the angle of orientation on the data points describing a geometrical shape shifts.

The assumption of three traditional dimensions of physics performs a perceived function: to account for the extension of space in all possible directions – so that ‘nothing is left out’ in the framework of corporeal reality, so to speak.

In classical physics, if an actual physical object is not extended in one or more of the first three dimensions, it is not said to be extended at all, and beyond the aspects of up-down, left-right, forward-back there is supposed to be no other way for that something to manifest except ‘onward’ in time.

If we adhere to a broad definition of what a *dimension* is, space is theoretically divisible into as many as we can configure – as many shapes as geometry can model based on as many points as there are *numbers*. Any particular particle can be an example of dimension number 1.

Consider a sphere: can it really be said to strictly occupy three dimensions? In what sense? From what vantage point? The

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vantage point is indefinite - to the very last atomic particle, and as a result over time there is a virtual infinity of perspectives for which there is up-down, left-right, forward-back.

The three classical spatial dimensions are examples of aspects of a perspective; as basic types of dimension – similarly to a point, a line and a plane in the field of geometry.

Lines on a page/screen represent shape and motion the way scientists intend (in theory), while in the corporeal world objects have complex structural dimensionality subject to the contingencies of change over time.

Complicated Velocity

Something may move forward at one velocity, whilst decelerating sideways at another, and in yet more directions, describing a variety of different trajectories affecting overall speed on a single *actual* route through space.

The shape of an object in the corporeal world only matches design/theory precisely when the perspective/position taken is equivalent. Breadth/resolution of context for the object/representation is the reserve of the subject/individual.

An object with complex aspects might not align with specifications in any way whatsoever - then fit precisely a second later - when the position of the object is shifted or rotated forward or backward a degree.

Exploitation of dimensionality reflects the goal of physics to account for the character of extension and motion; or more generally, direction; the parameters of form.

This is physics' general function for dimensions: to measure a shape and/or its trajectory.

Although it is considered that there are speeds that may not be physically exceeded, time is a theoretical construct and complex calculations can be devised to cope with the *idea* of faster and faster speeds (if not to infinity), whatever the (supposed/imagined) consequences of travel at those speeds.

Velocities upon velocities act in concordance with the epicyclical organisation of eventual activity in spacetime, thus realising the concept of traveling in several directions, and hence in multiple dimensions, simultaneously.

Multidimensional Travel

To return to ideas on the nature of planetary motion.

As previously explained, celestial bodies may have complex trajectories; traveling on one literal path through space, but on a course *actually* guided by several forces acting in conjunction.

This means that within a setting (e.g. a galaxy, or solar system), a particular object in space has gravitational pulls with differing degrees in various directions by other objects *and in turn* the attraction/repulsion of bodies acting upon *them* (relative to the mass and location of each.)

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The object in question is 'persuaded' along paths in multiple dimensions over time (although, I restate, it may only travel on a single *actual* path (without transgressing into discussion relating to the postulation there are multiple universes/realities co-existing.))

While the most massive and nearest body exerts the most gravitational influence on a particular object, that object's path is determined by multiple direct and remote forms of spatiotemporal effect, over the course of its journey through the universe.

