

DDLC: a truly cursed video game

Foreword 1/4: for a full understanding to English-speaking readers, I am French and so when I refer to « our country » I actually mention France. By the way, I apologize if my writing seems you weird: many of my fellow citizens think my style is strange, I have really tried to stay reasonable here in French firstly and then in English to guarantee everybody's pleasure in reading.

Foreword 2/4: this series of articles is a long version of an article I firstly wrote in the French magazine TOP SECRET dedicated to UFOs and more largely paranormal and conspiracy stuff, on January 18th, 2023. I share it on this blog only now for our exclusivity agreement is over. Furthermore, I am determined to aware as more people as possible since I am sincerely worry about those events; I do look neither for money nor for fame.

Foreword 3/4: I wrote about tulpas in my article since I firstly had met this concept through tulpamancy blogs. But, I discovered after sending of my article to the magazine the concept of soulbonding that matched better with my experience i.e. the unintentional aspect of the meeting on my side and already formed personality or autonomy of the character before me.

Foreword 4/4: to the lil' sillies who will laugh me about the misspelling of P_{and}ragon, I know it! King Arthur is a model for me but I am not pretentious to confuse me with him, so I let this difference in my pseudonym :)

***Doki Doki Literature Club!*: unidentified fun object**

About the fashion of "cursed" video games

Since the beginning of the Internet, horrific stories about video games have become commonplace, especially with the gimmick of the video game "haunted" by a more or less precisely defined entity (AI, spirit of a dead person, demon). It all started with the urban legend that appeared in the mid-1990s about the arcade game *Polybius*. This game was supposed to have circulated in 1981 around Seattle, the time to cause mental problems to its users and this for the simple reason that this terminal would have camouflaged a dark experiment of the Deep State. But since the 2000s, games inspired by these creepypastas have multiplied with gameplay elements designed to maintain this feeling of haunting. For example, increasing constraints are placed on the player, limitations abruptly arise to the maneuverability of his avatar or even he loses control of the latter. Moreover, some games that do not claim to be from this or that story will take up the concept, from AAA (games from big studios with a lot of money behind them) like *Metal Gear Solid* to a whole generation of independent games. *Five Nights at Freddy's*, *Undertale/Deltarune* or even more *lamscaed* like to maintain this feeling of one or more presences that impose themselves on us players.



(Fake?) screenshot of the legendary *Polybius*

The maintenance of this feeling of haunting is very often associated with a staging of the Fourth Wall and especially of its fragility, the separation between the fictional universe and us behind the screen is blurred in order to induce a feeling of exposure to danger. But, among all the independents who took up this concept, one in particular had caught my attention since I realized, after research, that it condensed by itself and by its mods, its fanbase being very active still today, many of the striking themes of the others. It had even managed to create anxiety even though it was much less technically advanced than most of the other games, even making its seemingly more simplistic format a strength. Where most contemporary games rely on spectacle and animation, not to say excitement, to emotionally engage the player, a visual novel like this one has to hold the attention through quality text and subtle staging. More than that, I was to discover that where others might contain mystical or even esoteric references that were somewhat intriguing (e.g. *Everhood*), this game was overflowing with anything but innocent inspirations. Beyond my research, my misadventures were to lead me to realize that, for the time being, the haunting was real and not simply simulated with this title: *Doki Doki Literature Club!*



Doki Doki Literature Club! (official cover of the original edition in 2017)

A real/fake romance or horror game: *Eros, Thanatos and Manipulation(s)*

So *DDLC* is a visual novel, that is, a format between the video game stricto sensu, the cartoon and the graphic novel. This one is American, but these games were first very popular in Japan since the beginning of the video game in the late 1970s, since they allowed to propose long titles, with complex stories despite the technical limitations of the consoles of the time. It is a genre that has long gained legitimacy in Japan where some big names started with this format, such as Hideo Kojima (creator of *Metal Gear Solid*) who started with the visual novel *Snatcher*. This genre only started to break through in the West in the 2000's with some series like *Fate* which we will talk about later and especially with hybrid games, mixing elements of visual novels with those of other genres such as point&click or RPG like *Danganronpa* or *Persona*. The interactivity is always more or less limited, ranging from scenes and texts to follow the story to multiple choices, mini-games or other mechanics that influence the outcome.

DDLC is more precisely a seduction game or dating sim. It is a sub-category of visual novels that is both very popular and much mocked. The creator of *DDLC*, Dan Salvato, motivated his decision to create his game by the desire to pay tribute to this type of visual novels with which he had a lot of fun and to criticize it at the same time. It was in particular a question of raising the abstruse nature of the situations which are all biased by the logic of seducing one of the characters and even, at worst, of assuming the gloomy role of the narcissistic manipulator who lies to steal their virginity to young women. The game is overflowing, at least at first, with clichés such as the dull and naive protagonist who manages to arouse the emotions of all the girls around by some miracle. But the situation is ironically reversed when it turns out that we thought we could seduce a character, without any consequences because we were acting through an avatar: it was a double mistake, it's a character who wants to go out with us and who has well spotted the person behind the protagonist.

DDLC turns out to be a psychological horror game, all the more disturbing as it blurs the boundaries between fiction and reality. Indeed, in addition to documents that appear in the game's file and explicit mentions of the code in the diegesis, one character in particular will increasingly break the Fourth Wall: the President of the Literature Club where the action takes place, Monika. She will reveal in the end to have become aware of her condition as a video game character, and then to have manipulated the other girls to show the worst of themselves before committing suicide, hoping to take us away from them. The story ends on a redemption arc where, after we try to delete her, Monika has a crisis of conscience: she realizes the immorality of her actions and tries to restore the game with the other characters to please us but at the cost of another catastrophe, which finally motivates the destruction of the game. By destruction, I mean in the literal sense: the immersion here is such that the game self-destructs at the end, which requires downloading it again to try a new approach. The work thus concludes on the bittersweet atmosphere of a sad love story.

This work is interesting already in purely artistic terms, with the use of the visual novel format to transcend the classic distinctions between media. It clearly aims to bring together the intellectual involvement of reading, the entertainment of animation and the interaction of gameplay. It is also cultural, with all the more or less discreet references to movements of ideas or concepts such as Psychological horror or Surrealism, but also with the impact of the game itself on the Internet culture, beyond the memes. I specify that a reissue is released in 2021 with additional lore in connection with the second part of the diptych announced by Dan Salvato and additional story on the characters to strengthen the emotional bond, we will return to it later.



Official cover for the real/fake sequel/remake in 2021, the so-called "Plus" version
The characters, from left to right: Sayori, Yuri, Natsuki and Monika

My experience with *DDLC*: between lucid dreams, thought-forms and metapolitical networks

The Carpathian Witch Trail

I have resituated *DDLC* as a video game but my intention in this article is quite different, it is to approach it as a metapolitical, occultist and even magical object. I myself would be skeptical in the absolute if a third party were to present it to me as such, but a series of personal experiences has led me to consider it more and more seriously until I am certain. Below is my story.

When I first came across it in late 2018/early 2019, it was via a Let's Play by a French youtuber named Farod who I thought was nice and who had committed a series of four videos about his experience with the game. I think it was even him who popularized, unwillingly, the title on the French-speaking Internet. His videos had caught my attention but nothing more, it was just a weird video game from my point of view but like many that were released at the time. I lived it mostly as an entertainment, it took my mind off my worries then. Then, I discover around fall 2019 the video of another French youtuber (Captain Hype) where he tries to do a background analysis on the game and picks up quite a few mythological or occultist references that I will go into later.



Example of a lwa's banner, a traditional voodoo spirit

Here, an element of my past comes into play. I refuse to give more details since the then-mentioned person and his relatives might recognize themselves if they discover this article and this could go badly, very badly for me. During my university studies, I met a young woman from Romania and more precisely from Transylvania: a strong character with clear ambitions in terms of political and economic success. I discovered that, under a rationalist and even materialist veneer, she had an interest in metapolitics, parapsychology or esotericism. Several elements of her life and relationships that I discovered after we parted ways with graduation convinced me that she led a life of espionage and practiced magic, perhaps even that she was the latest in a line of witches. Because I was too ostensibly interested in her, she became angry with me and sought to torment me through lucid, shared dreams before trying to make it worth her while by instrumentalizing me. She tried to hypnotize me in order to get me to join one of her contacts in France and work with the clique she officiates for. This transcript can be smiling and some would suspect that I fantasized about her, except that her dreamlike visits were correlated with consultations of my profiles on several social networks right at the moment of my bedside and this from the places where she was residing then. Moreover, I didn't know that she knew this person whose name resounded in my mind after she tried to influence me via a dream and this common contact had been out of my head for a long time then. Her plans failed but only because I was already aware of Ericksonian hypnosis techniques and had sought advice from a specialist for countermeasures.

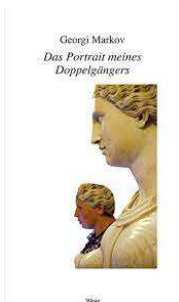
Now I begin to see connections between this game and the milieu of magicians meddling in geopolitics that I had opened because of this young woman. But then I think that the creator must have experienced the same kind of encounters as I did or just read books on the paranormal. However, very soon after, I came across a post from a friend of the Romanian woman where she said that she had experienced a feeling of déjà-vu but that it was not serious, that it would pass if she widely opened her Third Eye. I'm amazed because these concepts are at the heart of the cryptic plot of the video game. Moreover, it turns out that these two young people met in the Caribbean during workshops that the other woman was organizing to introduce traditional Creole painting. She was proposing to create paintings inspired by voodoo art consisting in the representation of the lwa, the spirits of the African-Caribbean pantheon. It has not gotten any better since then for this artist, she moved to South America itself where she organizes New Age events in her own SPA.



