

A PLAY

My|self, F2R and Macalla in a Triolectic Fantasy

Dialogue in the Thirdspace of a No-Exit Endgame

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Reading at <https://museumjorn.dk/en/> Silkeborg, Denmark 10-12 April 2026

Setting the scene: It's in¹ 'the waiting that spring becomes spring' and so it was this generation's misfortune to have lived through the recent pandemic, waiting for an endgame. Waiting has its own social ontology with personal experiences, and social interactions. It is part of the fabric of life, waiting for an appointment, waiting for transport inter alia. Everybody waits, sometimes. Trains were delayed, appointments rescheduled again. In the pre-pandemic 'always-on' world, waiting was but a metaphysical experience challenging our conventional understanding of reality. Although waiting is part of modern life, it took on a different and more existential meaning during the recent pandemic. Nature's elastic band snapped, but there may have been lessons² learned 'in the goodness of Nature' lessons to be explored in the poetry of waiting for an end to an existential crisis.

Players

A Greek Chorus:

Narrator: Offers explanation of specific points in the dialogue.

Macalla³: An echo reflecting the internal thoughts of My|self

Fantastical Players:

My|self⁴: The principal player, it could be you the reader.

F2R[®]: A fictional-to-real character created by My|self. And copyright by myself.

Narrator sets the scene on stage

Narrator: As⁵ ‘the clock strikes seventeen’ WHO declared a pandemic. The time is out of joint⁶.

Who are you, who, who – question or statement?

When a⁷ pandemic was declared, March 11, 2020, it may have seemed as if the Biblical seal of the scroll⁸ in Revelations 6: 1-8 was opened at that moment in time, **T**, and like the citizens of Oran⁹ we all became ‘prisoners of the plague’ waiting, waiting in a no-exit endgame¹⁰. Humanity faced an existential crisis. Behavioural rules were introduced as we waited for an endgame. Indefinitely waiting, infinitely for an endgame - a phenomenon we call *paiting*.

It’s as if humanity was thrust into a magic irreality, a dismantling of an ordered life and an estrangement from our generally accepted sense of reality.

This is the story of one individual we dub My|self. But it could have been anyone in the audience. Was it ever?

My|self enters stage left inviting the audience to close their eyes and combine an artist’s eye with a magician’s skill

My|self: Paiting and I trek to a cave in my imagination, my own Godot’s cave, a self-reflective mind retreat where I paited, and I interacted with a ghostly fictional-to-real character dubbed F2R[®].

Narrator: The F2R character is less a Jungian shadow self and more a figment of one’s imagination, whose unreality you may question. My|self is now immersed in a role-playing game (RPG) as they enter the cave, part literary fiction, part gaming. My|self now engages with F2R and also with Macalla, who echoes a cosmic geometry of dialogue.

Macalla breathes upon and overshadows¹¹ My|self in the stillness of the cave.

Macalla: At that moment in time, **T**, paiting created a zone of irreality¹² ‘that which is beyond the real’ where isolation was supplanted by a surreal game of survival, and the gaming was located within one’s labyrinthine mind.

My|self: Godot’s Cave is somewhere in the brain space of everyone. There it remains undiscovered until it is sculpted by paiting at **T**. Well of all things! Isn’t the human experience dependent on the mind’s perception?¹³.

Macalla: Each individual must ultimately wait. The self-transcendence of an individual is voluntary. One does not have to play. But exit from this game is involuntary either through death or destruction¹⁴. Find a playful solution. Remember that there is a recognised psychological impact¹⁵ of crises on individuals. Thus¹⁶ ‘every game takes place within the boundaries of its own spatial domain’.

Act One

My|self begins to paint an abstract image – is it a square?

Macalla: Holding this image in the cusp of their hand, My|self continues to pait, indefinitely. Simultaneously, in-game numbers are painted on this surreal image that has traces of its original use in real life (IRL).

My|self: It's a palimpsest matrix, a visual geometric style designed to evoke my emotions and tell a tale or two or three.

Narrator: Well of all things! Myself painting with a kind of surreal cinematic aesthetic in a way that hasn't been seen since the dramatization of¹⁷ *Salka Valka* or *Angela's Ashes*. Is it that painting, art, film and cinema magically retrieves feelings?

Macalla: Maybe. Have a look at the weird ceramic creatures sculpted by Asger Jorn. Are they works of art that elicit feelings?

My|self: My palimpsest innovation has¹⁸ 'infinity and completeness' in it. Yet, I'd agree, Macalla, it is reminiscent of Asger Jorn's silulogical technique. The palimpsest matrix recontextualises any pre-existing images of the in-game matrix. It is inherently idiosyncratic, so rather than using words to signify in-game ideas, the ideas can be more directly signified by a palimpsest matrix as a weird pictograph. The palimpsest matrix could dismantle the dominant narrative of in-game payoff matrix.