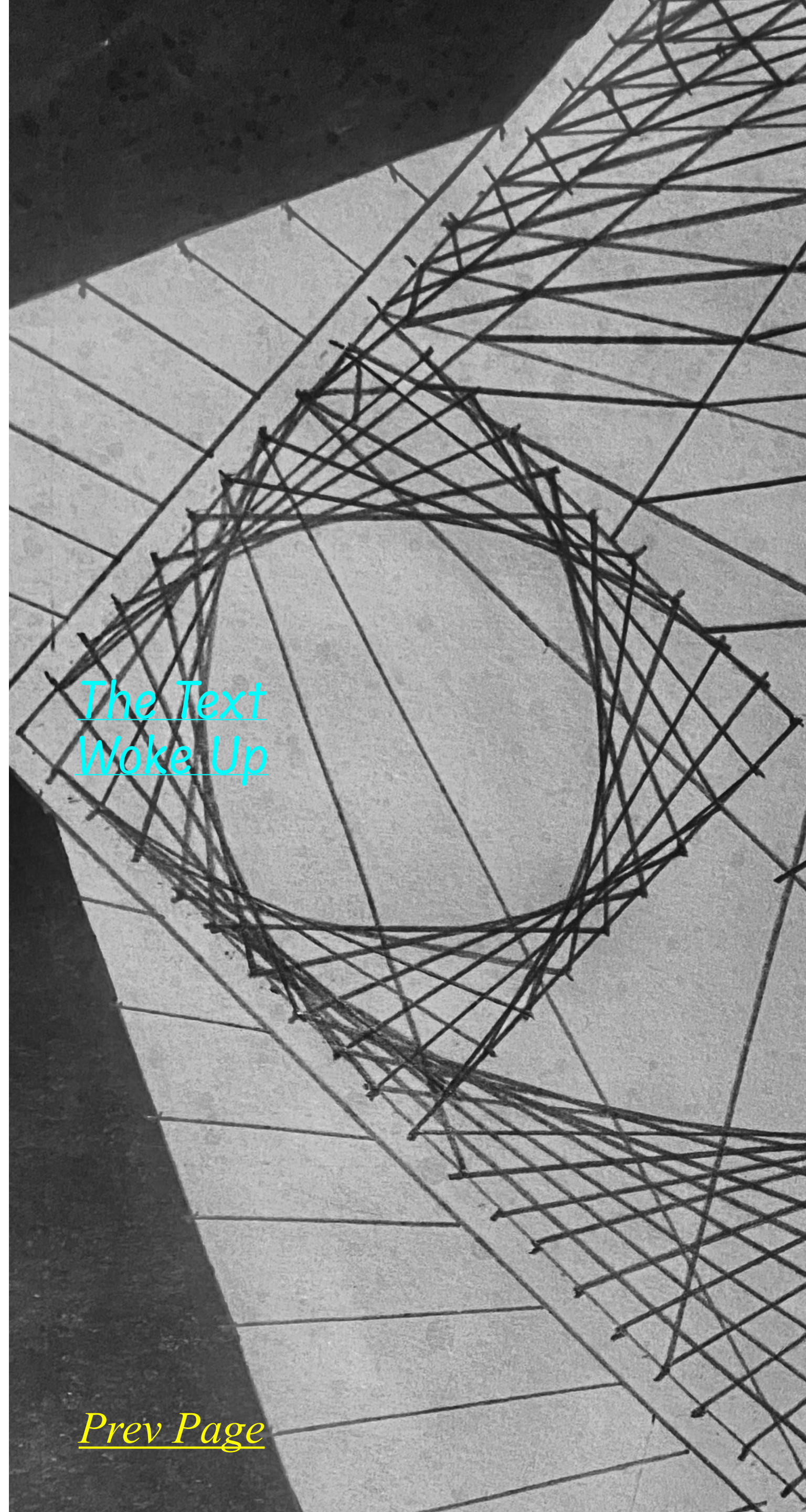
Any single, even minuscule, factor in a proximal location could knock an object out of the orbit of more massive bodies and so the object's status/position is eventually contingent on gravitational pulls in space relative to velocities over time, from the point of view of any observer.

These features of the actual universe cannot be taken into consideration in a spatiotemporal theory which is completely closed; coherent and substantial though objective reality is.

Reality grows.

Aspects have to be factored in to calculate where any particular object is going; to account for what forces are affecting it *and* in what context (from what perspective).

Each factor, of whatever kind, is understood relative to a viewpoint of the subject; shaped by internal influences - reasons or motives - and external influences - physical objects or events.



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The outputs/actions of a computer are calculable in theory, but not exhaustively predictable in practice due to the contingencies of reality in the conscious, time-bound perspective *of the witness to the observation*.

To sentient beings, factors influencing the dimensions traveled (spatially and temporally) are complex.

