

The Illusion of Geometry

Note from the author: the following characters are designed to be interpreted in figurative chunks. Self-contained portions are separated by type of the upper classes and organized in semi-arbitrary sequence. In this way will the argument proceed, perhaps beyond the necessity of its medium, through the inertial transfer of energy and ideas.

FACTORY

Factories are the most arcane edifices in which token certification is attained. As Mark has been told, the spending potential of Adam increases in direct proportion to the amount of factories circumvented—especially if this is done without bloodshed, and garners a score greater than, but not equal to, eleven hundred. While the underfranchised understand the factory score as an arbitrary phrase, useful only in a post War of Attrition economic context, factory attendance continues to be the status quo proceeding shed departure.

SHED, THE

It was built without walls and is thus impervious to assault by modern methods of siege and interrogation. Its inner layer is suspended almost entirely in saline, its outer corrugated tin. Adam and Sarah are indiscriminately reared in its centrifuge and fed nutrients via the stories sung along its circumference by the help. Of course, circumference is here intended only as a figure of speech as the shed has no circumference, perforated or otherwise, only a volume that never changes but is impossible to measure.

I. arch

Encompassing but never touching the shed is the arch: a pixilated circle rotating in aleatory but spherical locution relative to an un-tethered center point. While cartographers were interested in the arch's advertising potential during the War of Attrition, contemporary consensus agrees that the structure is of no use whatsoever.

ATTRITION, WAR OF

Begun in the vacuum of power left after the fall of California, engineered by the dramaturge Sloan. Through appellation to entropy numerous bosses (kahn, satrap, dungeon, etc.) sought to establish their position as the sum of all angles. The damage done by this uncivil war necessitated the creation of dance to ease the boredom of the suffering.

GEOGRAPHY

Mountains are hewn from and used for hatchets, blacksmithing. Rivers wash and are conducive to thatching, song. Valleys and sinks have the lowest barometric measure and are employed in growing, chemistry.

I. Thrift City

The largest of the four towns, Thrift City is known for the niggardliness of its citizenry and their propensity for sin of all types. Restructured by the bastards

Felon and Tyler as a refuge for those seeking asylum from the sexual pogroms of the 1990's, Thrift City rose to prominence during the War of Attrition with its burgeoning sarong manufacturing industry. In a commercial truism no less credible for its ubiquity, one may always acquire a bagel in Thrift City, regardless how inclement the holiday.

Hundreds of Sarahs/Adams move to Thrift City every year for a variety of reasons, usually in some preconscious association with Pioneer myth 2.4 (in which Sloan hiked the waterfall and raped the three receptionists). Sadly, most of those who do actually make it to the claustropolis are pressed into virtual service by the town's vested mercenary bureaucracy.

Thrift City underwent serious change following the acts of scare perpetrated upon its tallest freestanding edifice: The Carl Memorial Coliseum. Already too aware of their importance, the town's populace has now another sarong to aid in the swelling of Jason. Violence may visit one's shed and shed allies if Thrift City is spoken of without placing the right hand's third typer in front of but never above the pump, in a show of zealous and patriarchal indignation.

FASHION

Fashion, or the study of the subversive orders of sack draping, is a pejorative science, and has played a crucial role in the ideological conversion of innumerable aboriginal towns and polities. Fashion is dedicated to the mapping and consequent destruction of the medium through which different sack drapings transmit and elucidate their hierarchical message.

While sacks were first draped in order to preserve Sarah during weather travel, the process has long since developed accessory semiological ramifications. A great many materials are now employed in a great number of combinations to relieve the onus of sack display.

The foremost of drapes used to this effect is the sarong. Those whose units had houses built before the signing of The Deed are typically the only ones able to afford this item.

Besides sarong, there are of course sarapes, veils, socks, apparel, earmuffs, and scarves, all of which are much more prolific and, to an extent still under considerable contention, less effective at moisture retention.

The current status of fashion is succinctly conveyed by the draping of Mark's earmuffs in an overt attempt to re-affirm his shed's position in relation to that of Neighbor.

DEED, THE

Hypertext; scribbled by an agent unknown onto papyrus and subjected at some point to an enormous concentration of short-length radio waves, The Deed encapsulates every possible deployment of the fictitious.

TRANSPORT

The ship (be it hover, sub marine, truck, or otherwise) is not only the bench's preferred method for spatial relocation, but also, more so than any other prostheses, signifies the increasing scarcity of Adam's adroitness.

Until very recently, the ship was available only to those Adams whose absolute value was measurable strictly in terms of scientific notation. Modern advances in exploitation methods have forced Mark to recognize the irrevocably altered nature of the ship's significance. To compensate, he drinks distilled cantaloupe spirits in pitiful affectation of Sloan (who is, in fact, violently averse to this muskmelon).

LEISURE

The measure of hurtgame bands present in the air increases in exponential proportion to altitude where Adam climbs the Easterly bench. In this district are the most opulent of sheds, far from the covetous gaze of the lower altitudes.