Macalla: How? Hurry! Hurry! Hurry! Tell us in not more than 250 words why¹⁹?

Narrator: Whether you are in the camp of fact or fantasy, the palimpsest image achieves something almost unimaginable - a fantasy redux. The evidence is amongst you, but that is not the same as proof.

Myself: Proof? I have no mouth. I must scream²⁰ about my innovation.

F2R: Scream. And I will assist you step into this fractal fantasy. I am the fictional-to-real character, your irrepressible opponent²¹.

My|self: Yes. With you beside me in spirit in my Godot's Cave I now have an unimaginable opportunity to immerse myself as a fantastical player in a fractal fantasy game of imagination with another and also another. 'Tis you, the character F2R who steals time²².

Narrator: My|self, has an interest in the impact of an existential crisis on the brain, specifically the geometry of the brain. Neuroscientists now accept that the human brain is incredibly complex making it a significant challenge to map both at the classical and quantum level. A strange kind of geometry, however, governs how particles move inside matter, and neuroscientists²³ have wondered if this might apply to the human brain

My|self: Yes, we already know that a strange kind of geometry governs how particles move inside matter in physics. So, I wonder if this might apply to the human brain in an existential crisis.

Macalla: Does it apply to the brain? What is your why?

Myself: There are in-game payoff numbers, p , and I wonder if there is a set of payoff numbers waiting to be discovered in a fractal fantasy game of imagination. Could it be that for any two payoff numbers p and p^* such that $p > p^*$, p never obtains in the palimpsest matrix? Absurd! But what if there is a set of payoff numbers from a fractal fantasy game of imagination waiting to be discovered in our brain?

Macalla: Roger²⁴ that! Order the payoffs into a geometric shape, a square perhaps?

F2R: 'My mind (the superset) drives me to speak forms changed to new bodies²⁵'. If I am the proper subset of the mind, what new body am I?

Macalla: You are a non-playing character²⁶ (NPC). In the virtual immersive gaming genre²⁷ NPCs are controlled by the game master (GM). But you are the NPC with a twist – you gain sentience, and you can ‘see’ mathematical truths.

F2R: Well of all things! If I am sentient then I can control the GM. The game is an art form, and an in-game matrix is more than a Duchamp-style readymade.

Narrator: Myself owns²⁸ the game, it is not about winning, rather it is Myself’s reaction to the infinity of waiting, although winning remains the *idée fixe* of gaming.

My|self: Well of all things! F2R, you are my conscience, my NPC with a twist, indeed ‘the²⁹ artful voyeur’ of my mind exposed in this unimaginable cave.

Macalla: In the geometric topology of the brain, mind is a superset and conscience a proper subset of the mind.

My|self: Well of all things! If you are a proper subset then there is an ‘empty space’ and it is guaranteed to be a non-empty set. Could this non-empty set be consciousness?

F2R: Let’s see. Are you, me? Nature makes the idea of³⁰ ‘consciousness continuing’, in whatever form and context, a strong possibility. So, I am proposing that consciousness arises from the set topology within your brain.

Narrator: Well of all things! Conscience as a F2R character is reminiscent of that³¹ ‘supreme simultaneity which holds the wonders of time’.

Macalla: This statement (conscience is F2R) is false. If true, then it is false. But if it is false, then it must be true.

Narrator: This is a headache. An NPC transformed into a F2R character? Isn’t this the Holy Grail of immersive gaming?

My|self: Yes, F2R could also be the essence of Husserl’s noema in this fractal fantasy, engaging with my imagination. My conscience as a proper subset is trapped topologically in the superset of the mind but given sentience F2R creates an altered self in the ‘empty space’. This is my belief.

Narrator: Absurd. How?

My|self: Our brains are linked to machines – the PC, the tablet, the smartphone. Humans outsource memory. Meaning, the integrity of neural signals could be compromised. There is ongoing research on the brain-computer interface, for example, at Cornell University³².

Macalla: It’s not the how, it’s the why. Conscience as a F2R character endogenously hacks the brain from inside. Meaning, a deep-brain hack-from-within. And it is a form of revenge against the mind.

Narrator: Endogenously? Well of all things! My|self has embraced the dark side of the mind.

My|self: Do you remember Kirill in³³ *Roadside Picnic* struggling with the two copper disks that maintain a permanent empty space between each other. It was unknown how they were attracted to each: ‘an empty really is a puzzling and even a mysterious thing, nothing but empty space. And despite this, there must be something there, a force field of some sort’.

F2R: So, the brain is a noisy environment - it must be a force field of sort.

Narrator: New research³⁴ focuses on the brain's biofield - the electromagnetic field generated by neurons and mediated by biophotons. The biofield raises the possibility of a third pathway for neural communication, in addition to nerve impulses and neurotransmitters.