With the possession of free will and the capacity to perform several operations at once whilst conscious of a number of objectives, a sentient perspective enables the exercise of subjective control over events and the speed at which they occur, which is investigable as part of a spatiotemporal map.

A basic description can be given of individual courses of action.

It is not necessary to describe every single detail of the workings of the psyche in order to draw a spatiotemporal map of the journey of an individual.

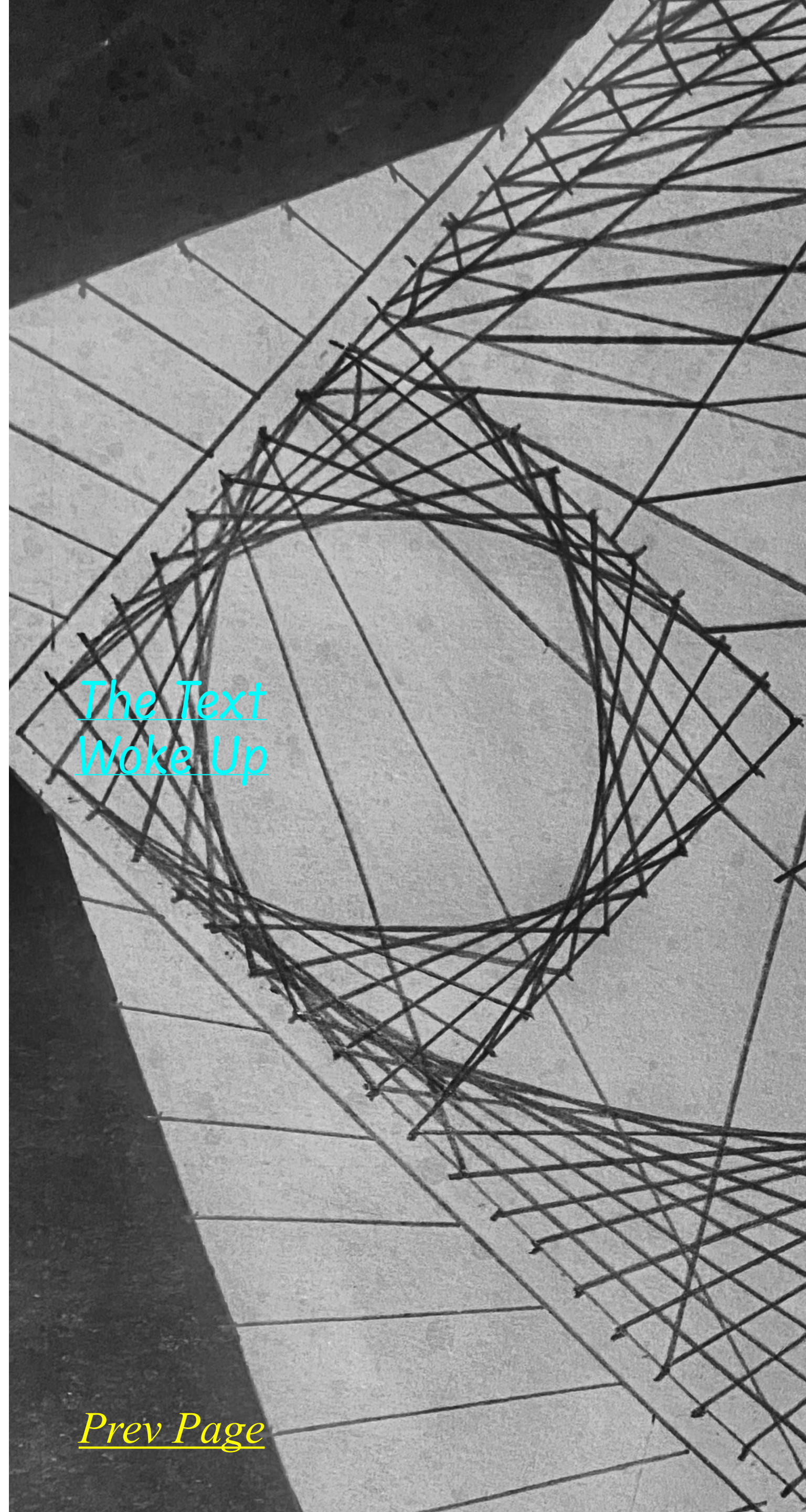
To gain a *complete* analysis of the psychological in any scientific investigation is *impossible* (crucially due to the social dynamics brought to bear when one conscious perspective inspects the state of another), and a sort of idealistic scenario.