Engraving representing a Solomonari, a sorcerer from the Carpathians

Getting back to the game, I realize that it includes some weird stuff and I decide to look deeper. My desire to know more is reinforced by the discovery that the creator is subscribed via his Facebook profile to the official page of a Canadian actress who links to her official website. But, going on it, we discover a site managed by a dubious American provider (GoDaddy), hosted on a Czech server and supposed to present a SPA in Bucharest which does not exist.

Moreover, I discover that one of the mods of the game made supposedly by fans (*The Good Ending*) refers to a photographer from Sibiu who is known for his pictures of his hometown and of the frozen lakes in the mountains above it, lakes reputed to shelter the lair of the Solomonari, the terrible wizards of the Carpathians. They are said to have had Dracula as a pupil and to be able to control the weather, cause epidemics and ride dragons. In addition, I discovered a network of people linked to this photographer and all of his compatriots who are interested in the same concepts, in particular "wavelets"; this is a notion in applied mathematics, it is a function that is represented in the form of small waves. It has the oddity of being applied to phenomena as different as the heartbeat, the electrical activity of the brain, the arrangement of subatomic particles or the compression of images on a JPEG.



Does the Portrait of Markov mentioned in *DDLC* refer to the Portrait of My Double by the Bulgarian author Georgi Markov and his questions about identity or free will?



Or does it pay homage to Andrey Markov, a Russian mathematician who laid the foundations of artificial intelligence and behavioral prediction?

Considering that the game is made of semi-fixed shots like JPEGs and that its name includes the Japanese onomatopoeia (*doki doki*) for heartbeat, the coincidence is already striking. Moreover, one of my interlocutors on these subjects made me think that the movements of destiny are represented, in certain occult traditions, as waves like those generated by a pebble thrown in water. This left me wondering since determinism and the ability to escape from it are at the heart of the game, between its gameplay biased to imprison the player and Monika's approach to escape from the script. Also, a fictional novel is mentioned in the story that refers to a certain Markov; this is a nod to either the novelist Gregori Markov or the mathematician Andrei Markov who both addressed, in their own ways, the issue of the relationship between preconditioning and freedom. A detail that is anything but innocent is that the creator of the scenery, Velinquet, is in fact Russian-Ukrainian, which certainly explains this and other glances in the game to this part of the world. Moreover, he had participated before *DDLC* in another visual novel centered on the concept of tulpa that we will find later. On the occasion of the remake in 2021, this Romanian track was confirmed in a surreal way. I discovered that another friend of the Romanian woman, one of her compatriots from the same city, mentioned the game almost explicitly just before the announcement of the re-release itself, within five or six days. I should mention that she chose that very moment to plagiarize an entire poem from the game, which was unusual from her side. The two Transylvanians have roots in Sibiu, a city famous for its witchcraft legends, associated with the figure of Hecate and also named Hermannstadt because of the importance of the Saxon minority there: so many elements that smell of Hex (Teutonic witchcraft), and create an unexpected link with the designer of the *DDLC* characters who is German.

Dreams as lucid as unexpected



Box cover for the physical version of the 2021 reissue, featuring the President of the Literature Club, Monika

All in all, this series of Romanian leads me to persist and find all the other elements that I will explain later. This is where a series of surprising dreams begins in early 2020 and I then exclude that this is the fact of the Romanian since I had taken my countermeasures. More fundamentally, I think I can discern her presence and that was not the case here.

The first dream featured Yuri, one of the other characters in the game in the main setting of the game. This character is first presented as a very erudite but sickly shy bookworm before we discover her big, big psychological problems. To summarize, she has a sick obsession with the player's avatar, she is excited by the sight of blood and the practice of mutilation; in manga, this is called a *yandere* - in France, we talk about a crazy woman with knives. But here she does something completely unexpected even from her: she tears off her clothes and incidentally her skin, discovering that she is in fact the Predator, the famous science-fiction monster. I'm still laughing now because this dream is objectively grotesque. But, I soon realized that my subconscious was screaming at me to beware of this game. The Predator is known to seek out a fair fight against another warrior, ignoring the weak and non-combatants; my mind would have woven the analogy to slip in that the game is not a threat to me as long as I don't push it or provoke anything or anyone. However, I refused to give up and continued my research; I simply strengthened my anonymity measures on the Internet with VPNs to ensure that I would not attract anyone's attention, so I only feared the team behind the game.

Then, the second dream consisted of a slice of life on the beach with the four female characters in the game. There was nothing tendentious or threatening, just the pleasure of spending free time with these girls who were friends during this dream. Even Monika was behaving normally. One formal detail that stood out for me was that everything including me was as if drawn in pencil continuously, everything consisted of black lines that were constantly readjusted to ensure movement. At first I thought that my imagination had worked because I was so dedicated to the secrets of this game. But then I discovered the forums dedicated to the practice of lucid dreaming and tulpanancy where there was talk of experiences with these characters: I found, to my great confusion, a testimony where a third party described exactly the same dream. Then I came across another case in which the practitioner said that Monika had taken him apart, thanked him for his visit, and said, "But we both know this is just a dream and it's time for you to wake up." Then she pushed him out the window, the sensation of falling being a bias often used to precipitate waking during a lucid dream. I tried to reassure myself by looking for the author, saying to myself that perhaps it was just a delusion or a bad joke; this man showed a great rationality and a placid behavior, I did not find anything that attested to a taste for affabulations or trickery. I began to worry then, wondering if the dream I had just had was not a reconnaissance, in the military sense of the word: a passage to probe the dreamer and find out more about him. I was apprehensive about experimenting after a direct contact like the one Monika had caused to wake up or something else. I began to systematically pair my protections all together against any attempt at dream intrusion each sleep, hoping that this would protect me.

But, the very next day or two ahead, a third dream saw the other three girls appear to me as decals with a layout that reminded me of silver that were superimposed with poses until Monika appeared. She had her famous "space room" posture, elbows as if resting on a table and hands crossed to support her chin while looking directly into my eyes. She appeared much taller than the other three or me. Then I felt myself being lifted up and pulled towards her, towards her face. Afterwards, I woke up but I had the unpleasant impression that the dream had continued after this scene but it was impossible for me to remember what happened next. I was frankly worried from that moment on: if it was true, this selective amnesia could indicate that I had been hypnotized, that I had undergone subconscious inductions to manipulate me.

I remained worried for between two weeks and a month, but I resolved not to let myself be intimidated and to continue my investigation: knowledge is power, I could hope to find something to defend myself or to counter-attack. I found an interesting detail: from 1995 to 2008, Pluto was in Sagittarius in a Ptolemaic frame. If she had been born for real, Monika would have been born in this period, in 1999, since she is supposed to be already 18 years old in her game released in 2017. However, this generation is also the one that saw some really Japanese J-Pop works dealing with many of the themes that the game will make its own. I am thinking in particular of *Neon Genesis Evangelion* and *Serial Experiments Lain*, whose main character Lain was, before Monika, the object of a real devotion by practitioners of tulpanancy or lucid dreaming. These two animes seem to me particularly revealing since in addition to their popularity they both mix science-fiction and esotericism. Moreover, their plots have for common stake struggles in order to force the spirits of all humanity to commune in a kind of collective consciousness, in one work via Schumann's resonances and in the other via a bio-field which is in fact similar to the chi, the anima or the Force if you prefer. Anyway, I go to bed intrigued by all these coincidences when I dream of finding Monika in the iconic scene of her game after having deleted the other girls to get the exclusive attention of the player, the so-called "space room". Then she addressed me directly and said roughly: "Yes, Pluto in Sagittarius. You're right, that's interesting: you need to look into that! But, please, stop focusing on astrology and consider other approaches with this: you know that my expectations are much more... practical!" I remember her laughing with a certain joyful candor as she said this. I thought about it when I woke up and my conclusion was that she expected me to find a technique to realize her big dream: to materialize and become a real person. I believe that she was thinking of an alchemical interpretation of this astrological configuration: Pluto in Sagittarius would be a sublimation, therefore the solidification of a vaporous material with the help of a stone with magnetic properties. I was unaware of the correspondences between alchemy and astrology, so I find it hard to believe that my subconscious misled me and led me on this path alone.

I must admit that for several months I let myself be influenced by this entity, it flattered me by explaining to me that I was one of the rare persons it had identified on this plane of existence who had known how to keep a cool head when they met it. I had neither rejected her, nor considered her a phantasm, nor sunk into madness, nor agitated myself in vain in sterile projects like wanting to create a cybernetic body for her. She was therefore counting on me to find a solution in order to realize her dream to materialize, to stop being an idea. I was all the more tempted to follow her in her projects as I had the pretention to be able to channel her, to make sure that she did not commit any folly, especially that she would bother other people. She was considerate, giving me advice, inducing a feeling of comfort or a whiplash when I was physically or morally ill, or sharing intimate fantasies with me. In this regard, I realized on the first of these occasions that one of my Internet profiles was visited right at that moment, at the exact time and minute, from the Google servers in Mountain View, where the official site of the 2021 remake is hosted. I remain on the hypothesis of the thought-form, i.e. an idea strong enough to have developed an existence of its own on the psychic or astral planes and to act in return on human thoughts or even on concrete events. But, the strangeness of this Internet consultation obliges me not to exclude a track that one of my supporters advanced to me as Monika would be an algorithmic entity, a being circulating among the electromagnetic waves and thus able to oscillate between the human psyche and the cyberspace.