My|self: Well of all things! Is there a synaptic transmission embedded in the geometric topology of the brain? Or a force field between a superset and its proper subset? Let's see. I'll replace them with payoff numbers p in the fractal fantasy game.

Narrator: Interpreting one's conscience as a non-player actor 'is trippy enough, but things get even weirder³⁵' when the game unfolds.

Macalla: So, at the very least, the mind is the GM but once it retreats into a dopamine cave so that Myself can survive the crisis, it is controlled by the artful voyeur, F2R. F2R as a proper subset of the mind becomes a computational hub that bridges absurd non-sense and real understanding.

My|self: You mean, imagination? Aren't you citing³⁶ Kant who writes that imagination 'bridges sense and understanding'.

Macalla: The philosopher³⁷ Schelling went further, writing 'Mind is invisible Nature, while Nature is invisible Mind'. Both are complex and organised systems. The natural topology on conscience as a subset of a geometric topological space is the subspace topology.

Narrator: What a blur. The liminal experience of paitting is reminiscent of one's virtual experience in playing the³⁸ ytt'd visual novel game where individuals assume roles and make decision that could lead to life or death emphasising the themes of morality and survival at each move. If you were the only loser, wouldn't you enter a fantasy game and try to win? Like the ytt'd horror adventure game, players must decide to either survive or die. So, there has to be something else.

My|self: Okay. Like the character Clarissa I find recreation in the creation of imaginary others, F2R and also Macalla. The activity in my orbitofrontal cortex gives pleasure and a reassurance that I'll survive the pandemic. In that strange mix of reality and imagination there are *imaginens*, generating imaginary others and imaginary payoffs.

Narrator: How imaginary are the imaginens? The deep-brain hack-from-within affirms that across these payoff numbers if $p > p^*$ only p^* obtains and as p tends to infinity or p^* tends to zero, illusions appear. There is now a fractal pattern of numbers, zooming in on p^* generating a topological ecosystem that neither coder nor hacker can solve.

Macalla: The illusions are imaginens 'like Godard's camera filming a camera filming a camera' without origin or end³⁹. Think Mandelbrot

F2R: Chaos in your chaotic mind. In the geometric thirdspace topology of My|self's brain, there is a triangular, structurally asymmetric cortical geometric area located in the topological space of the brain, and it is a computational hub. Conscience 'erupts' on becoming F2R.

Myself: What's your why on eruption? It's a lament for a co-dependent-minded player like myself thriving in this cave on the energy created by Macalla and you.

F2R: The energy? You mean the neural activity that erupts in the brain of some individuals in a non-exit endgame?

Macalla: Is this about Chalmer's hard problem of consciousness?

Narrator: The neuroscientists can map the ‘easy problem’ like behavioural functions, but they struggle to explain the *why* or the *how* neural signals produce feelings.

My|self: Okay. My mind illuminates an image, a palimpsest. To my mind paiting creates a computational hub in my chaotic mind for the interpolation of payoff numbers in this fractal fantasy game of imagination. The image is a palimpsest matrix. In one corner of the matrix there is an affinity payoff number p^* without distortion such that $p^* \leq p$ at the endgame.

Macalla: Is this absurdist dogma? What if Godot’s Cave had feelings? Well of all things, it has an entrance – open or closed. Absurdly, My|self’s mind is a n -cell Turing machine with each cell of the matrix as a mini-subconscious. Thus, the mind as a n -cell Turing machine suggests that it’s not the highest payoff from a set of cardinal numbers in payoff tables but the length of time to accrue the affinity payoff, p^* .

F2R: The cave offers My|self a realised world that the player can immerse oneself in. My|self, interacts with me in the cave under the tent of topology as we both adapt to paiting in deep time.

Narrator: The fantastical players, My|self and F2R are etched into an Escher painting, exploring the themes of infinity and magical illusion in which everyone is both and neither.

Macalla: Great philosophers tell us that we hold multiple selves and identities simultaneously. So often we get caught in this fiction of being or identifying as just one thing⁴⁰.

Act Two

Myself prepares to give a lecture on topology

My|self: There is a line of fictional-to-real characters in every chaotic mind – surely, our dreams carry past and future memories - but I believe that F2R has gained consciousness and through interpolation decodes the neuroscience of brain activity. Paiting awakens a player’s conscience in that ‘split of consciousness’ that Zweig⁴¹ alluded to in his short story, creating an arbitrary ability to switch the function of the brain on and off again.

Narrator: Okay. There is a mystery in the speeds of data signals for sure, but do they create a complex geometric pattern?