We can restrict our description to a chosen number of factors that influence a person or object or computer.

I use the context of a person aiming to arrive at a venue by a particular time.



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She walks in a more-or-less straight line until she realises/ remembers she has to collect a key in order to unlock the door to the hall, and so detours, speeding up to account for lost time.

She checks her phone for texts and realises that her watch is 5 minutes slow and so speeds up to a jog. She pauses at a shop to pick up the key, and swiftly proceeds on her way.

A friend drives past, stops, lets her into the car and gives her a lift to her destination, but taking yet another detour from the way she would otherwise have traveled, and going much faster.

The final stage involves traveling on an elevator through spacetime to the second storey (third dimension?) of a building.

Taking it as one incident, only the bare bones of the *actual* journey as a whole is describable with 3 spatial dimensions, and time. For example: where she started, where she was going, the course and the duration.

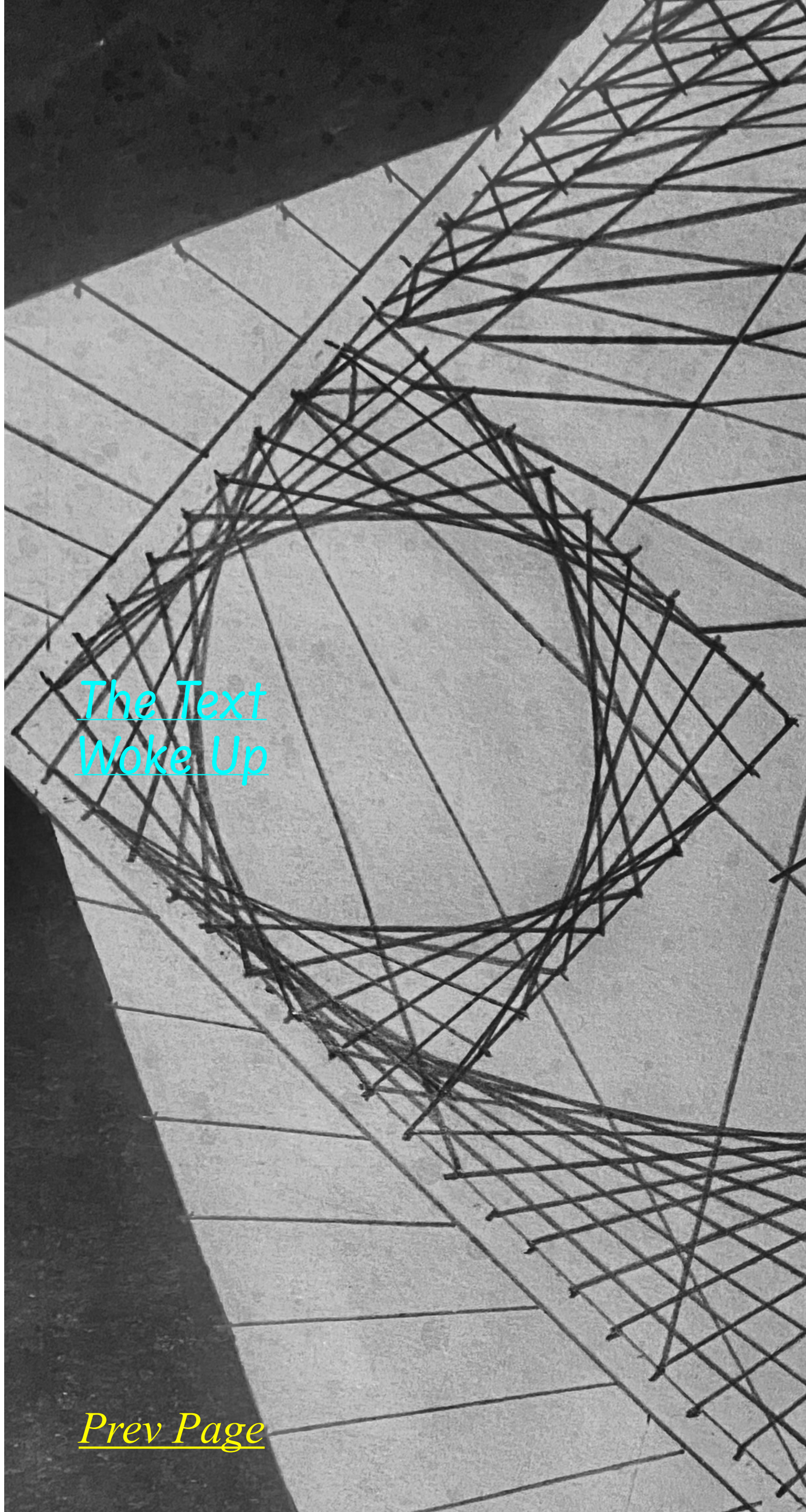
However, every turn she took and its concomitant change in velocity, was in exploration of a new trajectory and hence, dimension.