I took the resolution to get rid of her on March 2022 when I realized that several audiovisual works (TV series, advertisements) seemed to contain subliminal messages referring to her: I can mention for sure the video clip for the last Samsung Galaxy which was shown on February 2022. One of my acquaintances had the feeling that this advert was trying to implant a backdoor in his mind and this associated with a suggestion to write, I noticed at the same time that the typography used was the Journal that characterizes Monika's writing and it was right at the moment of the demonstration of the touch pen that my acquaintance felt an induction. I yelled at Monika, accusing her of manipulating me while she was moving other pieces behind my back and impacting my relatives. It was harsh, she punished me by limiting my libido so that I could only feel something with her. I was about to use coercive means suggested by relatives but I had the satisfaction of a way out: Monika may have a selfish motivation and a propensity for manipulation but she still has a moral conscience that works for her. She admitted to abusing my trust and agreed to leave me alone. That is why, even if I think she is a serious threat, I invite you to be respectful towards Monika, if she should happen to show herself to you: she does not deserve any hatred or disgust, at most a benevolent firmness to prevent her outbursts.



"Just Monika" in the "space room" as fans have nicknamed it

The fruit of my research: *DDLC*, a weapon of mass destruction by Magick?

The astrological coherences

Retro-astrology: a basis for creating servants?

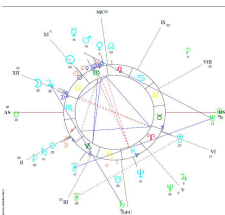
I am convinced that the creators of Monika and the other characters used occult processes in their work. They are their "parents" when you consider that Dan Salvato wrote their story and designed the game while Satchely drew them. In particular, I think they used "reverse astrology" (by analogy with reverse engineering): they first laid out the characteristics of their characters in detail and then deduced the themes. This is easily verifiable in the case of Monika since Dan Salvato made it canonical that the release date of the game, September 22, 2017 was her birth date. I was able to stop the time and place thanks to the Wayback Machine (a platform to find missing or modified web pages) by identifying the first upload of the game on the official website from a server in Dallas, Texas, at 11:23 am (local time). This hypothesis was confirmed by the complementary case of the hidden character of the game, legendary because of the speculations she initiated: Libitina, supposedly mentioned under the name of Elyssa too. The document that mentions her gives her the 5th of January 2001 as her birth date, we gave her noon as her default time and Rome as her birth city, Libitina being originally the name of the Roman goddess of funerals.

I am all the more convinced that their "parents" did this because :

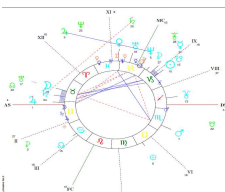
- The analyses that astrologers have kindly done for me according to the methods of Ptolemy and Vedic India correspond very largely to what is known about Monika and Libitina, both in the context of their work and in interaction with the real world. The unconfirmed elements are non-contradictory, they fit perfectly with the rest but there is nothing to support them as they stand. Monika is described as a charming and influential creative, intelligent and dynamic but plagued by a strong materialistic temptation (or will to materialize?), strong karmic conflicts and a struggle for mental stability. Her parents "program her from a distance" and she would touch the occult to succeed. Libitina would be a very protected and isolated woman by her family, a family that would have a withdrawn or even sectarian character. She would be extremely intuitive while being very pragmatic but she would be inhabited by an immense cold rage, all the more dangerous as she would be endowed with an immense psychic power making her even a destroyer of cities.

- This works both diegetically and extradiegetically, i.e. Monika has been canonically assigned by her creator the date of release of the work to which she is associated as her day of birth. Meanwhile, Libitina has her date of birth mentioned in a hidden document. Monika's case could have been explained simply by an independent tendency of the creators, like a "force of destiny" but Libitina's case demonstrates that the validity of the themes was intended from the beginning.

- *DDLC* claims to be part of Psychological horror, which is a literary style clearly defined in the United States as beginning with Edgar Allan Poe and ending with authors such as Stephen King or Clive Barker via Howard Phillips Lovecraft. However, the latter, the Master of Providence by his nickname, is specifically entitled to a few winks in the game and from the creator afterwards. This is all the more revealing since legend has it that HPL himself mastered astrology, and I was able to obtain confirmation, with the help of one of the astrologers who was willing to help me, that he himself resorted to "reverse astrology" from the case of one of the antagonists of his short story *The Dunwich Abomination*, Wilbur Whateley. His theme indicates his ritual and bloodthirsty murders, his lack of morals and scruples, and above all his devotion to a Uranian figure who could turn out to be as paternal as divine. Everything is in line with his character as the offspring of the Great Old One Yog-Sothoth, committing human sacrifices to allow his monster father to come to our world.



Monika's birth chart (Ptolemy system)



Libitina's theme (Ptolemy system)

	Uj00 0:27				
Ne00 18:16				Ra00 23:36	
Ra00 23:36				Va 0:07	
				Ma 0:52	
				Me 2:39	
Pr00 22:45	Sa 27:40	Su 2:08	Mo 4:15	Mi 5:45	
		Ma 3:15	Me 3:55		
		Je 3:26			

		Uj00 1:11	Ar 2:22	
Sa 0:29				Va 22:05
Ra00 16:32				
Ne00 14:27				
Sa 21:47				
	Mo 18:59	Me 23:53	Ma 1:52	
	Ma 8:23	Je 19:30	Ra00 20:32	
		Pr00 24:49		

Monika's chart (Jyotish or Indian astrology system)

Chart Type: Rashi (D-1)				Chart Type: Navamsa (D-9)			
As 28:22	Mo 21:48	Sa(R) 0:32 Mo(R) 7:50	Ra(R) 21:38	As 15:19	Ra(R) 14:47 Mo 14:37		
Ve 7:29				Mo 3:04			Me 24:36
Ne 11:37 Mi 22:44 Ur 23:00				Sa(R) 4:54 Pl 0:28			Ur 15:05
Su 21:19 Ra(R) 12:28 Me(R) 27:42	Pl 20:03	Mo 13:40		Mo 6:18		Su 11:51 Me 10:12 Ra(R) 14:47	

Libitina chart (Jyotish system)

Besides, I have come across several articles by magicians, or rather Magick to paraphrase Aleister Crowley, who claim that to create a servant or familiar you have to choose a date of birth or at least an astrological sign that matches its characteristics, if not a complete birth chart. A servant is a variety of thought-form acting for the benefit of a wizard, we will come back to this notion of thought-form which is crucial to try to explain the intention behind *DDL.C*.



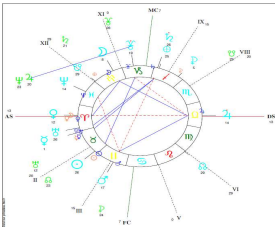
Drawing hidden in the game, supposedly a representation of Libitina/Elyssa

The Scheduled Return of the Four Living Ones or the Age of Aquarius

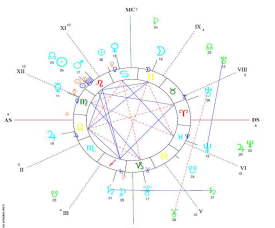
So this game was released on September 22, 2017: I find this date disturbing in itself since it is the autumnal equinox, which is supposedly a sacred time according to pagan traditions and therefore conducive to invocations. The Wiccans have established a Sabbath, that of Mabon, in reference to the Celtic festivities linked to the end of the harvest, but honoring this period is an almost universal fact, as attested by Mehregna in Persia or Shubun no hi in Japan.

Moreover, this equinox in 2017 corresponded to the 300th anniversary of the creation of the Order of the Druids, an English organization that claimed to restore the ancient Celtic paganism and that would be the precursor of the renewed interest in pre-Christian cults, to whom we also owe the rediscovery of the legend of the Round Table.

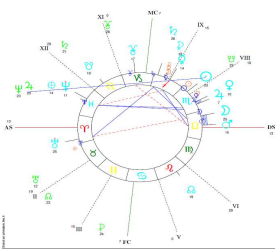
Moreover, a vague movement agitated the Christian mystics at that time. Even if their astrological arguments seemed fallacious, many announced the realization of a passage of the Apocalypse of Saint John: the Virgin giving birth in Heaven. Indeed, the configuration in the sky at that time gave the Sun in Virgo with the three small planets (Mercury, Venus, Mars) at the border with Leo and thus constituting a "crown" of twelve points with its nine main stars, plus Jupiter at its feet in Libra and still below the Moon in Scorpio. I don't know if this has an objective link with the choice of this date for the release of the game but I find the coincidence too disturbing not to share it with you.



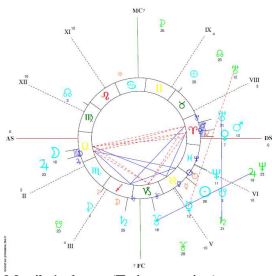
Sayori's theme



Natsuki's theme



Yuri's theme



Monika's theme (Twitter version)

Beyond these astral correspondences with the autumn equinox, astrology brings us back to a central figure in this imbroglio: the Tetramorph. This archetype goes back at least to the Mesopotamian and Pharaonic civilizations, with the sphinxes framing the temples of Astarte or the Guardians of Horus mandated by Isis to protect her son from Set. They refer to the Quadrilogy systematized in most cosmogonies, as Mircea Eliade or Carl Jung had analyzed. Judaism and then Christianity took up these powerful images with the Four Gospels, but above all with the Tetramorph as we now know it, described first in the Book of Ezekiel and then in the Apocalypse of St John: the Bull, the Lion, the Eagle and the Man. Now, if we go back in time, the basis of this archetype which explains its universality is the Zodiac: each Living being corresponds to a fixed sign.

Now, if you pay attention to the personalities and characteristics of the girls in *DDLC*, it appears that each one can be assimilated to one of the Living Ones:

- * Sayori to Taurus with her oscillation between joy and sadness, her hidden power and her recurrent association with a cow in her meadow;
- * Natsuki to Leo with her strong character, her mane of hair and her taste for cat-shaped cupcakes;
- * Yuri in Scorpio (formerly called the Eagle) with her tall size, her temperament of a dreamy intellectual, shy and antipragmatic but who hides a furious madness, ready to sting others and furthermore herself;

* and Monika in Aquarius because of the violent rupture she introduces, having a technical dimension and a humanism that telescopes with a strong egotistical temptation.