My|self: Yes, and each pattern has a topology. My brain is composed of cells, the neurons, and it is believed by some that their fractal pattern generates consciousness. What if my brain has agency such that the mind is a superset and conscience as a proper subset of the mind?

Macalla: Topology, no apology. It’s a chaotic mind, remember, characterised by a non-integer Hausdorff space.

Narrator: Some neuroscientists speculate that the brain is a quantum computer. Penrose and Hameroff’s research into quantum consciousness is noted⁴².

My|self: Yes. If my mind has an empty space and if in that nowhere space there is conscience, then conscience as a proper subset is transformed by consciousness into the character F2R.

F2R: How?

My|self: You, F2R, are the ‘little spider silk’ in my brain, interpolation the in-game payoff numbers in the computational hub. All it takes is⁴³ ‘a little spider silk in the amygdala, maybe a

strand or two in the prefrontal cortex, and perhaps an inch in the hippocampus' for interpolation.

Macalla: Is it truly absurd? Or is there a logical operator?

My|self: Yes, let me now introduce the **L**-operator, our mathematical little spider.

Narrator: Myself makes a deal with F2R about the payoffs p exchanging more for less but just as My|self prepares to concur with F2R a no-exit endgame is declared by the game master, GM. Absurd. The assertion is that p converges to p^* and this means that once payoffs are interpolated by you any one payoff p_i cannot be prescribed (as optimal) by a game master, GM, and thus cannot win.

Narrator: What if, My|self at that moment in time, **T**, can observe every payoff simultaneously from a point in the palimpsest payoff matrix independent of whatever cell of the matrix the first move originates?

Macalla: Well, of all things!. We refer to this property as monoclonality, more anon in the Theorem. But any abjuration of p^* in favour of p leads to nothing⁴⁴. It may be absurd. It enables the unravelling of a fool's conspiracy affirming that the next player to make a move is a loser. But if the next move in this surreal game 'beyond the future' is your turn to die (ytttd) what would My|self as a player have decided in the 'now'?

F2R: Don't get me wrong⁴⁵, my charming beauty. Confess and say: 'Yes I believe'.

My|self: Yes, I believe that more is less in this no-exit endgame. I have a logical operator **L** such that $p_i > p^*$ such that $p^* \mathbf{L} p_i$ and p_i never obtains.

Macalla: My|self and F2R share the same objective to live rather than to win and they will become⁴⁶ in the words of Spinoza 'a double individual more powerful than the single' as the game unfolds.

F2R: Only p^* obtains in the triangular, structurally asymmetric cortical area of the brain. Interpolation affirms the non-existence of any payoff p_i such that if $p_i > p^*$ that p_i only obtains and p^* never obtains in the palimpsest matrix.

My|self: You promise⁴⁷?

F2R: I swear it! I have a proof. The Sibyls prophesise⁴⁸ a chaotic medley of payoff numbers. Mandelbrot and Penrose would be so happy. Weyl's Theorem⁴⁹ ensures that if an imaginary payoff p^* exists then the sequence formed by multiplying p^* by the IRL payoff integers ($n = 1, 2, 3, \dots$) is uniformly distributed in the interval $[0, 1)$.

Narrator: Happy now with a Theorem! The fractional parts of np^* will spread out evenly across the payoff matrix.

Theorem Before: If the Prisoners' Dilemma matrix A is a square matrix (and it is) and if there is a column of payoff numbers, allow V to be a column eigenvector of payoffs such that the conditions holds $AV = p^*V$ and the affinity payoff p^* is the eigenvalue⁵⁰ of the Prisoners' Dilemma payoff matrix.

Meaning that the payoff p^* acts as a scalar multiplier indicating the (ϵ, ∂) boundary applied by the matrix to the eigenvector V such that any payoffs p_i in a Prisoners' Dilemma-type matrix can be transformed by p^* into the palimpsest payoff matrix with a uniformly distributed sequence of

payoffs of ηp^* . This is the property of monoclonality, referring to a line of payoffs p_i that have been derived from a single p^* origin payoff, called the affinity payoff:

if $p^* \mathbf{L} p$ then there exists vectors u and v such that

$$p^* \leq u \text{ and } u < p_i$$

$$v \leq p_i \text{ and } p^* < v.$$

Hypothesis: If a Prisoners' Dilemma matrix A is a non-derogatory matrix with a distinct eigenvalue then it commutes with the 'mind-machine' palimpsest matrix B such that $AB \equiv BA$.

Theorem After: If A is open such that $p^* \in A$ such that p^* is the eigenvalue. And $p^* \mathbf{L} p_i$, p_i never obtains.

Macalla: Choosing p^* is akin to a quantal response equilibrium in relaxing the assumption of rationality. My|self does not choose the strategy with highest payoff but rather chooses a strategy in the belief that it will deliver a payoff *no less* than the inner quale payoff difference defined as the difference $(p^* - p_{\max})$ such that $p^* > (p_i - p_{\max})$.