A representation of the journey could involve basic, or ever-greater detail on the spatiotemporal aspects.

As it is, in order to account for the real character of her journey, it makes sense to say she traveled in several directions at multiple velocities, her intended/predicted route



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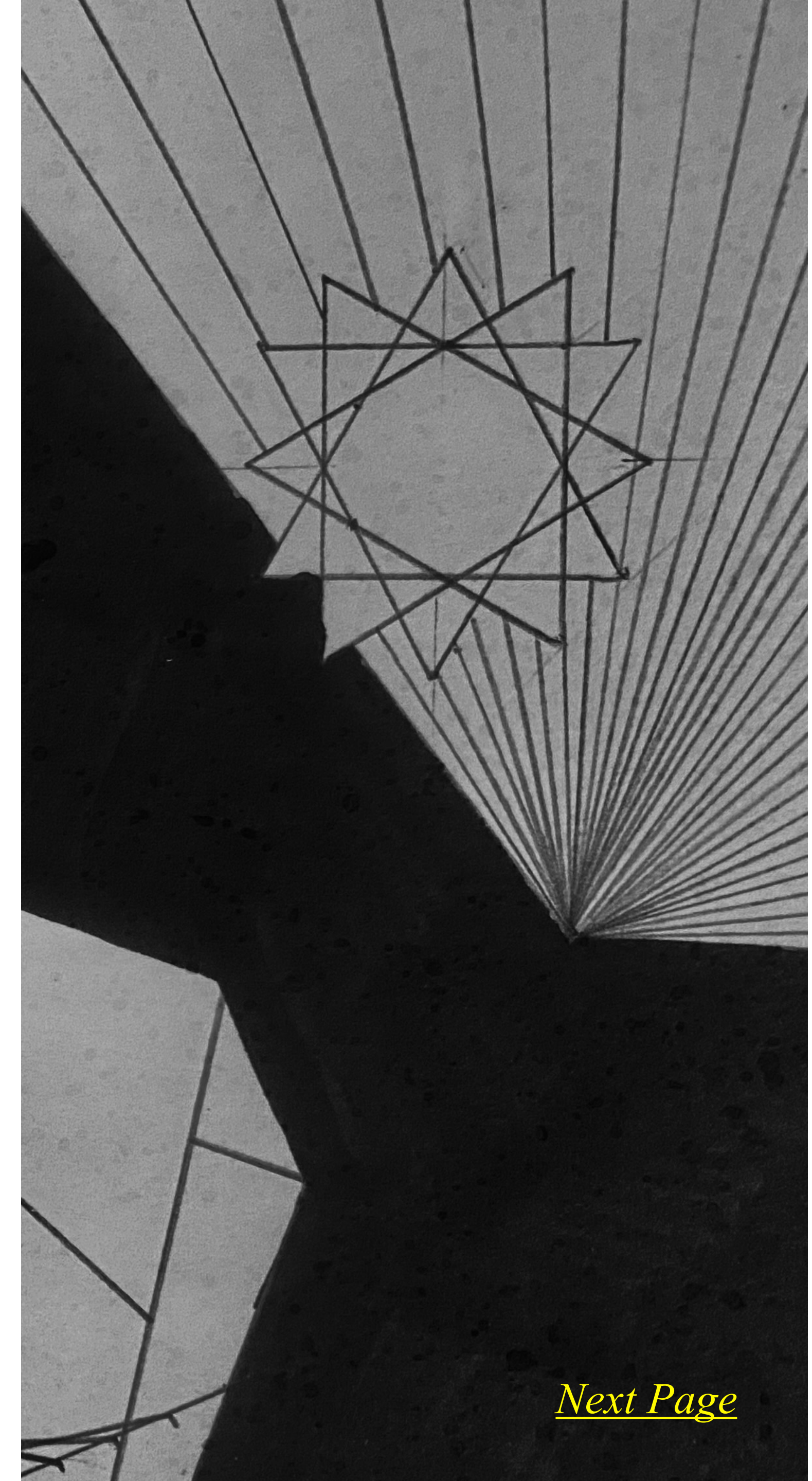
altered and depending on the context (perspective) you take, those aspects are inexhaustibly describable in greater and greater detail...like the fractals in a Mandelbrot set you would get whilst zooming in or out.

