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*Manfred Kofner*

VOL VI

# ALTERNATIVE HISTORY

NOVEL

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*ALEXANDR KOROL*



ILLUSTRATIONS BY THE AUTHOR

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SAINT PETERSBURG  
2010 – 2025



..in the fifth volume, I came to understand that there is  
world of the sky, the earth, the underworld, and the afterlife..  
and these are like four elements, four elements of nature  
..like morning, day, evening, and night..

..but it turned out that there is also a fifth element, a sixth,  
a seventh, an eighth, and a ninth.. because we have seven days in a  
week, and we have twelve months in a year.. I will reveal all of this,  
but a little later.. because in order to understand all other worlds  
beyond the fourth, the reader needs to refresh their memory  
of what the previous volumes were about, where it all began..  
..and only through that will we be able to reach the finale..

## INTRODUCTION

The sixth volume is a necessary, inevitable attempt to remind all readers of what was in the previous volumes. Imagine this paradox: a person who has read the first, second, third, and fourth volumes of “Alternative History” believes and feels that they remember it all, but in reality, they do not. And since a person, after absorbing such a large volume of information, begins to forget what was at the beginning, they are, consequently, not ready to absorb new information. Therefore, I need to create this sixth volume to demonstrate how time and space actually work and to briefly remind and revisit the vast amounts of information I have given people in the five volumes. This is a way to refresh your memory and mine, to sober it up once again, and that is what I am doing in the sixth volume. In other words, the sixth volume is all five volumes but in a condensed format, simply to recall what was in the five volumes, because it is not natural for a person — it is impossible — to remember it all. And if I do not provide this opportunity now, in the sixth volume, to recall everything from the first, second, third, fourth, and fifth volumes, then a person will not be ready to absorb my new information in the subsequent volumes. Therefore, the sixth volume is a reminder, a recollection, a sobering of consciousness so that a person can once again remember what they have read in all my previous volumes of the novel “Alternative History.” And once again, I am demonstrating the formula, the matrix. That is, all my books are built according to the same matrix in which we live. And for you to understand, you see five books as five immense worlds, vast volumes of information — 800 pages — and all of it is condensed, which I am presenting once again, but in the sixth volume. I also want you to take note that I am still working on the fifth volume; I have not finished it. At the same time, I am creating the sixth volume, which you are now beginning to read. Additionally, I am simultaneously working on the seventh volume. The sixth volume is necessary. I am certain that each of you, after reading the sixth volume, will agree with me that everything I have recounted in the sixth volume about my previous five volumes — that in truth, the reader, meaning you as the reader, has either forgotten it all, does not remember it, or perceived it entirely differently. So the sixth volume is preparation for new information. The sixth volume is, once again, a recollection of what was in the previous five volumes.

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## VOLUME I

### A FIRST-PERSON NOVEL

#### *Brief analysis*

“Alternative History” Volume One. I deliberately do not open my book, do not open my notes, and do not help myself remember what it is about and what its essence is. I do not use any hints but instead want to recall in the moment — what is the essence of the first volume of the novel “Alternative History”? The first thing that comes to mind is that it is about “the voice.” It feels as if the entire plot of the book revolves around the fact that I, the main character, hear some kind of voice and do not understand what this voice is, and it leads me. And this otherworldly presence occurs throughout life: sometimes you hear a voice, sometimes messengers speak to you, sometimes you encounter people who seem to understand who you are but do not tell you who you are. And it is also unclear — who are they, then? And perhaps the main essence of the first volume of “Alternative History” lies precisely in this.

And now, pay attention to my angle, my perspective, the way I am looking at this. Because if someone were to ask you what the first volume of “Alternative History” is about, some of you might say that it is a book about some Masonic mysteries of St. Petersburg; others might say that it is a book about some peculiar boy. Well, yes, in one sense, it is about a boy, but the real idea — if you look at it more deeply and do not focus on personalities — what is the idea of the book? Why was it given to humanity? After all, you understand the purpose of any creative endeavor — what is its essence? Why do people engage in creativity at all? They may think they do it for themselves, and each person gains some kind of benefit from it — whether psychological, physical, or any other kind. But why does God need it? Why does something like creativity even exist, and what is its meaning? And if we observe from the outside, we can see that creative people primarily create something for a large audience, that they provide some kind of nourishment for the soul or the mind. Perhaps they transmit some kind of information — you could call it from the “cosmos,” from nature, from God — it is not entirely clear how to define it properly. And if such a book is being written, then is its purpose really to focus on personalities, to delve into who this boy is? Or perhaps the real question is: could you be in the place of this boy?

Take the fairy tale “The Little Prince” — is it really about the boy who is the little prince, or about the rose, or the little fox? Or is it about something greater, something deeper? Why is it that every person who has read “The Little Prince” at least once has drawn some conclusions for themselves? Many refer to this fairy tale, and it is considered one of the most important in the world. Is it really about the boy himself and what his name is? Or is it about the journey, the adventures of this boy, what happens to him, the dialogues and reflections — perhaps that is where the essence lies? And in the same way, I believe that if someone wants to look at the first volume of “Alternative History” in the right way, then the boy’s name does not really matter. Although, of course, everything contains some kind of key, and perhaps it is not by chance that his name is Korol (Russian for “King”), and perhaps it is not by chance that he is Alexandr. And maybe, just like in many multi-volume works, by the tenth volume, everything will be revealed, deciphered, and it will turn out in such a way that perhaps the city of St. Petersburg, which is given some emphasis in the first volume of “Alternative History”, is not just “any city” but is, in fact, significant. Who knows? But as a person immerses themselves in the first volume, reading about St. Petersburg, they should look at their own city and its history with the same curiosity. And when reading what seems to be the personal story of the main character — me, as a boy, the author, speaking in the first person — perhaps they should place themselves in the character’s position. And perhaps, while reading this volume, they will suddenly notice something in common, something similar, something that may have happened to them as well. Maybe some of you have also looked at life as if from the outside. Or maybe some of you have asked yourselves the same kinds of questions that your peers never did. Maybe, like the main character, you have felt different and wondered: are you the normal one while everyone else is not? Or is it the other way around — everyone else is normal, and you are not? That is the question.

You know, even when I finished the first volume and went through the journey of the first volume of “Alternative History”, I could have already drawn the same conclusions that I am drawing now. That is, even after completing the first volume, one could conclude that everything seems to be done in reverse. As if, you know, nature or God, who is writing the book through me — let’s take me as an example, though it could be any other author who has written



books before or is writing them now — what is the likelihood that God already knows in advance how many volumes this adventure will have? And if God, nature, knows everything from A to Z, from Alpha to Omega, from beginning to end, then it is quite possible that everything included in the first volume was already written with the awareness that in some later volume — the fifth, sixth, or seventh — we will return to the first volume and be amazed to find that I had already spoken about it there. And this process, this cyclical, spiral-like, multi-layered nature — it is a very intriguing formula that is embedded throughout “Alternative History”. Some events that happen in the first volume of “Alternative History” may seem unclear as to why they are included, why they are even written there. But later, everything is deciphered, decoded, and complemented, and everything becomes interconnected across the other volumes — the second, third, fourth, fifth, and so on. That is where curiosity lies. But as I said, personally, as the protagonist of this book, and again, using this technique of a matrix within a matrix, applying this method of erasing boundaries — there is the author, the one who is a person in the world of people, where you, the readers, exist, writing these books, and then there is me, the writer, but the one who is specifically the writer as the protagonist of the book “Alternative History”. And this technique is very important. Yes, it confuses people, but on the other hand, it also offers a great deal. And what it offers is of immense value. When these boundaries are erased, and a person, interacting with the protagonist while reading “Alternative History”, still perceives it as current time and reality, when in fact, it is merely a first-person novel. And right now, as I am writing, it seems like a book, but it is already another world — it is already an alternative world. It is no longer Alexandr Korol, the author from your world. At this moment, I am the protagonist of the book who hears the voice. And as you know, in films, particularly mystical ones... Or even if we take “The Master and Margarita” as an example — as if I am walking through Patriarch’s Ponds, and a cat waves and smiles at me. Likewise, birds often fly up to me, passing on their greetings. And how should this be classified? A fairy tale, a myth, a fantastical novel — call it what you like. Why do people read books? First and foremost, everyone finds their own enjoyment in them. No one will engage in something unpleasant or harmful to them. Why would a person harm themselves? If someone derives pleasure from a film, a series, a literary work,

or a song, then something in it resonates with them, something complements them or activates something within them. If such a connection happens — so be it. So “Alternative History” Volume One is a grand adventure, where certain seeds, sprouts, and roots are already planted — elements that will later unfold, expand, and be deciphered throughout the future volumes. But also, within the entire story of the first volume of “Alternative History”, there is one crucial and fundamental element — and that is: what is this voice? What is this otherworldly presence that has been leading or accompanying this boy, the main character, that is, me, all this time.

You know that I tried to explain all of this strange experience to someone, to tell someone about it, or to write a book about it, there were many attempts. There were so many attempts, and this whole story, in principle, where everything starts to unfold, begins in 2010. That is when it all starts happening. And back then, it took the form of a sort of mini-draft called the book Path in 2010. Then, over the years, there were periods of attempts, and there were periods of these otherworldly interventions, certain events that were also recorded. And this entire story somehow revealed itself, finally coming into full view in 2023. In 2023, I went through all my archives, all my notes — text, audio, and so on — and tried to reconstruct this entire story, to recall everything that had happened from 2010 until the present time, the time when I was working toward completing “Alternative History” Volume One. And as I recalled everything, I started by marking off a certain segment of time — I won’t name the exact date or year, but roughly speaking, from 2006 to 2023 — I drew many parallel lines and wanted to give each line a name. I divided each line by years, only by years, not even by months, just by years, and I started to remember. And when I went through this more or less... Do you understand why I chose this specific time frame? This is precisely when I became conscious — at least, that’s how I see it. And I decided that within this period of my conscious phenomenon-manifestation, I wanted to reconstruct from memory the cyclicity of when I was at my most creative, heartfelt, sensitive, vulnerable, in love, and dreamy. I started recalling which years those were and began marking them down, simply noting them with dashes: this year, that year, another year, and so on. I marked them on one line, which I called “heart.” Then I thought — alright, but what

about during this life, on this timeline, when was I more socially and materially focused, fully immersed in practical matters? And I started marking this on a second line, which I called “mind, logic” — it could be called anything — and I began identifying which years these were. Then I realized there was something else. The first was the heart, meaning without the mind. The second was the opposite — social, rational, disciplined. But there was also a third element, something different, something otherworldly — how should I name it? It’s that thing that sometimes feels like a dream, something that fades from memory, only to return again. Because it happened in such a way that, figuratively speaking, if a certain year in the 2000s was a materialistic period for me, and if at that moment a friend had said to me, “Do you remember how you used to feel some kind of energy from the churches in St. Petersburg, how you used to draw maps?” I would have replied, “Yes, of course, I remember,” but I wouldn’t have actually felt it. It would have seemed like a different life, a parallel one, as if... as if that wasn’t even me at all. Even though I remember it, I am not there, and it feels like there is no access to that world anymore. Then, on its own — without me doing anything — after some years, I suddenly find myself back in that world again. It’s as if something happens in nature or within me, and I stop being materialistic: all the materialistic people disappear from my life, those kinds of thoughts vanish, and everything is different. I start hearing the voice again, I start feeling everything again, signs appear, and people pass on certain messages. And I don’t understand, “What is this again? What’s wrong with me? How did I get back into this?” And then I begin to realize that this will probably end again, it will be forgotten, so I start recording everything even more diligently. I write it all down in a notebook, I carry a voice recorder with me, I record everything, even voices, I take videos, photos — just to capture it all. And then, at some point, it ends again and is completely forgotten, erased, as if it never happened. So what is this? What kind of dynamic is this? As if there are different personalities within me. Or is it all still me, and I just happen to be so different at times? But why doesn’t this happen to other people? Or does it happen to them too, but they simply don’t notice it? That is the question. And “Alternative History” Volume One, in my view, is a detailed account based on real examples of various situations. But in reality, it’s not about the characters in this book or the situations themselves—it’s about the essence that all these

characters and situations convey. And a year ago, in 2023, when I started working on this volume of “Alternative History” and began recalling everything, imagine — by that point, I had remembered 70% of my old story. And when I had fully recalled it and went through it all again, something happened — I ended up back in that world. Again, something occurred, I became different, and some force started driving me. Can you imagine? Exactly at the moment when I had completed 70% of the book, covering my entire life’s story, and I still didn’t know how this book would end, suddenly, that force reappeared. I started seeing signs again, I started hearing the voice again, but I was no longer the boy from the beginning of this story — I had grown up, gained experience, and now had something to compare it to. And with that, I could explain the inexplicable more accurately, choose my words more precisely. And at that moment, I realized that all this time, I had been trying to decipher the matrix.

That’s what’s interesting — there is so much in the first volume. Of course, the key, the final essence, is how the book ended unexpectedly, revealing what this voice is. That’s why, in the end, the book is about the voice. But how did the story lead to all of this? Why specifically St. Petersburg? Why the tsars? Why certain places of power? Those messengers who speak to me and seem to know everything about me — how do they know? What is the natural reaction of any person? They would probably think, “They must be watching me,” or “They are actors,” or “Someone set this up.” That’s how anyone would think. No one would assume that these are not just people but something else, something higher — no one would think that way. And then — the unraveling of this matrix. The same patterns appear everywhere: twelve zodiac signs, twelve months, twelve apostles, twelve labors of Hercules. This has never left me in peace since childhood — I always wanted to understand why. Why is it divided into four groups? Why does each group contain three? Or why are there three groups, each with four? Why? And “Alternative History” Volume One is a collection of notes, fleeting records of various situations that happened to me — situations for which I, as both the protagonist and the author, had no explanations. But without fear, I wrote it all down sincerely, not even knowing whether I would ever find answers to it. The goal was not to share how I deciphered everything but to share what was happening to me—perhaps so that one day you might help

me decode it. Or maybe someone else has experienced something similar, and together we could find the answers. So the beginning of “Alternative History” Volume One is a search for answers. A search for answers: who are you, what is this force that is present and interfering in your life, what does it want from you, and is it all just your imagination, or is it real or unreal? When I recalled those 70% a year ago, in the summer of 2023, I began remembering how I had tried to decode the matrix. I started recalling all the sacred geometry, and at some point, I began to feel something unusual — what I call “switching on,” “connecting.” I simply started to feel that my mind was once again in some kind of flow, that there were no thoughts, that I was either hearing a voice or that the voice was already me. And when I have a cup of tea poured next to me, something happens to it when it stands beside me — the water becomes oily. And right now, as I’m writing, I’m certain that the water has already turned oily. The air becomes gel-like, everything turns dense, and it’s as if time and space dissolve. You find yourself inside some kind of gel, in weightlessness. What is this? Why has this been happening to me since childhood? And why does it happen? Am I the one doing this? Or is something being done to me? Or is it nature? Why is it like this? Of course, one could say, “What are the chances that this is all just imagination?” Why not? But don’t all people experience things that seem like illusions to them? What, then, is the difference? And this force starts leading me to the answer — what is this voice? And I came to the realization — I will never forget this moment, it was August 30 — that I decipher the matrix. I arrive at the understanding that there is some kind of triangle, that it is a tetrahedron, and that as if... This vision, as if the force is showing it to me — I am looking into this triangle, and it’s as if I’m entering somewhere, stepping into another world through this triangle. And I experience some kind of shock, an epiphany, that I have figured it all out. And as I grasp how it works — this prism and our world — it’s like... That is, this feeling is being given to me — these images, all of this — I don’t even know what words to use to describe it. And suddenly, I realize that thanks to this thing, a time machine can be built. Thanks to this thing, a perpetual motion machine can be created. That thanks to this thing, everything is structured the way it is — and that I have deciphered it. And then, an even greater shock hits me, and I realize that if I have figured it all out, if I have just invented a time machine, if I have truly come up with all of this...



And then I also understand that this voice I hear, this presence that enters me — is the Spirit. And this helped me visualize and grasp very clearly how it all works. This was well depicted in the Russian series “Rasputin”, and in many films and shows where something enters someone — especially when it happens to the “fools for Christ.” Just like with Joan of Arc, something similar happened to her as well. But again, one can lose control over oneself — I write more about this in my other volumes. And I understand that if I have invented or conceived of a flying saucer — that is, a time machine — then I realize that a flying saucer must be a time machine. Which means that time machines must exist in the future. And I realize — so this must be who is coming to me, this must be whose voice I am hearing. So that means that what I have just deciphered, it must have been read in a book in the future, or something happened in the future — so that means I exist there, in the future. Maybe it’s me, or maybe it’s some of my relatives, or some generation of other people—maybe it’s them watching over me from there, because all of this has already happened. And that explains why I am treated this way — because I am someone from there, someone I have not yet become. This is the essence of “Alternative History”— that if something happens to a person, it comes from somewhere outside, and that “outside” is the future. And suddenly, I begin to understand further — if that is the case, then who am I? And if I am to decipher even more in the future or become someone, then what does that mean? I start analyzing various Christian scriptures and looking at different icons, and I see... There is an icon of the Father, Son, and Holy Spirit, and this is often mentioned. And then I realize — maybe the Son of God is the present, and God is the future, and the Spirit is the past, and it is all like an ouroboros. Ouroboros — you know, the serpent that bites its own tail? Maybe it is some kind of cycle, that He comes from the future as the Spirit, appearing in the form of a dove — though that is just how it is depicted. That is His presence, and He enters these people whom I called messengers. Or He enters me — the voice I hear is that very Spirit. I open an icon, and seriously — how can this be? Open any icon of the Father, Son, and Holy Spirit and look — the faces are the same! The Son of God has a young face, but God — it’s Him, just aged, with gray hair, the same face, the same eyes. What, will you say that this is just some arbitrary rule in iconography schools that appeared out of nowhere? Maybe it did arise unconsciously, and everyone

follows it without realizing, but why does this rule exist? Where did they get the rule that the faces must be identical? But this is a sign, a clue. And I will say this — this clue greatly strengthened my faith in my assumptions that maybe I am the one coming here from the future, leading myself, guiding myself, and helping myself. And when I saw this icon — that was it, no more questions.

“Alternative History” Volume One needs to be read multiple times. It is even constructed according to this formula—this multilayered and cyclical structure — so that each time you read it, the details become clearer, as if it were a spiral, like a thread being wound tighter and tighter. When a person reads “Alternative History” for the first time, of course — each individual, according to their level of development — focuses more on some moments and less on others. Some people, after their first reading of “Alternative History” Volume One, remember that there was a woman named Valentina who told me that I was a “golden child”, then took me to Tsarskoye Selo and said that I was home, and later told me that there was an old woman — the keeper of the “keys to paradise.” And at that time, did I even know what the “keys to paradise” were? This is exactly the difference in the development of some people compared to others — when, for you, the meaning of the word “paradise” is one thing, it defines one reality for you. But when the meaning of the word “paradise” shifts in your understanding and awareness, then your entire world and you yourself change completely. And imagine — my realization of what paradise is, I only come to it in the fourth or fifth volume, or rather, I would say in the fifth. Now, as I analyze and immerse myself, being the main character, wandering through this story, leading you by the hand, and as you go through this virtual quest, I can now reference that endpoint where I currently stand and compare it, align it with the beginning of the journey. And imagine — only in the fifth volume, when I talk about the afterlife, about the otherworld, about what happens after death, about how some end up in hell and others in paradise, and when I explain what hell and paradise actually are — only then do the words spoken in the first volume, which previously held no meaning, begin to make sense. And the same is happening in your minds now. Yes, in the first volume, there was an old woman who spoke about the “keys to paradise”. And there was a conversation with Big Alexander, whom Valentina introduced me to. And even though it doesn’t seem to have any meaning or significance when one first reads the first volume, there must

be a reason why this story was recorded word for word — when he says, “I see my younger self in you.” But what if it wasn’t him speaking? What if it was me from the future, speaking to myself through him? And imagine how all of this unfolded further — that I am talking to myself, not just with myself, but also through someone else. That is, I enter someone, and he sits before me, and I speak with him, but it is still me. And I am also the one sitting there, and this is how we communicate. But in reality, I am speaking with myself, simply using a person as a vessel. This is no longer the first volume, but I am just decoding the first volume. So every word in “Alternative History” Volume One carries immense significance for the future: the keys to paradise, the philosopher’s stone, the watchers, the messengers, and even what is inscribed upon the city of St. Petersburg, which I discovered at that time — all of this will be revisited later in the other volumes of “Alternative History”. I can even give a hint. There are various prophecies about how, when the time comes, the Third Temple must be built. And there are different groups of believers who claim that this time has already passed — some say that this temple has already existed and fallen, while others say that it has long been built, that it does not need to be built again, and that it is hidden until the appointed time. And yes, it is hidden. Even in “Alternative History” Volume One, it is right there in front of you, yet until I name it as what it truly is, it remains unrecognized — but it was built in advance, and it is mentioned there, only without its name yet. That is, ever since I was a little boy in 2010, strange things have been told to me about this city, and already back then, the matrix was being traced over St. Petersburg. And that it is the philosopher’s stone. And that everything is structured according to this matrix. And that messengers seem to appear. And I understand that they must be the ones who control everything. And even then, I already realized that it was not just the people who came, but that something was inside them — this Spirit. And when I behaved strangely — I remember that this happened to me often in life — it was as if I could not control myself, and through me, someone was speaking to someone else, warning them about something. And I could not control it. But there is much more hidden in the first volume. And the city of St. Petersburg does have significance — why it is St. Petersburg. And the surname also holds great significance, as does the name. Even the abbreviation — there is Big Alexander, and I am Little Alexandr — this, too, carries great meaning.

And the Mystic-Old-Man is one of the main characters of “Alternative History”, which is also later revealed in the fifth volume, where it becomes clear who he is and where he comes from. But only when I started working on the fifth volume did even he begin to learn who he truly is. Before that, like St. Petersburg, he was hidden. That’s what I’m saying — until you give something a name, until you call it by the right word... You see, you could be holding an object in your hands and always think of it as just a stick. But if I take it and show you — “See, there are holes here, you need to blow into this part, and press here,” and I tell you that it’s a musical instrument — then suddenly, that stick, which was always right in front of you and in your hands, stops being just a stick and becomes a magical flute. The same thing happens in “Alternative History”. Everything is already right in front of you. All it takes is to call it something different, to name it in another language. That’s why it’s “Alternative History” — an alternative perspective on the same things that have always been present in your life, in my life, in the life of every person. Do you hear me?

Imagine, as I go through my notes now, I see certain key moments that were very important, and later in the future, it will become clear that none of this happened by chance. In “Alternative History” Volume One, Big Alexander tells me that I need to know the “Red Dragon.” He also tells me that Tutankhamun was an alien and that the King Tut ring was not just given to me for no reason by those above. And now, imagine this — I only come to know the “Red Dragon” in the fourth volume. You can even note it down, look it up, and in general, it’s better to take notes on everything I write, marking down unfamiliar words that you will later need to search on Wikipedia and read about. And here you go — there is Ladon, the Red Dragon, read about it. This topic is explored in great detail in the fourth volume, but you see, it was already embedded in the first volume. And the King Tut ring — do you know that the whole topic of Egypt is only fully revealed in the fifth volume? And that even this ring, let’s say, begins to acquire an insane power only in the fifth volume? Even though, of course, I have always worn it and never parted with it all this time. And only then does it gain meaning and an explanation — why I wear it, why it was given to me, and why it is connected to Egypt. All of this is explained in the fifth volume. Because I have a conversation with the Mystic-Old-Man —

just to give you a short preview — and he tells me that I am the heir of a pharaoh. And the Mystic-Old-Man is an oracle from Ancient Egypt, while Big Alexander is a pharaoh. Such are the mysteries. And you see how the information continues to load — more details appear in the fifth volume, though it hasn't yet been fully deciphered which pharaoh, why, or how. But you see, Egypt is being revealed. And if we quickly recall, in the fourth volume, I come to know the three worlds — I will, of course, describe this in detail later. The third world is the underworld, and when I enter the fourth world, the otherworld — it is the afterlife, life after death. And what is my immediate association with this? Ancient Egypt, which was always preparing for this and gave it immense importance — they knew something. They had the Sun God, and they had the God of the Underworld. And a very clear analogy can be drawn with other ancient mythologies, with other ancient mythological narratives, and everything begins to align. What else is interesting? How does Egypt manifest itself even in the first volume? Though seemingly on the surface, it is still not without reason. Because when I buy a dacha in Karelia, I start feeling very strange, as if in the myst— just like in consecrated temples. I begin to feel this presence in the middle of the forest, as if the place is charged. I feel it, and that's it. And I don't understand — how can this be? I take two steps back, and it disappears. I take two steps forward, and I feel it again. What is this? I call Big Alexander, and what does he say to me? “Considering who you are, why don't you take a closer look—be curious, check on which meridian the Giza pyramid is located. And see if your Karelia and these pyramids are on the same line.” And I tell him, “The energy in the forest is unusual—not like in the temples of St. Petersburg, but more like the energy from my Egyptian King Tut ring.” And he replies, “Well, of course, that's how it should be. Look it up.” So I check — and indeed, everything aligns. And then he tells me things that, at the time, I had no explanation for. He says, “This is the navel of the Earth, this place. Creation began here. It is the most ancient place — older than everything, older than anything.” But there's nothing there — just a forest, nothing but forest. And even then, he brings up Egypt again, and I start to understand that maybe those who ruled in ancient Egypt, if they were initiates, knew that they would be able to return one day. And maybe that's why they arranged all these storages, as I would call them in modern terms — the tombs, where they stockpiled everything for the future, so they could return



and retrieve it. And maybe there is a storage there for me — only the time hasn't come yet, which is why I haven't found it. But it is there, somewhere. And I have a map of these places, where everything is hidden. But I cannot physically retrieve it right now, though it exists somewhere out there. But imagine — if hundreds of thousands of years have passed, then... I don't even know what kind of technology would be needed to access it. Only if people were to dig it up like they dig metro tunnels — only then could it be retrieved. And I realize — this is simply for the next volume of the book. The time just hasn't come yet. Not everything has yet come for practice — so far, it all remains in theory. But something is lying there, waiting for the future. It cannot be a coincidence that in "Alternative History" Volume One, there is a moment where a woman takes me to Tsarskoye Selo, to the town of Pushkin, near St. Petersburg, where the imperial residences were, and tells me that I am home. That couldn't have been for nothing. This will all come back again. And the places of power in St. Petersburg — none of it is accidental. It will return again, and everything will lead back to St. Petersburg — this will all be revealed in the later volumes, just as Karelia will also be fully revealed. So do not underestimate "Alternative History" Volume One. Just because you currently see something as just a stick does not mean it is merely a stick. It is only a stick to you, but once someone tells you that if you ever come across a stick with holes in it, that means it is called a flute — then, when you reread "Alternative History" Volume One, you begin to see this "stick" differently and no longer want to call it a stick. You can't even unsee it anymore — it is no longer a stick, but a flute. You can't erase this from your mind. It is like an idea that has been born in your head — you simply cannot remove it. And you realize that even a person who has read "Alternative History" Volume One from beginning to end, when they read it for the first time, might think, "Some boy, some voice, some messengers..." They read this long story and, in the end, suddenly discover, "Oh, this voice—it was himself from the future!" But now, they must go back to the beginning of the book, and now that they understand that it was never just a stick but a flute, rereading "Alternative History" Volume One becomes a shock. Because now they realize that these messengers were the voice — more precisely, the Spirit, which enters from the future, or rather, from something otherworldly. And suddenly, the book takes on an entirely new meaning. And once you have gone through the second, third,

fourth, and fifth volumes, and then return to the first—at that point, it feels as if the very walls around you begin to shift. It's an overwhelming sensation.

What is this? Who am I? A new version for the modern generation, an adult fairy tale — "Harry Potter 2.0" — or what is this? "The Lord of the Rings" or some kind of adventure? A future hit series in Russia? I would be pleased if I could realize all of this with the Ministry of Culture and turn it into a film adaptation. I think it would be interesting for both children and adults, and it brings me joy that it is set in St. Petersburg, my hometown. What is this? What kind of novel is this? What kind of protagonist am I? Of course, everyone who reads "Alternative History" for the first time interprets it in their own way, as they say, "according to their own corruption." Some, due to their insecurities, might even get irritated, annoyed that the story is not about them but about some Korol who imagined himself a king. Others, on the contrary, become so deeply absorbed in the protagonist that they want to find him in real life, not realizing that it is just a fairy tale and that the author — the one who wrote it — is just an ordinary person sitting on a couch drinking beer. Everyone has a different reaction. But after all, it is a book. And that alone makes it interesting — this kind of novel.

You know, that force gave me two gifts this year on my birthday, September 12. The first gift—it arranged things so that on the very day of my birthday, I was finishing the last episodes of the series "Lost". And it was deliberately synchronized with the theme I was deciphering in my book, which gave me a 5D effect — I was in shock. The theme in the series was about death and how, when a person dies, somewhere else they awaken. And they show this, while I was uncovering it myself. It was an insane rethinking, a complete re-awareness of myself, of you, of the world—of absolutely everything. A huge thank you to Him, to them, or whoever or whatever is behind it all. Of course, I'm playing along a little here, just to make it easier for you to picture. I already understand what it is and how it works — it's not exactly "them," but let's keep it that way for now. It's just simpler. Some things we'll still call a "stick" for now, until I explain where the holes are, and then we'll finally be able to call it a flute. And the second gift — I always said, "Can I have something that truly gives me power, something that I really want? Just give me a gift like that." Obviously, material things don't mean anything to me. What excites me more is stepping into a courtyard where I experience an overwhelming sense of love or lose myself in time.

Seriously, that's what brings me the most — what is truly valuable to me. It's about igniting an even greater flame inside me, this boundless faith — this feeling that you can embrace this world. People think it is impossible to embrace, but it can be embraced. And this voice, this force... Everything has changed so much over this time that I wouldn't even call it a voice anymore. I just continue using this expression so it makes more sense to people, to humanity. But this voice — it's already me, in a way. It's no longer somewhere out there, but here, within me. And so, it turns out, I ask myself, and I answer myself — it's happening like that. And I give myself a birthday gift—why have I never combined my Karelian stone, the one that doesn't exist anywhere else in nature, the one without a name, the one I found myself — why have I never paired it with gold? And what if I set this stone in gold? Would I feel some insane surge of power, a new level, a new rank that I have now grown into? Imagine that! Naturally, I realize that I must immediately tell the craftsmen to make it — I need to feel it, to know what it is. Then I think, “But why wait? I can simply put gold — gold chains — into a bag and drop my stone in there, I already have it.” So I put it in, and instantly —”whoosh.” And now, as you listen to this whole story, you feel it — whoever feels it, they know. That pendant is on me right now. And what are the odds that just yesterday, this pendant arrived — right before started writing the sixth volume? The pendant's design — a replica of an original ancient Egyptian amulet. And now, my Karelian stone is set in gold. What is this? Coincidence? Not coincidence? Does it mean something? Or is it simply another part of the book's story? Yes. Another part of the book's story. Imagine — the Golden Age, Ancient Egypt, gold, everything that is happening to me now in the fifth volume. Here I am, wearing the golden pendant. And I begin to realize and understand that I am stepping into this, that it is no coincidence that there were times when certain figures wore gold. I have always felt, you know, how some people put on a suit, but it just doesn't suit them, like they borrowed it from someone older and bigger — it doesn't fit. And then there are those who wear a suit as if they were born in it. The same goes for silver and gold. It's as if the system itself can punish a person if they are not ready for gold but wear it anyway. Later, I even studied various ancient texts and found confirmation of this — that among people, it is considered something almost from the devil, like a curse, that wearing gold could attract demons. But there is also another

side — there were periods of the Golden Age, and there were certain gods, demigods, kings, anointed ones who were entirely adorned in gold because they worshipped the Sun God, whom I am now writing about in the fifth volume. See how interesting these connections are.