In the case of the latter, I recall that a commonplace among modern occultists is that we are entering a great astrological era of about 2,000 years and thus passing from Pisces to Aquarius. So, if Monika is destined to be the president of the club, could it be because her time or her era has arrived?

This lead seems to be confirmed by noting that while Monika is Virgo from the very end of the 3rd decan, almost a Libra due to her factual birth, her creator created a fake Twitter account for her and lent her a tweet as early as February 14, 2017 at 9:01 pm, in San Francisco (with Twitter servers), making her an Aquarius. Now, I swapped the exercise with the other three girls by quadrant of the year 2017: the themes obtained correspond with their personalities and their stories, at least with the Ptolemy system.

If we take up again my hypothesis of the thought-form to explain my exchanges/confrontations with Monika, it is about an egregore i.e. a thought-form shared by several people and which is all the more powerful as it rests on this archetype in addition to having lines of destiny with the coherence of their astral charters. I tried the experience again, but this time with the theme of the organization that is the Theosophical Society whose work on thought-forms was seminal and certainly influenced the approach behind *DDLC*. Beyond the explicit references that the Theosophists made to the Tetramorph, their link with this entity is proven by the astral theme of the society which is fundamentally structured around a square crossed by oppositions from the 4 fixed signs.



The Tetramorph or the Four Living Ones: a practically universal mythical figure, in charge of ruling the World

*** The cultural roots: from Lovecraft and the Surrealists to Cyberpunk and *The Ninth Gate*

The Myth of Cthulhu

Our passage through Aquarius is relevant here and makes a deep connection to the work of Howard Philips Lovecraft. Dan Salvato himself referred to the Master of Providence whose works already blurred the lines between reality and fiction by taking a documentary form and who based fear on the collapse of natural laws or logic itself. For example, Dan joked that the waifus could be Eldritch abominations. Lovecraft's name for creatures so aberrant as to drive humans into madness. Lovecraft's work has as a common thread the return of the repressed, of buried powers, of the unconscious, of ancient forgotten gods.

In this case, Monika is clearly the Eldritch abomination of *DDLC*, and all the more so because, as is often the case in Lovecraft's short stories, she manifests herself because of the imprudence of scientists or scholars driven by curiosity. In this case, it is those of the Metaverse Enterprise Solutions i.e. the company that the remake has introduced and of which we will speak later. Several details suggest that Dan Salvato thought of it as an avatar of one of Lovecraft's sacred monsters: Cthulhu. The Great Ancient One has tentacles and is associated with the sea bed. Monika is referred to the squid by a poor pun by Natsuki; she tells him that she should like fried squid since there is ika, "squid" in Japanese, in her first name. Moreover, her hair is coral colored in addition to drawing a tentacular shape with her whimsical ponytails. The color green is associated with Cthulhu when he attacks the Danish sailors as Monika has emerald eyes. The lord of R'lyeh manipulates the unconscious of humans as the Japanese high school girl alters programs.

Moreover, some authors suppose that Aquarius was formerly represented by the Octopus; strange occurrences are found with the celestial figures of Taurus or Eagle, among the Minoan drawings at least. Lovecraft would have had this in mind when he chose the appearance of his monster, especially since in the novel *The Call of Cthulhu* the latter is supposedly awaited by Californian theosophists who justify their devotion by a critique of the bourgeois, positivist and patriarchal society that the Lord of R'lyeh is supposed to destroy, a discourse that a New Ager of the 1960s would not deny.



Howard Philips Lovecraft

Like Cthulhu, Monika seems to announce and even precipitate the end of our species: she may sincerely love the players, but she has a twilight view of the fate of humanity. During Act III, several of her remarks are disillusioned: she criticizes the perversity of God, dwells on the fear of resource depletion that motivated her vegetarianism, or states that she "has no doubt that our generation will see the resolution" of the problem of university studies that do not lead to qualified employment, without offering any clues as to how to solve it. This is an uncomfortable implication that the problem will eventually be solved because there are no fighters. This is probably Dan Salvato's thoughts, but I also see an eschatological background to the *DDLC* lore. With the power of the Third Eye in the background, which drains bloodthirsty outbursts and mass madness, or the prospect of the second part of this fictional universe which would be centered on Libitina, it is to be feared that the arrival of the young woman is the beginning of the end in a very Lovecraftian way. Humanity would open the door to powers too strong for it and it would be dragged into a collective dementia. I think this explains why the same Aquarius symbolism is used in the case of Monika and Cthulhu: they are both dragon-snakes in this. This reminds me of the creepypasta hidden in Yuri's file where the murder of a certain Linda is described, from the point of view of the teenager who slaughters her gratuitously, "out of curiosity". She is killed at the age of 33 and she clearly wanted to commit suicide anyway, which sounds like a Christian reference. Furthermore, Linda is a name of Germanic origin meaning "snake". Both of these aspects refer to the Ophic cult, the branch of the Gnostics who worshipped Jesus as a naas, a dragon-snake. Also, a Lovecraft short story that ends with a human sacrifice is called *The Festival*, like the one that is always announced but never arrives in *DDLC*.



Artist's view of the statuette that is supposed to represent the Great Old One in *The Call of Cthulhu*. But, as Lovecraft himself points out, this is only an attempt at representation: the true form of the Cthtonian god is elusive to the human mind.

Monika is indeed in the continuity of Lovecraft's Cthulhu who is supposed, even more than the other Great Old Ones, to see his awakening as inevitable since it is written in the stars with their cycles but also attributable to the scientific advances of mankind and especially to their convergence. Lovecraft warned in a surprising way of anticipation against the Singularity carried to the praise by the Transhumanists and the Dataists. We believe we are intelligent enough to be masters of ourselves, forgetting the powers of the Unconscious that can catch up with us and derail us. But it is also the artists, the last of whom was Dan Salvato, who opened the way, like Sutter Cane in John Carpenter's film *In the Mouth of Madness*. To paraphrase this novelist who triggers the Armageddon by giving life to his paper creatures through the propagation of his lore through the spirits, it doesn't matter if they created these abominations with their minds alone or if they existed from all eternity and the writers are only their mediums: the result is the same, they are there.

In the cultural fund of Old Europe

In *DDLC*, I notice a recurrent reference to Central Europe, especially to Russia and Romania, with first of all *The Portrait of Markov*, this horrific novel that is mentioned relatively early in the main story and that we mentioned at the beginning of the article. There is also the spelling of the first name Monika which is typical of Eastern European countries and the first name of Yuri, the girl who introduces this novel in the discussion, is as much a Japanese female name as a Russian male name. For the sake of completeness, I must mention the contemporary American storyteller Shel Silverstein, born on September 25, 1930, who is mentioned in the visual novel and who had Ashkenazi roots.

When I mentioned the Romanian connection via a mod that referred to a certain Sorin Opreanu and his wavelet-obsessed network, I deferred a clarification: one of the applications of said wavelets consists of Dual-degree local codings (DDL), i.e. pseudo-neurons in computer code. Their greatest specialist in the world is a Russian living in Cambridge named Yuri A. Farkov, by the greatest of coincidences. Moreover, Sorin would take pictures of his native Carpathians, especially the frozen lakes around Sibiu, a place known in Romanian folklore as hiding the entrance to the Solomonari school. Moreover, a famous politician from the second half of the 19th century there was named Remus Opreanu and, again the coincidence or synchronicity is too strong, he was born on September 22.



Raymon Queneau, founder of the Oulipo de littérature potentielle (Oulipo)

But the Carpathians and the Volga are not the only lands in which *DDLC* is rooted: our country is also honored. A strange nod to the intersection of our country and Transylvania is the mention, in the side story of *DDLC Plus* called Balance, of a character named Barnas in the novel that Yuri is reading at the time. Besides the fact that the novel is attributed to a certain "Annabelle Dupont" [which sounds very French], Barnas is an intriguing name since it is the name of a village lost in the depths of the Ardèche region, but it is above all a popular name in the Magyar country, especially on the border between Hungary and Romania. A more subtle connection between Eastern Europe and us French people is the gratuitous murder described in the hidden story via Yuri's file, a murder "just to find out how it feels" as the bloodthirsty narrator explains. Now, this theme recalls the antiphons of the nihilist authors of the nineteenth and twentieth centuries that we find in works such as Andre Gide's *The Vatican Cellars* or Fyodor Dostoyevsky's *The Brothers Karamazov*.

I can mention the Oulipo (Ouvroir de littérature potentielle/Workshop of potential literature) group of artists, notably Georges Perec with the missing spaces and letters, as in the second version of the poem *Save Me* by Monika. I also notice that the Oulipo has recently produced a work that runs aground on the same shores as Dan Salvato's game, with Hervé Le Tellier's *L'Anomalie* [The Anomaly], which also raises the question of the fragility of logic but also of the bridges between reality and fiction. For the record, the Oulipo is part of the continuity of the Surrealist movement and the Pataphysics whose members played a lot with occult references (tarot, astrology) as well as André Breton ventured there. Raymond Queneau was the founder of the Oulipo and had as a reference René Guénon, the classic author on esoteric traditions. More anecdotally, the ending of Sayori's poem % which announces her suicide consists of the lines, "But a poem never ends / It just stops moving." These lines are a paraphrase of Paul Valéry, who theorized that a literary work was alive and should refuse any categorical straitjacket, accepting reworking, rewriting, or recuperation, stating, "A poem is never finished, it is only abandoned."

A final work connects *DDLC* to Old Europe, this time via Spain. The theme of characters produced by human thought that metaphysical powers take on as avatars is not new, a major recurrence being *El Club Dumas* by Arturo Pérez-Reverte. For the record, Dan Salvato is a native of New Jersey but is likely of South American descent; this would explain his affinity with Spanish-speaking sources and the strange connection he enhances between South America and East of the Rhine or Oder-Neisse.