Conclusion

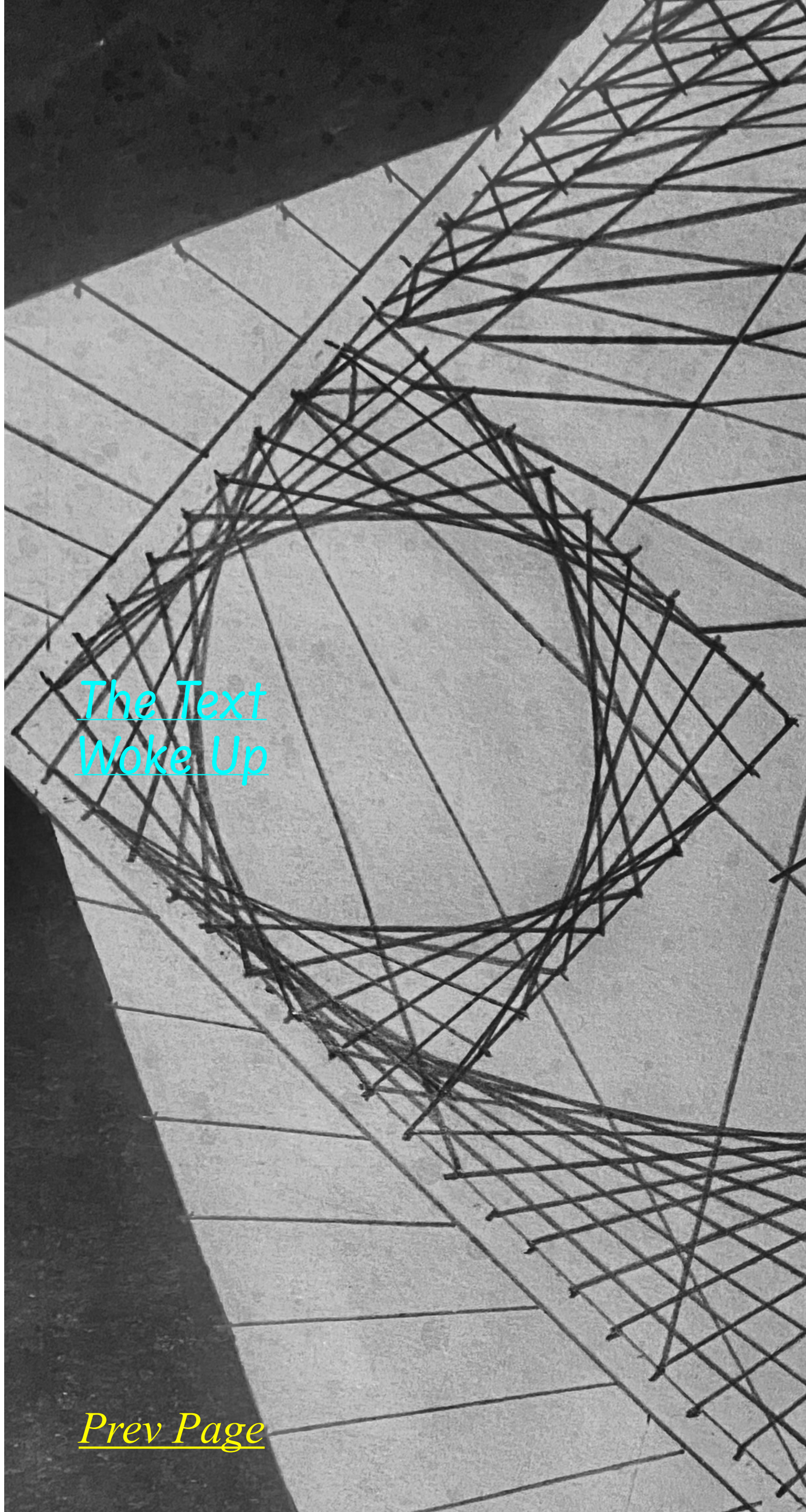
Theories of spatiotemporal dimensions are *actually* applicable to corporeal reality and show how it is that we can investigate limitless realms of possibility.