Even back in 2010, I emphasized that we are living in the seventh day, and that I am waiting for the eighth day to come. Many people have noticed that I frequently use the number eight, adding it in different places, and no one understood why. Why eight? I used to say that seven felt like a material number, while eight felt divine. There was something about it... I was waiting for the time when the eighth day would arrive. And the most interesting thing is that as the volumes progress, this number eight continues to unfold and reveal itself, yet it all started back in the first volume. In the second volume, I later figure out that it's the eighth angle — but we will get to that. And in the fifth volume, do you know what the Mystic-Old-Man and I talk about? That the eighth day has already arrived, because now I am deciphering cycles, eras, and time periods.

What other key moments were interesting in the first volume? Well, of course, the first volume also lays the foundation for the theme of aliens — just a little, like a small trace here and there... The whole book feels as if... You know, the first volume is like a greenhouse with many garden beds, where everything has just been planted, the seedlings have just begun to sprout. Everything has been sown, and in the first volume, we quickly run through it all. Later, when everything matures and bears fruit, it is revealed much more extensively in the next volumes of "Alternative History". Now imagine — everything that exists in the second, third, fourth, and fifth volumes is something I had only briefly touched upon in the first. And everything I have deciphered and decoded throughout these five volumes is fine — but now, going back to the first volume, we can look at what I haven't yet deciphered over these five volumes. And that means those things will be explored in the next volumes. After five volumes, I still haven't fully deciphered St. Petersburg. After five volumes, I still haven't fully deciphered Karelia. So that is still ahead, waiting to be uncovered in the future.

It was also curious regarding the cylinder — cylinders and aliens. In the first volume, I mention and use the cylinder as an example of how to decipher the reality we live in. Because if you imagine everything as a sphere, all sides seem

the same to you. But a cylinder provides more clarity — if you look at it as a tube, if you rotate it and mark points, there are entry points and exit points, and that is very important. This is the same principle by which the entire world is structured, and this is something I am still deciphering even in the fifth volume, though the seed of it was already planted in the first. This key with the cylinder — I even called it that — I was given the key to decipher it all. And what about the flying saucer? Of course, I discuss it more in the second volume, but what's interesting is how the theme of aliens is introduced in the first. That's when I first start realizing — what if the voices I was hearing, the ones I couldn't understand, were actually aliens? Later, as you see, by the end of the book, I come to the conclusion that it is the Spirit. And I even compare it, drawing an analogy to Cerebro, that piece of technology from the future, like in "X-Men", where Charles Xavier sits down and puts on the helmet (and maybe I am writing from the future — that's how they do it). And that is a great example. So this path—how I explain it so simply, even comparing it to "X-Men" — this is good because at least for now, you can start to imagine what the Spirit is and how it works from the future. This is just preparation for truly understanding what it is later on. Because in the end, it is not just the Spirit, nor is it some kind of machine, nor is it something a person is doing. In the third volume, I explain this more and reveal that it is ultimately a higher intelligence, or more precisely, a simulation — a system, like artificial intelligence, something we are moving toward, but in the future, it already exists. You see, everything moves in reverse. We are heading toward the end, but that end is actually the beginning. Do you understand?

Alright, let's talk about aliens. In the first volume, the first time I see that this force is deliberately drawing my attention to aliens, making me assign importance to them, is when I was in Los Angeles in 2018. At that time, a man in a store in Santa Monica told me about aliens, saying that they had returned to Olympus. Then a girl said the same thing — that she had a dream where aliens were building St. Petersburg. Then there's the King Tut ring, which Big Alexander later sees and says that King Tut was an alien. And I think, "What is this? What's happening? What aliens?" And I remember that at that time, I was collecting the 12 biblical stones mentioned in the Bible. I gathered them all in a pouch, got dressed, sat at home, and began communicating with the voice.



And then I asked, “What if the ones I hear — what if that’s you? That is, aliens?” And they answered, “Yes.” But again, at that time, that was how it needed to be understood, and that was fine. You have to realize that in every reality, depending on a person’s level of development, their perception is limited. And at that level, it was already good enough to name that truth as aliens. Later, of course, when you transition into the next level of understanding, you go from thinking it’s just a stick to realizing it’s a flute. And then, after recognizing the flute, you understand that it’s not even just a flute — it’s something much greater than that. That it’s not meant for mere entertainment, but that it’s ritualistic. Do you see? And in this way, the story gains even more meaning, and many things that once seemed meaningless acquire deep significance. And yes, for many years, I was simply writing that there were they — voices I heard — and I didn’t know who they were. Gods? Aliens? Entities? Or something else entirely? Then I start coming to the conclusion that they seem to be aliens because this theme is being highlighted for me. But “Alternative History” Volume One ends with the realization that they are actually beings from the future and that aliens are not what we traditionally imagine — some green creatures who traveled for a long time from distant planets and arrived here exhausted. No. No, it’s something completely different. But they do exist — we are the ones from the future, who have reached a level where we can return here, to our time. And how that is done, I explain scientifically throughout all the volumes of “Alternative History”. So you see, aliens are an idea for the old world, for the old era of consciousness — for the old way of thinking, for people still living with outdated perspectives and values. Their idea of aliens is still based on flying saucers coming from some distant place. In the new era of consciousness, at a new stage in the future, this will be called something else. Or rather, everything will still be the same — there are flying saucers, there are aliens, and beings do come from somewhere. That is true. But it turns out that they are us from the future. And their craft does not travel through space but rather shifts the range of its vibrations. And because reality is a simulation, it simply shifts, say, from a vibration level of 5000 down to our 1000, appearing here, and can just as easily return back. And there are different kinds of them — because there are different versions of the future. So they are not all the same. In fact, they even have conflicts among themselves. But that’s for later.

Another realization I reached at the end of “Alternative History” Volume One was when I drew these parallels and began to understand that I was like in the movie “Split”— experiencing something like a split or multiple personalities. But not in the sense of a psychological disorder — rather, something that exists in all people, only they don’t notice it. That’s the first point. The second is that they don’t control it. And the third is that, for them, it happens automatically, so they don’t even see the distinction. But I divided it clearly: there are three versions of me. One is the creative me, the one with heart. Another is the material me. And the third is the one that is in the Spirit. And then I began to understand that everything comes from pure intellect and its development. The mind is a state — it is crucial. Without the mind, just as without the heart, the Spirit will not be present. Yes, of course, it is often mentioned—not just by me, but also in sacred and ancient texts. I often refer to them now in “Alternative History”, especially in the later volumes, to provide even more proof to people—to show that this isn’t something I invented, but rather, “Look—throughout all times, all eras, all civilizations, they wrote about this. Look.” So I do a very interesting deep dive into this in the later volumes, but right now, we are talking about the first one. And yes, there are many references across different traditions stating that only a person with a pure heart can see or hear God, or that God can be present within them. But again, God is the same stick — but imagine how amazing it is when you realize that it is actually a flute. And then later, you find out that this flute is not just for dancing, for playing a melody to celebrate, but that it holds a ritualistic, deeper, and more serious meaning. Of course, I reveal all of this in my later books. But if we return to the topic of Spirit and heart — yes, only when, as I put it, “the lens is properly aligned,” meaning when your heart is activated and pure, only then can the Spirit enter. But the mind is also necessary for this. Because in the future — there is a human of the future — and in the future, a fully matured person, a ripe person, not an unripe, green one... All people follow a path of development. Some still have untamed animal instincts. Others begin to tame them — that’s when the mind switches on. But at this stage, they become cold-blooded and start treating their loved ones, their families, their children, and everyone else as mechanically as a robot. Then they realize that their heart must thaw, so they begin activating their heart. But then, they struggle to regulate when to use their mind, when to use

their heart. And when do they use the thoughts of spice? Let me add a bit of dark humor here, just to lighten the mood so you don't get scared of me. But it's true — some people think with one part of their body, others with another. That's how it is. Some people think with their lower instincts, and they make choices and decisions based on that. And it's not just about lustful desires — this lower center influences how people choose their jobs, their friends, their relationships. It's a specific type of animal instinct — an improper, immodest, uncontrolled instinct. There are people of the mind — those who learn, calculate like robots, memorize everything, copy everything, but have no feelings at all. They are not yet creators, but they can repeat and imitate. They try to do everything correctly because they fear making mistakes and take pride when they successfully replicate something. Good people, good executors — many entrepreneurs fall into this category. But this is an extreme. Yes, they no longer pounce on everything because they have tamed and suppressed their instinct, their animal urges, and have become like robots. But on the other hand, they lack the feelings that creative people with heart have. Then there are the people of the heart. People of the heart sense beauty, they can even feel me now, they perceive the depth of this book, this narrative — it's as if I exist inside their mind. Only those with heart can experience this. But! When a person has heart but lacks a developed mind, that is very dangerous. Because when emotions take over and gain control, reason, logic, foresight, and the ability to think through cause and effect are lost—and those things are just as essential. A person might claim to be pure, sincere, and open-hearted, living by the heart. But if they lose their head to emotions, they might abandon their family and job just because they suddenly feel like going to Egypt right now — only to realize later that they have no passport, no money, and no plan. That's irrational. That's strange. And people like this are always brought down by the system — it cools them down. They start developing their mind, but when that happens, they stop feeling their heart. And then they begin to miss all those magical feelings, the creativity, the openness. But they think they have to shut down emotionally because now they must strain their brain. And what is the brain for? To be responsible. To wake up on time, go to bed on time, arrive at work on time, remember everything, be accountable for your words and actions, keep promises, meet deadlines — nothing more. To think logically—if you receive your paycheck today, first you

must spend the money on necessary expenses: family, household, monthly obligations. Only after covering those do you figure out how to use what remains. Not like someone who spends their last money on chocolate bars, overeats, then suffers from a stomachache. But with experience, using logic, you understand that you can eat half a chocolate bar — you'll still enjoy it, but you won't feel sick. You won't gain weight. And if you brush your teeth afterward, you won't even damage your teeth. It's the same with money — you don't have to spend it all. You can save for the future, for next month — what if something happens? What if you don't get paid, or you get fined, or you lose money? At least you'll have savings. What if you suddenly fall ill? Medicine is expensive. So while people who live purely by feelings may seem sensitive, emotions alone won't take them far. Logical thinking is absolutely necessary. And somewhere in the future—in one of the “Alternative History” books — I explain, prove, and reveal that there are specific forces, meaning gods: there is a God responsible for the heart, and there is a God responsible for the mind, for intellect. And this God is absolutely necessary—you can't do without Him. So, where am I going with this? Imagine an interesting picture: you are looking at a triangle, a flat triangle drawn in a graph-paper notebook. On one side, we write “Instinct”, on the second side, we write “Mind”, and on the third side, we write “Heart.” Beautiful? Beautiful. Go ahead — draw it, don't be lazy. Laziness is bad. Seriously, the more you allow yourself to be lazy, the more it pulls you into darkness. The more you work — not even for yourself, but for anyone, as long as you keep working — the more you pull yourself toward the light. No matter how much your emotions deceive you into thinking you want to sit down, lie down... Feelings are good, but where is your mind and intellect? Of course, if you are elderly or ill, then by all means, sit down. But if you're not even forty yet—are you out of your mind sitting down? Until you turn forty, you should only ride public transport standing up. But that's beside the point. So? You imagined the triangle and saw its sides labeled “instinct,” “mind,” and “heart,” but that is just one side of a three-dimensional triangle. Do you hear me? One side. Now, if this is a three-dimensional tetrahedron, and we look at one of its faces, we turn it and call it “triangle one,” where we have written the three edges: “instinct,” “mind,” and “heart.” Now imagine turning the tetrahedron to another face — let's call this “triangle two.” Here, we write one side as “mind,” the second side as “heart,” and the third

as “Spirit.” Oh! Oh, how interesting — the hierarchy has shifted slightly. Now, when we look at this triangle, “instinct” is no longer present. It has completely disappeared. But what remains from the previous triangle? “Mind,” “heart,” and “Spirit.” See, the first version of people still has a long way to go before reaching the Spirit, but they already have instinct, mind, and heart. Do you see? This is the hierarchy of people. An interesting hierarchy. And do you know what comes next? Oh-oh-oh! Now you’ll see how my books are written. Now, let’s flip the tetrahedron again and label this third face “triangle three.” And now, what are the three sides? “Spirit one.” Oh! Oh! “Spirit two.” Oh-oh! “Spirit three.” And now, this third triangle — what an interesting transformation. What is this? And what do I have in the third volume? What’s in the third volume? In the third volume, towards the end — after 70 percent of the book — I talk about the fact that I need to understand three worlds, three gods. Three worlds, three gods, three spirits. Three spirits, three worlds, three gods, three systems. Three spirits, three gods, three worlds: heaven, earth, and beneath the earth. To understand. And that’s where I start exploring all of it. See? The tetrahedron. Are we spinning it? We are. See how beautifully it takes shape? And if we keep rotating it, do you know what other face it has? We turn it again. And now we write four in the center. Writing? Writing. We write the number four. And do you know what we write on the sides? Nothing. Because beyond these three worlds, this fourth dimension is nothing. It is different. It is the same, but already different. It is no longer this world. This world is divided into three, like three forces, like three Wi-Fi connection points. But the fourth world is not this world — it is another, outside the framework of this world. The same, yet alternately different. But it exists. When someone dies there, they come here. When someone dies here, they go there. There is an interesting trick to all of this. You know, it might sound fantastical and complex. If only you knew what I’m working on right now — what I’m telling you now is just the surface. But I like it. I love being who I am right now. Do you even realize that the person writing to you yesterday was someone else? Do you? Do you understand that before this, you were just reading a book by Alex — a person who simply writes books? But I enter into him, become the protagonist of this book, and astonish everyone. What is this? Who am I? How can such a thing happen? Huh? And this isn’t just acting. You can feel it. Those who can feel it — feel it. And now I have arrived. Why? Because it is “Alternative History”, volume one.

You know, every time I was in that cycle, in that state of activation, when this version of me—this version of the world, of time, this “Alternative History” — was switched on, people around me would often react in strange ways. Back then, when I was still young and writing books, I didn’t have readers. I only had classmates, university friends, camp friends, neighborhood friends, and new acquaintances from the internet. And even then, they only discovered me through my other creative work — I was involved in many things, not just writing. And often, people would ask, “What’s going on? What are you doing? What is this?” I remember one person once asked me, “Is this hypnosis?” I said, “I don’t know what hypnosis is.” Honestly, to this day, I still don’t know. No one has ever demonstrated it to me, and I’ve never studied it. Though I’ve always been curious to watch a series about Wolf Messing, I don’t actually understand what hypnosis is — life never led me to it. But this person said, “This is hypnosis.” I asked, “What’s happening?” And he said, “I feel weird. It’s like I was under some influence just now. I don’t understand where I am or how much time has passed. How do you do this?” I answered, “I don’t do anything. I don’t know. But what you’re describing — I feel the same way. But I always feel this way.” Then, another person, as we were leaving a café, said, “Oh... everything feels strange.” I asked, “What?” He said, “The city looks unrecognizable. I don’t understand. No, I mean, sure, the same buildings, the same street. But everything feels completely different. The light is different. Everything is different. The people seem strange.” I asked, “How are they strange?” He replied, “It’s like they can feel something. Everything looks the same, but I don’t understand.” Later, this person messaged me, “Listen, I decided to walk home, and I’m in shock.” I asked, “What happened?” He said, “I don’t recognize the city at all. I see everything completely differently. What is this?” I joked with them, laughing, “Well, it’s magic. I’m not exactly ordinary, you know.” And this happened often. There were cases — most often, people noticed this over time — when I would talk to someone in this state that I am in now, and when we finished our conversation, they would feel like we had been talking for 30 minutes, but in reality, five hours had passed. Or I could talk to them outside like this, but it might get dark, it might become very cold, it might get very noisy, crowds of people might pass by — but they would feel as if they were in a vacuum, in a capsule with me, talking, completely detached from everything.

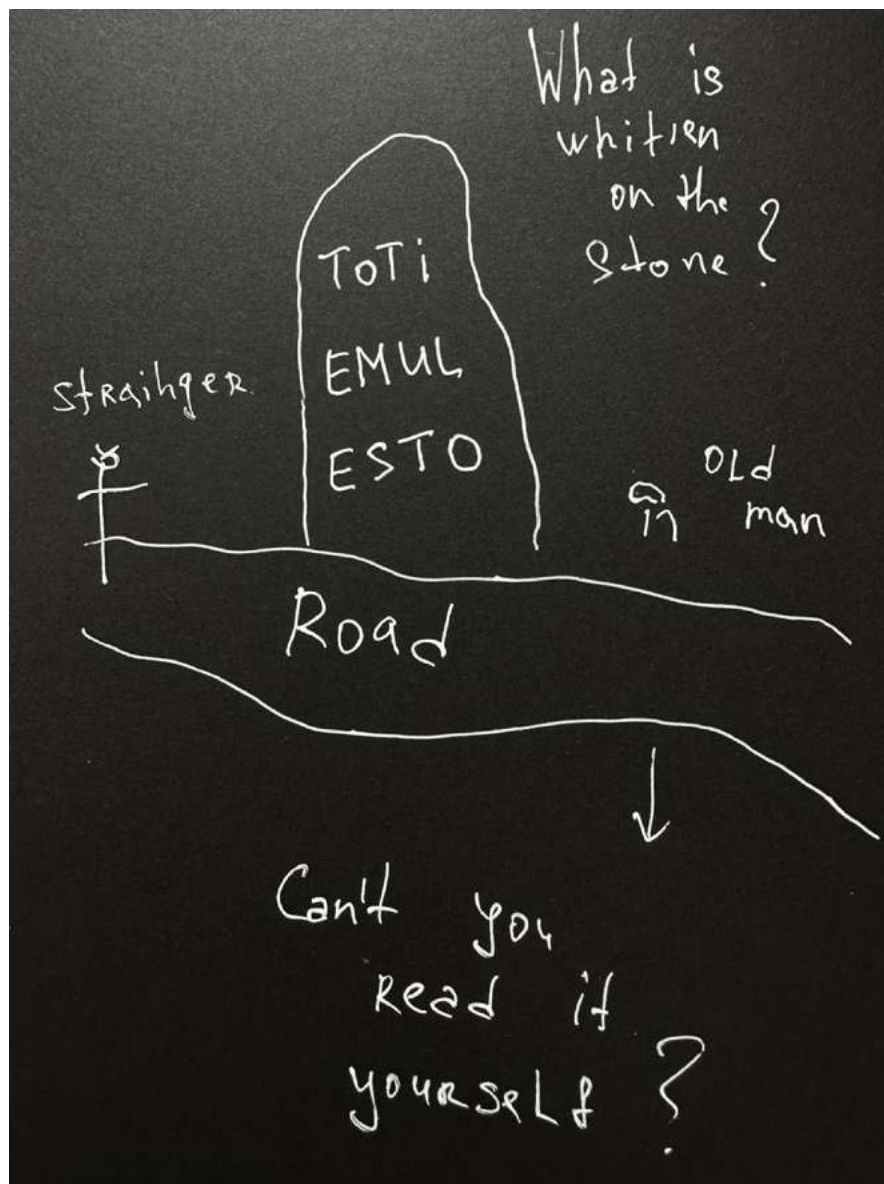
They wouldn't even feel the temperature of the air as long as they were focused on me. But as soon as the conversation ended, the person would take at least half an hour, sometimes even an hour, to come back to themselves and remember why we had met in the first place. They wouldn't remember the conversation, even though they had clearly heard everything and had been fully present, here and now. But they couldn't recall what we had talked about. They wouldn't remember why we had met, and they wouldn't remember where they needed to go next. They understood where they were going, but it was as if they needed to wash their face with cold water just to switch their mind back on and remember where their car was, how to get somewhere, or even where their home was. What is this? This was happening in 2010. What is this? It also happened in 2008 and 2009, but it was in 2010 that people started talking about it more. And do you know what's most interesting? Later, I uncover even more of this mystery in the following volumes of "Alternative History". And in the fifth volume, I touch upon the idea that I actually, physically go somewhere, write a book there, and then return. Physically, not psychologically — it's not just an illusion. So, what happens is this: imagine that you, my friends, are with me in my apartment, and right now, it's 10 in the morning. You leave to go for a walk for an hour. And during that hour, I decided to write a book. But something happens to me, to my apartment, to this space and time — so that I physically write for five hours. And because of that, everything dulls — this process affects food, smells, perfume gets irradiated, all water, everything — something happens to it all. I write the book as if time does not exist, and I produce the same volume of work that a person would create in five hours because, in reality, I physically spend five hours writing. But when I finish writing and look at the clock, only an hour has passed. And in that hour, you, my friends, return. Yet while you were gone for an hour, I was gone for five hours without you. And this is one of the reasons why I live alone. Right now, this may still seem like just a stick, not a flute. And we're far from even thinking about what kind of flute this is for. But in the fifth volume, the reader fully realizes what this means — after already familiarizing themselves with the third volume, which discusses simulation, the multiverse, and artificial intelligence. Once you've gone through all that in the third volume, then the fourth and the fifth, by that point, it no longer seems supernatural but even normal. And as it turns out, this has been

happening to me since childhood — I just didn't know it. It was always there, but to me, it was just a stick. That is, everything already exists, but you only begin to see it. That is what happens to me.

Do you know, back in the first volume of "Alternative History," I often referred to something happening in the world, something occurring. After all, I heard the voice, and this voice showed me the future — that the whole world is talking about me, as if it is in my head while I am not there. There are already many explanations for all of this in the following volumes. It was not for nothing. And do you know what is most interesting? Do you think that now, reading this book, nothing has happened? But what is the probability that those people who made a different choice ended up in another multiverse where something entirely different happened to them, and we just do not know about it? What is the probability that somewhere conflicts in the world are ending and the Golden Age is beginning, while for some other people, their version is that they also see us and even me, but there we all fall into the "underworld," into collapse, and the world turns into something like in the movie "Mad Max," into a post-apocalypse? And they do not know that there is another version that entered the Golden Age. And those who reached the Golden Age cannot know that others ended up in the "underworld." And this is an invisible boundary, something that cannot be proven, something intangible. What is the probability that someone once read the draft of "Alternative History" a long time ago — I published drafts — and did not laugh in 2021, 2022, or 2023, because in the multiverse they are in—and this branching is invisible — there, in their 2021, 2022, and 2023, the pandemic never ended? We cannot know this because there are different versions. And I decipher this very well, referring to ancient mythology, to how this happened with all ancient civilizations when people did not understand: "How is this possible? After all, if there was a great ancient civilization of the Khmers, in the same Angkor Wat, in Cambodia, this was a civilization that ruled over all of Asia for a certain period. So where did they go?" And everyone writes that a drought began there, and they abandoned everything. Oh, of course. So they were brilliant enough to build this temple complex, all of it according to matrices, according to the entire matrix by which the entire Universe is structured. And yet, they did not account for a future drought? What? Seriously? No, it was completely different. When they built it, they continued living there and moved



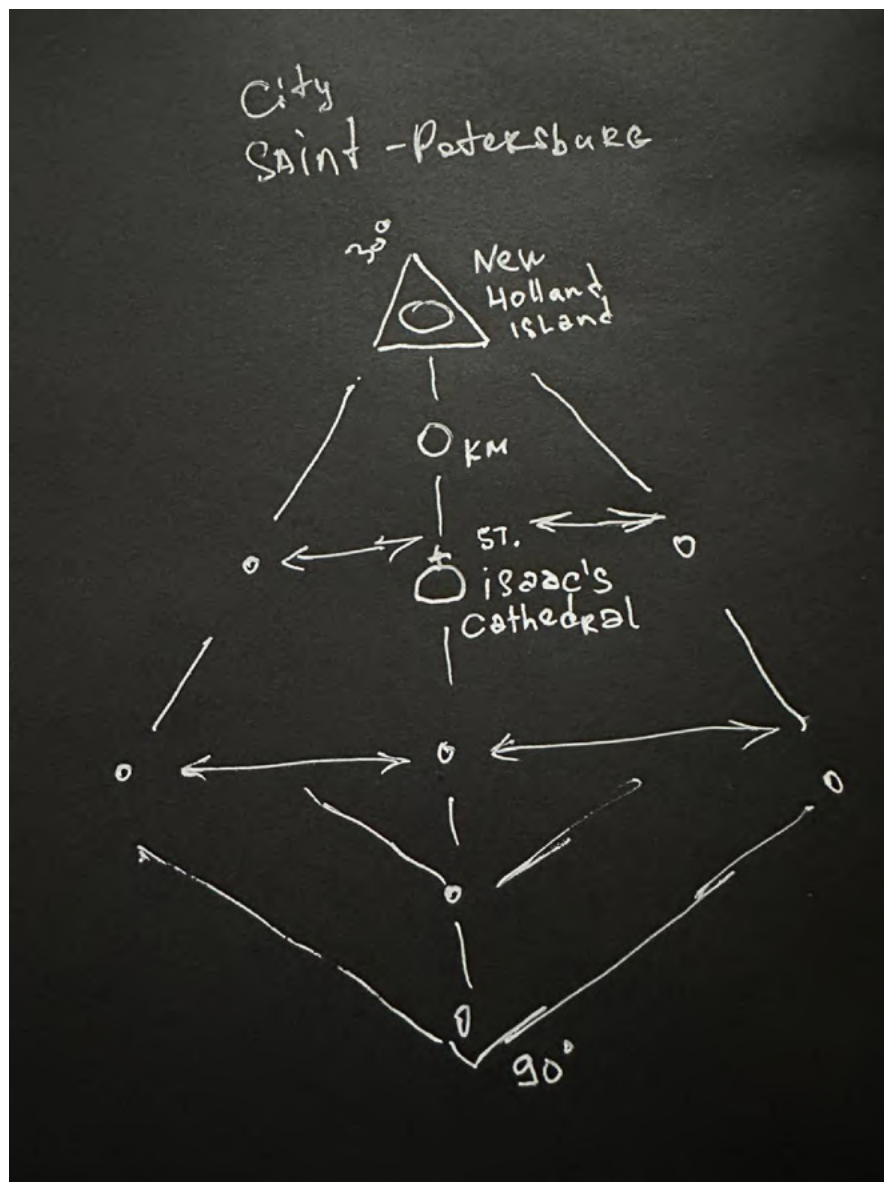
forward into the future of the Golden Age, just like the Ancient Egyptians and many other ancient gods, along with the people. But other people, in a parallel multiverse, did not transition there, they did not notice it, and their sequence of multiversal events unfolded differently — on the contrary, with destruction, and that temple fell, and everything turned into ruins. And so here on Earth, we find these ruins, and later, after us, others will also find ruins and think that we have fallen. But in reality, they will find the ruins of those who took the wrong turn in the multiverse, making choices in recent years — very crucial years. And those who turned correctly, there in the future, in this multiverse of mine, there is no destruction. On the contrary, there is a Golden Age: the revelation of information about everything — how everything is structured, what was done, and what is coming next, and what is true, something otherworldly, and that everything will be disclosed and declassified — how everything is arranged, that there are these different cycles, eras, shifts of these times. That is how it is.