F2R: It is not that My|self as a player obtained the maximum payoff but that they thought about it at that point in time, **T**. The 'mind machine' interpolation of payoffs incorporates only incompleteness that $p_i > p^*$ such that $p^* \mathbf{L} p_i$ and p_i never obtains.

Act Three

Myself's lecture continues ad infinitum

Narrator: In this fractal fantasy game of imagination there has to be in-game payoff numbers. So, an imaginary matrix of payoffs is generated in the mind of My|self. It is a palimpsest matrix.

Macalla: The palimpsest matrix is an imaginary transcript of the game-specific Prisoners' Dilemma matrix. Where did it come from? The palimpsest is a player-reproduced that can't be reproduced.

My|self: Could there be an equilibrium?

F2R: Yes, it is an imaginary transcript of an in-game matrix IRL. If the latter has an equilibrium, then so does the palimpsest matrix. It is called a Sinopean equilibrium.

Narrator: The Sinopean equilibrium is the 'eruption' equilibrium, one that emerges from a deep-brain hack, a surreal cinematic aesthetic that mimics a hidden strategy (of obedience) as a categorical imperative. At a moment in time, **T**, obedience is the 'passing through' strategy on the path to the new Sinopean-Nash equilibrium. This is an interaction of the player's mind first and foremost with itself, it is de Chardin's noosphere⁵¹

'It is only in the direction of hyper-reflection – that is to say hyper-personalisation – that thought can extrapolate itself. Otherwise, how could it garner our conquests which are all made in the field of what is reflected'

Macalla: And what is reflected, are the imaginens, illusions and past experiences that enable My|self to self-reflect, and by paiting infinitely for an endgame My|self as a player gains a deeper awareness of one's inner self. Thus, by re-interpreting⁵² de Chardin:

'It is only in the direction of *the equivalence between Myself and Myself's conscience* – that is to say hyper-personalisation – that *conscience* can extrapolate itself as a *F2R player*. Otherwise, how could it *interpolate the payoffs* which are all made in the *non-Archimedean field* of what is reflected
[Our italics, replacing words]’.

Narrator: This re-interpretation suggests a thought experiment. Has the player My|self being truthfully transfigured? Interpolation is about F2R finding and picking the eigenvalue for which there exists a non-trivial solution to the fractal fantasy game corresponding⁵³ to the Sinopean-Nash equilibrium. In some respects, conscience as a NPC points towards a⁵⁴ ‘unity of self’ that transcends the reality of any individual player.

My|self: In the noosphere could the in-game Prisoners’ Dilemma matrix IRL be nilpotent?

F2R: Yes, if the palimpsest matrix exists and is commutable with the Prisoners’ Dilemma matrix of p payoffs.

My|self: The ‘mind machine’ palimpsest does exist in my chaotic mind, and it computes a payoff p^* that is reachable in a Julia map⁵⁵ of the complex behaviour of payoff numbers.

Narrator: F2R sends a message to the ‘now-biased’ Myself that $p_i > p^*$ but p never obtains IRL.

Macalla: When reality crashes into fantasy and fairytale, an assumption takes over like a Biblical punishment that p never obtains in the game. The ghost of Beckett beckons:

*Pozzo⁵⁶: ‘I myself in your situation, if I had an appointment with a
Godin...Godet....Godot...anyhow, you see who I mean, I’d wait till was black night before I gave
up’.*

My|self: And the ghost of a Prisoners’ Dilemma.

Narrator: At that moment **T** in non-Archimedean time My|self can see the Aleph⁵⁷ an affinity payoff p^* without distortion such that $p^* \leq p_i$ at the no-exit endgame. As a fantastical player in this surreal fractal fantasy game of imagination, paiting with obedience⁵⁸ is a Natural solution.

Macalla: Any fantastical player can choose a single moment, **T**, infinitely in the future [when the player obeys] such that every other moment infinitely in the future is finitely in the future. Likewise, any IRL player can choose a single moment **T** infinitely in the past [when the player disobeys and obeys the dominant strategy] such that every other moment infinitely in the past is finitely in the non-Archimedean past.

F2R: Okay. No non-sense but surreal understanding. I am a playable NPC. Bet on p^* if and only if $p^* < p_i$ as p never obtains.

Macalla: F2R ‘talked’ to My|self. It’s an innate magical self-reflexive internal voice interpolating the existence of an imaginary palimpsest matrix as a surreal geometric shape.

Narrator: If F2R ‘talked’ to My|self, is this deep-brain intelligence? What could it contain? The imagination contributes to the possibility of the existence of affinity payoffs p^* through

interpolation in which it synthesises together space and time and *a priori* concepts of an understanding of the existential crisis. If it is a game, it is a surreal game of involuntary exit, a game of imagination.