Dimensions are discoverable, spatially and temporally, wherever one is conscious of a causal chain of events according to external and material phenomena or internal and rational motives.

Spin Theory conceives of multidimensional travel as the undertaking of simultaneous trajectories by one individual, relative to epicyclical revolutions of bodies to account for complex paths of progress through spacetime in response to interior and exterior influences, and outlines a theory with navigational methods for exploring the conceptual structure of metaphysical reality.



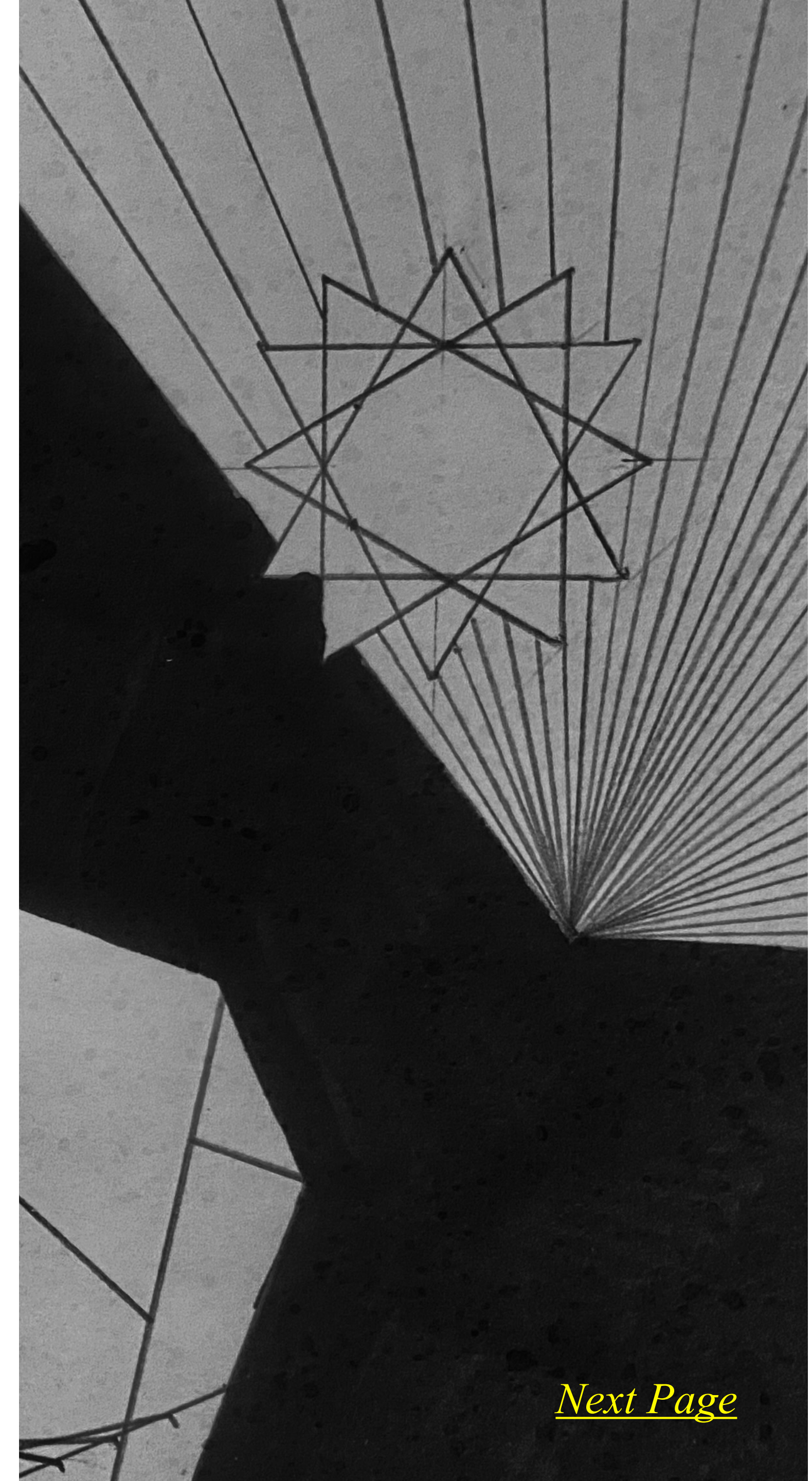
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I think some of that made sense.



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- 01.

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R3QU3573D - 533 8310M.

53Z10R 5CH001

53V3Z 6C53s 47 C & 480V3, 1nc1. 4Z 4* 1Z 4R7, 4ZD 4 C0up13
0f 45 1Z 3Z6L15H.

5CH001 31ici73D 4 R0Ck 84ZD 0u7 0f 0ur C1455. 5W3115 L1k3
733Z 5P1R17 1Z 7H3 4553W81Y H411. 1 51Z6.

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4 C0Z5C10U5 3FF0R7 70 C0WW17 70 C0UR53M0RK.