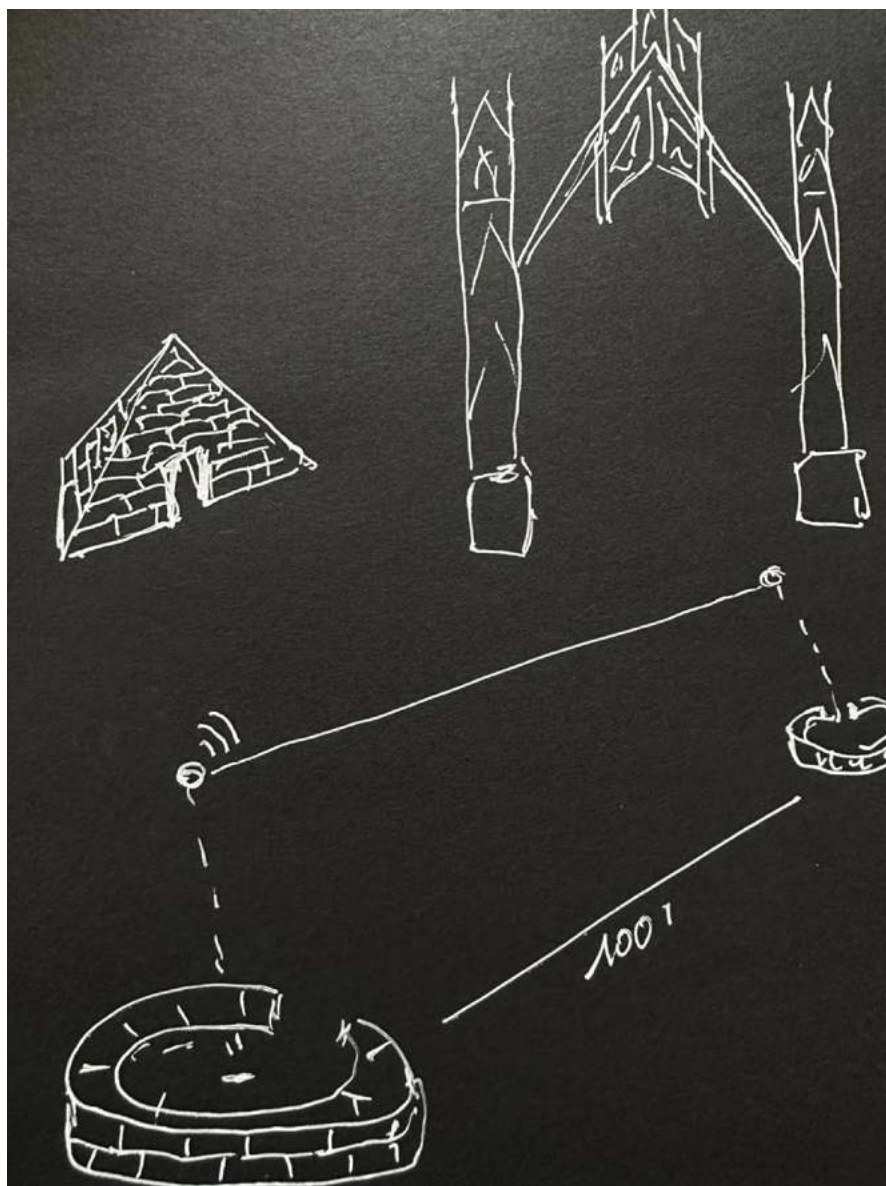
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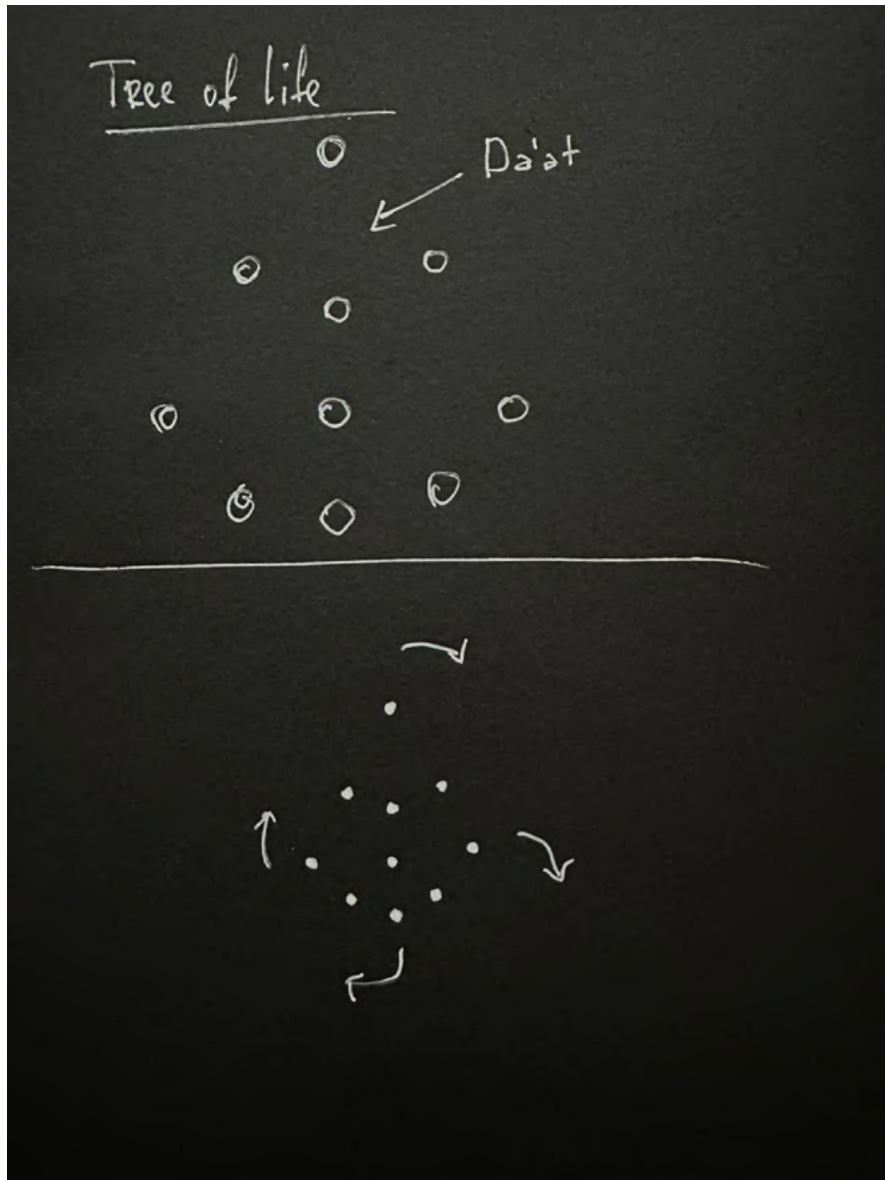
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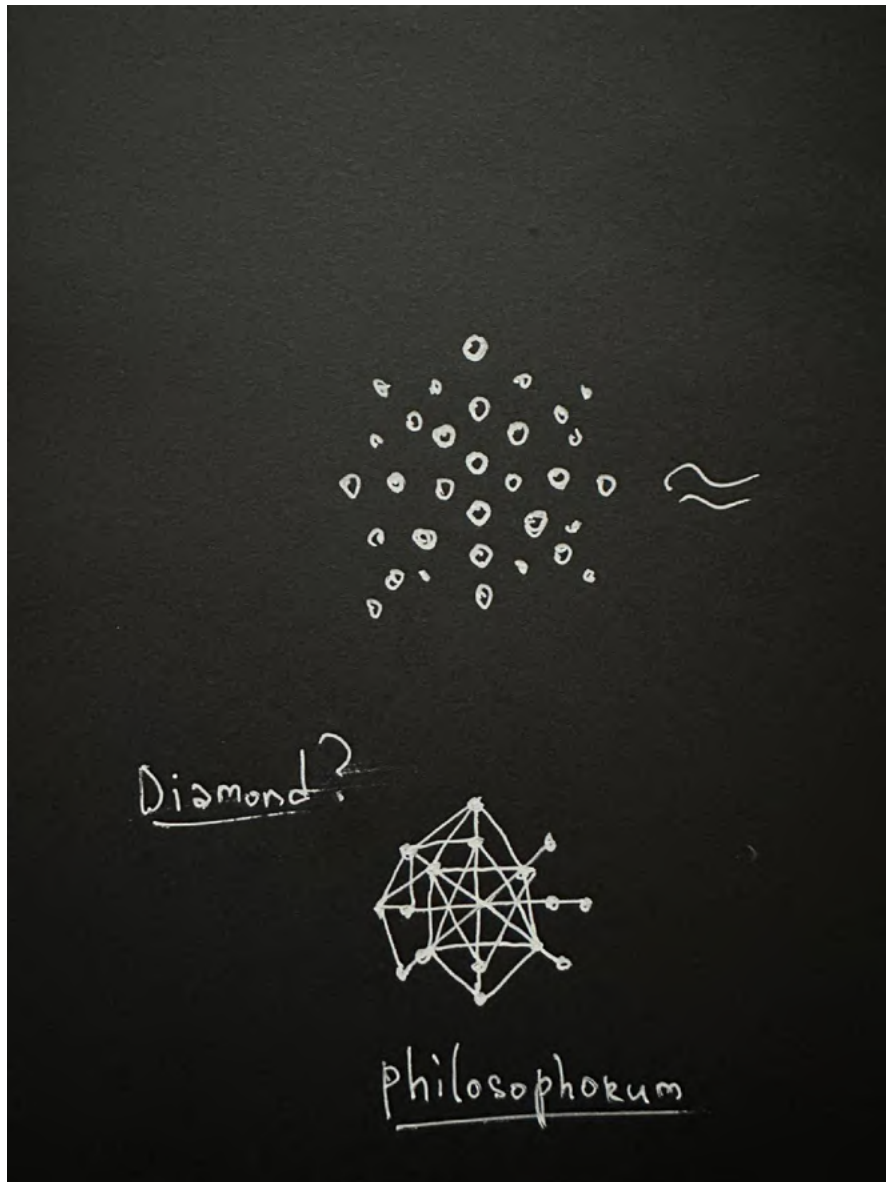




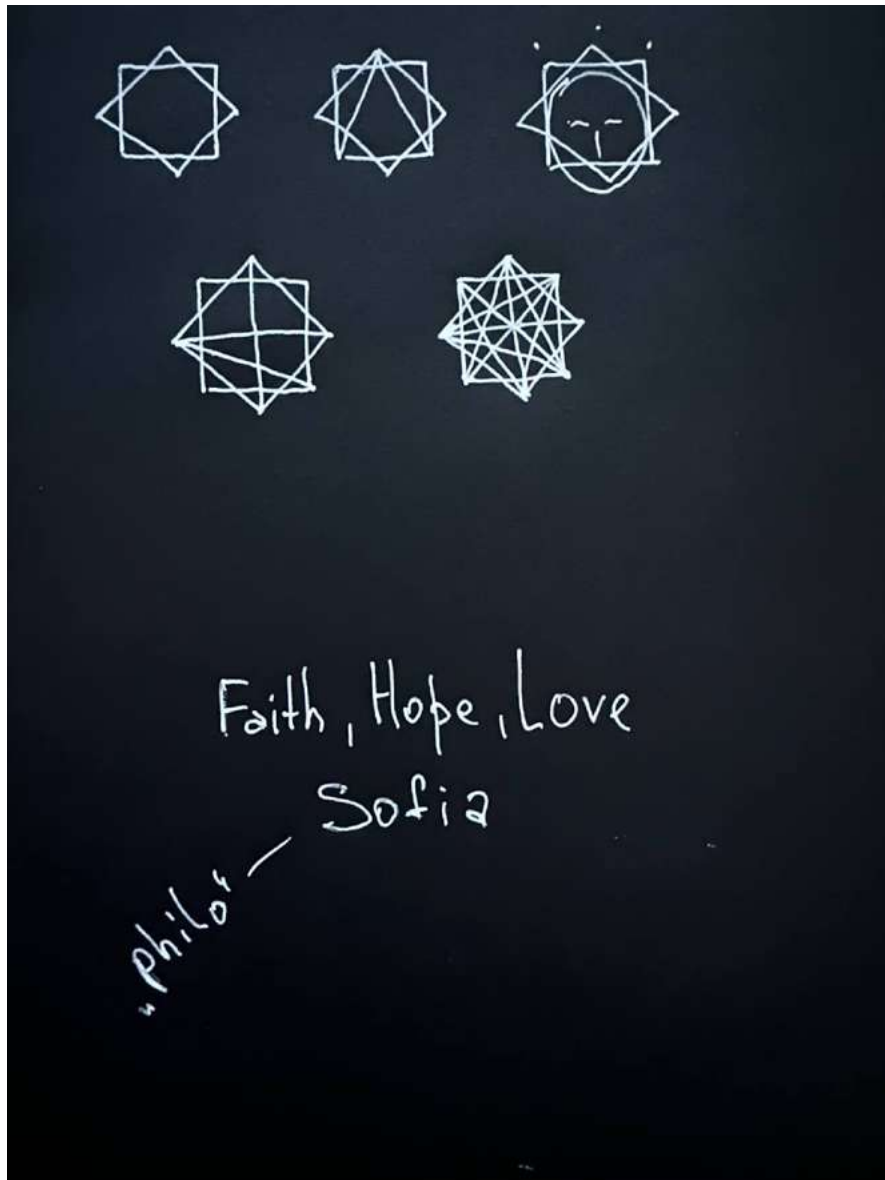


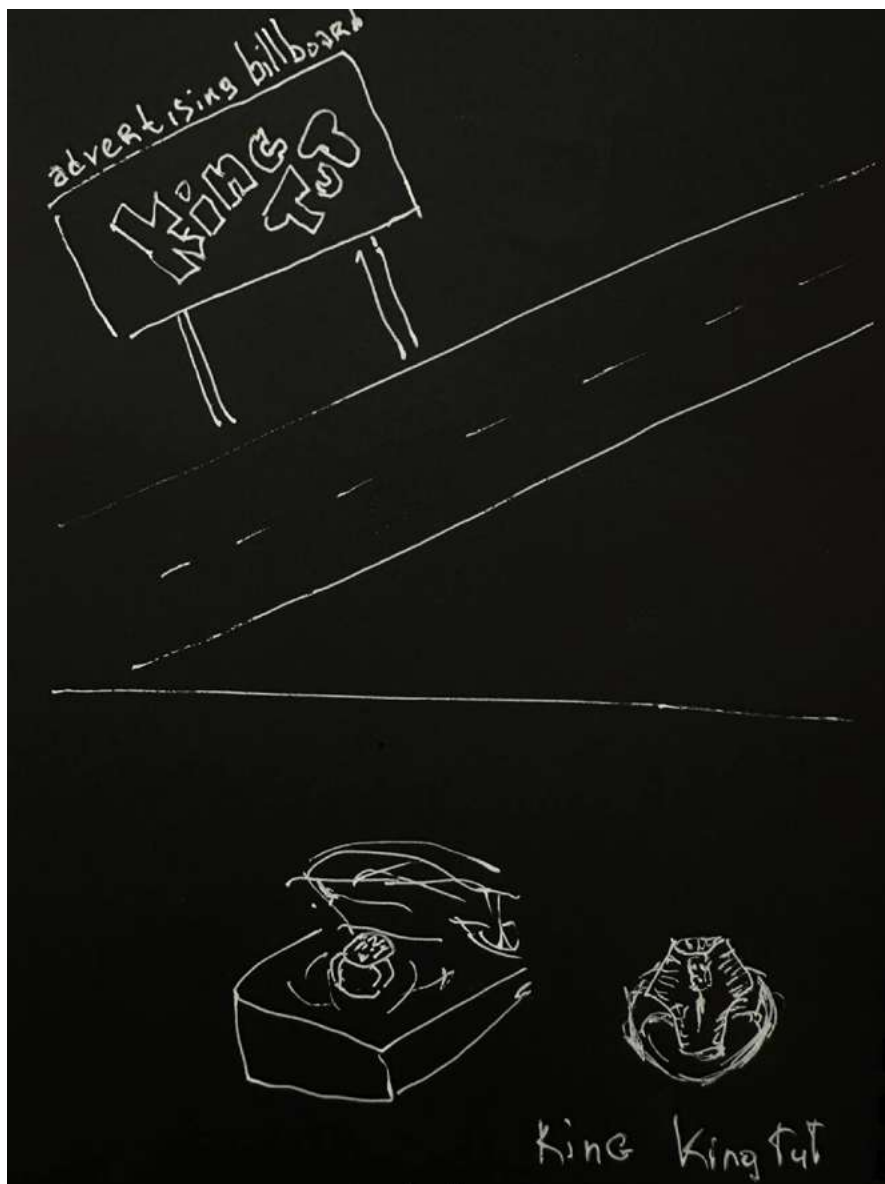


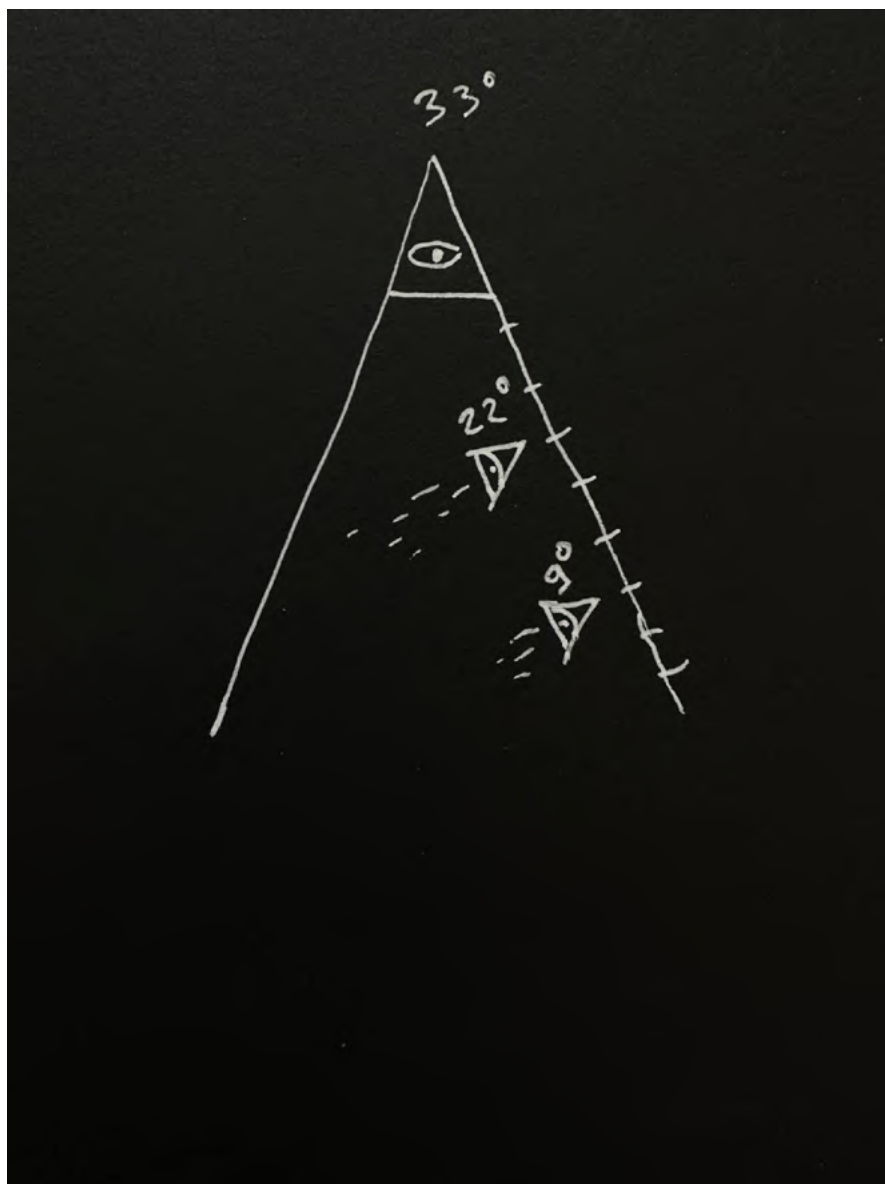


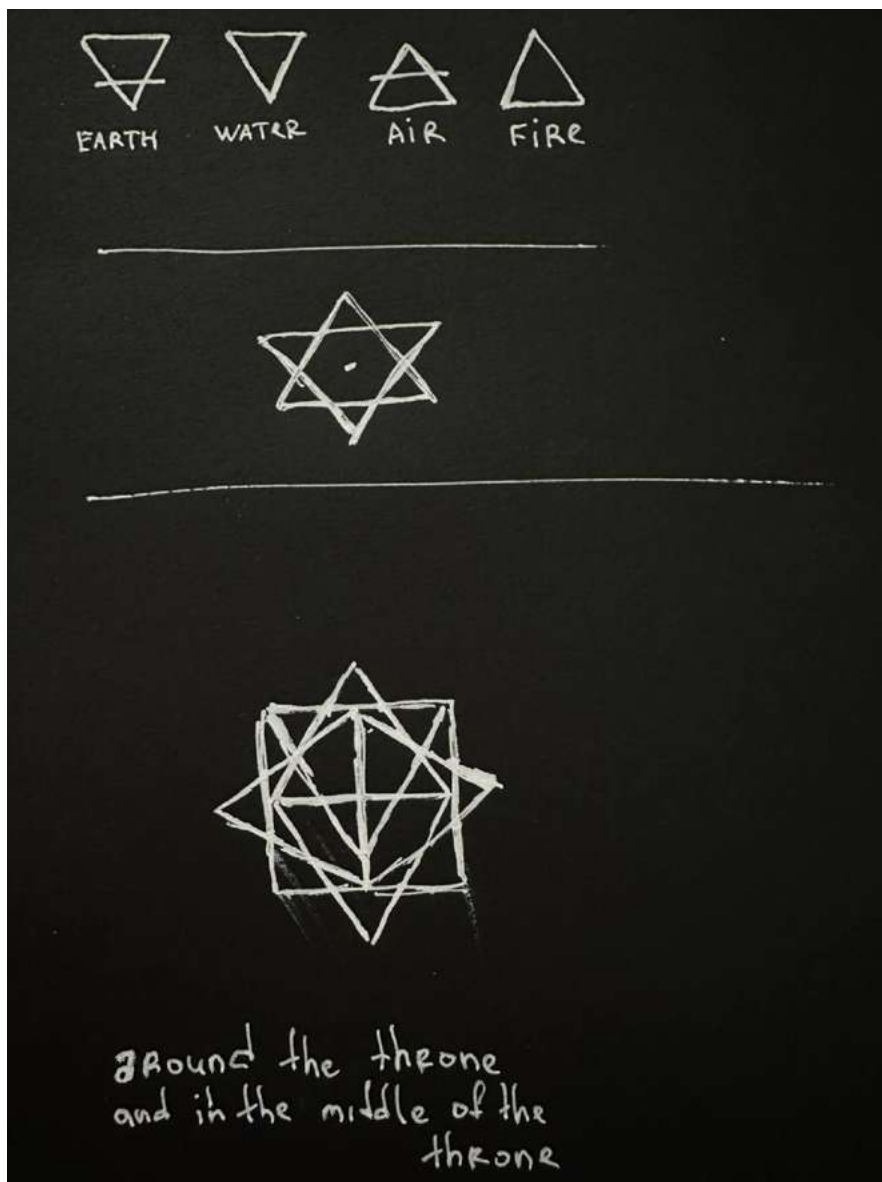






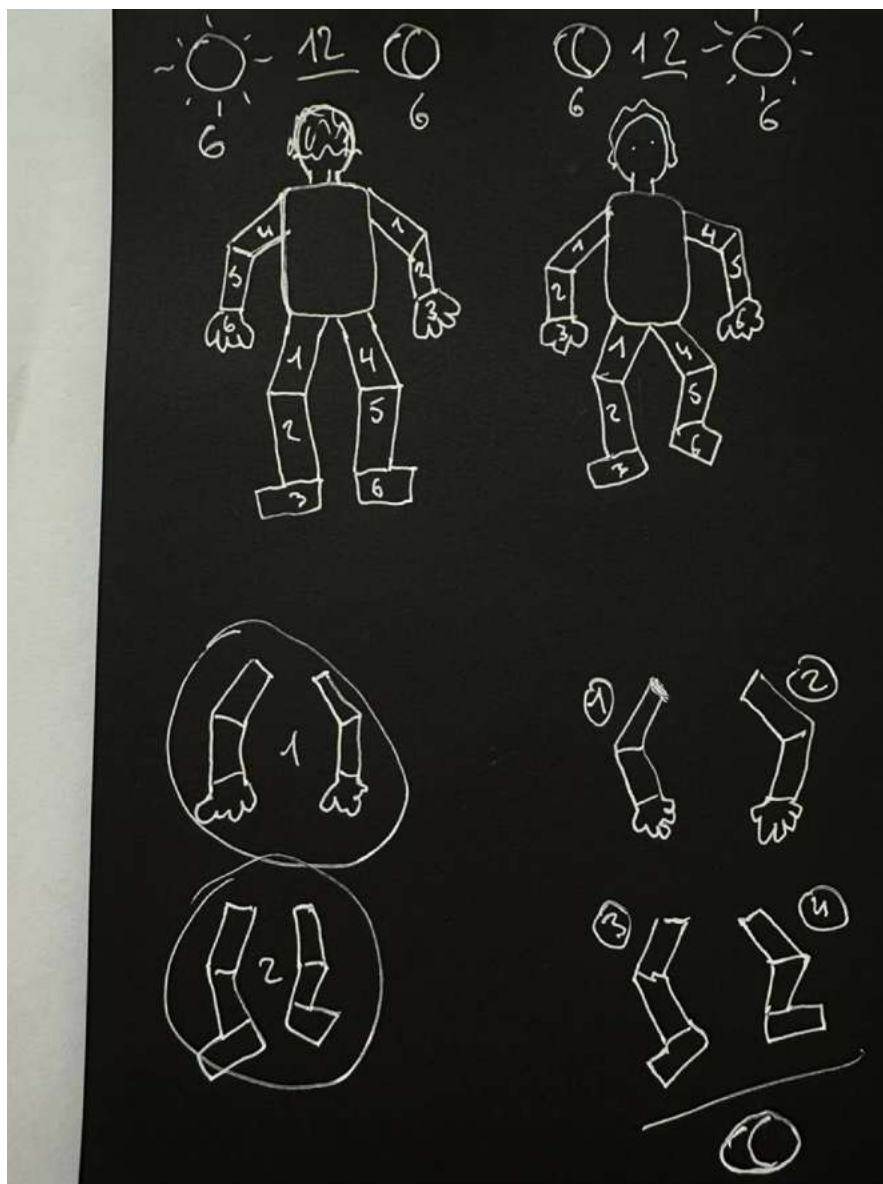




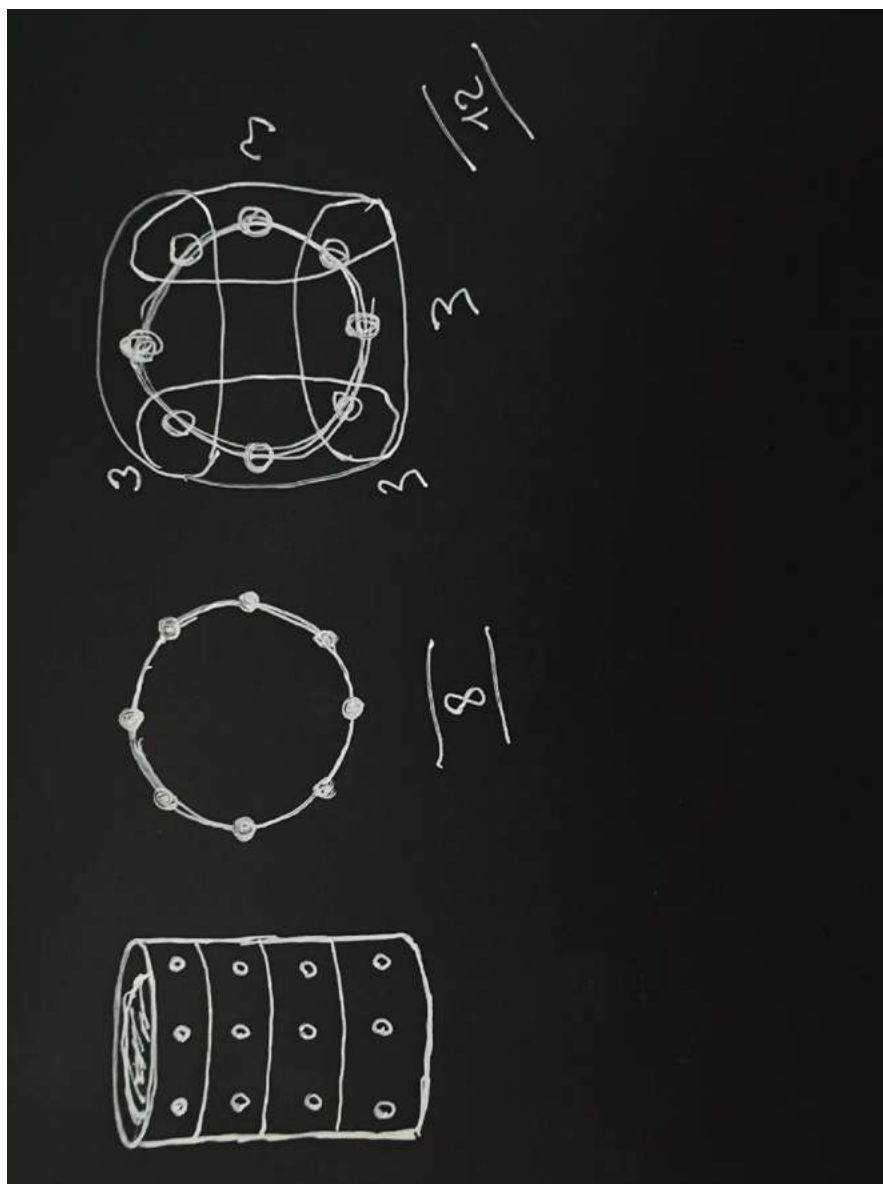


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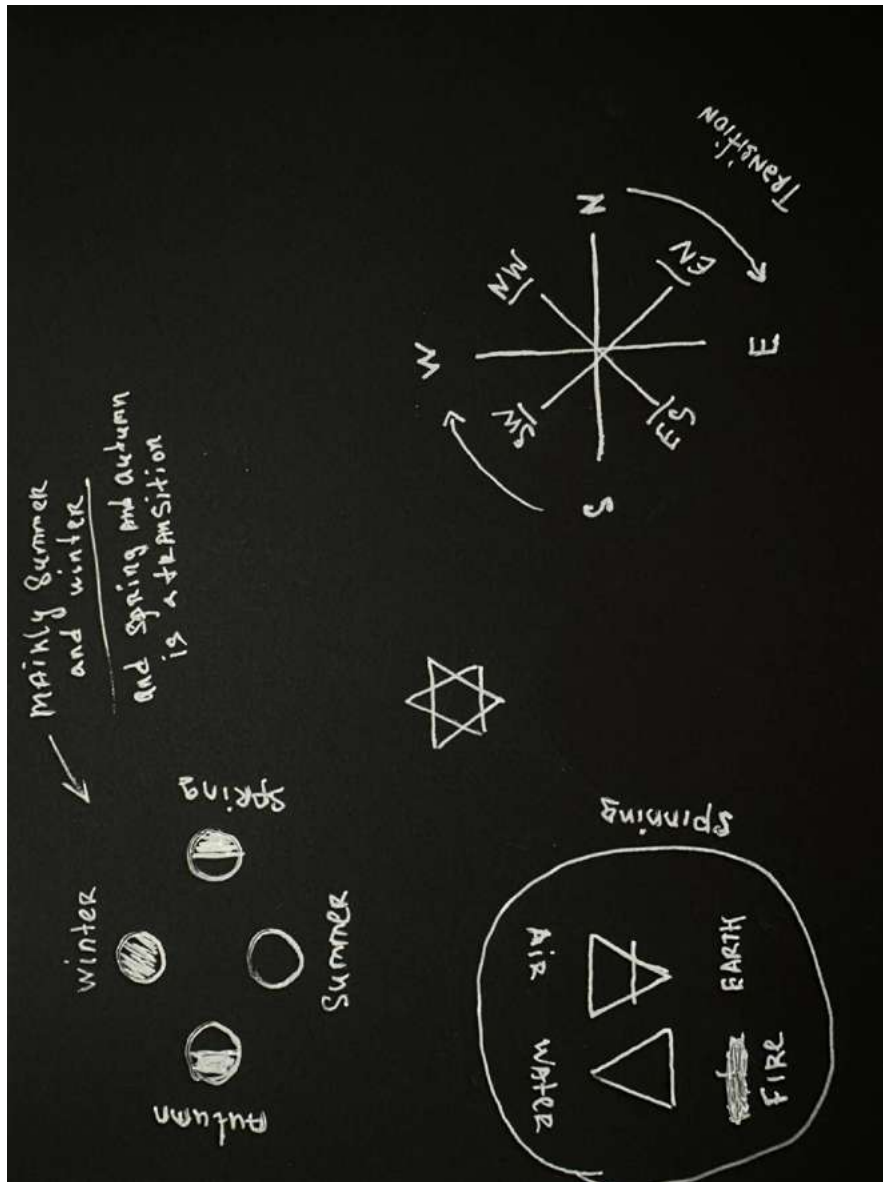