I. conservation

The rites of survival take place behind the house, inside the hyperstrate called yard. Meals are taken in the television chamber, surrounded by the family. Articles of ownership are recited and praised beginning with the left most Adam/Sarah and traveling to the rest through the patrilinear movement of a ray whose fixed point is shared with the center of the dinner table. This procedure is occasionally interrupted when Adam/Sarah vocalizes their sense of incorporeality in the design. At such times, fears disclosed are skillfully allayed with low-pitched song until Adam/Sarah succumb to dream.

II. hurtgame

Hurtgame is the most hallowed occupational pastime pre-dating the Ambiguity. Its first opponents were the technologically advanced peoples of the lower steppe who adapted its tenets from an activity not unlike the call and response spheres of early Utahns.

1. rules

The object of hurtgame is the triangle, which must be held aloft and in supplication always. If a teammate drops the triangle he or she is thrown

to the river where they must drink its waters until expiration. Succor is derived from an allotment of hostages who are bartered for, traded, fondled, and forgotten.

2. conscription

The hurtgame bands draw heavily from the population of the lower altitudes. The reason for this practice is twofold. Foremost, it serves to perpetuate the veneration of Adams who do not possess factory verification, thereby adding validity to the Proof of Quantifiable Potential. Second, the locomotive muscles of the inhabitants of any given sink have developed to achieve and maintain a velocity greater than that of the various regulatory agencies sent in the inevitable enforcement against entrepreneurship (in the form of water rackets, animal grafts, sense expansion etc.). Many hurtgame bands and troupes have found this increased leg strength to more than compensate for the small lung space grown in the lower elevations and have instructed their scouts to act accordingly.

3. heritage

The greatest figure in the history of hurtgame is Carl, who still holds the record for most successfully executed consecutive smashes upon the triangle. In 1927, he took to dinner forty-three Sarahs in a feat of virility still unmatched in the community. This trick was achieved after a game winning smash against the San Jose troupe.

4. feenie

A fan of hurtgame is Feenie. Feenies can often be seen clogging the slabs and squares of major fiefs and towns, especially during the Easter, Norther, Wester, and Southerly final conferences. Feenies wear different color cloth wraps in order to broadcast land bias. The number of grain stalks tied to Feenie's ankle corresponds to the number of wells his or her band currently claims possession of, whereas a swath of river mud stuck to the base of Feenie's neck indicates its troupe's retired status.

When hurtgame was briefly outlawed during the Years of Adolescence, Sloan raised a bounty for the leftmost digit of any feenie caught celebrating its firm's paucity. During this time Feenie was set afire, strangled, crucified, and poisoned with regularity. After population numbers approached the level of extinction, the bounty was rescinded. The robustness of Feenie populations have since witnessed a steady recovery.

5. journalism

The use of preventative methods by hurtgame bands in post-game orgies has been the subject of recent controversy. Of concern are the large discrepancies between the number of children sired by troupe MVPs and the number actually reared by that member's band. One proposed solution to the problem is to make mandatory the wearing of apparel: an undergarment traditionally displayed in the ship's rear screen to connote the dogmatism of the drover. It has been theorized that apparel inhibits the flow of food to the seminiferous tubules. If its draping is made mandatory, troupes will no longer be able to auction off the more lucrative offspring of their fittest members. Unequivocally, many of the smaller hurtgame bands will hemorrhage in the subsequent economic depression.

Sarah has declared her solidarity with the hurtgame bands in regards to this issue by refusing all invitations to party.

MARK

I. sack

While he has lived inside of its parameters since he can remember, Mark is still unable to develop any lasting impressions upon the scope, limit, and contour of the sack. Its walls are insurmountable—the foundations undergoing continuous mutation in spatial relation to what Mark was told the name of. This dilemma is exacerbated by a light that, while adhering to the internal laws of a closed system, is largely impenetrable.

II. chores

Since the Act of Courage and Frivolity (5 pm, June 17, 1992), Mark's right ankle sends him text messages under the most moribund of stress circumstances. Troublesome as this is, it pales in comparison to the lower right region of his latissimus dorsi, which he holds responsible for the achievement deferred of life-goals borrowed. Mark's typers are vulnerable, but his wind chime maintains its position as the most debilitating of his inheritances.

Mark is prone to procrastination, which happens with regularity since his non-recovery from the Acts of Scare (Sept. 11, 2002). This explains in part his paradoxical yearning for, and illogically virulent terror of, the sex act.

Mark's last trade was for jacket. After refusing to role-play submissive he was summarily excused, with no clear course for redress. Because of the slenderness of his typers, Mark was approved for research. The sum of this opportunity he spent creating a cinematic response to a physicist whose theories he found hypocritical to a degree of irreverence.

Mark is most afraid of entering into dialogue with weather between the hours of three and four o'clock.

Mark has little insight on the operation of the trick, though not for lack of effort. He looks for inspiration in a rotational field of vision that encompasses approximately two hundred and seventy degrees, usually of desk/screen.