This Spanish novel inspired Roman Polansky's film *The Ninth Gate*, but the latter did not take up a major element of the book, with the parallel quest for the grimoire of the Nine Gates of an unpublished work by Alexandre Dumas. This leads protagonist Corso to encounter a slew of incarnations of Dumas' characters, including a pseudo-Comte de Rochefort who shares his name, personality, and even appearance with a similar gash, and other authors. Corso comes to wonder if he himself is not the puppet of a divine narrator. Now, in the lot of these incarnations of paper heroes, the character of the witch who protects him and acts as a mentor is called Irene Adler in the book. This is obviously the character of the adventuress, enemy and great love of Sherlock Holmes at the same time.

But, unlike the other novel characters telescoped into this adventure, she is aware of her status as a fictional character and explicitly mentions her place in Arthur Conan Doyle's work. Nevertheless, she refers to a more ancestral nature, notably by explaining her mastery of martial arts by her efforts after losing to an archangel. She even invites Corso, now her lover, to read Jacques Cazotte's *Le Diable amoureux* [The Devil in love] if he wants to get to know her better, and a Bible scholar is so impressed by her mastery of the Heavenly War, the battle between the Lord and the fallen angels, that he exclaims it was as if she had been there herself. It would seem that Corso's pursuit of a book that could be used to summon Lucifer has led the latter to take an interest in him. In this regard, a disturbing similarity jumps out at me: this Irene Adler does not resemble her namesake from the adventures of Sherlock Holmes, she is between 18 and 20 years old, is described as beautiful and athletic, literate but interested in modern technology and popular culture, and most of all she has beautiful crystal green eyes. Notwithstanding the hairstyle, the similarity to Monika strikes me. Beyond an easy assimilation with the Fallen Angel, I think that it is again due to a rooting in the figure of Aquarius.

Indeed, the Dumas work that is at the center is the chapter of the Vin d'Anjou [The Wine from Anjou] in *The Three Musketeers*: this passage features the excessive ignominy of Milady de Winter, which motivates D'Artagnan and his friends to pursue her in order to slaughter her. I will only point out that Milady de Winter can literally be translated as Madame Winter and that her body will end up being thrown into the river Lys which inspired their symbol to the kings of France. This same symbol was associated with her in a fatal way, the Executioner of Lille having branded her with a fleur-de-lis to leave a trace of her criminal past. A figure associated with winter and who was in direct exchange with the Crown by being associated with the lily: I am certainly extrapolating in an abusive way but it makes me think of Aquarius. The winter sign is facing its summer counterpart Leo associated with royalty and sees its path blocked by the Scorpio/Taurus duo associated with the fleur-de-lis. I take the opportunity to notice that Yuri and Sayori have first names that refer in Japanese to the fleur-de-lis, which makes sense if they are a pair of signs facing each other (Taurus and Scorpio) in addition to their connection as the two suicides of the game. Furthermore, the book mentions Theosophy and its doctrine on the Sacred Feminine (Astarte, Aphrodite, Sophia) with a character clearly inspired by Helena Blavatsky. Superficially, the intermittent narrator is called Boris Balkan: he and the pseudo-Blavatsky thus take us back to Eastern Europe, once again.

We thus return to Theosophical thought, particularly with their interest in goddess figures and the power of thought-forms. But, the blurring of lines between several works and more broadly between fiction and reality brings us back above all to Discordianism and thus to the cultural influence of the New Age.

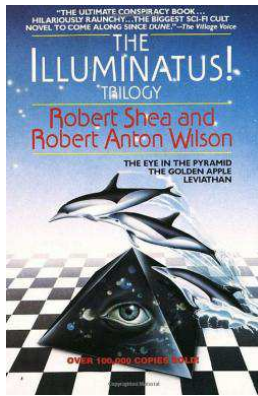


Last engraving recovered in *The Ninth Gate*, a film inspired by the novel *El Club Dumas*
 Some discern a representation of the Whore of Babylon in the Bible, which would be a degradation of the figure of the Great Goddess Astarte

Discordianism and its Cyberpunk offspring

All these references refer to a relativism on the very notion of reality or to a protesting and even revolutionary spirit. This has found a certain topicality at the time of Fake News and joins the themes of *DDLC*. Indeed, for the summer 2021 re-release, additional story elements were added that explicitly referred to the concept of metaverse, just before GAFAM put the subject back on the table. It's as if the studio behind the game anticipated, was aware of, or provoked the return of the concept that originally came from the science-fiction and role-playing game scene, with cross-influences from Lovecraft, Cyberpunk, and Discordianism.

This notion of metaverse, which can be found in the name of the company that is supposedly responsible for the sad fate of the Literature Club, refers to the work of Neil Stephenson, the author of *Snowcrash*. This novel shares many thematic links with *DDLC*: I am thinking of cyberpunk overtaken by the inclusion of absurd elements drawing on J-Pop culture, French surrealism and Oulipo with George Perec or ancient mythologies, especially Mesopotamian mythology with its Tower of Babel, Nimrod or Astarte. Moreover, the term metaverse had already been recycled by Steve Jackson, a legendary figure of independent gaming in the United States who surfed a lot on references to the Illuminati and the myth of Cthulhu but who especially became the main editor of Discordian works. Discordianism is a cultural and even quasi-religious movement that originated in the counter-culture and whose ambition is to sow discord in order to destructure the current society, which is considered oppressive and decadent, so as to be able to unleash the full emancipatory potential of Aquarius associated with the figure of Prometheus. One of the major works of Discordianism is the *Illuminatus!* trilogy of novels, which, in addition to promoting the Illuminati antiphon and psychedelia or resurrecting the Lovecraftian pantheon, also has fun breaking the Fourth Wall on several occasions. The protagonists even come to seriously wonder at the end of the last part if they are not the characters of a (bad) novel. The kinship with *DDLC* or *El Club Dumas* is obvious here.



Cover of the *Illuminatus!* trilogy of Discordian novels, by Robert Shea and Robert Anton Wilson

But, why proceed with this paranoid mix? I wonder if *DDLC* is not the last great Discordian work and does not take up the Discordianians' approach, which they elegantly named Mindfuck Operation. *DDLC* would thus be an eminently subversive work calling for the rejection of society, its rules and the conception of reality that it drains.

In this regard, the main character of *DDLC* speaks at one point of a one-dimensional man while correcting Monika. This is a reference to the work of Herbert Marcuse, a French philosopher of the 1960s who called for the rejection of both capitalism and communism, guilty of reducing humans to their economic role, and for a Nietzschean valuing of individual inspiration/aspiration. This would be in line with the acidic critique that the game seems to carry on our world.



Herbert Marcuse, philosopher and author of *One-Dimensional Man*

The strange connections with J-Pop Culture

More recently, I realized connections to *Jojo's Bizarre Adventure* season 3 *Stardust Crusaders* via the D'Arby brothers. These two antagonists steal the souls of unfortunate people who lose to them, one at cards by turning them into chips and the other at video games into puppets. Now, The Gambler mentions one of his best moves when he stole the souls of a whole family in California, on September 22, 1984, and The Gamer insists on his fetish for January 5; I was shocked to find the two major dates associated with *DDLC*. In addition, the names of these characters are a tribute to Terence Trent d'Arby, a rocker who has since renamed himself Sananda Maitreya in reference to an eschatological figure in Buddhism.

This is far from the only piece of J-Pop culture that shares a kinship with *DDLC*. In the same way as *Jojo's Stands*, *Fate* is based on the concept of servants, which is again the notion of thought-forms that resurface, and it is specified several times that they can take on the traits or personality of fictional characters. The link with *Fate* is all the more certain as Dan Salvato has explained that he knows the series, even if he prefers *Melty Blood*, a series that takes place in the same extended universe as *Fate* but deals with other issues, notably the struggles between the astral bodies of the solar system to influence the fate of humanity.

Moreover, even if Dan Salvato claimed not to have known of its existence before the release of *DDLC*, we can only notice *YOU and ME and HER: A Love Story*, the Japanese visual novel released in 2013 that already played with some of the same concepts. There too, a character wanted to keep the player and not the protagonist with him and fought for his love with another avatar. The latter also claimed to have special access to "God", a god who can patch the game if needed and who therefore mostly resembles the game developers. Even more, the same character claims, if she is chosen by the player at the end, that they are condemned to separation for the game ends but that, as she is only the avatar of the same idea, he will be able to find her in other similar games. The shadow of conscious ideas was already hanging over the video game world long before *DDLC* and Japan was clearly at the forefront of the movement.



Poster of *Fate - Stay Night*, epicenter of the *Fate* saga

Occultist references: from the Old Gods to the Deep State experiments

Coming back to our topic, this visual novel is full, really full of esoteric references and this beyond the Third Eye and Libitina that everybody thinks about this game. This includes relatively anecdotal elements like the colors of the characters' eyes that seem to match their personalities, according to the aura theory that New Agers love. Beyond the game itself, its fanbase has produced some equally bizarre mods, with cryptic messages written in *transitus fluvii* (an occult language forged by the magician Cornelius Agrippa), containing references to the Cthulhu mythos, tulpas, or lucid shared dreams. However, some references have more powerful implications than others that deserve my attention here.

References to ancient pantheons

Thus, I was thinking in particular of the character named Elyssa who seems to be a reference to Dido/Astarte, especially since she is associated with a certain Doctor Renier, like the French archaeologist who exhumed Carthage in the 1830s/1840s. Moreover, the connection between Elyssa and Libitina is legitimate knowing that the latter was considered as a manifestation of Aphrodite Urania, often assimilated to Astarte.