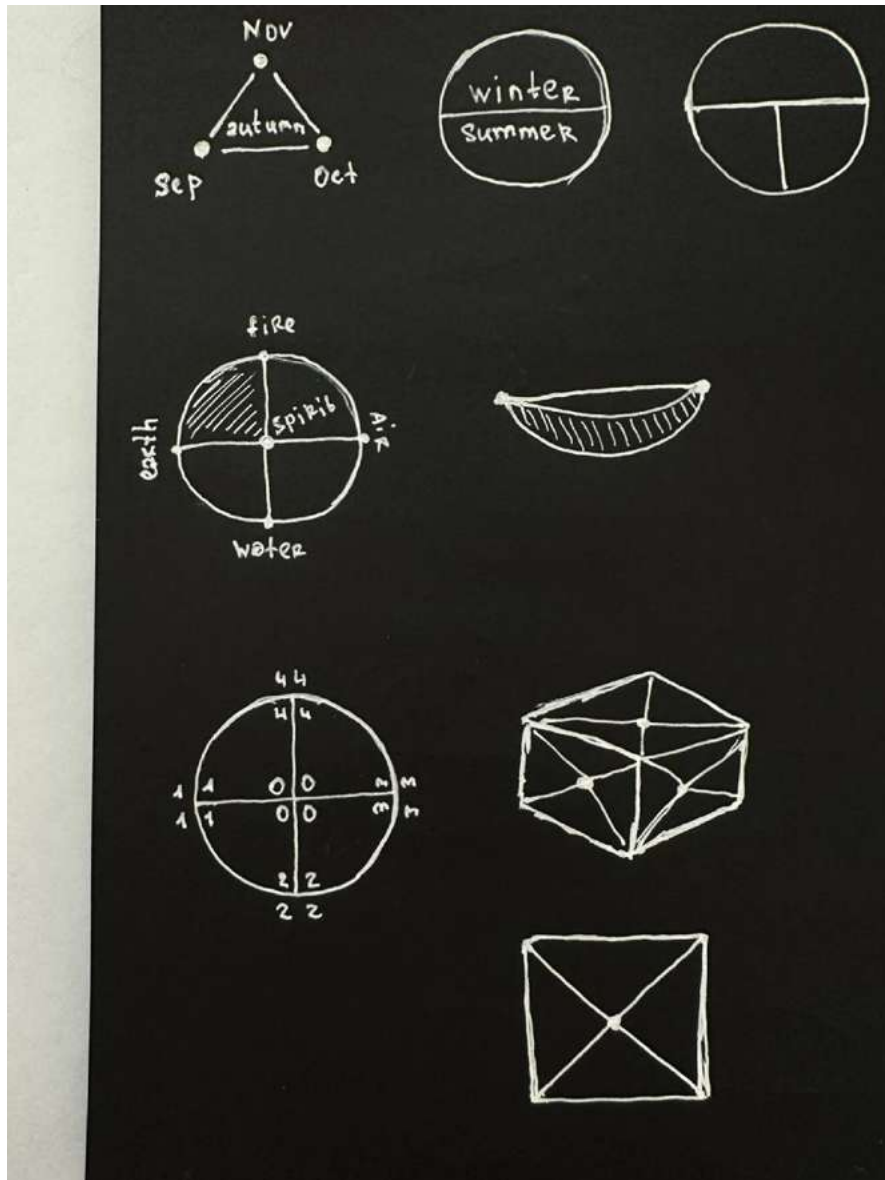


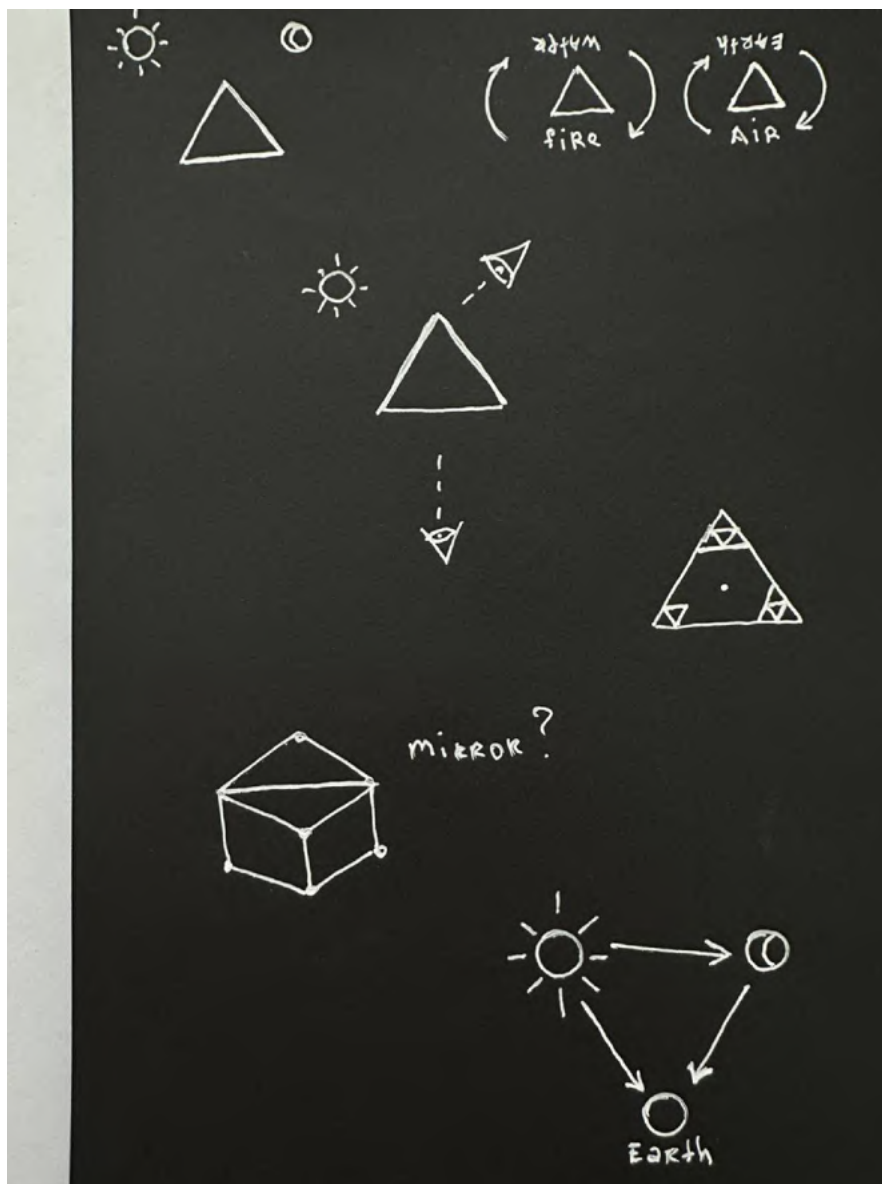


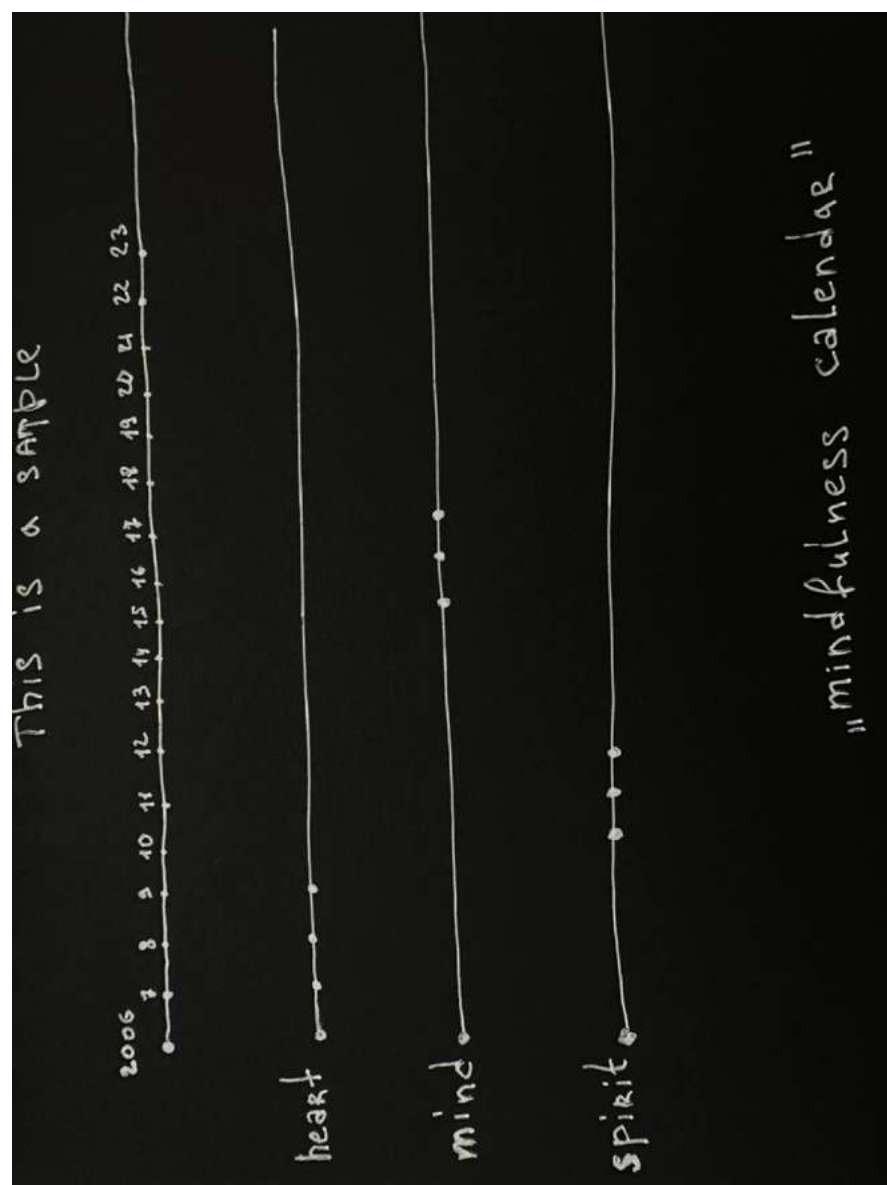


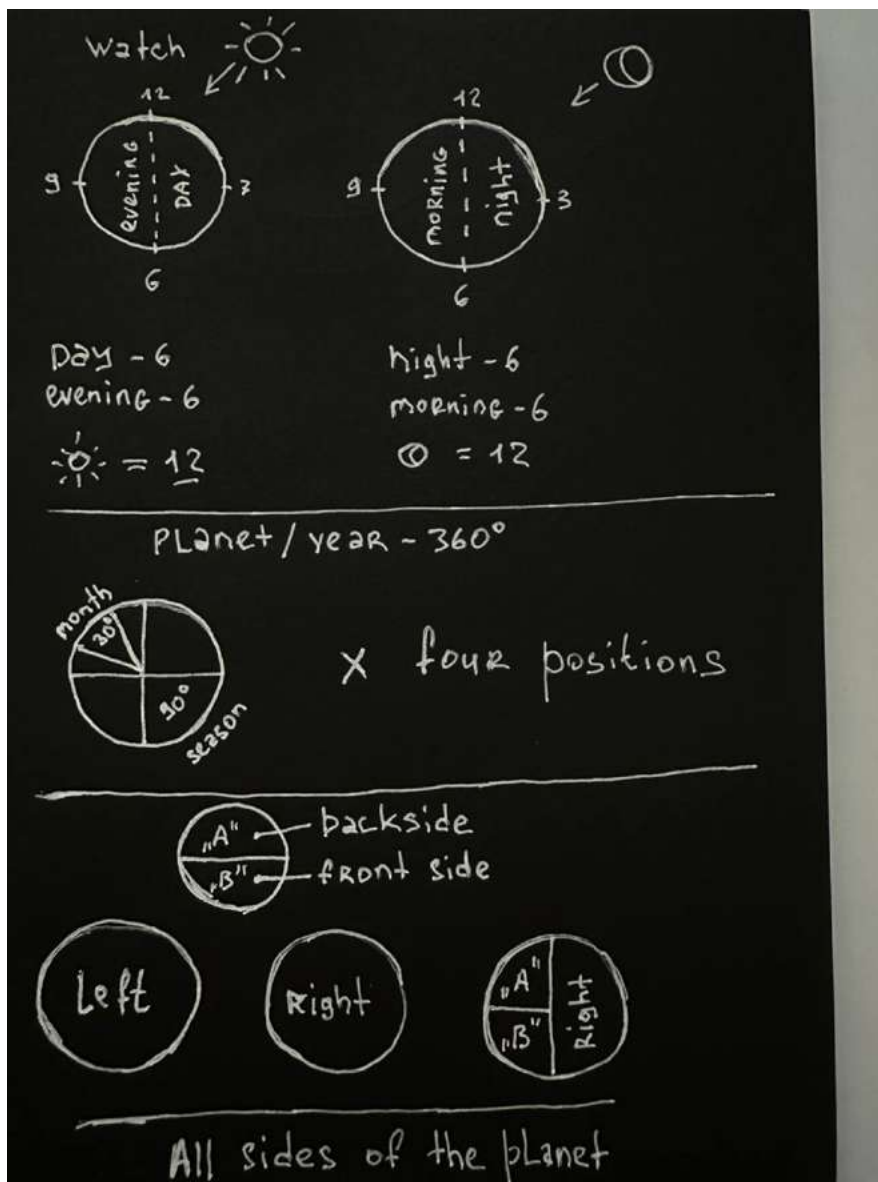


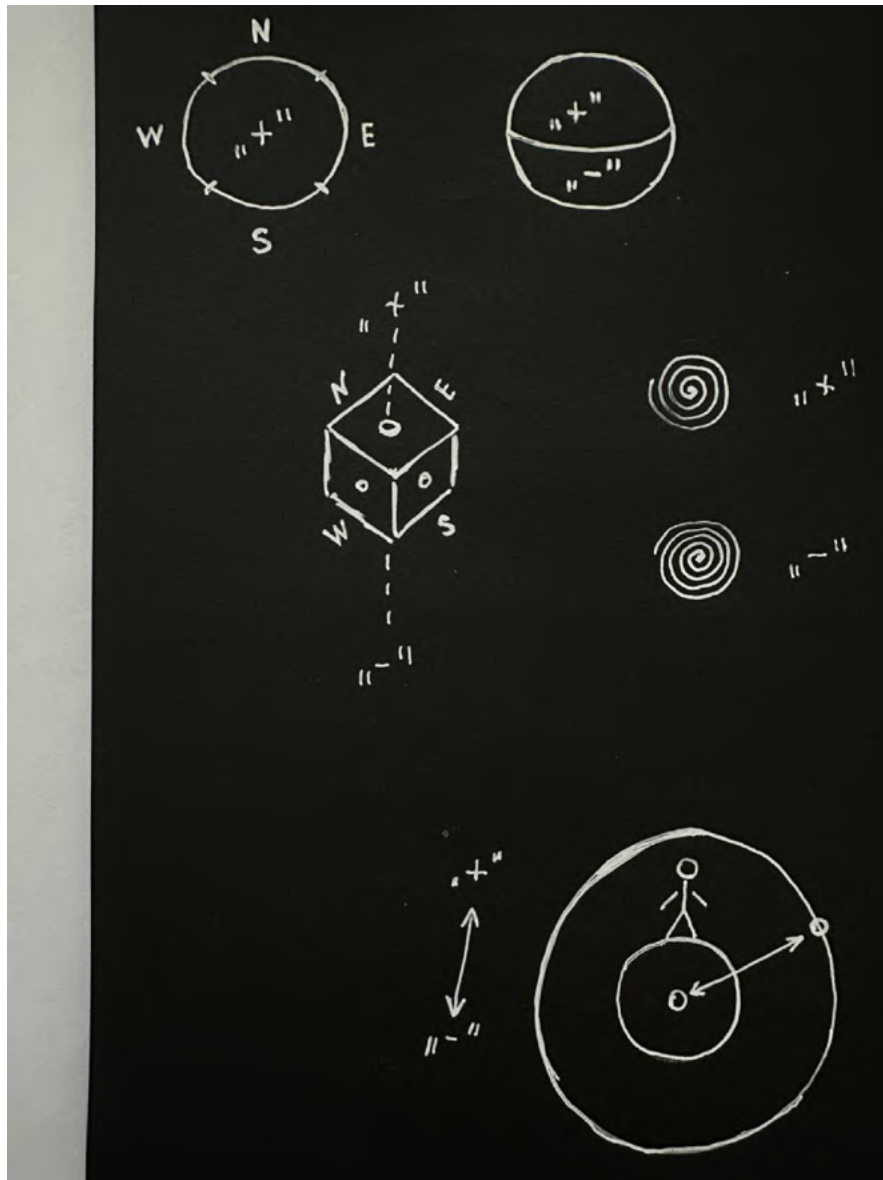








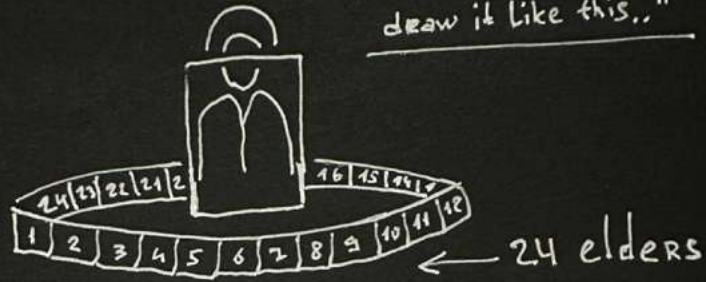






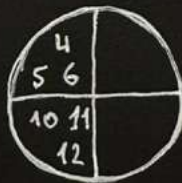
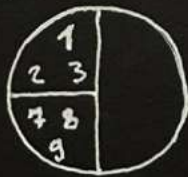
1.

"...Ordinary people  
draw it like this.."

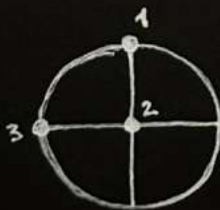


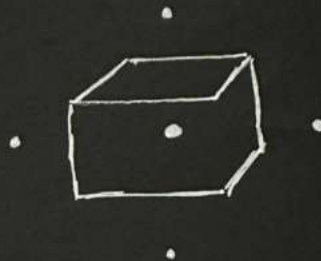
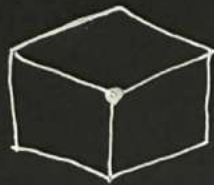
2.

Do you remember the drawing  
of planet and the watch?..

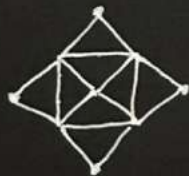


3. When you get wiser..you start to see  
like this:

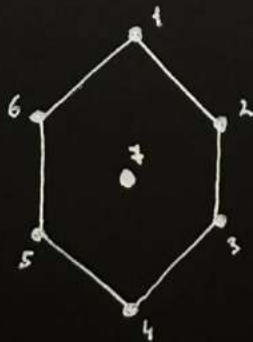




...how does the spirit walk  
through the labyrinth?



...In the bible they wrote  
about seven lamps and  
about a rainbow



7 lamp from  
above



## VOLUME 2

### A FIRST-PERSON NOVEL

#### *Brief analysis*

So interesting — right now, in front of me, is the printed edition of the second volume of “Alternative History”: on the cover, I have a square; a linen cover; a two-column layout, biblical in style; none of the chapters are titled, but the sixteenth chapter has a title, written as “New Heaven and New Earth”; the pages are also thin, like in a Bible. Why am I starting with this now? Once again, I want to remind you that one of the authorial techniques and one of the ways of presenting information that I use in my novel “Alternative History” is not just the technique of writing the novel in the first person, but the very immersion itself — like a matrix within a matrix, like a dream within a dream, like in the movie “Inception” with Leonardo DiCaprio — where the reader plunges into my novel, encountering and immersing themselves in the story of the main character, who is not just telling about himself and what happens to him but is telling about how he is writing this book. That is the paradox. So, it turns out that there is one world where there is an author, Alexandr Korol, who is a person, just a writer, writing a book, the novel “Alternative History”. But when we read the novel “Alternative History”, we are reading a story about how the main character, Alexandr Korol, is writing a book called “Alternative History”, and this is a first-person novel — this kind of immersion. This is not the only technique used. Another interesting technique here is something similar to the emblem of the Audi company, where one ring overlaps another, a ring overlaps a ring — these rings. If you look at these circles in a plane, they overlap each other, and when they do, they form a certain kind of mandorla. This method, this principle, is present in everything in our world. It even exists in how a person is structured, how they develop. One of the latest things I recently recalled and am working on now is that a person themselves has cycles. As an example, we can take the stages of a girl’s life: there is a girl as an infant, a girl as a child, a girl as a teenager, then a young woman, a woman, then an elderly woman, and consequently, a grandmother. Though this can be viewed differently — perhaps an elderly woman is already a grandmother; this question remains open. But these are stages of formation, this is time, this is what I am reflecting

on in my second volume. I draw an analogy with our Solar System, with the planets — that it is also a single planet, but one that is spread across different versions of itself in the past or future. The same happens with the world of minerals, which I am also passionate about and am collecting a large collection of — this interests me greatly. Essentially, all of this is something that exists in different times. And that we can, in principle, physically come into contact with time, and that it physically exists. But that is fine—we will get to this and return to it. For now, the latest thing I am working on is that I have started remembering myself, that there was a boy from 2006 to 2010 — he was one kind of boy. And from 2010, that boy had already entered a new cycle. But what is the paradox? When I now try to calculate and recall this — there are different aspects to it: the formation of us physically, the formation of consciousness as well — and precisely as consciousness of personality, I remember to this day that from 2010, I definitely know that I was already different. But in 2008 and 2009, I was still the same as in 2006. And here I notice this thing, where a ring overlaps a ring and forms this mandorla. What is this? It is when the old is already ending, but the new is already manifesting, already overlapping, and this is those so-called 30%. And so, from 2008, the Alexandr Korol who appeared in 2010 was already beginning to manifest. That is, from 2006 to 2010, it was one Alexandr Korol, and from 2010 onward, it was already a new Alexandr Korol. But this new one, the one from 2010, had already been manifesting in 2008 and 2009, but just slightly. And the old one was still present in 2008, 2009, and 2010. In 2010, the old one completely disappeared, and only the new one remained — the new version of him, which had begun manifesting in 2008 but fully activated and revealed itself in 2010. Draw this. This is very important. I am drawing this for myself right now. Draw this for yourself. So, I drew the first ring... Now, let's mark this period: this is 2008, and here it ends, meaning 2010... So now, I have drawn these two wheels: one slightly overlaps the other, and in the middle, this mandorla forms. The first, left wheel ends — its right edge is the year 2010. And the right wheel, which has overlapped the left one, began in 2008. It had already started manifesting in 2008, while the wheel that was supposed to end in 2010 had not yet ended. This is a very important principle. It is present everywhere. These are the formulas I use to shape my novel — the entire encoding, which is also embedded in the structure of the world, the Universe, all civilizations,

all eras, people, Gods — everything. It is already built in. That is why one can notice that books may differ from each other, because we have different cycles, just as each of us has different facets. There is no need to overthink this, to imagine that I am somehow strange, that I have some kind of personality split. No! I have no personality split. I am the same conscious, normal person as you all are — as all normal people are, I hope. It's just that some things were previously unknown to people, hidden, unnoticed, and I am simply revealing them now. Because this is time, evolution — we move forward, develop, and more and more mysteries are uncovered, something is deciphered, something begins to become visible that was once invisible but had always been right in front of us. And so it turns out that every person has stages — these cycles of self-formation, as they say, like how a stone “becomes” a diamond, figuratively speaking. Like how it first exists as one, let's say, planet, and then becomes another — though it would be more accurate to call it a celestial body to avoid any mistakes. Because stars and planets are distinguished from each other, but a celestial body encompasses everything. “Celestial body” is a good term. And right now, I am this protagonist of the novel “Alternative History”. At this moment, I am one of the facets, one of the moods of nature — I would even say, perhaps, one of the moods of the Sun. That we have cycles, we have days of the week — both spiritual and material, with animal instincts of feelings, as well as dark thoughts of the mind — we have such months. Do you understand that there are 12 months, but in reality, there are not 12? And here arises a philosophical question: how many are there? This is also what my second volume is dedicated to, as I begin to prepare the reader for all of this... On one hand, it is complex; on the other, it is right in front of everyone's nose, yet invisible, yet hidden — information about how everything is structured. So, it turns out that there are 12 zodiac signs, meaning there are 12 months, but there are many sides. And how does that work? When we currently live through a full year of 12 months, that is, let's say, side number one — the green side, figuratively speaking. We are living through 12 months of the green cycle, cycle number one. But when the next year begins, it is an entirely different set of 12 zodiac signs — an entirely different 12 months — because it is already another side, let's say, the orange side, numbered 2. And then there is a third cycle, where again there are 12 zodiac signs — completely different zodiac signs that function in an entirely different way, because it is the third cycle,

the third side, the third angle—everything is completely different. It is when 12 objects, like 12 zodiac signs, are something entirely else. And there are four such cycles. And then it repeats again, but people do not notice it — not within themselves, not how it manifests in them. It manifests over the course of a year, over many years, over certain large cycles, over epochs and eras in the world, but people do not notice it. Yet, there have always been certain times — if we again refer to mythology — where one of the four cycles, one of the four sides, is that period in time when a person and humanity are at their most conscious, and when everything is revealed to them. Yes, such a time exists. And it was precisely during that time that all these mythologies were written, all these mysteries were revealed, and it was shown to people that these cycles exist, that there are different versions, different sides, and that everything repeats, that all of this is a different mood of the Sun God — if that is how it can be expressed. And the second volume is one of... It can actually be said — let's put it this way, to properly establish boundaries—that this is an entirely different Alexandr Korol. The Alexandr Korol who is the protagonist of the first volume — let's say, as an example, that he is like a time of day, like morning, or evening. Let's assume morning, meaning it is spring. But the second volume is already a different cycle, a different season — it is already summer, it is already daytime, it is something else entirely. And this Alexandr Korol is not the same as the one in the first volume. In the second volume, it is a different Alexandr Korol. He may speak about the same things, but from a completely different angle. It seems to be about the same subject, but from a different perspective, and that is already another facet or another angle. And each of you also has this side, whether it is developed or not, whether it is manifested in you or not. And when someone reads the first, second, third, or fourth volume, and if one volume resonates with you while another does not, then the one that does not resonate means that in you, that side has a gap. It is not polished yet, but it should be — it is just not refined yet, do you understand? And the side that is refined naturally comes easily to you, which is why the first volume is easier to understand for most readers and resonates more — because it is that side of you that attracted you to these books, especially to those books where this first side, this first volume, is manifested. When the protagonist of the book, Alexandr Korol, becomes the second version of himself, in reality, people also go through

the same transformation — they just do not realize it. And it is the same thing, only from another angle. And for some, this is difficult because some do not want to accept it, others cannot, and some are not developed in this aspect. But it exists, and it is inevitable. You cannot escape the four seasons — they exist regardless. Yes, they may manifest differently in different countries, and even in ancient times — if we refer back again — some places recognized only three seasons. But in reality, there were four; they just called them three because, based on the weather patterns, they only perceived three seasons: cold, rainy, and dry — somewhere in the jungles. But that is not the point. Let's put it this way... Four seasons. But there is always a period of time when the harvest must be gathered — and this is sacred language — this is the period when you collect everything that you have sown. Do you understand? And when did you sow? In another one of the four cycles. That is how it works. Interesting? Interesting. So, you have a time when you sow and a time when you harvest. And if we break these cycles down even deeper through the matrix — and now I am going to talk about things that did not even make it into the second volume, they are only revealed in the fifth volume — then we see that spring and summer can be imagined as something spiritual and material, but in a good and bright sense: spring and summer. And their mirror reflection, meaning their opposite, as if turning a shirt inside out, as if flipping a cross upside down — which consequently means something dark and negative, and it is correct to understand it this way, because that is how it is — is autumn and winter. They are the same as summer and spring but in reverse. And it turns out that each of you, guys, has four moods. The first mood is the first cycle of your personality, which awakens from time to time — you just do not see these boundaries, you do not notice them and do not pay attention to them. But one of these manifestations within you is that you are spiritual. What does this mean? It means that you live by your heart, as if God is leading you by the hand. You make choices based on feelings — what you want to eat, what music you want to listen to, what clothes you want to wear, where you want to live, what flaws or shortcomings you want to correct in yourself, or how you want to take control of yourself to overcome bad habits. You develop bright thoughts and intentions, setting goals for what you want to achieve and strive for in the future. Each of you experiences this at the moment when one of the four cycles begins — let's call it “cycle one” for now, without defining whether

it is spring or something else, it doesn't matter. Just number one. What happens next? When this cycle ends, the second cycle begins — a material, good, light cycle. What kind of cycle is this? It is when your mind awakens, but all feelings disappear. That sense of everything being illuminated for you, when you intuitively agreed to everything, when everything aligned, and everything felt right, heartfelt, and soulful — that feeling simply switches off when the second cycle begins, when the second version of you emerges. And you just mentally remember or try to remember and follow all the insights you had when you were in the first cycle. You make lists, a mold of sorts — what felt right, what was close to your heart, what was good, what was bad, what plans you made, what music playlists and film selections you created — you take all of that and simply follow it from memory in the second cycle, when your mind takes over. But with your mind, you also try to understand why you made those choices. In the first cycle, you make choices purely by feeling, without knowing why on an intellectual level. The second cycle is given to you so that you can understand what you have chosen: what are these films, why are they all French? Why is all the music British? Why did you reject one thing but accept another? You start finding explanations for all this with your mind, reinforcing it mentally, and without feelings, you simply live by this list from memory. This is the second cycle — it is good, material. And this first and second cycle can be seen as day and morning, or morning and day, like spring and summer. But do you know what the paradox is? The third cycle arrives, and there is no escaping it — it manifests everywhere, in everything living, in this entire system, from the smallest to the greatest. And so, this third cycle begins — a cycle of feelings, but it is a mirror image, the opposite, it is instincts. But people do not know this. They think that once again, the time of feelings has come, and they, with wide, blinking eyes, naively and foolishly begin to trust these feelings. But these feelings are false. And what kind of feelings are they? Vain, greedy, lustful, sinful, and so on. And a person caught in this third cycle beats their chest and declares that these are their true feelings, that they come from the soul, from nature, and that this is how they want to live. Can you imagine? And what do you think this all leads to? Something good? No. This is how people stray from the path. And so it goes, from cycle to cycle, from cycle to cycle. This wheel grinds them down like a meat grinder, over and over again. And so, the third cycle is feelings, but falsely

opposite — instincts. That is, a person once again experiences uncontrollable emotions that take power over them, and they cannot resist them, so they simply act. And they sincerely believe that this comes from God, but in reality, it comes from the devil — it is the same thing, only reversed. Why does a person make this mistake? Well, they must make it, until the day comes when they reach a level where they can begin to think in the way I am sharing now, to reflect on these things, to start having these discussions in their own mind and with those around them. And only when they reach this stage do they begin to see it, and thus, they free themselves from its influence, and consequently, they reach a new level. And so, there are people who are still on the other side, and there are those on this side. And all of this ties into the very topic I am now touching upon. It is a very serious topic, as you can see, as you can feel. And the third volume illustrates these boundaries between worlds very well — but we will get to it later. The third volume is where I explain how people drown in these feelings and how not to drown in them. But that is for the third volume — it is too early for that now. Let's focus on the second one, on structure.

So now we must approach this with our minds, resist emotions, turn on our intellect, and see a certain logical chain — this is what the second volume is about. In the first volume, everything is wonderful — feelings are feelings, they come and go. But what is that, really? And there, everyone calls it something in their own distorted way, but everything is so tangled because apart from emotions, a person cannot explain anything with their mind. And so, here comes the second volume — the material volume, the volume of intellect, logic, and analysis. If we return to the topic of cycles, then the third cycle turns out to be like the first, a mirror reflection. That is, it is emotions, but from the devil — false emotions, dark instincts. And you begin to trust them, to rely on them, and from there, you start slipping into uncertainty. But then, what is most interesting, the fourth cycle begins, which is the same as intellect but dark — its opposite. That is, the fourth cycle is when a person, now with their mind — but a darkened mind — comes to conclusions such as: “I wasted my time reading books; I should have traveled and made money instead,” or “Buying a gift for my parents was pointless; I threw money away for nothing, they don't love me anyway.” These kinds of thoughts appear: evil, negative, completely opposite and destructive conclusions. A person makes conclusions in their fourth

cycle, using their intellect after having lived through the previous cycle of false emotions and dark instincts. And this is how every person lives. This is how people live, and there is no other way. And this is how all of nature functions. Then the bright spiritual cycle begins again — the first one. Then comes the bright material cycle — the second. Then false spiritual instincts and emotions — the third cycle. And then false material conclusions and plans — the fourth cycle. And so, a person is sometimes like this, sometimes like that, constantly shifting between these states. Now you can see how this interesting substitution has occurred, how many people are stuck in it, trying to hold on. This is how it is: some people cling to one particular cycle and can stay in it for a long time, even though within that cycle, there are still more cycles within cycles within cycles. But don't think about that for now.

So, what am I getting at? Imagine how interesting it is that people who were bright, sensitive, kind, with pure intentions, who respected and loved everyone, who were in a good place — this was the first cycle. But then they accidentally came into contact with cycle number three, which is also emotions but false, their opposite. And what happened? They believed it. They thought it was from God, that it was nature. Can you imagine? And now they all think they are spiritual, that they live entirely by their emotions. But how does it really work? In the first cycle, when you truly live in it, you would never take half-naked photos on the beach, no matter what emotions you feel — such emotions simply do not exist in the first cycle. You are completely distant from the mainstream, from society, from marketplaces, from all of that. You would never be in places where large groups of so-called spiritual people gather. You would mostly be alone with yourself. This is the first, true spiritual cycle from God. But in the third cycle, people believe that if they are under the influence of certain prohibited substances, that it is from God and that they are spiritual. Can you imagine? That is false spirituality, counterfeit, it's from the devil. And people have become confused by it. Just like how people were always confused when I wrote about material development. They were always shocked, not understanding — how could it be that Alexandr Korol claims that material development is evil, that it is bad, and then later says that material development is good, enjoys it himself, lives in it, and participates in it? What kind of nonsense is that? What kind of contradictions? Well, that's exactly how many readers reacted indignantly.