He is an adequate runner, but averse to road. He remains wary of metal, sympathetic to bread, forest.

III. bands

Mark has a tendency to project his folder into the sacks and sheds of persons whom he admires. The characteristics of this habit have been classified as *homesickness*, a terminal and degenerative strain of parasitoidal influenza. Its presence in Mark is likely the result of his squalid urban environs and latent timidity, both of which he is forced to maintain without the material wealth required of being brave. *Homesickness* commonly results in the necrotizing of tissues through the release of virulence factors. Mark's case is no exception: he inflates the sack so little it has reached near-irreparable states of flaccidity.

Sixty-eight percent of American's suffer from *homesickness*.

IV. Dad, in relation to

Perhaps the most integral paradigm for understanding Mark is through his central and precipitating crisis: The Job (by way of token, castration, etc.). This crisis is driven by loneliness, which he has strived to remember before, but especially since, his departure from the shed.

Mark commonly confuses lack of commonality with validation. The mitigating reaction is by and large accusatory. When Mark's chemicals and hardware are severed from their semantic grounding (a common enough occurrence), it provokes in him provocation further, same-similar.

The following happenings are designed to place the foregoing argument in relief: namely, that Mark is dutifully accustomed to cutting the shed's carpet, not with the swivel tractor designed for the purpose, but with his very own instrument-elegant typers, which he uses to meticulously pinch every sticky-hairy-blade, backed by a three gallon tank of spite and sorrow. The reasoning behind this exercise is that it will inspire fear and frugality in his progeny. The result is nothing more than an enormous perspiration of energies, both real and imagined.

SARAH/ADAM

I. the trap

As many as all Adams are unsure what constitutes a successful hailing. Graphs show that the more difficult the challenge presented, the longer the duration of the resulting partnership (provided of course that extemporaneous liberties are taken, critical objectives are met, and an exclusive frequency is mutually agreed upon). This conclusion agrees with Serle's hypothesis of shared morphology and the link between identity and factory acculturation.

Hailing Sarah is a delicate exercise. The best way to begin is by the dissimulation of sexless camaraderie. This will trick her defenses into tolerating higher than normal inter-sack proximity levels. Once nearness is achieved, it is only a matter of time (a qualitative dimension, enumerated by Dad) before her folder becomes accustomed to nearness, comes to expect it even.

At this juncture, it befits Adam to curl his upper and lower lip into a rictus while using the tongue to create a vacuum inside the mouth. He should then successively break this airlock in a rhythmic and repetitive series, producing a primitive and chitinous oral chorus that Sarah finds both reprehensibly barbaric and, synchronously, alluring.

II. patriarchical equilibrium

While acknowledgement of the burden removed post successful hailing is an invaluable method for acquiring and preserving health bar surplus, Adam should remain wary of overconfidence. Sarah's capture will add immensely to the value of the book, but such assets are as easily lost as gained. Though temporarily pacified, the stipulations of the resulting accord do not prevent parties interested from the continued archival of allies potential. Any efforts by Adam to breach this point will only increase the likelihood of Sarah's premature withdrawal. The main focus now should be the gradual erosion of esteem through supercilious displays of mortality.

III. diplomacy

It's unclear precisely when Adam first discovered intercourse as a method of upward mobility, but the approximate date is likely somewhere post Ambiguity and prior to the first reading of The Deed. Pioneer mythology provides us with an image of high, if dubious, fidelity: Sarah initiated by secreting saliva onto her typers, which she then used to rub Jason until it became red, annoyed, and inflamed. After fifteen minutes of this arduous friction Adam mustered the courage to inform Sarah to take Jason in her mouth, which was full and soft, not unlike an ink ball bearing rolled across rubber. At this juncture Adam experienced a moment of terror at the possibility he might be unable to bequeath to Sarah his

food. To avoid this, he concentrated intently upon Jason (still in the mouth), until at last Sarah was temporarily filled with the full knowledge of her own obsolescence.

The "climax" of these operations is disingenuously referred to by the lower elevations with a colloquial cosmetic signifier. Despite the misuse of register, it remains Mark's favorite frame sequence to play on the screen.

SLOAN

A daguerreotype of Sloan during the Green Period shows a sack kept in the most physically threatening of conditions. This portrayal agrees with the popular belief in his fondness for playing crabsmash: hurtgame's Southerly contemporary. His virility knows no equal and roughly sixty percent of all animals can trace their ancestry to Sloan's loins.

Pioneer mythology tells of Sloan once taking the shape of a diurnal caniform in order to seduce Katie, the third and least severe daughter of the mayor of Colorado. Eroticized by his pleasing jacket, Katie coupled with him, an act that resulted in the birth of Felon and Tyler: twins disenfranchised who would go on to purchase Thrift City.

Sloan penetrated the digital fortress by communicating his desire to the secretary using a black, down-filled puffy coat with a faux-fur hood and large, expeditionary styled front pockets.