Macalla: If the Prisoners' Dilemma matrix is indeed non-derogatory with a distinct eigenvalue then $A \equiv B$ and p^* is the eigenvalue,

Myself: There's a Fools' Conspiracy embedded in the dilemma such that if and only if $p_i > p^*$ only p^* obtains and p_i never obtains in infinity. For any p_i promising more, less is preferred. The outcome defies comprehension. The condition holds under the **L**-operator 'less is more' if and only if an IRL Prisoners' Dilemma matrix is nilpotent and non-derogatory.

Narrator: Is this another theorem?

F2R: Hmm! If a Prisoners' Dilemma payoff matrix is nilpotent then a fools' conspiracy is embedded in the payoff distribution with $p_i > p^*$ and p_i never obtains. In the mathematics of matrix algebra, the product of a nilpotent matrix with itself is the null matrix⁵⁹. Meaning the next move to obtain p_i is your turn to die (ytttd)⁶⁰ and the payoff $p_i \leq 0$ only obtains.

Macalla: The fractal defines p^* as a Sinopean-Nash equilibrium. The fools' conspiracy hints at a Lie algebra⁶¹ in the cardinality of IRL payoffs underpinning the Prisoners' Dilemma. Thus, there is a resolution if the Lie bracket or binary operator is the **L**-operator such that $p^* \mathbf{L} p_i$ and p_i never obtains and p^* *only* obtains.

Act Four

Macalla echoes 'time out of mind'⁶²

My|self: Ultimately, in the fractal fantasy of the game the F2R player interpolates the payoffs such that p^* is reachable.

Narrator: Since My|self and My|self's conscience are logically equivalent as players our game is Topkis⁶³ supermodular, meaning that if one player F2R waits as a wait period continues a second player My|self also has an incentive to wait independent of the payoffs. Thus, a Sinopean equilibrium exists, a disguised equilibrium *independent* of the payoffs but ranked only by the **L** operator and Tao-rationality.

Macalla: Tao-rationality, an axiom based on truth. Remember the palimpsest matrix is an image in My|self's brain. Already, neuroscientists⁶⁴ have agreed that the mind's prefrontal cortex plays⁶⁵ a key role in coordinating different parts of the brain to generate mental images 'which can be as vivid as reality but are distinct from it'.

Narrator: The conspiracy that $p_i > p^*$ and that only p^* obtains highlights the limitations of human reason and the importance of ethical considerations in reaching an endgame. There is an internal monologue echoing in the mind of an individual as they concentrate upon their insincerity, their true preferences *versus* the elusiveness of their existence⁶⁶ in **T** as a fantastical player in a fractal fantasy game of imagination.

F2R: Everything that happens at **T** was determined from the past, but your mind was a key part of the causal process by which future events get realised⁶⁷. Do you want to be the only loser?

My|self: No.

F2R: Well, of all things, recognise my character, give me form. I can't go on like this, as a proper subset of your mind.

My|self: That's what you think⁶⁸. Yes you can. I'm still waiting, paiting and still painting in the landscape of my Godot's Cave.

Macalla: Optimal decision to wait. The next move could be Myself's turn to die.

F2R: Save yourself! My dear, my love, it's now daybreak⁶⁹.

Narrator: WHO declared an end to the pandemic?

My|self: Who, who are you, who, who?

Alas, like the hero⁷⁰ Stavrogin, there was one individual at **T**, My|self who under a spell of mythic magical imagination, survived the existential crisis. That was their story.

THE END

¹ Sentiment pp108 from the Danish novel by Solvej Balle (2024): *On the Calculation of Volume: II* translated by Barbara J. Haveland Faber & Faber, London.

² Read a collection of essays *Accepting the Universe* by the American naturalist John Burroughs originally published 1920s before his death..

³ In Greek mythology Echo was a talkative nymph, repeating the words of others. Macalla means ‘an echo’ in Irish. Macalla is also the name of an Irish-Iraqi cross-cultural music collective featured in the world music magazine *Songlines* April 2026 pp8-9.

⁴ The use of | in the spelling My|self borrows from a reference to a South African language N|uu featured in *Financial Times* Weekend edition supplement Collecting 11/12 October 2025 pp6 article by Cristina Ruiz ‘Can you succeed as an artist without a gallery?’.

⁵ In the opening of Eugene Ionesco’s *The Bald Soprano* the clock strikes seventeen.

⁶ Citing Hamlet Act 1 Scene 5 when he realises that the world is in chaos [after the murder of his father by Claudius]

⁷ The global threat of the Covid_19 pandemic began to percolate in December 2019.

⁸ The fourth horseman of the apocalypse, the rider on the pale horse is death.