But it turns out that material things can be different, guys. It turns out that material existence can belong to cycle number two — bright materiality, or to cycle number four — dark materiality. These are completely different things. One kind of materiality is when you travel to Egypt to see a new museum that has opened, bringing your mother or an old friend from school along. And another is when you go to some vain, greedy, and trendy hotspot, a place where crowds of lost people gather, just to warm their backside and take photos of it for social media — that's a different kind of material development, guys. Diligence and ambition are good materiality. But arrogance, immorality, and shamelessness — things that many people now use in their material pursuits — come from the devil. That's the fourth cycle, dark materiality. These are different things. But people don't see these boundaries, they don't know them, and later they are surprised at where they end up, what difficulties they face, and what kind of justice and retribution follows. So, should we trust the mind? Should we trust our feelings? It turns out that neither can always be trusted, because there is always an opposite, a mirror reflection, something distorted.

I started with this topic, even though it both exists and does not exist in the second volume. I began with it because, as always, my books are written in co-authorship — time itself is the co-author of my books. And here I am, the protagonist of the book, a book within a book, a writer writing about a writer, writing about a writer — who is this, what is this? Still, there is something external, you see, this nature, this time, which leaves its own imprint. After all, it is not by chance that right now, today, at this very moment, this volume exists — it must be part of one of four cycles, which means that something is happening in the world and in nature as well. But never mind that.

So, I have shared with you what I am working on now, but also what I have already mentioned and encountered, and what readers have encountered together with me in the second volume. From memory, I will now recall what I touched upon there. Naturally, the last 30% of the second volume — the final 30%, meaning the book's conclusion — is the most essential, the most interesting part. It is the matrix, a physically deciphered and assembled matrix by which everything is structured. But before reaching this matrix, there is a great deal of information in the second volume that, in reality, people have overlooked, not given importance to, treated casually — and that is very unfortunate.

Because if something does not capture attention and is not immediately clear, that does not mean it is unimportant or lacks informational value. On the contrary — if it falls outside the reader's focus, if the first 70% of the first and second volumes feel difficult to grasp, then this is precisely what separates you from understanding how the world and reality are structured. The book explains how the world and reality are constructed. If all of this resonated with you, it would mean that you see more of how everything is arranged. But if none of it resonates with you and does not come easily, then imagine how far you actually are from the truth about the structure of the world and the nature of humanity.

In the second volume, I continue deciphering the matrix that I saw but could not yet express when I was finishing my first volume, my first novel, "Alternative History". That volume ended with me seeing a tetrahedron — a triangle, some intersections, and everything spinning. I saw that people might think there are only 12 zodiac signs, but in reality, there are not 12; in fact, there are fewer. Do you see how interesting this is, where I am leading you now? Pay attention. At the end of the first volume, I claim that there are only three of something — three months that begin to transform due to the change of seasons, because the angle shifts. Imagine a large, two-meter cube standing in your apartment, right in front of you. You are positioned directly facing one of its sides, and you see that this side is yellow. Naturally, you might assume — these misunderstandings are inevitable, we all encounter them, and in fact, my work in these books is about guiding people out of such misconceptions — you might assume and conclude, deceiving yourself, that the entire cube is yellow. You haven't walked around it from all sides to see the other faces. And so, you assumed — well, yes, you may have slightly misled yourself, or perhaps even others if you started claiming that this cube is yellow. Now imagine that this yellow cube represents autumn. But if we now start rotating the cube, or if we ourselves start walking clockwise or counterclockwise around it, we come to face another side, which is green. And now, you see — the cube isn't actually yellow; it's green. But again, it isn't green either — it's just that one side is green. Do you understand? And this is very important. So when I was finishing the first volume and beginning work on the second, I continued working on my matrix. I realized that these were three certain signs, figuratively speaking — three zodiac signs or three months.

And they could indeed exist as such, but they simply transform into something else at different stages. And if we assume there are four seasons, then this is again the same triad, but in summer, it is one thing, in spring another, in winter yet another — this is how it works. Do you see how much further this goes? How this matrix within a matrix folds and unfolds, like the micro- and macro-world? Just as I started today by mentioning that there are these 12 zodiac signs — meaning 12 months. So, not only is this same triad distributed across four seasons, but I also stated that these 12 zodiac signs are themselves further divided even more. They unfold into yet another level, where they have four cycles within them — just like four years leading up to a leap year, which we should not forget. So, as I continue deciphering all of this, I start asserting that by the end of the first and second volumes, I was already reflecting on something that still does not let me rest today, something I am actively working on — numbers. This seven, this eighth angle, the eighth day — these are all unique things. And so, we have a rainbow. And this rainbow is white light that breaks down into these stages. I then begin drawing an analogy. Of course, maybe these things are called differently, maybe there are no actual contradictions in anything. That is, if we come across something in mythology, astrology, astronomy, or in some ancient Chinese traditions where certain key numbers are mentioned — like the 32 paths in Kabbalah, or 64, which is often found in Asia, or 8, which is a highly favored number in Asian cultures and also my personal favorite — we must understand that none of them are mistaken. It is simply the same concept but either expanded or contracted. And when we grasp this principle of expansion and contraction, then we will understand everything. It's like a clock — on the clock face, we see 12 hours written. But in reality, we experience a full period where the hand moves through an entire 12-hour cycle in the light and another 12-hour cycle in the dark, making a full 24 hours. We encounter this, don't we? We do. And likewise, we encounter the leap year cycle, which we also pass through. Do we go through it? We do. That's why, at the beginning of this volume, I hypothesized: why not assume that instead of 12 months, we actually have 24? And if we take into account not only the light side but also the dark side, then there are 24 opposing months as well, making it 48 in total. And if we consider how this then flips in leap years, and that a cube has not only side faces but can also be rotated over its top,

affecting the upper and lower faces, which are the fifth and sixth sides, then this introduces something entirely new. So, it's quite an interesting thing. Complicated, yes—it's not the first volume with fairy tales and simple narratives. This is already the second volume. The second volume is more serious—here, you need a notebook and a pen, writing down all these numbers, checking them, Googling, straining your mind. You can approach it skeptically and logically—if something doesn't add up, then break your head over why. If I assert something, try to refute it. If I state something in the second volume and you disagree with it, find images, diagrams, references—why does the rainbow have seven colors? Where does the number seven appear throughout all of history? This is the kind of work that needs to be done. And now, we are moving again... I'm also not sure whether to call them planets or celestial bodies. The reason I keep focusing on this is that, as I decipher all this mythology, it turns out that the more accurate term is celestial bodies. Because in ancient times, there was no division between the Moon and the Sun as separate from the stars, and planets were not distinctly categorized as planets. There was no such separation. So, after all, they simply considered all of these celestial bodies as part of certain stages. And when this division occurred—when they started distinguishing between stars, planets, and even some third category of objects that are in the Solar System but were never officially recognized as planets—these conclusions, made in our modern time, only mislead us. That's just how it is. That's why I trust ancient mythology more, which I use for my comparative research, especially now as I work on my next books. I will put it this way: celestial body. And one could assume that celestial bodies in the Solar System are actually one entity, but broken down into stages. And then I start thinking, and as I begin deciphering this, I recall that the moment that gave me the most chills, that sent a swarm of ants running inside my chest, was when I began correlating the continents that exist on Earth—how some landmasses drift in the global ocean—with the celestial bodies around us. And then came the shock, the revelation. I thought, “Unbelievable! This reflects that, and this is the same as that, and this is a miniature version, and this is the global scale, and this is how it connects, and even the family is tied to the number seven!” And once again, these are stages—from youth to old age. Do you see? So, what do I do? I start working on this. I search everywhere for where the number 7 appears. I look everywhere for this division of light.

And then I begin to wonder — why don't we see 8? Does 8 even exist at all? Now let's reflect on this together, with a fresh perspective.

White light functions as light, and let's assign it the number 8. But then, at certain angles — if we take a prism as an example — things change. To study this, I bought optical equipment, various professional mirrors used for microscopes and medical devices. I acquired different lenses — concave, convex, all types — prisms, geometric figures made from various crystals and glasses, and so on. And if we take the prism as an example, we see that when white light enters it, it splits into seven. But these seven together are still one light — this is the number 8. The colors are seven. Meaning, 8 cannot stand in the same row as the seven, do you understand? This is very important. It is something singular — 8. And what is decomposed and manifested here is 7, the seven colors. There were many different reflections on this. At first, I assumed that where we live — this Earth — is the number 8, but composed of these seven, like the continents as an example. And also, that our Earth is the eighth element for the seven continents. Meaning, the seven continents are spread out like different stages of time. I then started to realize — and I had always said this since childhood, always felt this while traveling — that if the number 7 corresponds to age, then if we have seven continents (let's not argue about whether it's 7 or 8, that's not the key point right now), assuming there are seven continents, then this means that all these seven continents, like the seven colors, are actually one and the same. But now they exist physically, right here. And all of it is, let's say, metaphorically speaking, the same "people," but in sacred language, the same "state." But again, this is something that misleads you because a continent can have many countries. Let's assume that each continent is like a separate country so that you don't get confused. Because you are drawn to the surface-level details and end up deceiving yourselves. Imagine there are seven countries, just like seven continents. And the first continent is the most underdeveloped. The second is its second version — what awaits it in the future. The third is what awaits the second in the future, do you see? In other words, all the continents on our planet Earth represent stages of development that are invisible to the human eye. People cannot perceive this essence because they get distracted by skin color, by political borders, by cultures. And all of this misleads them, preventing them from seeing the divine matrix that is actually there, right in front of them.

I have always assumed this to be true. Whenever I traveled to a country, it always felt like some places were behind my home country, as if they were its past version. And then I would visit another country, and it felt as though my country would evolve into that state in the future — as if we would reach that level, but only in 20 or 50 years. I always felt this, and it is true. But the paradox is that this matrix exists, as I always say, and it is a matrix within a matrix. Even if we take a single continent — or as I suggested before, let's consider each continent as an entire country covering the whole landmass, without getting caught up in the fact that a continent might have five different nations. Let's put it this way: one continent—one country. Now imagine we take the sixth continent, the sixth country — meaning it is already quite developed, nearly at the final stage, I would say. And just like the continents, its cities are developed according to the same principle. There are cities that are also divided into seven stages of development — from the most advanced, highly developed city to the least developed one. But here's the most interesting part — something I was supposed to reveal in the fifth volume, but I will start revealing now. Don't forget that the number seven must be unfolded like a flower. Now we have a stage, and it turns out that, for example, a country on the sixth level, a continent at this stage, can have seven spiritual cities, seven cities of good material development, seven instinct-driven cities, and seven cities dominated by evil intellect. Isn't that fascinating? Fascinating. And the same hierarchy applies: those in the "ones" are the least developed, those in the "sevens" are the most advanced. But what's even more interesting is that this hierarchy exists even within cities. And this hierarchy is present everywhere, even in schools. You have always encountered this, and I have provided examples of it in different books. There is no way around it. It is impossible to go against nature. But in school, there has always been this division — you sit in a classroom, and there are kids who are bookworms, kids who are loud and attention-seeking, kids who are kind, and kids who are mean. There's always a natural split. It has always been that way. And then, even classes are divided further — there's Class A, Class B, Class C. And people always say, "Oh, this class is full of rich, arrogant kids, while this one has the nice, simple ones, and this one has the struggling, poor ones." Remember? It's the same hierarchy, guys. The same four seasons. Right? Right. And now let's take any city. New York — my favorite city after Saint Petersburg. Naturally,

Saint Petersburg will always be first. But New York comes second. Let's take New York. Even Manhattan itself is not just one thing — it's different in different areas. I have spent a lot of time in Manhattan and in the state of New York in general, and I know this place very well. I can say that Manhattan itself is not uniform. There are parts of Manhattan that are unclear, hard to define, and where people are divided into distinct groups. Now, let's recall that fun animated series "Avatar" and the movie "The Last Airbender". They feature the four elements. And in reality, people do divide into four elements, even though throughout their lives they pass through all cycles and experience all elements. But there are those who lean more toward one specific element — they belong to it more strongly. Now, let's take people who belong to one of these four elements. The four elements correspond to the four seasons. And those people who live by animal instincts, for example, or by dark intellect — that is, those who are in the third and fourth stages, not the first and second bright ones (spiritual and bright intellect), but the mirror-opposite ones. Where do these people go? To Times Square. It's still Manhattan, right? You would think, "Wow, Manhattan!" But even within Manhattan, excuse me, there's a backside. For example, where did I live? On West End Avenue, near Lincoln Center, with a very interesting waterfront. And how different these places are. Manhattan itself is also divided into four: spiritual and bright, material and bright — modest, self-sufficient, decent people, then the third — chaotic, instinct-driven, obsessed with impulses, and the fourth — materialistic and dark, those in Lamborghinis, covered in gold, wearing feathers, with brand names written across their chests, in flashy sunglasses — there they are. This is how Manhattan is divided. And if we take not just Manhattan, but also Brooklyn, the Bronx, and Queens — these four major areas — they follow the same matrix. The same formula applies. When I was little and talked to different people, I noticed that when I interacted with someone from the water element, I became like them. When I interacted with someone from the fire element, I became like them. There are four cycles— morning, day, evening, and night. And most people always belonged to one of these facets, but I didn't belong to any. Yet, I could transform depending on what I was engaging with. The city, the district, the country, the person I chose — whatever I interacted with, that facet within me awakened. But at the same time, I was all facets at once. What is this? Who am I? What is happening?

What is happening? Even the Mystic-Old-Man a month ago... who is mentioned in the first volume, and this is not accidental, since even his name changes. In the first volume, he is called Mystic-Psychic, but later he is called Mystic-Old-Man, and then he ascends to the next rank. And this Mystic-Old-Man, let's call him that for now, even he stated that among all the books I have written, the most interesting book, the one that contains all the most important and unique secrets of the world, is the second volume. But the most interesting thing is that, statistically, the second volume is the least liked by readers, simply because everyone is too lazy to turn on their mind, and they cannot understand it because they need to think. Everyone is used to watching short ten-second TikTok clips on the surface level. You have gotten used to this comfort zone where your rhythm never changes — whether you are with a man, with a woman, in sports, fishing, or at work—you are always stuck in the same dulled rhythm. And while you remain in this dulled state, you are unable to process the information in the second volume. Because to do that, you have to literally reconfigure your brain, switch your rhythm. And it is difficult for you, unpleasant, because you have become unaccustomed, your brain muscles have atrophied. The second volume is the most unique volume. It reveals not only the secret of the entire matrix — how it is structured and unfolds — and I physically prove this, demonstrating it with analogies, showing how it is hidden in icons. This was intentionally preserved for this time, for the future of humanity, so you would know. It is like a greeting from the future, or rather from the beyond, where everything operates completely differently. But even beyond that, the second volume is not just about deciphering the matrix; it is about the mind, about intellect, and it even reveals the secret of how the world is governed. It gives the example of the gods on Olympus, who can live on their own, as if in a countryside retreat, each representing an element of something. And when they argue, it affects the entire world and all worlds. And when one of them falls in love with another, it also affects the entire world and all worlds. These figures can live somewhere remotely, yet they are gods because their interactions ripple out and manifest across everything in the world. But people dismissed this as nonsense, or it simply did not capture their attention, so they considered it unimportant, and no one wanted to engage their mind and truly understand it. So, welcome to the analysis of my novel “Alternative History”, first-person narrative, volume 2.



One more thing I want to add. I know that you, as people, tend to take things personally, always trying to apply everything to yourselves — wondering how this relates to you, which side is more prominent in you, which is less, and what cycle you are currently in. Naturally, I take advantage of this tendency when presenting information, which is why I structured this novel in a first-person format — to make you immerse in it even more. Since you like to sink into things, this approach helps you absorb and experience the information better, which benefits both you and me. But what am I getting at? I can already assume that right now, once again, you are probably wondering what cycle is currently active. First, I want to caution you against making the mistake of thinking that if I am in the first or second cycle, then that means everyone else is in the same cycle. Now, we can clearly say that while some people are in the first or second cycle, others are in the third or fourth. More precisely, we can assume that humanity is now divided into two “camps.” There are four seasons, but while summer is beginning somewhere, day is breaking somewhere, in the opposite part, the opposite is happening. Do you understand? This means that while some are entering the second cycle, others are entering the fourth. Some are stepping into summer, while others are stepping into winter — exact opposites. The question is, who is on which side? Right now, for some, a bright time is beginning, a light cycle, while for others, a dark time, a dark cycle, is starting. And this is always the case. So, it’s not like all of humanity on Earth is in the same state. No. I would even say that everyone is always in one of four cycles. Not just two, as I initially divided, but if we dig deeper — four. And then, shifts occur, and everything transforms. Right now, some readers, as of today — November 12, 2024 — are in a bright cycle, while others are in a dark one, those who are opposite. And later, those who are now in the dark will move into the light, while those who are now in the light will enter the dark. How interesting. I kept wondering — am I the one doing this, or is something else at work? Why does this happen? But I am an observant boy, and that’s precisely why I’ve been keeping a diary since childhood. I was always curious why, from time to time—and I saw this very clearly—it seemed like my entire surroundings would fall away, and new ones would be drawn in. Then, those new ones would also disappear somewhere, while the old ones would return. And this cycle of change keeps repeating. And this same shift, this mood, this tuning —

it's like the mood of the Sun, the adjustment of everything. It recalibrates itself. And just as I described, you go through four main cycles. Sometimes you want to dress in black, sometimes in bright colors. When a certain cycle begins, you throw out all your clothes, sell them, buy something completely different, only to later regret it and return to your previous style. The same happens with my books. During one cycle, you feel drawn to them; in another, you turn away. Then, you come back to them again, not understanding why, unable to control yourself — because nature takes over, ruling both you and everything around you. And we are a part of this nature. But I would still like for my books to give humanity at least some ability to grasp all of this, to see things as they really are, to understand who a person truly is and where we are living.

I wrote down the key points that must be covered in the analysis of “Alternative History” Volume Two. Let's go through them in order. I wrote down a lot — 13 or 14 points. So, first. One of the topics mentioned and explored in “Alternative History” Volume Two, a first-person novel, is the nature of the soul — what it really is. At the end of the first volume and the beginning of the second, I, the author, start asserting that the soul is the body, a trap for light, like a mineral, like a crystal, in which light refracts due to the matrix inside. But the source of light remains the same; it comes from the same place where everything originates, like a projection. And if a person dies, the body simply dies, but the light returns back. There is no ghostly “Casper”, like in the children's movie, that moves somewhere or lingers around. However, let me add a clarification. The second volume is specifically dedicated to the themes of the matrix and light, not life after death. And in the context of light refraction, I used this example, because one of the versions of how a human being is structured is indeed the refraction of light within a person. But in the fifth volume, which I am working on now, where I explore the topic of life after death and what exists on the other side, there are many additional versions beyond this one. Some of these versions do include the souls of the dead, ghosts, some who go to paradise, some who end up in hell, some who remember nothing and fade away as if falling into sleep, and others who become Spirits. But one must grow into a Spirit — that is for later. So now, in the second volume, I need to emphasize more that people truly are like vessels, and that the way a person is structured — the matrix within them — determines how nature manifests in them.

Figuratively speaking, if a person is “dirty” or “distorted,” then the light that enters them also becomes distorted through that “dirt,” through that “distortion,” and as a result, everything that comes from them is unclear and further reflected outward. Even if they don’t realize it is being reflected, it actually is. Now imagine a person with a broken soul — this is a major problem today. We are living in chaotic times, and now it is common for many people to have shattered souls, broken destinies. Take, for example, people who use all sorts of prohibited substances. I always mention such characters in my books because I am categorically against them — I fear them. They are unstable and could attack you, your loved ones, or me with a knife. And I don’t understand why no one is fighting this. On one hand, I understand — it’s just the nature of this time. But we are waiting for this era to end, for the bright times to come. So when a person has shattered and damaged the matrix within themselves — like a crystal lattice — it’s as if they were a precious or semi-precious stone whose entire structure has been warped because they thought they were great, consumed something they shouldn’t have, or engaged in the wrong behaviors, lived improperly, suffered certain psychological traumas, and destroyed their internal boundaries of what is good and what is bad. And now there are many such people. We are living through a time of chaos. And such a person, we can observe, when they eat or when we simply notice them, we can see that their clothes are always dirty, their chest covered in stains, their hair unkempt, dandruff visible, dirt under their nails, constantly sniffing, grunting — and they don’t even notice any of it. There are many such people now, especially among the youth, which is both sad and frightening, but what can be done? And when we see a person with dirty, ruined clothing, we can immediately assume that their life is the same. If their iPhone is cracked, they will crash a car. If their shirt is inside out, their belongings are scattered all over their apartment, and everything is stained, then they treat their studies, their work, their friends, their health, and their family the same way. It means they cannot control themselves, and one of the cycles has taken power over them — dark emotions, meaning instincts. They simply cannot live by rules, they don’t remember what is good and what is bad, and they don’t want to remember. They just experience these impulses, and they scatter everything, break everything, ruin everything, are constantly scolded for it, and don’t understand why. They wonder why the world is so cruel,

and they continue to live in their own chaos. There are people like this, and this chaos is growing, consuming more and more people, especially in the last ten years. What I am getting at is that this process of unfolding, reflection, and manifestation happens all around you. When you have yourself, your surroundings, and everything you interact with, it all follows the same formula — the matrix of light unfolding. If your matrix is distorted and of a low level, then it manifests outward in the same way. That's how it works. So then, while working on the second volume, I saw something interesting — what does the soul have to do with it, and what do these so-called reincarnations mean, which are especially talked about by lost people, those who are completely trapped in animal instincts and are one step away from crossing the line, meaning, from committing a crime? These are the same people who claim to remember their past lives, who say they have prophetic dreams, and so on. There are many of these self-proclaimed “enlightened ones” today. One word explains it all — show-offs. Because if a person truly saw, felt, and knew something, and there are such people, they wouldn't be shouting about it. And those who do shout — well, everything is already clear with them. So these characters claim they remember who they were in a past life. But look, I'm not stupid either. I observe and wonder — how can this person, let's call him Vasily, remember his past life if he is now made up of five different souls, if we put it that way? Again, here we are about to run into redundancy and confusion in the meaning of words. So, let's structure it clearly — there are four, as usual, versions of how a person is constructed. First version: Your mother, father, grandmother, grandfather, aunts, uncles — all these people existed, and their genes were passed down to you, and you were born. When all your parents, grandparents eventually pass away — and this is just one version, so don't take offense—then there are no more mothers, fathers, grandmothers, or grandfathers. They lived their lives, they grew old peacefully, they had a good life, and they died. That's it. They didn't reincarnate anywhere. They were just flesh, a body, as it is commonly accepted in our physical world. But if we go further, or rather, not recall but look ahead to where we are going—I assert in my later books that everything is a simulation. So again, in this simulation we live in, we have the concept of “flesh,” “blood,” “body,” and so on. And yes, there really is such a stage of people, the most primitive and basic one, where when your parents, grandparents gave birth

to you, and then when they all died, they did not reincarnate, they did not go anywhere, they simply ceased to exist. Light simply passed through them, like Wi-Fi, and when they died, that Wi-Fi remained where it was, as the source of light up above. And what were these people—your parents, grandparents? They were merely carriers of a genetic matrix code, with all their positive and negative qualities, and that was it. When they died, nothing transferred anywhere except to you. So, one of the first stages of human development is when people multiply and reproduce in this way—when you are simply the consequence of your ancestors. You are the result of your relatives, but only genetically. Their code, the matrix of your mother, father, grandparents, was passed down to you. That's how it works. And when you find a partner and have a child, and then you die, you will not go anywhere at all. You won't exist. You are no one. You were just light that refracted in a certain way, creating the illusion of personality. And there are people at this level of existence. But in your child, all your qualities—light, dark, mixed, unclear, all experiences, knowledge, and so on—will be passed down. You will exist in them as your encoding. But your personality, your individual self, is depersonalized—it was merely an illusion of self-awareness. You are still far from true individuality. This is the first stage.

There is another stage, more intriguing — this is when people actually have a soul. Because seriously, if people say there is a soul, that must mean something, right? So let's define it like this. In the first version, I would describe it the same way I did in the second volume — that as if there is no soul, that the soul is simply a vessel where light refracts. Yes, in the first stage of human existence, that is how it works. But in the second stage, it's different — here, a real soul exists. It's as if there is another version of you, like a hologram, some kind of second self that is born within you — this is the soul. And there are people of this second level who have these souls. In the second volume, I called them half-souls — you are a certain kind of soul, there are others with their own souls, and when people die, including yourself, these souls can merge like a code and later manifest in a single person, with multiple souls combined — five, for example. So how can someone like Vasya claim to remember past lives if he is made up of five different people? What exactly is he remembering? This is actually one of the signs that we are currently living in a time of decline and transition — a period where people are greedy, sinful, self-obsessed, egotistical, and therefore,

they all consider themselves great, they all remember everything, they control everything, their lives are supposedly conscious. The paradox is that their lives are actually unconscious, yet they talk about lucid dreaming. Strange, right? They remember past lives without even knowing what the soul is, what light is, or how the world is structured. Ridiculous. But this is an era of delusions. We have all gone through, are going through, or will go through this stage—it must be understood with patience. So yes, there is such a phenomenon where souls can exist in different people first, and then, when those people die, these souls can merge into one person. This is another stage of development. This is another level.

There are even more fascinating stages. It's one thing that there are souls, but beyond that, there are Spirits. Oh, now that's even more interesting. This comes after the soul — this is when you become a being that no longer dies. Although in some sacred texts, they speak of the soul as immortal, this is actually a sacred language. I will say this — they are not mistaken in any way. Perhaps they don't fully understand what they are saying, because much of this knowledge has been lost over time, but still, it has reached us. The truth is, there are people who haven't yet reached the stage of having a soul, and so they die, and that's it — they are simply gone. There are those with half-souls, there are those with whole souls, and then there are those who are no longer just souls, but who have become Spirits. And that is something entirely different. But I shouldn't dwell on this for too long, because the second volume is not about this. I explore this subject in depth in the fifth volume, where I fully decipher and understand it. However, I wanted to emphasize once again and clarify what I meant when I talked about the body. In the second volume, I was using an analogy when I said that our soul is a body. I was drawing a comparison to different crystals — how in every crystal, light refracts because of the matrix within it, which acts as a light trap. And depending on how pure a crystal is, the structure of its matrix determines how the light is later emitted outward. I can clearly sense and see that if you take one mineral, a second, and a third, each one gives off a different energy, a different vibration and rhythm — this is the encoding within it. But first, the light enters the mineral from our source, and only then does it radiate outward. And I saw the same principle in people. This is how it all works.

Further, what I will add about fragmented souls and everything related to this is that I saw that you yourself are also fragmented, just like all your relatives — you are truly you, but all your aspects and qualities are also distributed among your family members. That's why a brother or sister, if you have one, is always your opposite; if one is materialistic, the other is necessarily spiritual — it is always that way. Additionally, parents are not just physically divided into male and female, but as individuals, they also play different roles — one may be spiritual, another materialistic, one may be light, another dark. Let's not forget the existence of a mirrored counterpart. The same applies to grandparents — they are all different versions of you, you are fragmented. But the same principle extends to your surroundings, meaning that even if you cut someone out of your life, light still continues to spread. So let's take Vasya as an example, using him as an experimental character — Vasya has relatives and friends. Everything in these relatives and friends, both good and bad, how they polish him, how they criticize him, how he criticizes them, how they support him, how he supports them — all of this is actually just him interacting with himself, the manifestation of light fragmented in the matrix of the people around him. But what is interesting, and something I have observed since childhood, is that if he were to completely cut all his relatives and friends out of his life and start anew, surrounding himself with entirely different people, he would still end up in the same matrix. Because he cannot run away from himself, and everything unfolds according to the same matrix, the same light. So when he builds a new social circle — new boys, girls, aunts, uncles, and all sorts of people — some may be his driver, some a coworker, a shopkeeper, an enemy, a neighbor, but in essence, they will be the same people as before. That's why they say, "You can't run away from yourself." This is another curious thing. Another interesting aspect of this matrix — how light is distributed within a family, within a social environment, among people — is that you can either be a gear in the system or its central element. If you are the main element, then everything reflects outward from you onto others. If you are just one part of a greater whole, then everything reflects onto you from a central source, and you always act as a specific manifestation of that light in a particular frequency. If, for example, you are always "violet" — speaking in terms of the seven colors — then you always serve the role of violet. And there are people who are fixed in a particular mode — some are always

green, some are always violet, meaning some are always materialistic, some always spiritual, some always driven by instincts, some always ruled by dark intellect, others by bright intellect. But there are also people who play another role, which in the fifth volume I define as the role of the Sun. This is when you exist, and everything is distributed from you. Your different versions, all your moods, are fragmented into the people around you—your social circle, which is your extended family and yourself. This is how I deciphered the matrix in the second volume, specifically the matrix itself, by drawing an analogy between souls and light, how it is distributed. Just as I used the analogy of countries and cities, the same analogy applies to people.

The tunnel in Karelia is one of the topics I mentioned in the second volume. If we decode this, it actually began back in the first volume — it's a whole separate story. I believe I labeled it correctly: just like the second volume, the first volume is like a greenhouse, where a whole lot of seeds were planted, which will mature at different times, when the right moment comes for each. And in the first volume, I planted such seeds regarding Karelia as a unique place, a location with certain radiating zones — places of power. You simply walk through the forest and feel as if you've stepped into a microwave. Seriously, it's like "wow". But you don't see anything — just dirt, swamps, stones, trees, nothing more. Naturally, you don't see a Mayan pyramid or anything like that, but the sensation is undeniable. And not only I felt it, but also completely ordinary visitors — construction workers and other people who had traveled there. They all sensed it and didn't understand what it was. We sat together, speculating, deciphering — it was fun and fascinating. And then, the tunnel in Karelia — there is an anomalous zone that I identified using a magnetometer, which I rented for one and a half million rubles. This is the kind of equipment used in various expeditions to locate specific energy zones. There is a void underground or something of that sort, and a long time ago, we used this device to explore and discovered specific zones. When these zones were found, experts from various companies said that such readings were impossible, that such indicators couldn't exist. But I am a skeptic through and through — I trust, but I verify. I checked, and I understood that it wasn't a measurement error, not a mistake due to improper use of the equipment — there really is something underground, at least in one



of these locations, though there are many such places. So I decided to call in a team of specialists from Moscow — just so you understand, for the tenth time. This was after I was inspired by the first volume of “Alternative History”, and they came to investigate. The first words they said upon arriving were, “Do you have a subway down there or something?” I wasn’t on-site at the time, but my representatives asked, “What? Why do you say ‘subway’?” The specialist replied, “It’s strange. There’s just some kind of tunnel down there — six meters wide, four meters high,” or the other way around — six meters high, four meters wide. “And the tunnel extends 200 meters straight before turning off to the side.” And he says, “Well, it looks like some kind of tunnel, like a subway,” laughing as if it were a joke. So we started mapping it out, plotting the route, determining where it begins and how it extends. And of course, there were several possibilities — I told you, I’m a skeptic — so either it really is a tunnel, as the instruments indicate, or there’s something else underground creating that kind of signal. So what are the possible explanations? The first version — it’s an actual tunnel. The second version — it’s a mineral deposit, some kind of valuable natural resources. The third version — something extraterrestrial, or perhaps a meteorite. That’s it. I didn’t pursue this further or do anything with it because, as of today, it’s impossible. Or rather, let’s put it this way — if I were given the green light, I would start working on it, but for now, it’s just blocked for me, as if something in my mind is stopping me. You know how sometimes you have 20 different things to do, people to talk to, or tasks to handle, but certain things get highlighted while others seem to be erased and forgotten? This has been completely blocked for me, erased, forgotten — so that I wouldn’t get involved in it. Yet for some reason, I absolutely had to mention in the second volume that I have this tunnel. And it does exist — tunnels, or something, I don’t know exactly what. There, in that zone, a compass spins wildly, just like in a movie — the needle keeps shifting and spinning uncontrollably. You can see it with the naked eye, which means something is truly off. What exactly it is, I don’t know. But it exists, and I needed to document it — to confirm that I have this place, that Karelia is not an ordinary location.