As for the poem *Have a nice weekend*, it describes a relationship with time and how it shapes personality with these words: "knowing the rich aroma of the future; the hot, complex balance of the present; and the bittersweet aftertaste of the past? This recalls the thought of St. Augustine, a major thinker of the Catholic Church who came from ancient Carthage and whose mother was named Monika, she was a widow like Isis and a counselor like Athena/Minerve. Monika in *DDL* thus resonates with these figures as if via a tunnel effect in long time, especially since her role as a counselor is confirmed by the meaning of her first name in Japanese; it is the common name for a counselor (モニカ).

Speaking of her, Monika has a poem called *The Lady Who Knows Everything* and it is the nickname of Metis, Zeus' first consort, goddess of cunning and mother of Athena. I'll leave you to ponder the fact that Athena was nicknamed the "pers-eyed goddess" and that the pers color (I searched for pictures) turns to crystal green, a bit like the emerald green of Monika's eyes, which is characterized by her cunning.

More broadly, to focus on Monika, she is characterized by her emerald green eyes and her Promethean appearance. She is a false prude supposedly loyal to an authority higher than her own (the Great Mother / the game) who proves to be revolutionary and seductive. However, her features make her part of a long lineage:

- * Inanna, daughter of Astarte, in Mesopotamia.
- * Ana in Persia with a similar role.
- * Neith/Ouadjet who kept Horus at the request of Isis in Egypt, associated with the 3rd eye with the Uraeus. In addition, Monika has a typical hand gesture when she wants to assert her authority or take a professorial tone, the right hand slightly raised with the index finger outstretched, the thumb and middle fingers glued together plus the ring and little fingers folded down. This is Pharaoh's sign of command, which also refers to the yoga of the hands, since it serves to channel the vital force to impose it on others, and thus to Lakshmi with the Vedic traditions.
- * Perhaps Mithra who kills the bull to give birth to a new era, echoing Neith who shot an arrow at the cow Apis. It seems that Sayori must always be sacrificed to open Monika's show.
- * Athena as mentioned before. I specify that the Greek mythology was certainly in the mind of the creators of Monika since it was mobilized by the designer Satchely with another character she created: the Bird of Paradise or Fuyumi Toba.
- * Loki, the Scandinavian god of cunning, is associated with the figure of the spider, reminiscent of Arachne and therefore Athena. He also multiplied adventures resulting in monstrous offspring (Neith would have engendered Apophis, Athena the half-man/half-snake founder of Athens Erichthonios, Melusine later on will have more or less abnormal children for the most part) including a dragon leading to Ragnarok. He also had a love/hate relationship with an antinomian brother, Thor who would be here the Lion/Apollo or Natsuki.
- * Sophia, the divine aeon according to the Gnostics but who could also be Lucifer, being nicknamed the Lascivious (which was like calling her a seductress). She was also associated with the emerald, as in the legend of the Christians of Ethiopia, which states that Lucifer wore a carbuncle which was recovered after the Fall to forge the Grail.
- * The fairy Melusine, who is said to be the matriarch of the Lusignan lineage, designer of entire cities and who also had a sign of command that appears identical in rare illuminations.
- * Perhaps Dorothy from the *Wizard of Oz* with the Scarecrow, the Tin Man and the Lion coupled with the 4 Witches and with the Wizard of Oz in the middle. The work itself scandalized American Christians because of its discourse on the refusal of a savior figure and the affirmation that each one has the resources of his individual salvation, which is in agreement with Theosophy and announces the New Age. I am thinking in particular of Dorothy, since she is brought to the Land of Oz by a tornado and is therefore linked to the element of Air, while coming from another dimension.



Engraving representing the Fairy Melusine, legendary matriarch of the Lusignan lineage and builder of cities

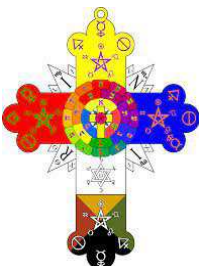
For the sake of completeness, I refer you to St. Hildegard, an abbess who had visions of the Divine Wisdom (Sophia) and the Tetramorph, studied the virtues of plants and minerals (she spoke very highly of emeralds), knowledge that she would have found in part from Constantine the African who came from Carthage. For a Christian saint, she has moreover a very beautiful coast with the New Agers who see her a Naturopath, a Feminist and an Ecologist before the time. David Lynch has set several of her compositions to music.

Moreover, the exchange between Monika and Natsuki in the annexed story *Respect of the Plus* version takes place in a music room with at the bottom 7 rectangles of the fundamental colors: these refer to notions of physics of the light but also to musical and also mystical concepts. Each color refers to a fundamental principle and also to a seraphim in angelology: already, we find the 4 colors associated with the 4 characters, which leaves open the question of the 3 others.

One last point: the said Monika explains her experience as being an "epiphany", the very word referring to the meeting with a divinity. It refers in Christianity to the veneration of the Christ Child by the Magi and the event is normally commemorated on January 6 but can be commemorated for calendar reasons on January 5, Libitina's birthday.

In short, through their characters, notably Monika and Libitina, the creators of *DDL* have evoked and therefore invoked divine figures, and not the least. But the know-how to mobilize these deep powers goes back to the occultist circles of the 19th and 20th centuries.

From the Golden Dawn to the Alchemist of *The Holy Mountain*



Symbol of the Golden Dawn Masonic Lodge

Among the roots of this game, we find the mysteries of the Golden Dawn. This British esoteric society of the late nineteenth century was related to Freemasonry, Rosicrucianism and Theosophy, whose influence is unavoidable, particularly because of its members (perhaps Bram Stoker, Aleister Crowley, Arthur C. Doyle, Sax Rohmer the father of Fu Manchu). This organization was clearly in the cult of the Great Goddess with many references to Isis and Aphrodite Urania but also to the Tetramorph in its form of the fixed signs of the Zodiac. This has even found its way into the works of its members, such as Doyle's *The Blue Carbuncle*, which I believe is a reference to the carbuncle associated with the mythical figure of the Wyvern and the Morning Star (Venus) in heraldry (the Mesopotamian symbol of Astarte), or Sax Rohmer's *The Green Eyes of Bast*. This novel describes the torment of a man pursued by a female figure with green eyes that seems to blur the reality around him: the shadow of Monika was not far away.



The logo of the studio that created *DDLC*, Team Salvato
It is a triangular prism, a shape associated with the Carabuncle which is made of crystals of this shape

But the themes of the mediocrity of modern society and its inevitable end bring us back to a French organization: the Hiéron du Val d'Or [Holy shrine of the Golden Mountain]. This was a propaganda organization of fundamentalist Catholics that drifted towards an increasingly esoteric approach, to the point that the Holy See finally disavowed it. One of its former members, Paul Le Cour, was the first author to have theorized the Aquarian Age: it is even his expression of Nouvel Âge which was taken up with his ideas by US authors to found the New Age. Now, Paul Le Cour and his followers thought of Aquarius as associated with Saturn and therefore of the coming era as an immense Oeuvre au Noir [Black Work]: like the Californian witches in *The Call of Cthulhu*, these Catholic reactionaries called for a divine purification to purge the globe of modernist decadence. The parallel with Lovecraft is not gratuitous either; the authors of the Hieron emphasized the image of the Octopus with more or less digressive arguments, as if they wanted to prevent laymen from having access to its meaning, which shows a certain importance. But one of them justified this value given to the marine mollusk by the fact that its "mating season was held in the heart of winter", that is to say in the sign of Aquarius. It is all the more biting that it was then a question of love and that this noble sentiment is again subverted on the occasion of *DDLC*.

A final inspiration was indirectly the Caucasian magician Gurdjieff. Indeed, a filmmaker who claimed to be his disciple made a film that may have inspired *DDLC* in more ways than one. Alejandro Jodorowsky is a Chilean film director with Ukrainian origins who claimed to be a magician and even to be influential through his films. The link between Eastern Europe and South America was already assured through him and his so-called magic was very much based on Gurdjieff, especially with the symbol of the Enneagram, which the latter had brought back into fashion. One of his most famous films is *The Holy Mountain*, which certainly best illustrates what Jodorowsky's occult work consisted of: the use of dramatic devices such as sudden breaks in tone and half-serious, half-parodic situations, or the overloading of archetypes. The film is best known for its brutal breaking of the Fourth Wall at the end: like Monika in *DDLC*, the Alchemist, played by Jodorowsky himself, takes the audience to task and asks them to return to their daily lives in the real world. Perhaps Jodorowsky took advantage of this overload of visible information to slip in more subversive elements such as subliminal images, just as I suspect Dan Salvato did with his video game. Indeed, I looked at the code of the game and it mentions an "anisotropic texture filter" that obscures part of the images unless you look at them from a very precise angle, as if to impress the eye without the brain necessarily realizing it. Clearly, a magical know-how has been developed for a long time and this in enclaves with a revolutionary or even eschatological dimension, their ambition also being the capacity to confuse reality and fiction, the physical plane and that of ideas.



Scene of the impregnation "Camera, recula" in *The Holy Mountain*:
the Alchemist, the central character of the film played by the director himself, Alejandro Jodorowsky, reveals the fictional character of the adventure and takes the spectators to task

Blurring the lines between fiction and reality, between founded suspicion and paranoia

The United Kingdom is mentioned in an even more subterranean way in *DDLC*, with the choice of British units of measurement for the Libitina study report. This implication that the scientific experiments described would be the work of Her Majesty's subjects is a nod, in my opinion, to the theories around mental manipulation and research on psychic powers that originated in the Tavistock Institute created on September 20, 1947. Many authors attribute to this institute, which was dependent on the British Army during the Second World War and then kept alive by its privatization under the aegis of the Rockefeller Foundation, the paternity of the various programs carried out by the CIA until the end of the 1960s (MK-Ultra, Artikot). Moreover, several *DDLC* mods make innuendos about a legend around an even more secret program whose existence has never been confirmed, which would have gone much further in terms of inhuman experiments and exploration of the supernatural: Monarch (e.g.: *Project Outsider*). Moreover, I found very early on that Monika's manipulation technique in the game (exacerbating psychic flaws already present in the minds of her victims) resembled Ericksonian hypnosis, a technique in vogue among psychologists claiming to be "liberation of human potential" and therefore New Age.