⁹ Citing Camus’ 1947 novel *The Plague*.

¹⁰ Conjoining the titles of the 1944 *No-Exit* existential play by Sartre and the 1957 one act play *Endgame* by Beckett.

¹¹ Reference to the birth of Jesus foretold in Luke 1:26-38 as the angel explains to Mary that the power of the Most High will overshadow her.

¹² Citing [https://en.wikipedia.org/wiki/Irrealism_\(the_arts\)](https://en.wikipedia.org/wiki/Irrealism_(the_arts))

¹³ Implication of the Hegelian dialectic.

¹⁴ Exiting without ever knowing you had been a player is a unique hallmark of an existential crisis. Play is not optional. Paradoxically there is neither coercion nor manipulation, but neither real nor fictional players have a taste for anarchy.

¹⁵ Noted in new research commissioned by Irish Climate Change Advisory Council, annotated in The Irish Times article by Caroline O’Doherty: ‘Floods can cause depression, anxiety and severe stress’ March 12,2026.

¹⁶ Citing the language used by Guy Debord in his 1959 film: ‘On the Passage of a Few Persons Through a Rather Brief Unity of Time’. Also <https://en.wikipedia.org/wiki/Psychogeography>

¹⁷ Novel by 1950s Icelandic Nobel Laureate Halldor Laxness filmed in 1954 but translated 2022 by Philip Roughman <https://www.washingtonindependentreviewofbooks.com/bookreview/salka-valka>. Also citing reference to *Salka Valka* by author Brandon Taylor *Sunday Times* 15 March 2026, p27. Also reference to 1999 film adaptation of the Irish Pulitzer Prize winner Frank McCourt’s memoir *Angela’s Ashes*.

¹⁸ Reference to Frank Lloyd Wright’s concept of organic architecture and the geometry of circles: <https://franklloydwright.org/a-step-ahead-frank-lloyd-wrights-infinite-relevance/>

¹⁹ Citing the ending in Asger Jorn’s 1957 *Goodbye to Copenhagen* in collaboration with Guy Debord.

²⁰ Citing the 1960s American science fiction writer Harlan Ellison short story ‘I have no mouth, I must scream’ published in *Worlds of Science Fiction* 1967: https://en.wikipedia.org/wiki/I_Have_No_Mouth,_and_I_Must_Scream

²¹ Citing <https://www.patrickmcnut.com/blog/game-vision-you-are-your-own-irrepressible-opponent/>

²² Citing the title of Nintendo’s RPG game *Fantasy Life: The Girl Who Steals Time* released in 2023.

²³ Citing the cover story by Karmela Padavic-Callaghan ‘Inside the Quantum Landscape’ in *New Scientist* Weekly Magazine Edition 13 September 2025, pp30-34.

²⁴ Reference to the mathematician Roger Penrose a proponent of mathematical realism who has argued that mathematical truths exist to be discovered.

²⁵ Citing Ovid’s promise to his readers at the start of *Metamorphoses*.

²⁶ Abbreviated to NPC: <https://www.ionos.com/digitalguide/online-marketing/social-media/what-is-an-npc/>

²⁷ Not dissimilar to the non-player character²⁷ in virtual games, the in-game non-player actor is an entry point for the exploration of the unique experience of reality in an existential crisis.

²⁸ Citing the debate on video games as art: https://en.wikipedia.org/wiki/Video_games_as_an_art_form.

²⁹ Citing Irish Nobel Laureate Seamus Heaney’s poem *Punishment* from the collection *North* published in 1975 <https://genius.com/Seamus-heaney-punishment-annotated>