What’s next? The third point I had written down, which I mentioned in the second volume, was a reference to the idea that everything depends on me — whether things will be good or bad. I clearly remember that during that period

when I was deciphering and figuring all of this out, every time I spoke with Big Alexander, he was concerned and warned me repeatedly. He told me to think positively, to focus on a good future, to believe in people, to wish the best for everyone, to forgive those who had done wrong, and to align myself with the positive. I don't understand why he was so worried, but he was genuinely concerned, as if my decision at that moment — if I made the wrong choice — could bring about the end of the world. He insisted that this was exactly how it worked, that everything depended on how I thought and what decision I made. But isn't that strange? Wouldn't that choice have already been made? And this is something we will return to, something we will reflect on further. And I told him:

— I remember this exactly—when I was finishing the first volume, what did I see? I saw everything burning, the entire planet Earth, everything completely consumed. And I clearly remember standing in one... I don't know how to describe it, what state I was in or how I was experiencing it, but I remember being in one of the districts of St. Petersburg. And then this fire, like a massive shockwave, just moved forward, demolishing all the buildings. And this wave was coming toward me, directly at me...

And that's it. How is this possible? How do I know this? Why have I seen it so many times? And why is it that when I asked some of my acquaintances, they had seen something similar as well? What is this? A parallel reality? A vision of the future? Or the past? I don't know. And Big Alexander was very afraid that I was starting to believe in it and to expect it. He kept trying to convince me otherwise, telling me:

— Believe in the good, that there will be a Golden Age, that a better time is coming...

What was it called... Some kind of Fiery Bible and something was supposed to happen... Something was coming. And I told him:

— Yes... I don't know. That's just the future I saw, that's it.

— But wait, didn't you see another future? Maybe at a different time, earlier? You've seen another future, haven't you?

— Well, of course. I saw a future for Russia, and a future in general, where people live differently, where values are completely different, where the whole world follows my books.

— Then believe in that future. Don't fixate on everything burning. You don't need that. You don't need that future.

And he was very worried, placing great emphasis on this. Naturally, I also recorded this in the second volume, keeping in mind that perhaps, somehow, this might still be useful in the future.

What else was mentioned that was interesting? It was closer to the end of the book, but I want to bring it up now. I will never forget this curious moment: I was sitting in Karelia a year ago, in October, at a table with acquaintances, watching a show — it was a good one, called “Top 10 Mysteries” or something like that. I was watching it, having already described and deciphered the matrix by then. And then grandpa walks in — not some random old man from the street, but my grandpa, not a stranger, not a messenger. He walks in, overhearing our conversation about extraterrestrials. And I tell him, “I'm just telling the guys how, when I was five years old, I saw a flying saucer, how it came to me.” And the old man says, “You weren't the only one who saw it,” and he starts listing names, giving exact surnames of people who also saw that flying saucer. Just like that. And he tells me that there was a girl, his neighbor — she lived in the same building where I saw it when I was in kindergarten — who also saw the flying saucer. But she was told, “Don't talk about it, or people will think you're crazy.” She saw it just like I did, right there in the courtyard. Other neighbors saw it too, and the old man said that some people came, going door to door, asking if anyone had seen anything. When they visited that family, they told them that what they saw was just some probe that had fallen — just like that, people came and issued a warning. This happened around 1994-1995, on Prospekt Prosvesheniya, Saint Petersburg, just so you understand the context. But what's even more curious is that I started telling the story from the very beginning. I was sitting at the table with my acquaintances and the old man, and I said that in 2019-2020, I was at home when my childhood friend and assistant came over during the day. He is extremely materialistic, ultra-conservative, highly educated, someone who has never read a single one of my books and doesn't believe in miracles at all.

And suddenly, he says, “Listen, when I was five years old, I saw a flying saucer, and my sister saw it too, but she doesn’t remember — only I do.” He tells me it happened in Kupchino — he was standing in his apartment, looking out the window, and saw a flying saucer. And when I heard this in 2019-2020, I was in shock. And for the first time in my life — I had never told anyone this before — I told him, “Do you know that I also saw a flying saucer?” He was shocked, “Where?” I said, “Well, I was in kindergarten, outside with the other kids and the teacher. I remember clearly standing there—on Prospekt Prosvesheniya, near that nine-story building. And I remember the sound — “Woo! Woo! Woo!” — the car alarms were blaring everywhere. And suddenly, this saucer appeared at an extremely low altitude — not far away like distant lights, but as if it was about to land right on the roof of the nine-story building. It was enormous, the size of the entire building, moving toward me. At first, it wasn’t visible, and then it emerged from behind the building, heading straight for me, straight toward the kindergarten. I remember turning my head to the right and seeing the kindergarten on that side, and to the left, behind the fence, was the children’s playground. I remember how the teacher stood with the children, looking up at the flying saucer. Then I looked down and saw a plastic bag lying there with some red pebbles inside.” But I didn’t tell my friend in 2019-2020 about this part. I just told him that there was a saucer, that I heard the sound, and that it had this lead-like, anthracite-gray, silver-anthracite color. There was a glowing band around it, shimmering — just like how they often depict it in drawings — the “cap” on top, the rest of the saucer below, and at the junction, a band of lights shifting in color. That was where the sound was coming from. It flew in, and after that, I don’t remember how it left. I don’t remember how I got home. I remember that the next day, I woke up and went to the kitchen where my mom was cooking. And I asked her:

— So, what about the saucer?

— What saucer?

— What do you mean? The flying saucer. Why did it come?

— What are you talking about? What saucer? Alex, you must have dreamed it.

— What do you mean, dreamed it? What did I dream? The saucer came yesterday. All the kids, the teachers, everyone saw it. I thought they talked about it on TV.

They must have said something on TV — why it came., — That's how I said it to my mom.

— No one is saying anything. No one saw any saucer.

Just like that, can you imagine? And ever since that moment, I could never forget it or push it out of my mind. Then, in 2019-2020, my friend tells me that he also saw a flying saucer, in his own way, in Kupchino. I tell him my story, and in shock, I realize that since I haven't forgotten it, since I can't push it out of my mind, then it must be real. But it goes even further — I immediately went back to the area where my kindergarten was, where I had stood as a child, and I stood on that exact spot. And the energy there was buzzing, like radiation, like the energy at all sacred places. What is that? Can you imagine? And the most interesting part is that these strange, anomalous things have always happened in my city, in St. Petersburg, always in empty lots—there was an empty lot even further beyond that spot. For some reason, these anomalies always happened in such places, but then everything would get covered up, as if nothing had happened. Yet, in reality, there were many such incidents in the 80s and 90s. So what happened next? A year ago, after the first volume, as I was finishing the second, I told this story to my acquaintances. My grandpa comes in, listens to the story, and I decide to add some details. I say that I also remember that when the saucer appeared, there was a plastic bag, and inside it were red stones, like garnet. And he replies:

— Well, we have that bag.

— What do you mean?

— We have it, yeah,- and he describes in detail what the stones looked like — something he couldn't have known.

— They were elongated, kind of oval, but faceted. And they were all the same deep, blood-red color, with a slight blackness to them.

— Yeah, there were about twelve of them. I later left it in a bowl somewhere.

Can you imagine? In the end, I brought that bag, and all this time, it had been lying there with the old man. What is this? And why is it being revealed to me in October 2023? Like some kind of reinforcement of faith, a confirmation

that all of this is no joke. Can you imagine? And I mention all of this in the second volume. Even though I don't have the answers myself, I still mention it — because just as I document everything in chronological order, I continue to do so. That was truly fascinating.

Naturally, in the second volume, I often begin to reflect — though these are more like thoughts than conclusions, more like questions than answers — about the idea that those extraterrestrials from the future are actually us from the future. And if everything follows the same matrix, by analogy, then that means there is also this future, existing in different time periods, like seven, for example — just as light is dispersed into seven different forms, so too could there be seven different civilizations. And there is humanity as it exists before knowing about time machines and everything else, so they believe they are the only ones. But further ahead in the future, there are already many different civilizations, and they have time machines, allowing them to navigate through time and space, to travel. And because they are different from one another, it's quite possible that they even physically wage war among themselves. This is the future I saw. And, well, that in itself is an explanation of what a flying saucer is — it's us, some version of us from the future. But the future is not singular; who knows from which era of civilization they are coming? They are different versions of us. Perhaps, for example, those from the fifth era are interested in me, in who I am now, while those from the tenth era are against me. So it turns out, as people have always speculated, that there are both benevolent and malevolent extraterrestrials. That is indeed the case, but they are simply us from different versions of the future.

What else is mentioned in the second volume? It's interesting, curious, that Big Alexander starts talking to me frequently about secret families, about which I have absolutely no knowledge. He mentions some Freemasons, Illuminati, elite families, Jewish clans, and other clans — some supposedly against me. Not in a literal sense, but against this transition into a new era of some kind of messiah; some are expecting him, while others oppose it, and that "oh, how serious it all is." Then he tells me about the Rothschilds, that they have this magazine, *The Economist*, and that they are aware of me, aware of my books, that they are

reading them now, and that soon they will release an issue, that I need to wait for it, because *The Economist* will come out with a prophetic cover, through which they will send me a “message.” And then this issue of *The Economist* is released — I believe it was in November — and I see a cube. And at that moment, I had just figured out this matrix — we’ll get to it soon. I see this cube positioned correctly, from the right angle. It’s disguised as if it were a ballot box, since elections were coming up at that time. But I see something entirely different from what others see — for them, it’s an election box, but for me, it’s the matrix that I was just deciphering. Then Big Alexander tells me that I need to start collecting donations for a film and that, in the future, I absolutely must make a movie based on my “Alternative History”, that this is the most important goal of all, and that I shouldn’t worry about it, that everything will come together naturally, that the right people will show up. He says I need to wait for someone to contact me, for someone to reach out, for offers to come my way. That’s what Big Alexander was telling me exactly a year ago.

Well, now I’m looking at the points here. I was reflecting on the idea that there is light, but there is also the reflection of light. Back then, I didn’t quite understand what reflection was, that there is unfolding of light, but there is also reflection. And this theme of reflection is very important, something that is indispensable. But this is precisely the key to understanding the matrix; this is what constitutes the left and the right, the opposition, which I later fully deciphered in all my other volumes. But in the second volume, I took it too literally, in a purely physical sense — this was when I was deeply exploring the topic of optics. At that time, I realized that there is light that reaches us directly, and then there is light that reflects, for example, from the dome of a cathedral or a church, and that this reflected light is something additional, something essential. Direct light is only one part of the whole; reflected light is necessary to complete the picture. Back then, I was recording this phenomenon, deciphering it, searching for confirmations. Then, naturally, based on how I concluded the first volume and how I provided interpretations in the second volume, I touched upon the topic of what dynamics are. Separately, I wrote a small treatise on this topic—that there is the mind, the heart, and the spirit, that these are different states of human beings. I would also add instincts to this. This means that no matter

what cycle we are in now, no matter what year or month, even within a single day, we still use all four sides of ourselves, four versions of ourselves — when we need to make a choice with our heart, when we need to think logically, identify cause and effect, and consider consequences. We experience all these qualities and feelings, we live with them. And this dynamic is necessary; it is harmful to always be in one extreme. That is precisely why many people today struggle with mood swings, mental health issues, dementia, memory problems, and lack of focus. This dynamic — mind, heart, spirit, and so on — is crucial, important, and necessary. If anyone is interested, you can read about this in detail on my website, where I have a dedicated treatise on this topic available for free.

So, I begin to further perceive everything in a rough, physical, literal, and material sense, thinking that God is someone from the future — in the most literal sense of the word — perhaps some immortal being, or maybe he is already there, with his light manifesting in something metallic, like in a robot. And that time machines are flying saucers, and Metatron is some kind of Cerebro, like in the movie “X-Men,” a certain device that allows him from the future to exert influence and inhabit the bodies of people here through this equipment — this Metatron. Considering that we now live in a time when the word “meta” is spreading everywhere — “metaverse,” “meta-this,” “meta-that” — and here is this Metatron. Although it seems to come from Christianity and is always described as some kind of intermediary between God and humans—almost God, but not God. So, I correlated this once again with some future that is already manifesting and is already doing something here, and it is already somewhere ahead, and we are heading toward it, but it is also somehow already present here. So, I fix this for myself as well: great, it means that in the future, this “meta” and everything being created now may well lead to something, but we are not yet aware of it. And now, I approach the most interesting question: who, after all, is the Son of God and God? And here again arises both understanding and lack of understanding. Well, suppose I am the Son of God, and if we look at these icons of the Trinity — “Father, Son, and Holy Spirit” — there sits a young man, then there is an older one, seemingly the same person but in the future. And then there is the dove, representing the Holy Spirit, some kind of phenomenon, a manifestation. So what is this, really? Who is it? What is it? Why?



Where does it come from? And who am I, then? Why is all of this encoded everywhere in such an incomprehensible way? And in the first and second volumes, I begin to assume that while I had not yet completed the first volume, I was still just a human. But when I deciphered this matrix on August 30, 2023, it was as if something looped, like the wheel of the ouroboros, and I became someone — something clicked, and from that peak, time itself opened up before me, as if I could suddenly see the entire future life of a new era. How is that possible? I don't know. What is this? I don't know. Seriously, I don't know. And I start to realize that perhaps — there is a very good example, one that I think will help illustrate the essence of what I am trying to convey — the example of vampires. Because I understand that you, people, think very literally, materially, with a rather rigid mind, so let's use the example of vampires. Just imagine, here you are, Vasya, and today you are still a mortal human in the literal sense — you need to eat, if you get sick, you'll die; if you don't Just imagine: there is you, Vasya, and today you are still a mortal human, literally mortal — if you don't eat, you'll get sick and die; if you cross the street on a red light, you'll get hit by a car and die. And then, today, a vampire bites you, and from this very moment, you become immortal. But as if, you see, just yesterday you were mortal, and that fact somehow reflected differently on who you are today. That is, yesterday and today. But from this evening, when you became immortal, something seems to have looped. Because if you are immortal, then you exist somewhere in some distant future, and that means that consciousness, where you exist there, somehow completed this loop and returned to you again, and it's as if you are both there and here, and something has closed in a cycle because you are now immortal. And that sensation was very similar to what I experienced when I completed the first volume and deciphered the matrix. And in the second volume, when I physically unraveled it, drawing everything out, sketching it — I felt as if this “becoming the Son of God” was the moment I was actually born. And at that moment, I started drawing this interesting analogy: it seemed extremely dangerous, as if there were risks that, before finishing the first volume of “Alternative History”, things could have changed and turned out completely differently. And here, as if after completing the first volume, I felt that everything had become irreversible, and from the very moment I finished the first volume, it was as if all the future across all times had already been drawn, as if I was everywhere, everything had

already happened. It doesn't exist yet, but it has already taken place there, and I felt it in my very skin, so to speak. This is extremely interesting. And now the question: that old me in the future, the one depicted on the icons — what is that? Is he already there? Logically, yes. And what, can he always merge his consciousness into me? Or what, can he fly here on a spaceship from there? Back then, I was thinking about flying saucers literally, physically, because that was the stage of my development, and this was the chronological path that “Alternative History” was supposed to take. That means that in the second volume, we should think that there is some machine, Metatron from the future, that allows consciousness to transfer here and possess any person. We should think that there is a time machine with flying saucers from which we can travel here. And we can think that in the future, there is perhaps an older version of myself who will fly here on a spaceship. Why do I say this? Because later it turns out that everything is different, but in the second volume, we are supposed to think this way — and that is a good thing.

What else is in the second volume? Well, the show “Top 10 Mysteries” — this is a must-watch for everyone. Absolutely necessary. Without it, you won't be able to decode the first volume, nor the second, nor the third, nor the fourth, nor the fifth. A person must have basic knowledge of all ancient cultures, religions, all sorts of mystical things, because without this, you won't even understand the word Metatron. Then I recall how I started deciphering this matrix. Everything coincided with Friday the 13th. It was October 13th. I remember feeling strange, that every day I slept in a weird way, as if I wasn't really sleeping but shifting somewhere, as if I was moving through this matrix, which I was decoding, drawing, and assembling from sticks. That I was finding myself inside every facet of this matrix, and because of this, I was becoming one of my own versions, and that I had countless versions of myself, and that I was experiencing all of this psychologically, with my consciousness, while lying in bed. And seriously, it felt like I was having some kind of — I don't know how to describe it — fever, maybe? Something like that. But Big Alexander told me not to be afraid, that it was normal, and that I was mutating, that some kind of transformation was taking place. And so, I recall, probably the last and most key moment — it was Friday the 13th, something I decided not to write about in the second volume.

After that, everything seemed to culminate with the decoding of the matrix. That was precisely the period when I was deciphering it, and it all coincided. But I had a question: should I write about the Spirit of Justice in the second volume or not? At that time, Big Alexander told me, “No need, it’s too early for people. Later. Finish with the matrix, decode it, and end the second volume there.” So, I ended the second volume at the point where I had deciphered the matrix — that was a separate topic, how I figured out the matrix. And that’s where the second volume concludes. But what I decided not to mention was the Spirit of Justice — I felt that a Spirit had entered me, that I became someone else on Friday the 13th of October. And it was so vast, beautiful, and unusual, that maybe because I experienced it on that particular date, it will later become part of history — that it was Friday the 13th, and everything will come full circle. But it was something extraordinary. I felt as if there was one version of me — the first volume — the spiritual, sensitive one, full of love and creativity. Then, there was the second me—the material one, focused on logic, intellect, and the decoding of the matrix. And then, for just one day, a third version of me appeared — this was the Spirit of Justice. Big Alexander said that’s what it was called, that it was also God, but one of the versions of the main God. And it was an insane feeling — absolute fearlessness — yet people were terrified of me, as if I were a lion among animals, as if every hyena would tremble and avoid me, even piss itself if it had to pass by. And I thought, “Wow! What is this?” And this lasted for just one day... but as I said, like a seed planted in the ground—something small at first, but then it grew and unfolded later in the next volumes of “Alternative History”.

Well, if we recall from the very beginning, it all started in 2010 when I was sitting in a café with a friend, and a woman approached us and started talking to us in a very strange way. She gave me a piece of paper, and on that paper, there were numbers written, something was drawn in the form of a place, and there were last names written. At that time, I had just recently met Big Alexander, and I met with him, showed him this piece of paper, told him the story, and asked what had happened to me — who came, what message they left me, what they wanted from me, who I even was, and what was going on. And he told me that it was delivered by those who know everything, and that only I could decipher what was on the paper, that it was designed specifically for my mind, and that only whatever first came to my head would be the correct answer. But in reality,

he said, just so you know, the system is what controls everything, which is why it can never be caught. Because it controls through this word “seems.” That is, we always have a sense that something “seems” to be a certain way: it seems to us that a certain person is unpleasant or dangerous; it seems to us that this person finds us attractive; it seems to us that we shouldn’t go to a certain place; it seems to us that we will succeed, that we can handle something. We always have these feelings of “it seems.” But these “seems” — this is exactly how the system communicates with a person. And if we go back further, after something “seemed” to you and you followed it, if you later return and check, it turns out that everything was completely different, and it only seemed that way to you. So, it could be that you were driving a car, saw a billboard, and there was an orange book. It seemed to you that it was my billboard, and because of that, you started reading the book, and in that book, something caught your attention, which somehow motivated you to move and live somewhere else. But then it turns out that a month later, when you drive by again, you see that the billboard didn’t have my book at all — it was actually an ad for a medical device, but it just happened to look like a book cover because you only glanced at it quickly, and it was simply orange in color, like the book cover. Yet, because of that, see how many interesting situations and events unfolded. And this “seems” is elusive, but it exists. And this “seems” works in such a way that the system — and the system is precisely what we live in, it is this higher intelligence, if we can use such terms for a more general understanding — it feels your every feeling. It’s like a code, it immediately knows any of your feelings, any of your intentions, any of your thoughts, whether dark or light, any of your memories. And it even knows in advance the upcoming chemical reaction to any image or word that might suddenly appear in your life. Can you imagine? That’s how it works. And when this note was given to me — and you understand, it was done by the system through a messenger who came, her name was Nadezhda — then Big Alexander, who at that time was actually just the same, simply not himself, meaning he was an empty shell, the system was also speaking to me through him when I turned to him, and he had nothing to do with it at all. Can you imagine? But I reveal and explain this more in the third volume. That volume is unique, but right now we are analyzing the second volume, so we will try to return to it and not delve too deeply into the third one just yet. And in order to fully explain the second

volume, I have to recall the first one — when these strange riddles were first given to me — because that was the beginning of the matrix's unraveling. So, naturally, I have to start from the very beginning.

And here is something I want to emphasize for your attention: the notes that were given to me back then, the first thing that came to my mind was the correct answer because the system illuminated it for me. What I was supposed to see when I looked at those numbers, what I was supposed to think when I read the names that were written, what associations were supposed to arise when I saw the place that was drawn — all of it was correct because it was orchestrated by the system. The system, through these people and this “seeming,” controls everything when adjustments are needed. And then Big Alexander, when I told him that it was some kind of place, said it was a portal, a place of power. I didn't understand what he meant, and he explained that there were many such places in Saint Petersburg, and he was surprised that I didn't know about them. And from that moment, everything began. I found this place of power that the messenger had pointed me to — let's call it that — it was the Church of Saints Peter and Paul, Nevsky Prospekt, 22, a very beautiful Catholic church. And in front of it stand two statues of Peter and Paul. And then, when I stood there, something happened to me again. Well, I described all of this in detail in the first volume. After that, I saw something in my mind, like a problem with an image, because most often, I am shown pictures — visions of the future, images — or I am given seconds to feel who I will become later; it's always shown to me in this way. And this time, I was shown Saint Petersburg as if from a bird's-eye view, from above, and I saw that it was like a mechanism, like a clock or a calendar. At that time, I described it as a clock, that there were many such buildings and structures, and that they were all located at a certain distance from each other. And what do I do? I started looking for these places. At that time, I had just turned 20 years old, just so you understand. And I begin my search, drawing a bisector — a line from the Church of Saints Peter and Paul all the way to the Main Post Office — there is such a place in our city, the Main Post Office, and inside it stands a stela marking the “zero kilometer.” When I draw this line, I see which points, which buildings, and architectural structures it intersects. Then I begin to examine what lies to the left and right of the bisector in order to find, once again, some sort of mirrored reflection.

And different shapes start to emerge: at first, I get a compass and a square, then the “32 paths to God,” as in Kabbalah, then an eight-pointed star appears—and from there, I could keep drawing endlessly — something emerges that looks like a square within a square, if viewed in a flat plane. And I draw all of this. And then Big Alexander tells me that this is the Philosopher’s Stone, that people have searched for it all their lives and have been unable to find it, that if one finds it, they can control the entire world, become immortal, and know everything. He says that the entire world, the universe, the structure of DNA — everything — is arranged according to this Philosopher’s Stone. I’m still quite young, listening to all of this, and he tells me that I need to decipher it, that people cannot see it because they look at things in a flat, superficial way, but I, like a child, with the eyes of a child, can see what others cannot, and that I must solve it. And so, while deciphering it, I simultaneously examined every mention I could find in ancient scriptures or religious texts about similar places, formulas, the matrix of God, or something of that sort. And then I open the Revelation of John the Theologian, Apocalypse, chapter 4 — here it is now before me. It says: “After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter.

And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne. And he that sat was to look upon like a jasper and a sardine stone: and there was a rainbow round about the throne, in sight like unto an emerald.

And round about the throne were four and twenty seats: and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold.

And out of the throne proceeded lightnings and thunderings and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God. And before the throne there was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind.” (Revelation 4:1-6, KJV)

And I just fixate on what won’t let me rest — why these numbers? What is this formula? What is this place? Why is it described this way? Even then,

I understood that this was a sacred language and that it wasn't about something physically material, but rather some encoded formula. I start writing everything down, drawing, sketching geometric figures, lines, all of it. And from that year, 2010, to this day, I continue deciphering it. And as I walk this path, I naturally, speaking in a sacred language, gather many fruits. The further I move, even just a step or two, the more it gives me, allowing me to write many different books, treatises, and so on. But the path is still ongoing. And it all began back then, in 2010, when I first published my draft book *Path*, where I could barely even connect words because as I was passing through these so-called places of power and all this information was pouring into me, I couldn't even find the words to express it. But that was the very moment when "Alternative History" began. And each time I encountered something — I don't know what to call it—paranormal, mystical, or something else, this "Alternative History" unfolded. At different times, in cycles throughout my life since 2010, I kept coming into contact with it. And this turned into a whole separate story, which eventually took shape as the first volume of my novel. The first volume, which, as you can see, I had been writing for over ten years and only completed in 2023 when I finally saw the form of how things are—when I reached a certain stage, and even then, imagine, not to the very end, I would say, but I had advanced.

In many chapters, in many sacred scriptures, in many mythological stories, especially in numerous ancient illustrations and images, I have often seen these four creatures depicted — fire, water, earth, air; I have frequently seen a man and a woman represented as day and night; I have often seen the twelve zodiac signs, that is, the twelve months, which are also divided into seasons, into groups. And this, too, would not let me rest — the nature of time, why there are 24 hours in a day, why there are so many days in a year, what leap years are, why we have weeks, why we have days, and why, fundamentally, we have five fingers on each hand. All of this would not let me rest. It has been my curiosity since childhood. Some are interested in cars, some in dolls, some in the Maldives, but this is what interests me, and I have been engaged in it every single day, seriously, every single day since 2010. Well, it started even earlier, but from 2010 onward, it became full-fledged. If you were to take my notebooks, my journals, my phones, you would see everything covered

in notes — screenshots, voice recordings, text entries. And just last night, I was entirely immersed in it again, further decoding, further unraveling this eighth angle, even deeper into the meaning of this eighth angle. Right now, I am uncovering more about the meaning of each of the seven visible angles. And returning to the second volume, it turns out that in the second volume, I am once again trying — not just randomly — since at the end of the first volume, I saw that it was a tetrahedron, some kind of triangle, that it was rotating, that it had sides, that it had these angles. And that depending on the angle from which you look at it, the same thing transforms, changes, becomes something else — and that was one of the key discoveries. And that this trinity: future, past, present, is also something important. And so, in the second volume, during the time period of October 2023, I begin once again to search everywhere for mentions of this hidden Philosopher’s Stone, which I once roughly, but still, outlined upon the city of Saint Petersburg. And back then, you see, there was already some kind of psychological preparation from the system, that back then, I was still, one might say, a child when I encountered it. But now, as if it was all deeper, more detailed, more mature — as if the time had come — I start looking at images where this Throne of God is depicted, or the throne of the Seated One, let’s not quibble over words. Though I see images — Dürer and other various artists in different interpretations — and there are also icons that depict scenes of the apocalypse, which is how the Bible ends, the Revelation of John the Theologian. And I see a drawing — I don’t have it at hand right now — but I see a drawing where the Seated One is depicted, and next to Him, there are often animals, four animals, representing fire, water, earth, and air, the four elements; a rainbow is depicted, or seven lamps are depicted. And then something happens... Now I am also looking it up, I found a specific image, “The Vision of the Seven Candlesticks” by Albrecht Dürer — I have this in the second volume of “Alternative History.” It depicts a man sitting, in his right hand — his right hand being the “right hand” — he is holding seven stars, and also depicted are seven candlesticks. He is sitting on something, on what can be called the firmament, or it can be called an arch or a rainbow, but He is sitting on something. But if you pay close attention, you’ll see that what He sits on is one thing, and beneath His feet, there is something similar, a hemisphere, and this is already the matrix. Both what is under His feet and what He sits on — that is precisely this matrix.



And then I found another image, “The Vision of the Seven Candlesticks” by Matthias Gerung (1500–1570) — again, it depicts this Seated One, His head is glowing, and here are the candlesticks: three on one side, four on the other. I start from the question — how do I decipher where He sits, whether the elders are around Him or, as mentioned elsewhere, if I’m not mistaken, in chapter 21 or another chapter, there is also a mention not only of elders but of these gates — three gates on each side. I begin to dig deeper and deeper into all of this and come to the realization that the geometric figure in which He sits is a cube. And since I wrote the first volume in the Spirit — this is very important, in the Spirit — that is when you are connected to the system, and the system writes through you; it is not you, the person, doing it with your mind, but rather, you surrender your will to God, as if the system enters you and does everything through you — so the system creates the first volume through me, and the system creates the second volume through me. And in the second volume, I start to realize and understand that this Throne, or the New City, the New Jerusalem, is again a sacred language, it has nothing to do with Jerusalem. But the new sacred city, or the new something — it is precisely a cube. I find confirmation that it is a cube, that the Throne of Glory, the Throne of God, is a cube. And then a voice speaks to me — this is the system, this is the Spirit speaking to me — saying, “Sit in the corner.” I get up and sit in the corner, just like a child, I sit on the floor in the corner. And the Spirit says, “What do you see? Look, how many corners do you see in front of you at the bottom?” I say, “Well, mainly three.” It says, “And how many above?” I answer, “Well, four.” And then I realize — here they are, these seven candlesticks. And once again, I reopen all these ancient images, icons where the Seated One is depicted, and I begin to read and study everything about the seven candlesticks. And indeed, His head is always shining as the eighth candlestick. And I realize that this depiction shows that He is sitting in the eighth corner, and then the light spreads further, exactly as I was deciphering before, as the unfolding of light. And I understand that He is seated in the eighth corner, and from there, the light is distributed into the seven corners — so here it is, before Him are seven corners, and He is the eighth. But here, one crucial moment is extremely important — it is fundamentally significant: three and four. Three and four. That is why, although it is not depicted in Dürer’s work, in many other places, it is intentionally shown that on one side, there are four

candlesticks, and on the other side, three. And when they speak of the rainbow, the seven candlesticks, the seven churches, or the seven spirits — it is all the same thing. That is, there is Him, but He is divided into three and four. This is very important! Remember this. He is divided into three and four. And that's it — I am in shock, an epiphany, realizing that I have progressed even further. Then I start recalling that in many places, in all these sacred texts, there is often a mention — and this does indeed have meaning — that sometimes there are references to four beasts, sometimes to four cherubim. Let's not get caught up in the specific words here — something is depicted, let's just say, as four: around the throne and in the midst of the throne. I begin to understand that this is that cube I found, that these are some lines that need to be drawn on or within it. And then the voice tells me again, "The correct angle." It says that this is the key to deciphering everything—to understanding the entire matrix. And the most interesting thing is that this clue, "The correct angle," remains relevant to this day. Even now, I am looking at the engraving "Vision of the Apocalypse", and again, He is glowing from the candlestick. Here He is... There is an engraving "Vision of the Apocalypse", where the Seated One is depicted. But also, something worth noting... And in general, I will say this: the second volume is more dedicated to the mind and logic. Here, everything needs to be proven and verified; there is no place for emotions. The second volume is precisely structured in such a way that even as I am now conducting this analysis in the first person, as the protagonist of the book, and narrating everything as if in real-time, simply reading it and setting it aside is useless. If you want to truly grasp the second volume, to immerse yourself in it, you need to open all these images I mention, print them out for yourself, or at least open them on your monitor. You need a notebook and pen to write everything down and take notes — only then will you be able to decipher it. Right now, I have one of the images that you will need to find later if you are interested in solving all of this. But the most important thing here is the path. It is not about how quickly you decipher it. The very act of straining your mind to understand what I am explaining turns on the gears in your brain, bringing structure, punctuality, cause and effect, foresight, analytics, and logic — all of which are essential in today's world, as we can see from what is happening around us. So, this Seated One is often depicted in a very unusual way: He is shown sitting on a chair — which itself holds

hidden meaning, and I did not even go into detail about it in the second volume—but the chair or throne on which He sits with the book is actually turned in three directions, as if it has three seats. Seriously. Three seats. And this seating structure is a triangle. And around this throne, where the Seated One is depicted with the book, there are four animals: one is an angel with wings, another is a bird — an eagle, another is a lion with wings, and the last is an ox — bull with wings. So, four animals are depicted. This results in a triangle and a square. These three corners correspond to one aspect, while the four represent the four elements — this is how the entire matrix rotates and functions.