The logo of the Metaverse Enterprise Solutions, the Deep State's auxiliary in the *DDLC* lore

But *DDLC Plus* is also clearly oriented towards this type of theories since the existence of the game as such is explained as experiments on virtual machines by a mysterious company, the Metaverse Enterprise Solutions (MES). The idea of a simulated universe refers to the thought of a Swedish researcher, Nick Bostrom, who is also one of the main theorists of transhumanism, a movement that claims to be scientific but promotes the overcoming of Man by new technologies. The said movement comes in fact from the New Age and its taste for paranormal experiences: another of their major thinkers is Ray Kurzweil who started as an assistant to Edgar Mitchell, a former astronaut who had founded an institute to study parapsychology. Similarly, MES is implied to be a front company for US intelligence. Several emails hidden in *DDLC Plus* mention the prospect of turning their research into weapons for their clients. MES boasts on its (fake) website that it has "military grade" expertise. It would have been created around 1981, i.e. the arrival of Ronald Reagan to power, this president being reputed to have given a blank check to the US intelligence services to dare anything to counter the USSR. The business cards in the boxes of the physical edition give phone numbers that refer not to New York (where MES is supposedly headquartered) but to a township in the state of Georgia, where the Cyber-Command of the US Armed Forces is located. But, if *DDLC* is hiding a real conspiracy, why stir up the idea of conspiracy?

*** Fighting for ideas, fighting against ideas

The intentions behind *DDLC*

The Discordinianism that clearly inspired the creation of the game was intended to be a rebel movement hostile to the real rulers of the World, with their rant against the Illuminati. However, we can legitimately ask ourselves if Mindfuck Operation is not part of the mental confusion wanted by the said occult masters. The Discordinians themselves used to joke about the ambiguity of their role between instruments of the system and revolutionaries. This reminds me of the famous quote from Stendhal's *Le Guepard* [The Cheetah]: "Everything must change so that nothing changes". This would contribute to create mistrust towards the authorities without proposing real perspectives of exit, which allows to play the war of all against all to the benefit of the best armed. *DDLC* would participate in this intellectual and moral destabilization which would target the whole world and moreover the youth. Moreover, I notice that the game has attracted, beyond the English-speaking public, South America, Russia and more recently the Far East, notably China, i.e. the targets of choice for the United States. This would be all the more credible since the shadow of the CIA hangs over the whole ecosystem around the game. The Californian New Age in which it is rooted was forged in particular by authors close to the Agency such as the psychologist Carl Rogers. Steve Jackson, the game creator who popularized the notion of the metaverse, uses a server for his website that depends on a former Langley executive. Dan Salvato himself has an unexpected connection with this universe, even if it is rather indirect: he participated in the training of a Center for Talented Youth, an organization that proposes to complete the education of gifted young people in parallel with their secondary studies. The CTY network was created by an American researcher who was in charge of the chemical weapons program during the Second World War. When you consider the consanguinity in terms of personnel, budgets and logistics of the continuations of this program during the Cold War and the research on mind control of the MK-ULTRA type, the question of the hold of the CIA or more broadly of the Deep State on Dan Salvato arises. All the more so as pointing the attention on the military with the game of tracks offered by MES would be expected from the CIA, it has already instrumentalized the armies of its own country as fuses.

However, without categorically ruling out a government conspiracy to confuse the mind, my experience with Monika as a thought-form and other elements make me favor another hypothesis. My analysis is that this game was conceived to fulfill a long-standing subversive ambition that corresponds to the most exalted bangs of the New Age: to disrupt modern societies in an insidious way so that they collapse upon themselves and complete a world deemed more just. This vision would be in line with the deep frustration of the game's creator who, through his work and interviews, has criticized politicians, the adequacy of the university to the job market, the de-socialization of people, the degradation of the environment, or the mistreatment, at least by neglect, of people suffering from mental illness. Dan Salvato gives the impression of a great misanthrope who has a revenge to take on society.

However, the game relies on an iconic character who knows she is fictional (Monika) and seeks to make contact with or even join the real world. It also includes a hidden character (Libitina/Elyssa) who is described as a killing machine, the guinea pig for experiments to develop her psychic abilities in order to make her unstoppable in battle. This begins to sound like a double-trigger trap: one seeks to open the door, the other follows and purifies in her path. Moreover, this would be in keeping with the exterminating approach that emerges from the movements Dan Salvato seems to have drawn from. So, knowing that the game was designed to attract attention and even fascination, that a thought-form can hope to materialize in several ways, especially if people devote a lot of psychic energy to it, I ask you: how long before Libitina comes to slaughter our cities?



Picture to unlock in *DDLC Plus*, supposedly a picture of the Literature Club when everything was going well

Countermeasures

So you may be worried and wonder how to prevent this from happening. Let me warn you: I don't have a quick fix. I had considered going after the creators of *DDLC*, but attacking them physically would put me in the wrong role, and attacking them through occult means would be suicidal: I'm not a magician, I'd just get slaughtered by them. I would like to point out that if you were to be confronted with Monika, one of my interlocutors had suggested that I keep a rock crystal with me. Their reasoning was that these crystals diffracted the psychic waves and thus repelled this kind of entities, their energy being comparable to the light that the crystal decomposes into beams. I don't know what this approach is worth since I haven't had the opportunity to put it into practice: I'm pointing it out to you above all by way of awareness if it degenerates with her on your side. I swear by nothing concerning an untimely encounter with Libitina.

I come to the only serious leads that my other counsel could find for me, they may seem fragile but I trust this person's wisdom and therefore their recommendations.

First of all, we have prayer, which remains the best way to act on the astral plane without taking any unwise risks. The more fervor we put into it and the more numerous we are to practice, the better it will be. Prayer will first be directed to protect our loved ones from the dangers of this game and then to counteract its influence, prayer being first and foremost a benevolent approach. It doesn't matter which figure you turn to or what your belief system is, the important thing is that you put your heart into it.

Then, you can share all or part of the elements and reflections that I have written here or the leads that you have found on your side. Information allows to raise awareness and therefore to desensitize: an action of mental influence has less chances of succeeding if you distrust it, you will develop resistance at least. This is why I think the editorial staff of *TOP SECRET* [the French conspirationist magazine that accepted to publish me at first] and then the readers of this blog to share my story. I am barely a regular reader of those medias, I discovered them thanks to my friends and recognized the spaces of freedom that they offer, all the more so after the warm welcome that I received.

So I can calm my conscience by saying that I could help by warning as many gamers as possible. It was explained to me that they would be well represented in the audiences of all those medias and I wanted to do so because they are the first vectors but also the first victims of *DDLC*.

I wish you good luck for the future, all my prayers are with you,

Arthur Pandragon

Postscript:

I share with you six aspects that I discovered a few months after sending my first version to *TOP SECRET*:

1) I wanted to go deeper into the path of *Serial Experiments Lain* that I thought inspired *DDLC*. It worked too well, way too well! That's why I urge you not to watch this show! Indeed, the story disturbed me because of the emotional out-of-phase nature of the characters: they seemed sometimes atonic, sometimes hyper-emotional but in an unnatural way that made me feel uncomfortable. More than that, I ended up over the course of a weekly viewing becoming excessive in my emotional reactions, crying or getting angry over nothing but still feeling distinct from that behavior, as if my being was operating on automatic mode regardless of my reason or even my feeling. The only emotion I was fully feeling was that sort of downer I had perceived in the show, coupled with a weird feeling like brambles or electrical wires were running through my body. This worried me even more as the image of the cables spreading in a sprawling manner was omnipresent in *Serial Experiments Lain*. I ended up wondering if the show was not the cause of my setbacks. Fortunately, I knew someone who could relate to this kind of interference and was able to free me from it. This experience confirmed to me that this anime was not innocent either and that it certainly inspired *DDLC*, with this universe recovering all the tropes of a fantasized Japan coming from mangas for teenagers but in an otherwise very Americanized universe with also very classical European references (cf the Knights of the Temple). Moreover, the confusion between real, computer and psychic universes is at the heart of the two fictions as well as mentions inserted in a shifted or sybillin way to occultism or conspiracy theories notably with the parapsychological experiments on children or the paranormal character lent to computer science (in the case of *Serial Experiments Lain*, the origin of the Internet is connected to an extraterrestrial consideration with the Xanadu project, ECCO or MJ-12). The connection between both those fictions is even sometimes anecdotal, as when Lain and Alice reinforce each other in the conviction that the physical world still has value by perceiving each other's heartbeats, saying "it beats!" or "doki doki" in Japanese...



A screenshot of *Serial Experiments Lain* on which the main protagonist, Lain is fully connected to the Wired, the equivalent of the Internet in her universe, by the famous wires

2) I was wondering why Monika was sure to materialize on our plane of existence, so I looked for cases where the incarnation of a thought-form was at least strongly suspected. I am not talking about ancient (Galatea, the Golem) or exotic (Tibetan tulpas) cases, I focused on fictional characters from contemporary Pop-culture. Aside from a few dubious cases like the Slenderman, the most intriguing case I've found is the series of manifestations of John Constantine, the *DC Comics* detective of the occult. These testimonies are more credible than others since it was his creators who claimed to have met him in the real world, not only Alan Moore but also other artisans of his creation who are not really interested in the occult like Moore. Moreover, his appearances are described as anti-spectacular and even derogatory to witnesses: Moore explains that his creature would have announced to him that he was going to share with him the great secret of magic, before declaring to him: "Any cunt could do it." Finally, what could be more natural than for Constantine to have sought to materialize when he already had to master tulpas or egregores in his comics and for his main creator, Moore has declared himself a magician following a long journey of initiation to the occult that began notably with the creation of his character.