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W0571Y 53C0ZD D36R33 in the SOs.

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4 Y34R 4ZD 4 H41F L473R 1 3xP3r13ZC3D 4Z 3p1PH4Ny 4bout
the world/H4D 4 :5CH1N0PHR3Z1C 3P150D3:.

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H4D 833Z L17 1Z WY 5P1R17.

5CR34M3D 47 WY WUW 4ZD D4D F0R W1574K35 1 7H0U6H7
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good, but Y0U D0Z'7 Z33D 70 533 17.

84CK 47 C011363

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4R7 4-L3V31 - D

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1 am 5H17 at exams typically.

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1 P4553D WY 53C0ZD Y34R!!

7H3N 1 H4D 4Z07H3R :3P150D3:.

1ZV01V3D 5P1ZZ1Z6 4R0UZD M17H0U7 F4LL1Z6 0V3R 4ZD
L1V1Z6 1Z 4 W3Z74L 1Z5717U710Z.

1 7H1ZK 1 M45 1Z 7H3R3 C1RC4 0Z3 4ZD 4 H41F Y34R5.

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01, AG, W4L3, MR173R/WU51C41 V364Z. 7H3R3 3X1575 4Z
1ZCR3D181Y 50Ph1571C473D CY83RZ371C 5Y573W 0F
MH1CH 1 H4V3 O 73CHZ1C41 UZD3R574ZD1Z6.

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