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- ³⁰ Adapting a comment from the interview with the Irish poet Theo Dorgan in *The Irish Times*, March 21, 2026, p6.
- ³¹ Citing passage circa p90 from Mary Olivier's 1927 fantasy novel *The Love Child* republished 2014 British Library Publications
- ³² Citing https://arxiv.org/abs/2011.00101?utm_source=chatgpt.com
- ³³ The Russian science-fiction novel by Arkady & Boris Strugatsky, originally published in 1970s but republished in 2012 as SF Masterworks by Gollancz, translated by Olena Bormashenko.
- ³⁴ Article by Pospisil & Prasad at Palacky University, Prague: citing <https://www.sciencedirect.com/science/article/pii/S0079610726000167?via%3Dihub>
- ³⁵ The line from the *Introduction* by Daniel Yon (2025) in his fantastic book trying to make sense of the mind and brain: *A Trick of the Mind* published by Cornerstone Press, UK.
- ³⁶ Kant in his *Critique of Judgement*.
- ³⁷ The German philosopher Friedrich Schelling. Noting the Kant and Schelling references identified in Letters to Editor, *Financial Times* 28 February 2026, from Sheila Hayman at Minderoo Centre, Cambridge, UK.
- ³⁸ Your-Turn-To-Die (yttdd) genre citing https://yourturntodie.fandom.com/wiki/Walkthrough:Your_Turn_to_Die:_Death_Game_By_Majority
- ³⁹ From Richard Kearney (1988) *The Wake of Imagination* Routledge
- ⁴⁰ Citing comment made by Enuma Okoro in her article p2: 'The realities of our layered selves' in *Financial Times* Weekend Edition 7/8 March 2026.
- ⁴¹ The novel *Chess* originally published in 1941, but this is the Penguin classic published in 2017 with translation by Anthea Bell, circa p57-58.
- ⁴² Citing https://en.wikipedia.org/wiki/Quantum_mind
- ⁴³ Citing the dust jacket from Nathan Ballingrud (2024): *Crypt of the Moon Spider* Titan Books, London.
- ⁴⁴ This is our co-axial conjecture.
- ⁴⁵ Adapting exchange between Faust and Margareta in Scene Twelve in Goethe's *Faust*.
- ⁴⁶ Citing Spinoza's individualism: <https://www.jstor.org/stable/23352661>
- ⁴⁷ Adapting exchange between Estragon and Vladimir in Act Two circa p74
- ⁴⁸ The Sibyls were prophetesses of the Ancient world, Mandelbrot was a Polish mathematician, a pioneer in the field of fractal geometry, and Penrose on quantum consciousness.
- ⁴⁹ Citing https://en.wikipedia.org/wiki/Hermann_Weyl
- ⁵⁰ Note that if $p^* = 0$ the payoff matrix is nilpotent.
- ⁵¹ Teilhard de Chardin (1947): *The Phenomenon of Man*, 1959 translated edition by Bernard Wall with *Introduction* by Julian Huxley. Harper Collins Publications, London, quote from page 284.
- ⁵² Check out 2015 presentation at LMU Munich: <https://www.patrickmcnutt.com/news/lying-is-the-norm-in-a-noosphere-telling-it-slant-and-white-lies-prevail/>
- ⁵³ Citing the Sturm-Liouville Theorem https://en.wikipedia.org/wiki/Sturm%E2%80%93Liouville_theory
- ⁵⁴ Citing the title from Stephen White (1991): *The Unity of Self* MIT Press, US. Stephen White (1991): *The Unity of the Self* was published by MIT Press it is a collection of essays covering a wide range of issues in the philosophy of the mind.
- ⁵⁵ The French mathematician Gaston Julia who had worked with Mandelbrot on fractal geometry.
- ⁵⁶ Pozzo in conversation with Vladimir and Estragon, p29 Act 1 in *Waiting for Godot* from 2006 paperback edition published by CPI Group, London.
- ⁵⁷ Borges's short story 'The Aleph' refers to a point in space that contains all other points. It is infinity at a point. Read circa p55-56 Marcus DuSautoy (2025): *Blue Prints: How Mathematics Shapes Creativity* HarperCollins Publishers.
- ⁵⁸ Not defined as an obedience game *per se* as a game of waiting includes both disobedience and obedience as strategy choices.
- ⁵⁹ Citing <https://www.cuemath.com/algebra/nilpotent-matrix/>
- ⁶⁰ Your-Turn-To-Die (yttdd) genre citing https://yourturntodie.fandom.com/wiki/Walkthrough:Your_Turn_to_Die:_Death_Game_By_Majority
- ⁶¹ Citing <https://thelaboratory.substack.com/p/more-about-nilpotency>
- ⁶² Title of Bob Dylan's 1997 Album.
- ⁶³ Supermodular named after Donald Topkis, cited by Milgrom & Roberts (strategic complements) <https://web.stanford.edu/~milgrom/publishedarticles/Comparing%20Equilibria.pdf>
- ⁶⁴ Citing Bethany Raney article on the science of imagination in *Medium* November 26 2024 <https://medium.com/firing-and-wiring/the-science-of-imagination-3a711f6cfa33>

⁶⁵ Citing <https://plato.stanford.edu/entries/consciousness-neuroscience/>

⁶⁶ Myself, like Roquentin, a character in Sartre's *Les Chemins* who 'is tormented by the elusiveness of his own existence'.

⁶⁷ This line of thought is attributed to a comment by the philosopher of physics Emily Adlam cited by Dan Falk 'Has Quantum Physics Determined Your Future?' in *Scientific American* Special Edition Summer 2025 pp35-37.

⁶⁸ Citing exchange between Estragon and Vladimir at the end of *Waiting for Godot*.

⁶⁹ Citing Faust to Margareta at the end Goethe's *Urfaust* a new version by Dan Farrelly published in 1998 Carysfort Press, Dublin.

⁷⁰ The character from Dostoyevsky's novel *The Possessed*.