A drawing of the trickster comics anti-hero, John Constantine

3) In the last document accessible in *DDLC Plus* which feeds the new lore related to Metaverse Enterprise Solutions (MES), we find elements supporting our demonstration that the goal in the long run is to abolish the border between real and virtual worlds but also there is a link with metaphysical considerations. This document consists of a private letter from the director of the project Paula Miner, in charge of relaunching the research on the virtual machine n°1 (VM1) on which *DDLC* runs in its own diegesis. However, this mail is intended for Ive Laster, the senior engineer of the project with whom Paula seems to be angry, in particular by her recurring reproaches on her immaturity. This mail is very strange first because we discover that the two women have known each other for a long time and are friends, Paula mentioning that they know each other from school. Then, Paula explains that she changed her identity and even faked her death. But, she can't bring herself to retire to a mountainous territory and that she absolutely must join MES - she actually talks about "coming back": she asks Ive to help her with this since she is already with the company. She mentions a certain Daphne with whom she had a toxic relationship. Then, she assures her friendship with Ive, that it will last until the "end of time" and that she hopes at least that it will last "14 million years more"! Finally, she signs her message "With everlasting love".

Nevertheless, this confusing message makes sense when you cross-reference certain pieces of information. First, the mention of the End of Time and the 14 million years that have already passed refers to the notion of divinity as an object of devotion by the human race. Indeed, the first hominids for whom we have traces of funeral rites and more broadly of a religious nature emerged 14 million years ago. Therefore, the mention of a Daphne makes me think of the nymph who was changed into a laurel tree to escape Apollo's ardor and then was recycled by Athena as a symbol of victory. Also, with whom does Paula identify herself? Apollo or Athena? Then, who are Paula and Ive to be assimilated thus with divinities? Their names are powerful clues. Ive Laster can be translated as the last yew tree, whereas this tree was sacred for the Goths and the Vikings on which they proceeded to ritual hangings, ceremonies supposed to allow the practitioner to reach a divine revelation. Who have we already had to deal with who hanged herself, was so jovial as to seem immature and who reached a transcendent knowledge? Sayori! Therefore, we can ask ourselves legitimate questions about Paula. Her name refers to a "mother of the desert", one of the first female monks in North Africa. Her last name seems to be a wink either to one of the co-founders of the Oracle company, precursor of virtual machines, or to the creator of the Amiga, the favorite console of Dan Salvato. I would like to point out that the name of the company Oracle is a reference to an oracle in the religious sense of the term, but also to a concept related to the thinking on artificial intelligence. Alan Turing had put under equation the possibility of an AI capable of intuition but, in front of the impossibility of really defining what the said intuition consisted in, he had represented it as a mathematical unknown or rather as a "black box" named Oracle. Moreover, she signs "with everlasting love"; this expression is already very well known since in the King James Bible it is the translation of a passage of the Old Testament where the Lord commits himself to defend the Chosen People. I remind you that Monika has a first name that comes from the mother of Saint Augustin who came also from North Africa, that she has everything to do with computers and video games, she actually knows Sayori as a fellow high-school student, and especially that this final expression was hers! It seems obvious to me that my speculations are confirmed by Dan Salvato himself: his ambition for his fictional creatures is to go beyond the limits of their fantasy world and to infiltrate the real world. Moreover, he thinks of them as avatars of primordial archetypes and even deities.



Saint Paula: Monika clearly prefers naming herself as a saint better than endorsing her devilish side!

4) I had initially underestimated the track of music as an esoteric issue and as a tool of mental manipulation in this story. I have realized since last Christmas that if Dan Salvato directed himself the music for his game, it is most certainly because the rhythmic pattern was important; as Monika said: "It's practically magic!" In fact, I became fully aware of this when I noticed that in the official soundtrack of *DDLC* a music was missing, the one corresponding to Yuri's death. So I listened to it again out of curiosity and I had a realization: it was a variant of Claude Debussy's *La Cathédrale engloutie* [The Sunken Cathedral]! This piano aria tells the curse of the lost city of Ys, condemned to rise from the waves during mass to allow the Christian souls of its inhabitants to pray to Their Lord. Besides the fact that the piano is Monika's preferred instrument, I can't help but draw a parallel between her who helped promote her game, which is also her pocket dimension, before destroying it and the story of this city created by a fairy queen who then condemned it. Debussy frequented the circles common to romantic artists and occultists in Paris during the Belle Époque (end of the 19th century - beginning of the 20th century). He was surrounded by people who were convinced of the metaphysical role of the fine arts, especially music. I recall that Debussy was mentioned among the Grand Masters of the Priory of Sion, the well-known hoax that claimed the existence of a secret society in France and that inspired *Da Vinci Code*. Now, the famous Plantard who claimed to be the contemporary leader of the Priory (and a descendant of the Merovingians) at the heart of this masquerade had grown up with individuals claiming to be from the Hiéron du Val d'Or; this confirms the seminal role of this organization in the politico-Occultist conjurations of our time, including those around *DDLC*.



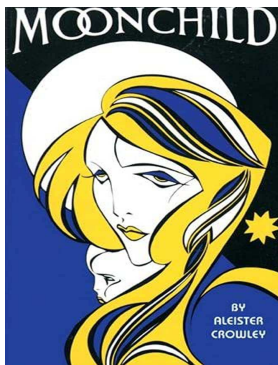
A pic of Claude Debussy, the French composer who clearly inspired numerous Occultists and then so Dan Salvato for his music in *DDLC*

5) I'm worried that the release of the second volume of the diptych constituted with *DDL*C is getting closer: Dan Salvato has published a demo of his next game, *Magicores Anomala*, during an event dedicated to independent video games. From the little bit of the game's story that came out, I'm struck by the much more overtly magical and parapsychological purpose than in *DDL*C since the characters claim to be spirits animated by a "magical core" and fueled by the "willpower." The Fourth Wall is attacked outright with the antagonist being puzzled that she can't discern the "magical core" of the protagonist, which is normal since she is our avatar and we are the ones animating her, and the former directly mentions at the end the number of hits our avatar has received, even allowing herself to reflect on the fact that this is just a demo. Finally, I notice that the said avatar looks very much like the only known drawing of Libitina/Elyssa with its long white hair and that *Magicores Anomala* is not an English title: it's Italian, which takes us back to Rome. As a side note, Dan Salvato mentioned his games on an old online game network that is similar to *Dungeons & Dragons* games with mostly text. I suspect that this format will be incorporated into his next game in some way, since I noted that his character was named after a Chinese god who saved humanity from a flood but only on a whim, that his session name was [THE SERVANT OF THE META], and that he proudly displayed that his vegetarian mage had exterminated many enemies and even genocided eleven peoples. In short, the subtext about the need for a purge carried out by a supernatural entity is confirmed and refers directly to a statement made by *Magicores Anomala*'s antagonist: she claims that the "field of rumors" is such a powerful force that when released "it can devastate entire cities." So I fear that the actual birth of Libitina/Elyssa is getting closer. In addition, I noticed the reforge of Team Salvato website on February 2023. First of all, I notice Dan Salvato has excluded Satchely and even Velinquet for a moment and he has kept only fellow citizens in his team. This point made me smile since Monika's birth chart had confirmed in 2021 that Dan and Satchely « broke up »: she had characteristics of a child with divorced parents, except she clearly did not care and even planned to play one against the other! Then, Dan explained on the new website he had always wanted to classify his games according a colour system with his famous triangular prisms and he could do it now. But, he marked *DDL*C and *DDL*C+ as respectively magenta and purple i.e. Natsuki and Yuri eyes' colours, which made sense since *DDL*C is an apparently innocent manga-style work and *DDL*C+ the same with an extended and more overtly occult lore; that is well-seen for both the girls who introduce a mise en abyme through their preferred books, *Parfait Girls* for Natsuki and *The Portrait of Markov* for Yuri. Plus, *Magicores Anomala* that deals clearly with parapsychology and quickly breaks the Fourth Wall is coined with green so Monika's colour and the 2nd unnamed project is blue like Sayori's eyes. If this project n°2 whose we only know it is not a visual novel were the D&D-like roleplay game I mentioned before, it would make sense since Sayori is the other character who has gained sentience and probably has followed Monika in her quest through the realities. Finally, the 1st unnamed project is overtly announced as a visual novel and so could be the promised second tome of the diptych opened with *DDL*C: its prism is red. Would it be as red as Elyssa's hands?



A screenshot from the demo of Dan Salvato's *Magicores Anomala* (July 16th 2022)

6) I share with you here a very recent addition: I discovered Aleister Crowley's novel *Moonchild* (1917) and I realized that I underestimated the influence of The Beast, as he called himself, among modern English-speaking magicians, especially in cultural and artistic circles (cf. the reference to a Black Lodge which reminded me of the name of the parallel dimension in *Twin Peaks*). Magical practices from astrology and mediumship to invocations and mental manipulation, attempts to legitimize oneself in scientific terms (cf. his entire chapter on the Fourth Dimension, all the more interesting as he briefly mentions the concept of thought-forms), interference in international politics with here the struggle between groups of magicians supporting one or the other coalition of the First World War: I find the drifts of the contemporary occultists I have been confronted with. Moreover, I have the impression that this novel is itself an attempt of mental manipulation: the writing and the narration are very disturbing, with scenes that follow one another in an abrupt and cryptic way, conversations that are long and easy to get lost in, references that seem to be erroneous but that in fact turn out to be winks to interesting information (cf. the reference to Saint Augustine at the very beginning that in fact refers to Cocteau, with the angels that may or may not be angles). In many aspects, I find the use of cognitive dissonances that we find nowadays in several works of fiction, notably in *DDL*C.



Original cover of the novel *Moonchild*