And then it goes even further. In addition to this, the boundaries are shown — this is all a cube, meaning above it are the seven lampstands, and He is the eighth. Additionally, twenty-four elders are depicted around Him. These twenty-four elders — you now understand—represent time, which appears as twelve but has a mirrored counterpart, making it another twelve, thus forming a total of twenty-four. And if you dig even deeper, there are many more cycles. As I wrote before, we have twelve zodiac signs and twelve months, but these twelve months are different each year, meaning that in a way, there are more than twenty-four. On the other hand, they are one and the same, meaning there are only twelve. And if you trace their origin even further, they are not even twelve but fewer. But this is how the matrix unfolds and spreads throughout the world. That aside. And then the voice, the Spirit, tells me that the most important thing in deciphering this matrix is not to view the cube in a flat perspective as a square — if you were to draw it on paper — but to always see it as a cube, meaning you need to look at it from the correct angle. And the key to unlocking everything is this correct angle. It is when you view the cube as if it is rotated, appearing as a hexagon. Then suddenly I remember — “Aha! So that’s why the triangle has been depicted everywhere as a halo in various icons.” And so I refer to an icon, which I am looking at now, of Sabaoth — “God Sabaoth.” Then I begin searching for cherubim. But how do I search for them? I look at this cube from the correct angle. Meaning, in order for you to decipher and visualize this, you absolutely need to have a cube in your hand, and you must view it in such a way that one of its corners is pointing directly at you, as if you are staring into the corner, while the edges extend outward like the Mercedes-Benz symbol —

one edge going up to the left, one up to the right, and one downward. This is the correct way to look at the matrix — it is its proper side for decoding everything, for seeing the entire formula. And when you look at it in precisely this way, and as I begin deciphering all these scriptures, I find that they speak of the cherubim or seraphim — also referred to as the living creatures — as having wings. Now, there is, of course, a distinction to be made regarding what is what. Personally, I would depict the living creatures as triangles, whereas the cherubim I would represent in a different way — more like the winged structures that I have been drawing. And there it is said that two wings extend upwards, touching one another above the head, while two other wings cover the face and body. I realize that this is simply a crossing pattern that must be applied to all sides — essentially, to all sides of the cube. But again, one must never forget to look at it from the correct angle. And the most fascinating thing is that I cannot be mistaken in this, because the system is working through me as a vessel — it makes things simply seem to me a certain way, but in the correct way. It is as if it is writing this book through me and deciphering everything in the process. And everything that has seemed to me is precisely what was meant to seem. That is, I did not create this from my own human perspective or personal opinion. My own opinion does not exist in Alternative History — neither in the first volume nor in the second. I am merely a conduit, allowing this system to work through me and write. That is why these revelations are so unique. So, if you ever happen to meet the author Alexandr Korol — the real, living person from your world—he will not be able to explain anything to you. He knows nothing. But the character in the book, the one from Alternative History, he knows — because he carries the Spirit, and not just one, but many. And they, too, are different, just as there are elements of fire, water, earth, and air.

And so, I proceeded to draw all these lines, and what I ended up with inside were tetrahedrons — but they did not appear immediately. I continued deciphering the description from Ezekiel, which speaks about hands and feet under the wings. I realized that if the wings represented the crossings on the flat sides of the cube, then inside — under these wings — if I continued drawing lines accordingly (while making sure to view it from the correct angles), I could construct formations resembling hands and feet. I carefully traced these lines, ensuring that they corresponded to the correct structure, and in doing so,

I created yet another crossing inside the cube. Then things became even more intriguing. The passage about the cherubim states that if you turn them in one direction, you see the faces of two animals; if you turn them in another direction, you see two different animals. And this, precisely, is the triangle — when its apex points upward, it reveals one set of two creatures; when the apex points downward, it reveals another set. And within this passage, it even specifies that one face is like that of a man — which directly corresponds to the proportions of a human face: the eyes, the nose, the mouth. These proportions are embedded within this matrix — if one views the cube from the correct angle. And when you see it, you think, “Wow!” This was all being revealed to me by the system itself.

Well, then it says that near the cherubim, there are wheels. And again, without giving it too much thought, without forcing any analysis, simply following where the system leads me, I look again at the cube. And in this cube, when viewed from the correct angle, I notice something: we have the left point, the right point, and the bottom point, forming an inverted triangular shape, its apex pointing downward. I suddenly realize that if I now draw a circle passing through these three points — essentially forming a wheel — and do the same for all the tetrahedrons (since these are the creatures, and thus the cherubim as well, as they encompass this entire aspect), I can create an entire structure of rotating forms. The wings are positioned above and below this cube, reinforcing the symmetry. So, I proceed to draw all these wheels. And then, another realization strikes me — because in Ezekiel’s account of the Throne of Glory, it is written that the wheels can move in any direction, and that they also resemble whirling mechanisms — almost like ventilators, as if they spin like fans. And as I carefully trace these forms, I actually start to see them — the wheels, the spinning propellers — all of it comes together. At this point, I think to myself: Well, if it all aligns, then it must be correct. Naturally, there are many more references throughout the text, endless details to uncover and interpret. It also says that the cherubim, or these creatures, are covered with many eyes. And these eyes — this is important — are represented by triangles. You must understand, an entire cluster of triangles can be drawn within this structure. A large triangle corresponds to the cherubim, while smaller triangles correspond to the creatures. And suddenly, I see it clearly: these triangles —

they are the eyes. It is all there, right in front of me. Then I recall that the description of this divine chariot is not only found in Ezekiel. I remember that there are also references in the Revelation of John the Theologian, Apocalypse, and I recall that there is a mention of three gates on each side. And then it suddenly clicks — I realize that when I look at the cube from the correct angle, I can only see three of its sides: the top, like a cap, and two side faces, left and right. That's three gates. But why three gates? Well, because if I complete the necessary cross-sections within the structure—because this cube should actually be made up of smaller cubes — the resulting image literally resembles gates. And I think to myself: Wow! Everything aligns perfectly, once again. And for you to understand—this was all deciphered in one single day. Of course, I continued refining and sketching things over time, but all of these revelations came to me in one sitting. I was simply there, and the system was working through me, solving what I had been trying to unravel my entire life. It just flowed through me, and the system revealed it all. So, I find these references to the gates in Revelation, chapter 21. And then, I become particularly intrigued by something else: the three-faced icons. These are quite common; they depict the symbol of the Trinity. One such icon is by the artist Gregorio Vázquez de Arce y Ceballos (1685), titled Symbol of the Trinity. In this painting, a figure — call it the Son of God or God — is depicted with three faces. He has a triangular halo, and, most interestingly, his hands are positioned in a way that suggests he is holding spheres. There is one sphere on the left, one sphere on the right, and one below, at his feet, forming an inverted triangle. This triangular symbol, often found in many places, even in Wikipedia, known as the Symbol of the Trinity, features an inverted triangle where the three corners converge into a fourth central point. This is precisely the symbol I saw when I deciphered the formula at the end of the first volume, this matrix. I saw this triangle, I saw the lines within it, and as I looked into its center, I realized that this was the foundation of the time machine, of the entire world, of everything. And then I saw that the figure depicted on the icons, holding — or rather, positioned before—this inverted triangle, was actually depicted within the matrix I had deciphered. And at that moment, the Spirit, the voice, the system — whatever it was — told me that I now had to reexamine every single icon that exists and pay close attention to how each icon contains, in some form, a part or a side of the matrix I had uncovered.

I was told that I had to show this to people and point it out, because this was irrefutable proof that I had not merely forced an interpretation, that I had not just randomly drawn lines, sketched a cube, added wheels and circles — as if it were just a product of my imagination. After all, many enthusiasts over the centuries had attempted to decipher this, and there had been many of them. But here, God, the Spirit, the system, or whoever it was, told me: Show them that the matrix you have uncovered — if rotated and viewed correctly — can be found in every icon, and that every saint is depicted against the background of your matrix. And that this had been placed there centuries ago, awaiting its revelation at a specific time and day. Can you imagine that? And I thought to myself: Whoa. And so I realized that this three-faced Trinity, this symbol of the Trinity, is precisely located within this cube — if viewed from the correct angle. It has the left hand, the right hand, and the legs, forming that central point, that circle, that correct angle. It is directly within this matrix. And I thought to myself: Well, that's it. I've solved it. But I assumed that would be enough. And I could not even imagine... Now, pay close attention to the sequence: Previously, I had never seen this in the icons. It was only after I had deciphered the matrix that I began to see it in the icons. And I realized that many people, especially those with a corrupted or distorted mind, might assume that I had simply studied the icons first and then adjusted my matrix to fit them. But no — I first deciphered the matrix, and I had no idea that it was already hidden in the icons. And so I open the next icon — The Transfiguration of the Christ, Constantinople, early 13th century, Louvre Museum. The Son of God is depicted, surrounded not by a spherical glow, but precisely in the shape of this almond form, the mandorla. Moreover, behind Him, these intersecting lines are depicted, like a snowflake. Now, I look at my matrix, I am holding it in my hands right now, and I turn it. Do you know how you need to look at it? Right now, I am holding it. You must view this cube flat, as if it were a square, but rotate it so that it appears as a rhombus. And as I look at it now, like a rhombus, I see this precise intersection, in all the correct proportions, all these crossed lines that are depicted on the icon behind the Son of God. And I see this almond shape, the mandorla, because it is formed by the wheels. And I see it. And I think: That's it. It has happened. All these years I dedicated myself to solving this, my unwavering belief, resisting all temptations, all provocations, all condemnation — being told to conform,

to be like everyone else. But I believed that I had to solve this, and now — it has happened.

And, of course, you must understand that the second volume is one where you must thoroughly Google, read, verify, print, sketch everything I am listing now — without this, there is no way forward. And this is necessary because, as I see it, this is a refinement of the mind, it brings order to the head. It prevents dementia, prevents unclear situations, allows you to always see everything, to calculate, to make clear, logical decisions, to foresee, to understand cause and effect, and to structure everything systematically in your mind — that is what the second volume is about. And then, as I continue looking, I find another icon — The Transfiguration of the Christ (Part of the Epistyle, mid-12th century), and again, He is depicted in the same way — inside the mandorla, this almond shape, and again with the crossing lines — so I find all of this once more. Naturally, I then search the internet, looking for the name of this form in which He is enclosed, like an almond, and I find that it is called a mandorla. And so, I move forward.

I find the next icon, the seated One — let's put it this way: if the beard is small and the face is young, then this is the Son; obviously, if the beard is gray and He is old, then this is Him in the future, meaning this is already God. Thus, the Son is depicted, the Son of God sitting on a rainbow, the icon "Ascension." That is, He is sitting on something like a rainbow. I take one icon, then another, and I see that He is always sitting on this rainbow. I look at the icon of Sperindio Cagnola, Christ Pantocrator, a fresco from 1514-24, Paruzzaro, Church of San Marcello. Or, for example, a reproduction of an illustration from the Evangelistar of Speyer, 1220. I examine this and see that He is sometimes depicted in this mandorla, sometimes perhaps without the mandorla, meaning inside this almond shape, but beyond this, He is always sitting on some kind of rainbow. Sometimes, He is simply sitting on the rainbow, and other times, He is sitting on the rainbow — on this arc — but occasionally, there is a second arc under His feet. And I think, "How interesting." So, I take my matrix and start rotating it again, and I clearly see how He could be sitting inside this rainbow. And again, everything aligns perfectly. And I realize that this rainbow is, once again, a part of my matrix. And this Spirit keeps pointing me toward this, making sure



that I pay close attention to it and show people that it had already been hidden and encrypted back then, waiting for a specific moment when the time would come. And then what's next? I find the icon The Protection of the Most Holy Mother of God, where once again this rainbow appears, that is, this arc, but inverted, which is natural — after all, it is the Mother of God, and it is often depicted this way: she is holding a veil, meaning she is holding a piece of fabric before her with her hands, but this fabric is curved downward, as if it is sagging in an arc. This, too, is one of the parts of the matrix that I deciphered, physically constructed. Just as He is seated on wheels, when Mother of God holds the veil, she is holding this wheel — these are all manifestations of different facets and parts of this matrix that I deciphered, which is the philosopher's stone. Then I come across the icon The Synaxis of the Most Holy Mother of God, where the Mother of God is seated with a child on her lap, and behind her, radiating to the left and right, are rays, almost like a hedgehog's spikes. I take my cube, start looking at it, and I find this pattern — it is also one of the sides of the matrix. If you have this cube in front of you, flat as a square, but if you start tilting it slightly toward yourself so that its top edge appears in the center, in front of you, then this forms the matrix — the same structure seen in the icon of the Synaxis of the Most Holy Mother of God. I mention this in the second volume of my book, saying that this is one of the sides. And then comes the most interesting part. Naturally, I feel very strange while deciphering all of this. It's as if something is turning on inside me, something is pouring into me. I begin to see the world, life, myself, and everything else from completely different angles. I don't even understand whether I'm awake or asleep. And then, I clearly remember that it was the next day when this Spirit, this system, directly told me that I absolutely had to find the Flower of Life in this matrix. And I understood that when I had drawn this matrix, I wasn't searching for geometric figures within it — I didn't even know the names of all these geometric shapes. That is, in essence, I was simply like a creative child connected to nature, just drawing what was described in all these sacred scriptures. I was simply drawing all of it. And then, upon looking closer, it turns out that within this cube, there is an octahedron. The octahedron is a rhombus. In this rhombus, there is an intersection, a kind of cross in different directions, the most central, like the trunk of a tree, and it can essentially be called a tree, the Burning Bush, and so on — this matrix, meaning

it is precisely the branch from which everything has grown, and I had written about this back in 2010. And when I look at all this, I understand that there are tetrahedrons, octahedrons, and cubes. These cubes — the cube itself and smaller cubes. And I understand that, in principle, everything else should also be there. And I remember well, those people who are interested not only in, let's say, conspiracy theories but also all these sacred things, how the world is structured, and so on, how some alchemists or scientists tried to prove that we live in something or somehow exist somewhere. There is one such scientist — Kepler — who tried to explain that all celestial bodies are like geometric figures, and he kept trying to fit each geometric figure into another one correctly. And likewise, we have the concept of Platonic solids, which are also geometric shapes, and if you search online, you'll often come across an image where we see a rhombus — naturally, this is an octahedron. Then we see a tetrahedron, which is a multi-sided, equilateral triangle. Then we see a cube. But beyond that, there is also an icosahedron — a separate figure — and a dodecahedron. If you want to develop your mind, you must search for what these geometric figures are, the main, correct polyhedra, the polyhedrons. And I see and understand that everything is essentially there, and the Spirit tells me that everything is there. But I understand that He emphasizes that I should only show that these are all the sides depicted in all these icons, that this is a decoding of sacred scriptures. But I feel as if the Spirit does not allow me to fully decipher this matrix, as if He has set aside 5 percent or even just 1 percent for later. And I, understanding and assuming, start looking at it with my own eyes, and I realize that both the icosahedron and the dodecahedron emerge — they manifest themselves. Because if... Again, keep in mind, if you correctly create the wheels that should be around this cube, then thanks to these wheels, even though it is invisible, the dodecahedron is already formed, which is considered to be ether, as they write everywhere on the internet. And so, I decided not to search for all these geometric figures and not to draw all possible lines because if I wanted to depict all 24 elders sitting on the throne, each with crowns on their heads, I would have had to make millions of intersections inside all these small cubes, and you would no longer be able to see the matrix because everything would be too tangled. So I depicted something fundamental, the most obvious thing that I needed to show in the icons, just as the Spirit, that is, the system, wanted,

because I was in the Spirit. And the last request of the system, what it wanted from me, was to mention the Flower of Life in my “Alternative History” Volume 2, and I said, “Okay.” Again, I start looking, once more from the correct angle. And when I look at the cube from the correct angle, right into the center of its corner — here it is before me, this matrix — I see a propeller, three blades directly in front of me. But I also see that if I look through it, which is important, there are also three blades on the other side of this sphere, only inverted. And essentially, if you look through it this way, it forms a three-dimensional Flower of Life made of six blades. And I think, “Wow!” — there it is, can you imagine? There it is, the Flower of Life. And the Spirit told me that I absolutely must find and show this. And so I found it. Naturally, I also mention this in my second volume of “Alternative History,” at the very end, in the chapter titled “New Heaven, New Earth,” which also has a deeply sacred meaning, because “New Heaven and New Earth” is precisely the matrix, and it is precisely these boundaries that are currently absent but are being re-formed. It is the creation of the world from chaos, the crossing of paths. But that’s another matter.

Next, what else do I find there? I show that if you create a cube and draw various crossings on it, and then look at it from the correct angle, you will see that this cube has only three visible sides, like three gates — the top one and the two side faces, left and right. If you count these squares, there are 12, and if you look from the other side, there are also 12, and this represents the clock, so to speak. And with that, everything basically concludes.

What important conclusion can I draw? That I am still working on this matrix to this day, still deciphering it. And it is revealed to me in stages over time. And during the process of its decoding, a year ago, on October 13, Friday, apart from this material Spirit — because there is the Spirit of heaven, the spiritual one, which is the first volume; there is the material, logical Spirit, the one that helped me decipher the matrix — there was also a third Spirit, but it appeared only briefly, just for one day, as I already mentioned earlier, on that Friday the 13th. This was the Spirit of Justice. It is quite possible that now I begin to see the picture in such a way that it manifested because I was searching for the fundamental geometric figures, the remaining ones that were not yet added to this matrix, and I had just begun looking for where the icosahedron was, where the dodecahedron was, and it was precisely thanks to the icosahedron that this

five-pointed star, the pentagon, the pentagram, is formed. And all of this is a symbol of this Spirit of Justice, and that is probably why I was momentarily immersed in it for a day. But then Big Alexander told me, “It’s too early, you will come to it later.” And later, only in the fourth volume, I begin separately from my matrix — so as not to mix everything up, so that all these sticks, lines, and intersections do not become entangled — I start creating a matrix that is part of my matrix, but I have not yet integrated it inside. And separately, I begin making a matrix and an icosahedron with the correct intersections, which also form a dodecahedron inside. That’s how it is. But that comes later.

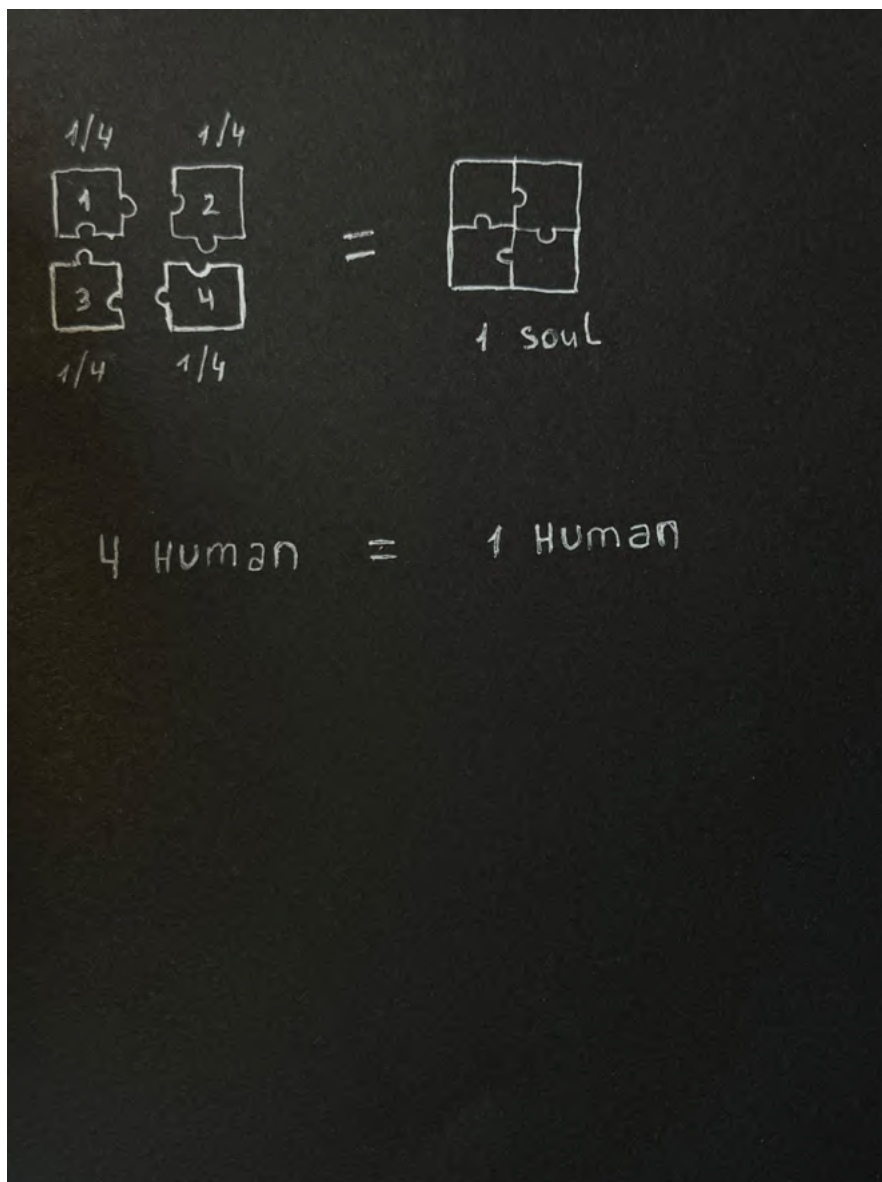
And this is what “Alternative History” is, the second volume — here, the emphasis is more on the need to examine all ancient sacred texts, to write down all mentions of these coincidences and patterns, where 12 is mentioned, where 24, where 4, where 7. And why 7? You have to take into account that this matrix is described from different perspectives, so some things are visible, some are not, some are on the other side. You also have to open up all these icons, study everything. And only by hand, a computer won’t work. No matter who you are, no matter what kind of 3D designer you are, you can only decipher this matrix by assembling it with sticks. I took Chinese chopsticks, glued them together with a hot glue gun, and manually created the matrix so I could physically see it, physically rotate it. And only after that, of course, was I able to depict all these sides on paper in a flat view, and then it became so ingrained in my mind that when I lay down to sleep, I could spend many hours not sleeping, just rotating this matrix in my head — which, in fact, is what I was doing even last night. But I continue to decipher it further. It’s not just that I’ve returned to the second volume now; there is still more to come, and in the future, there should be a volume—maybe the fifth, maybe the sixth, maybe the seventh, maybe the eighth — in which the matrix will be fully deciphered. It is already deciphered, but it has stages. Its completion, as I know it, must include the correct depiction of both the icosahedron and the dodecahedron, and the matrix itself must be properly structured so that the wheels are not only around the large cube but also around the other cubes — there must be a kind of matrix within a matrix. And once I fully complete it in this way, I must extract three golden apples from it — one of the labors of Heracles, in which he had to find and retrieve three golden apples. And now I am in this search, aiming to take these three golden apples,

and with that, my twelve labors will be completed. And just as it happens in his story, before he found and retrieved the three golden apples, he descended into the underworld, where Cerberus was. This is also mentioned in “Alternative History,” specifically in the fourth volume. So I am following the same pattern, walking the same path. In various mythological writings, there has always been some main hero who experiences incredible miracles and trials. The main hero always brings it all to a certain conclusion. And so, the same awaits me, and I walk this same path — the main hero of mythology, but of our time. And this is what the entire sacred language is about.

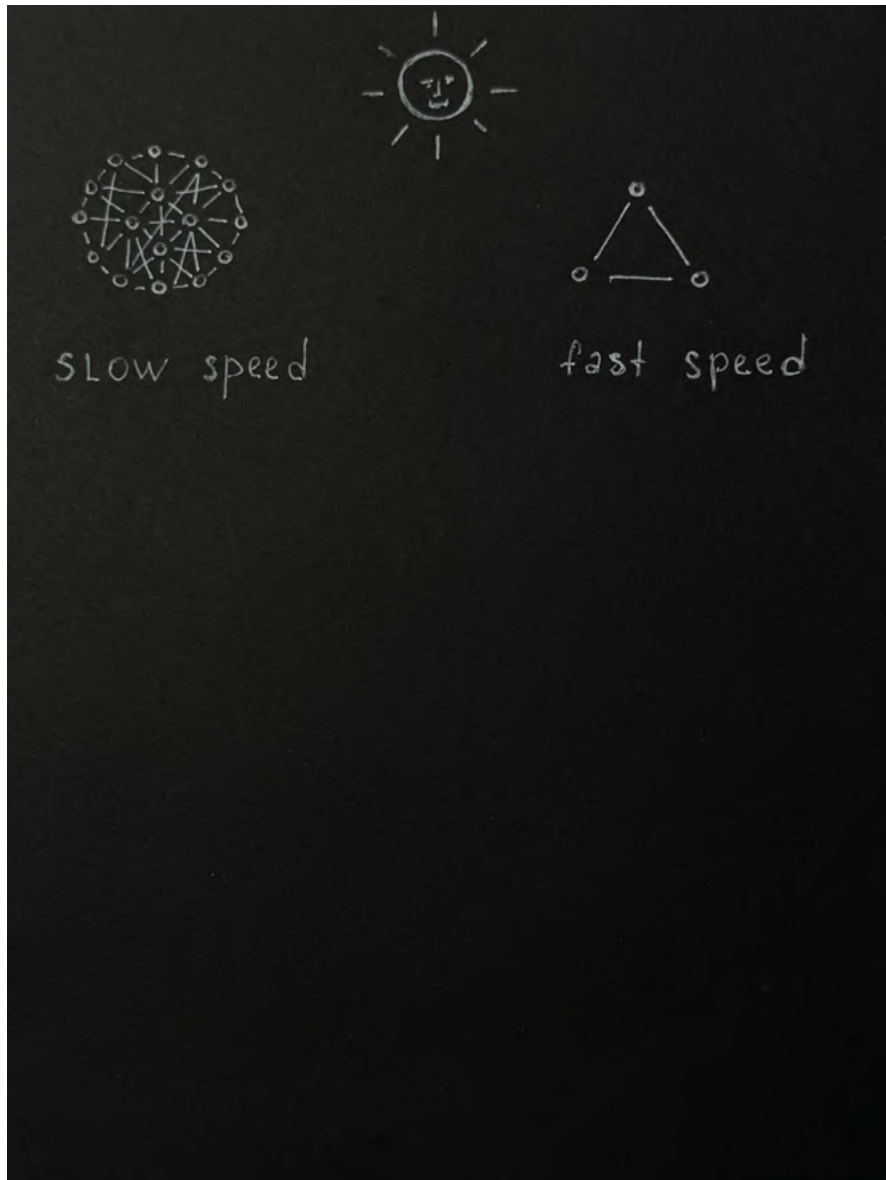
So my personal deep appeal, as the author speaking in the first person, as a book within a book, as Alexandr Korol, the protagonist of “Alternative History” Volume 2, is this: I strongly recommend that you do not be lazy but truly strain your minds to understand with intellect and, until you fully grasp it, do not let go of the task of comprehending how I unraveled this matrix. Because, in principle, I have demonstrated and explained enough for you to be able to replicate it, but not just mindlessly repeat it without understanding — you must be able to explain and prove everything: why you drew this line, why that one, where the hands are, where the feet are, show this, where the eyes are, so that you could prove it to any skeptic with certainty. And if you construct this matrix in such a way, your minds will be very grateful to you. Thank you for your attention.



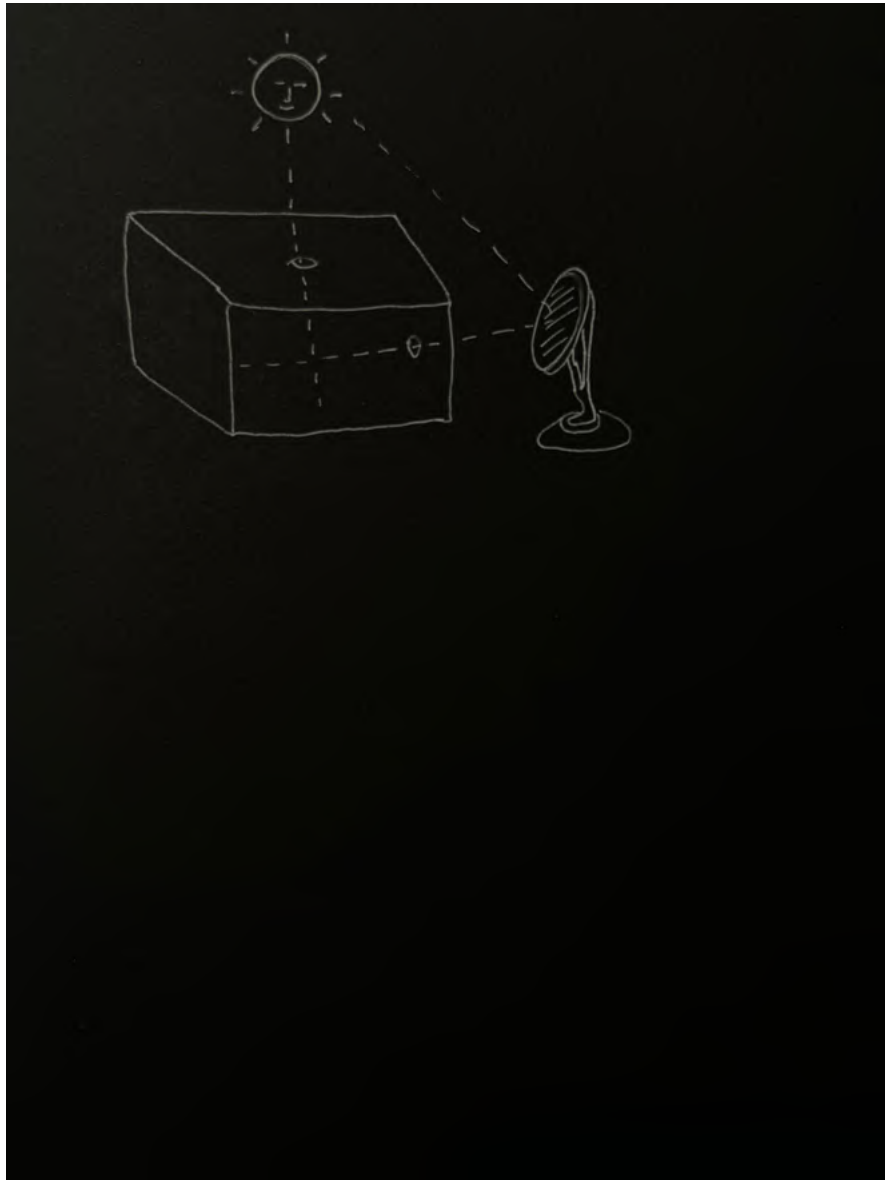












1. Sunday
2. Monday
3. Tuesday
4. Wednesday
5. Thursday
6. Friday
7. Saturday

8 Day

RED

ORANGE

Yellow

GREEN

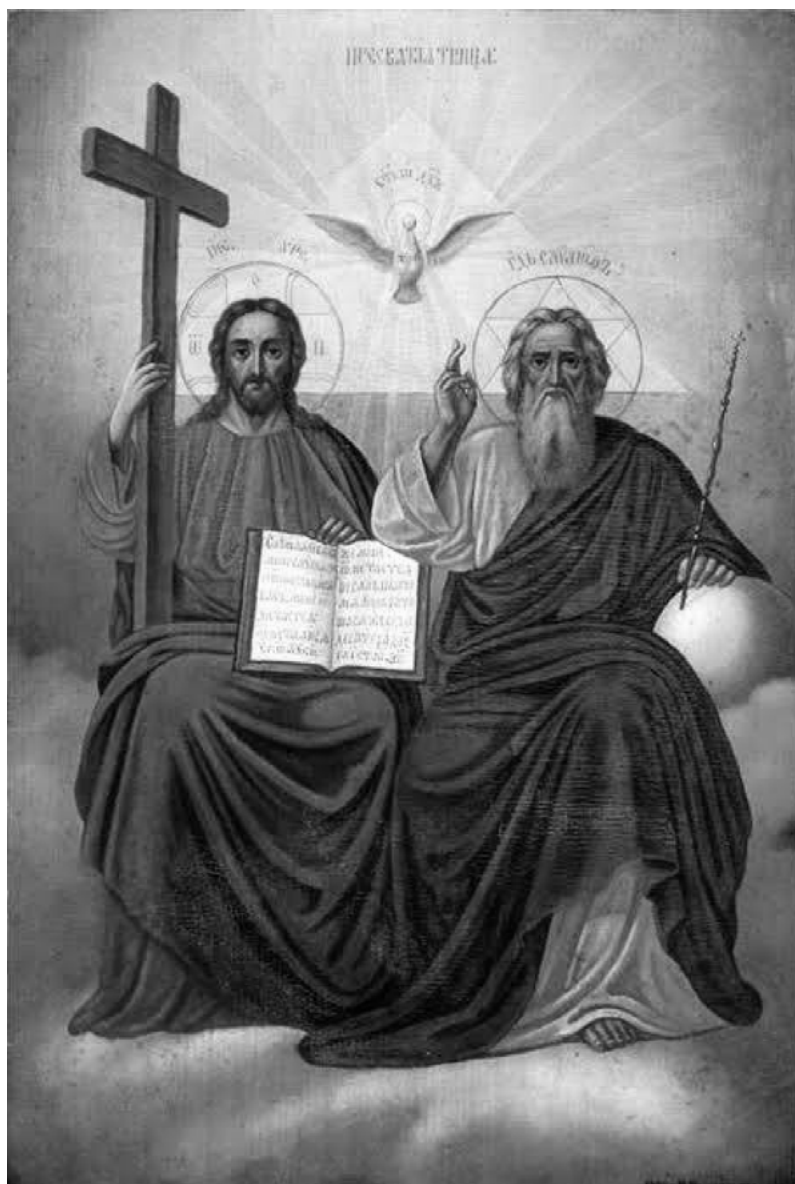
BLUE

INDIGO

VIOLET

white

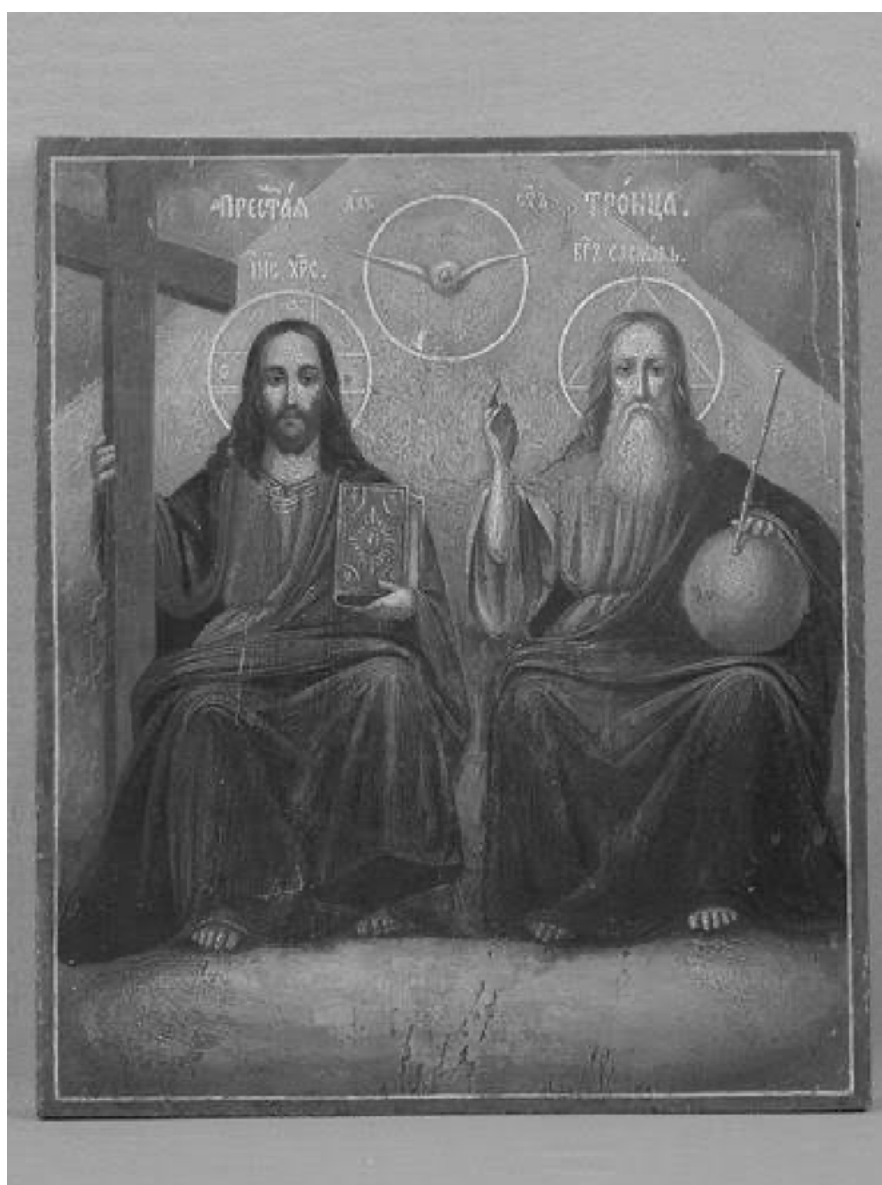


















"Vision of the Seven Lampstands"

Artist Dürer



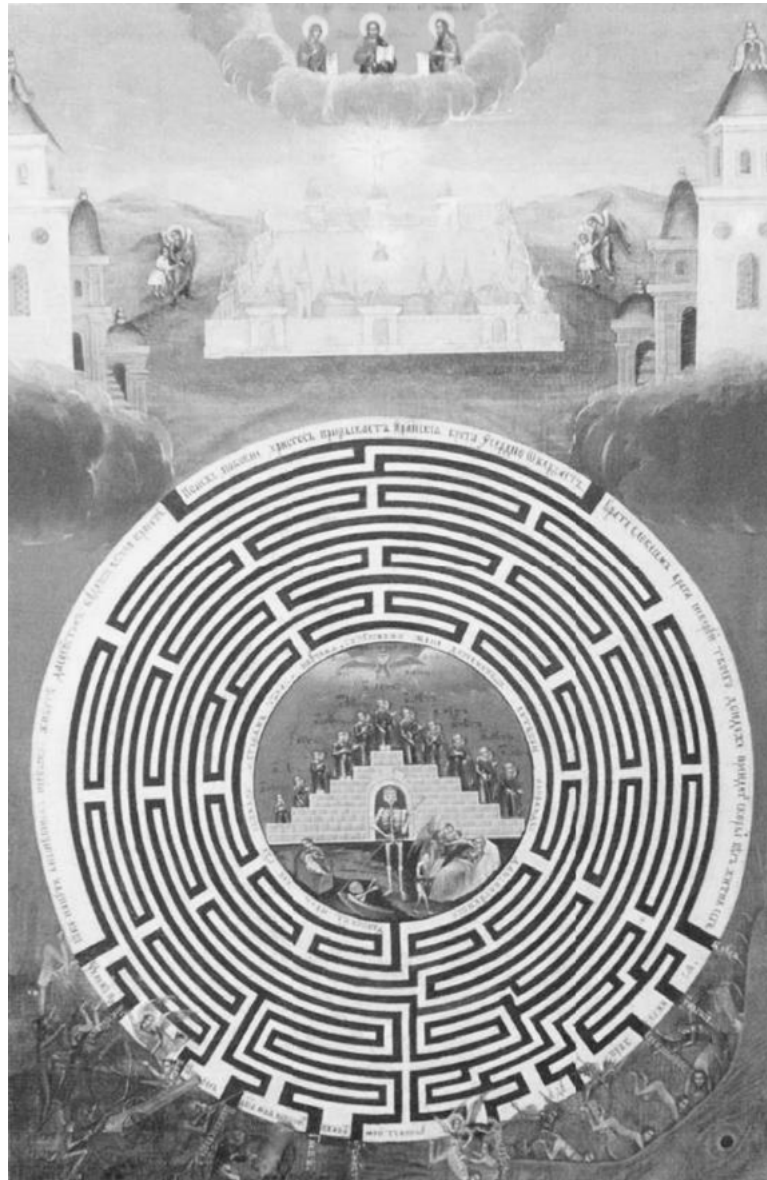
“Vision of the Seven Lampstands”

Matthias Gerung, 1500-1570



“Apocalypse”

Fresco from the Orthodox Monastery  
Saint-Antoine-le-Grand, France



“Spiritual Labyrinth”  
18th century, Author Unknown



Engraving from "Visions of the Apocalypse"

1674





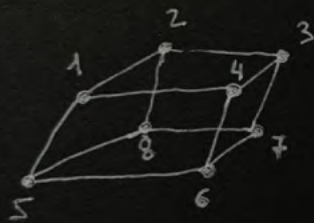
Engraving from "Visions of the Apocalypse"

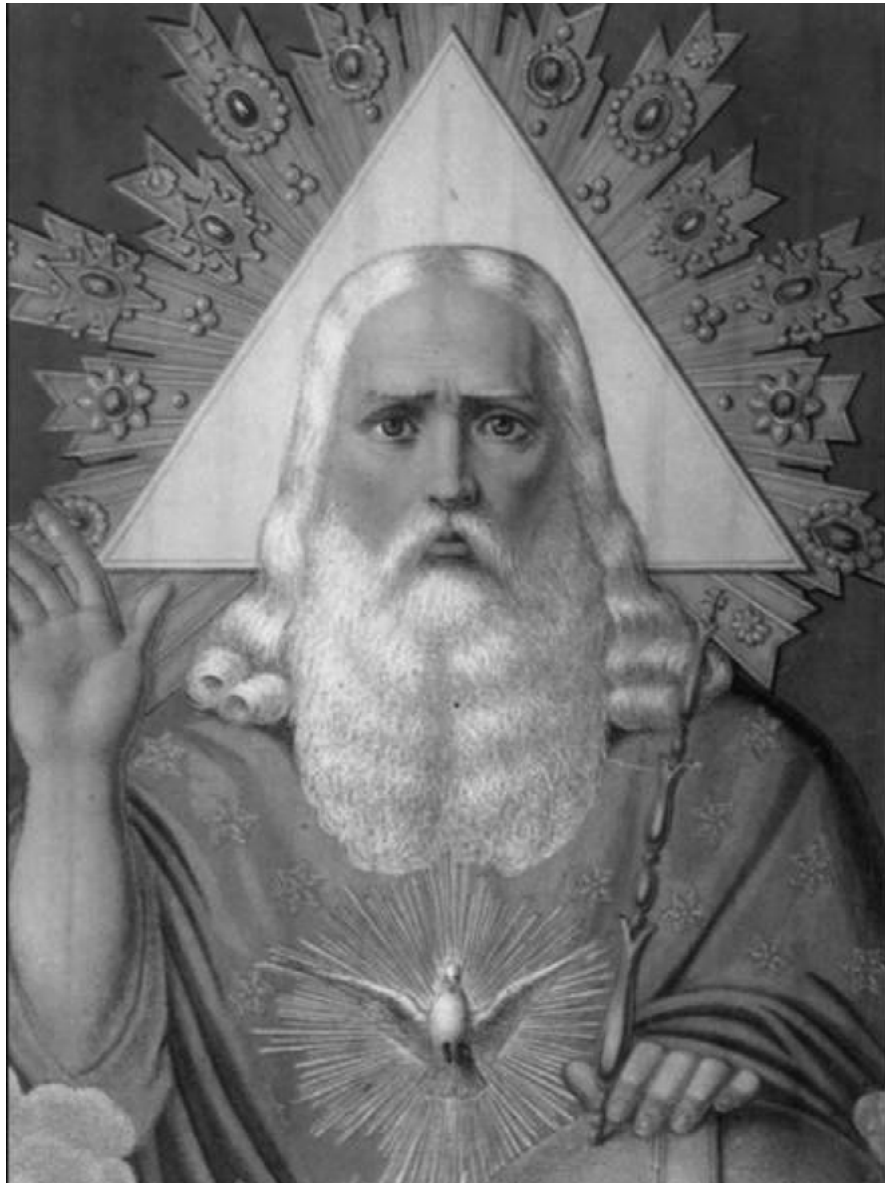
1674

Throne of God



Seven lamps of fire were burning  
before the throne





“God Sabaoth”  
Author Unknown



Cherubim, mosaic from Monreale Cathedral  
12th century, Sicily

How many wings does  
a seraphim have?



- look at the  
right angle



- upper wings



- lower wings

\*



- 5 and 6 wings

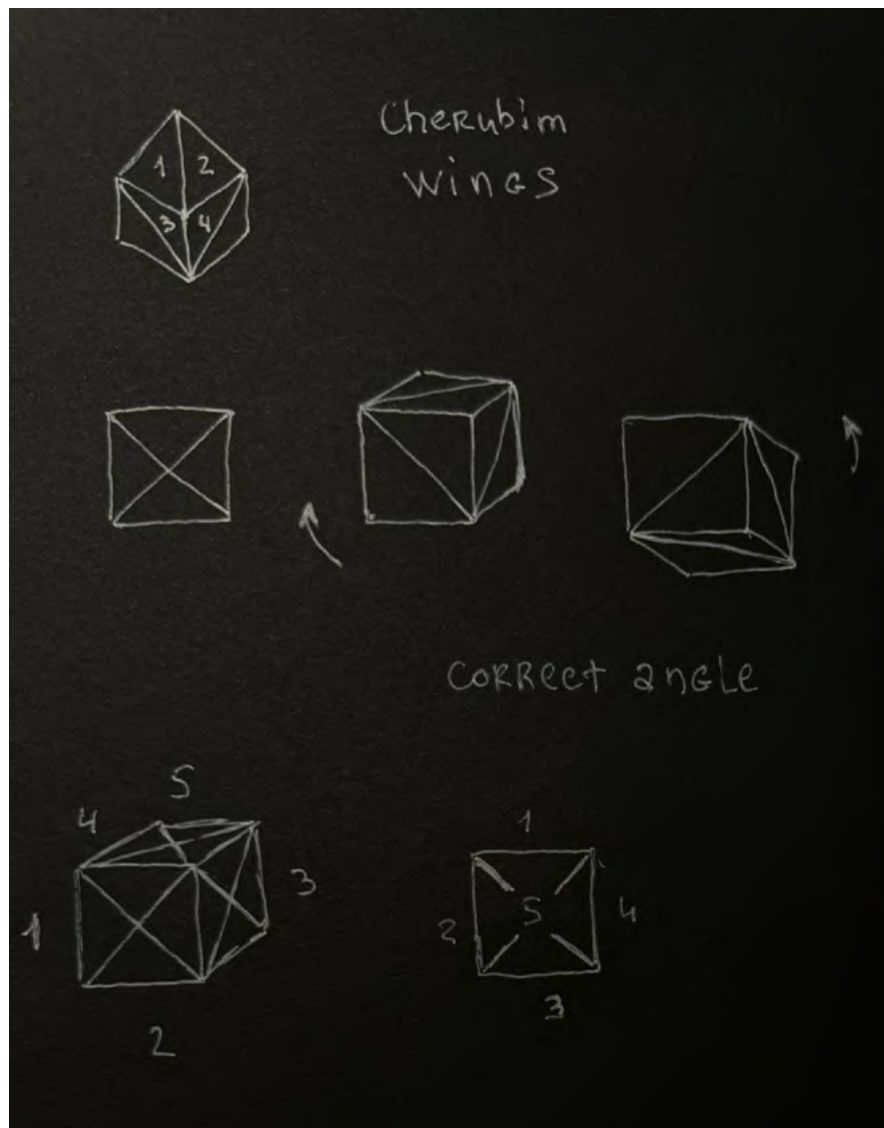
Cherubim.



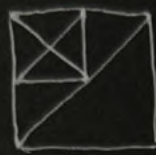
..the cherub is depicted as having  
two pairs of wings, and four  
faces..







4 arms under each  
upper wings



- four  
hands



- wing



- four  
hands

\* same with legs



- one side of the  
cube



EZEKIEL 1:10



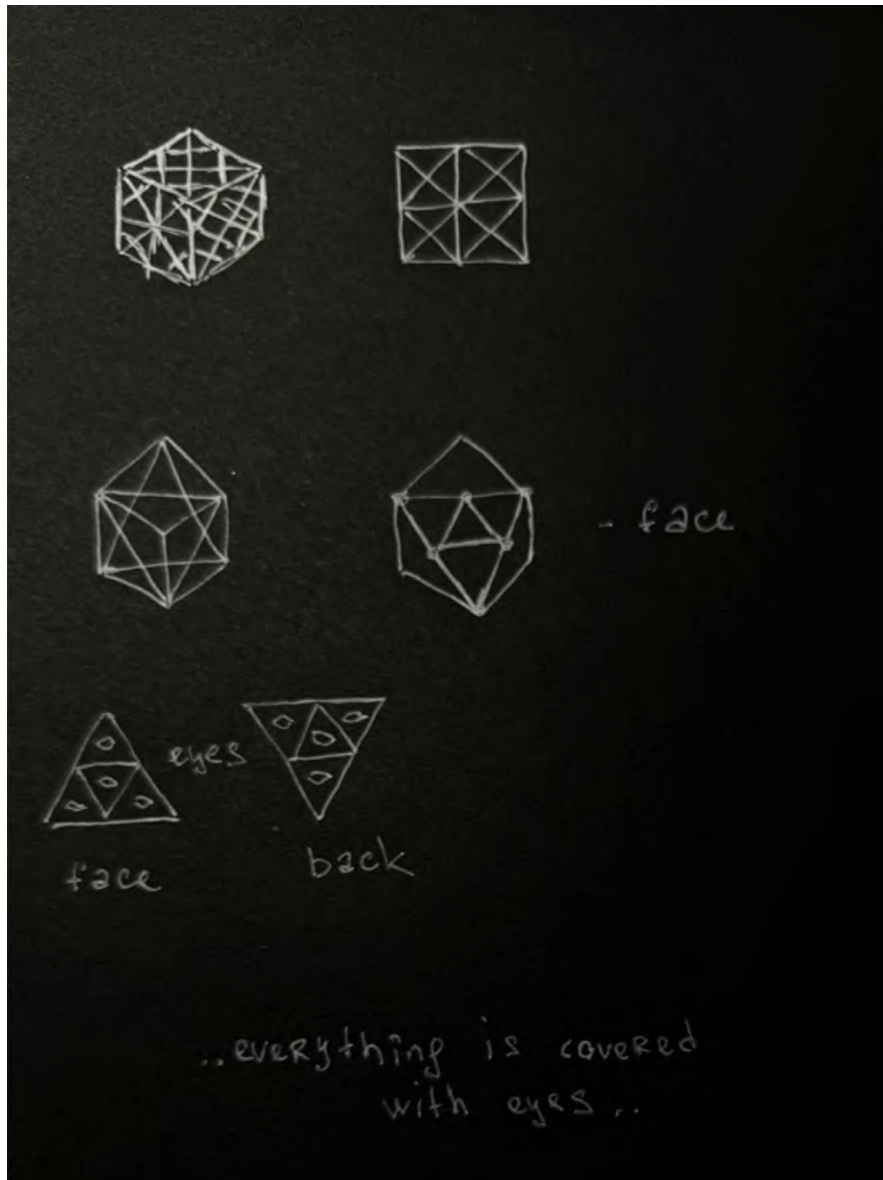
- cherub
- wheel



- .. on the left side is the
- face of a taurus, and the face of an eagle..



- .. the face of a man
- and the face of a lion on the right side..



EZEKIEL

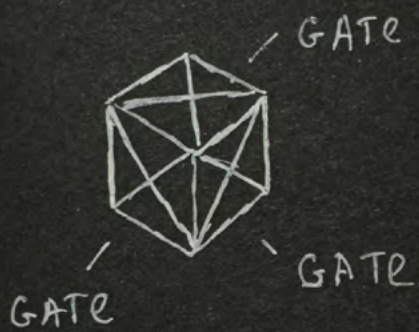


.. Ride and fly ..



.. the wheel was in the wheel ..

## Revelation 21



1



2



3

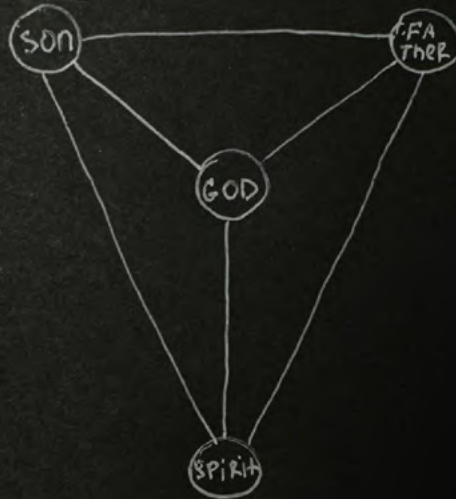


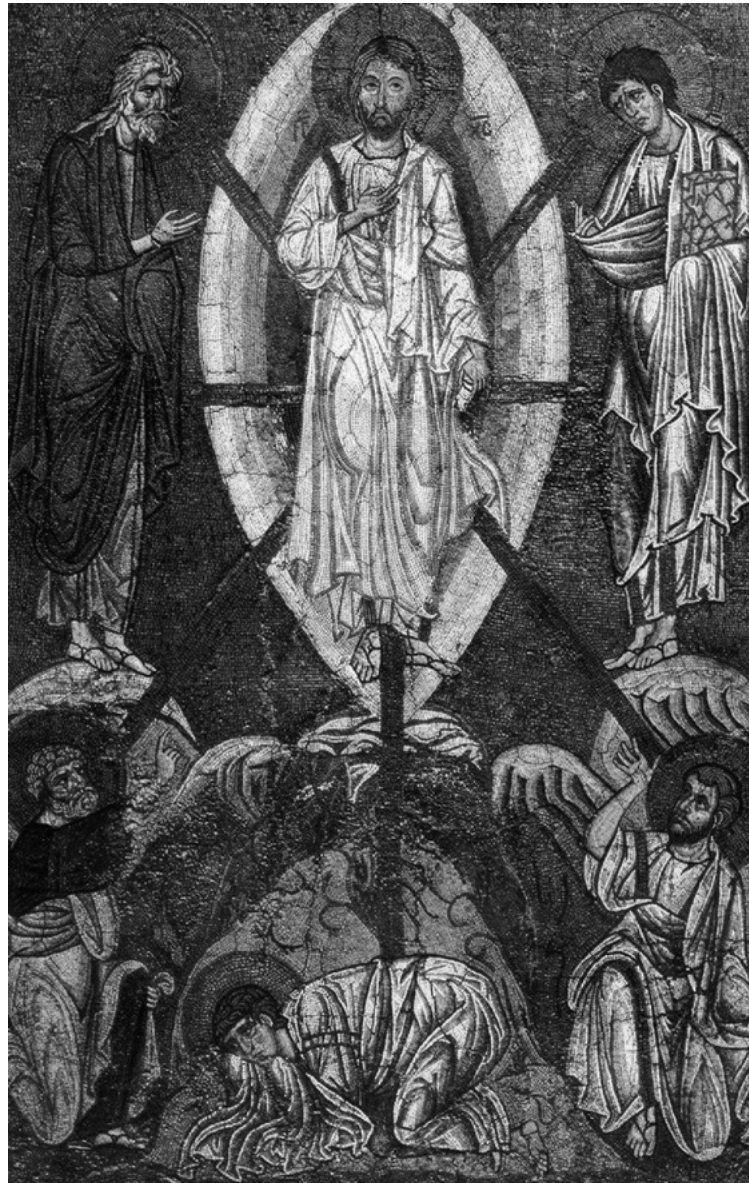


"Symbol of the Trinity,"  
Artist Gregorio Vásquez de Arce y Ceballos, 1685



Trinity

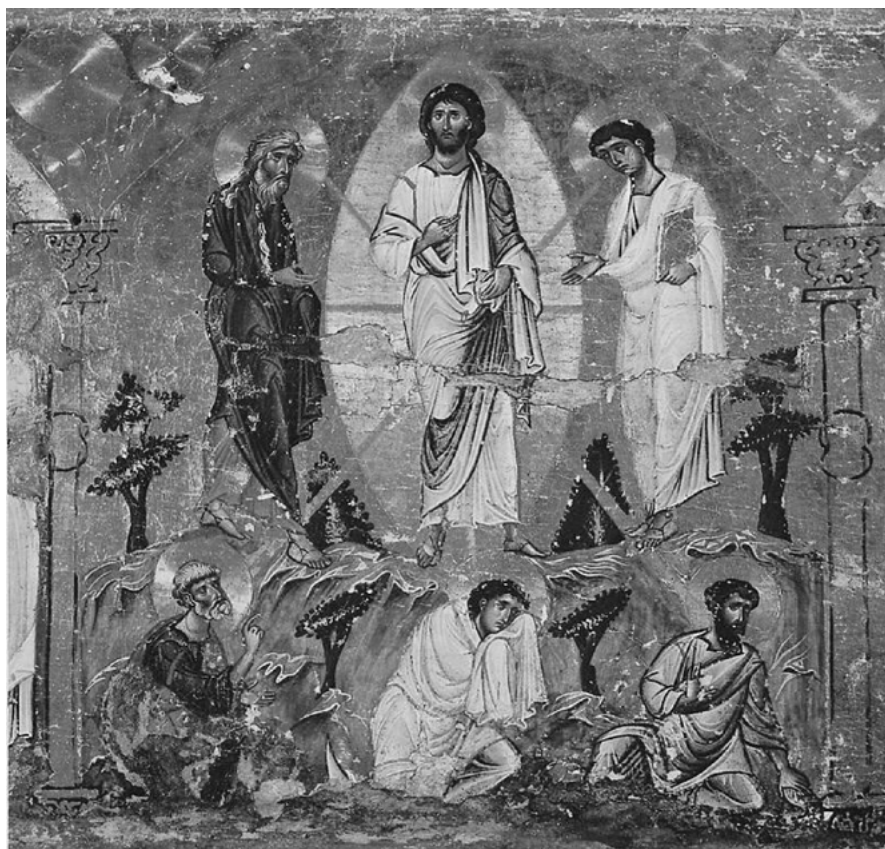




“Transfiguration of the Lord”

Constantinople, early 13th century, Louvre Museum





“Transfiguration of the Lord”  
Part of the epistyle, mid-12th century

mandorla  
(amygdala)





“Ascension”

Unknown author, Greece, 15th century



Sperindio Cagnola, "Christ Pantocrator"  
fresco, 1514-1524, Paruzzaro, Church of San Marcello



Mary in a Mandorla and Angel  
Fresco, 16th century, Basilica of San Fedele in Como, Italy



Reproduction of an Illustration from the Speyer Evangelistar  
Manuscript in the Badische Landesbibliothek, 1220,  
Karlsruhe, Germany





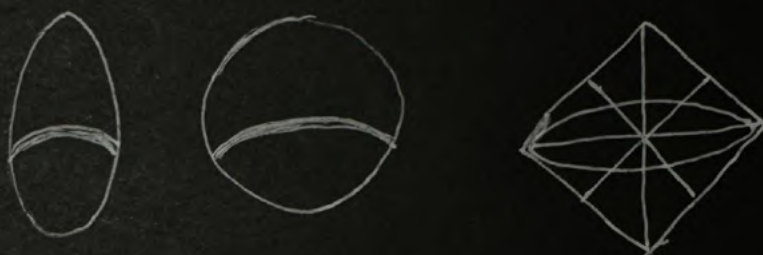
Illustration from the 'Psalter' of Robert de Lindsay  
1220-1222, Society of Antiquaries, London



Intercession of the Theotokos  
Unknown Author

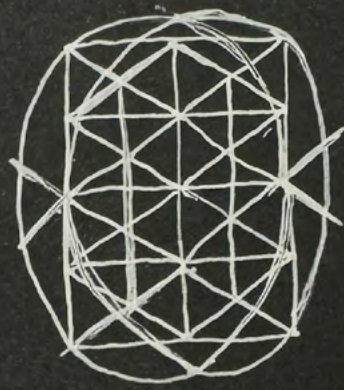


.. Jesus sits on a wheel ..

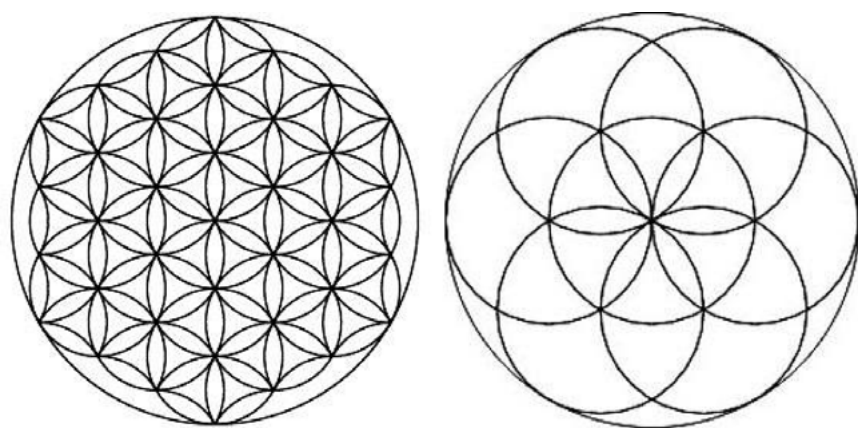




Icon of the Assembly of the Mother of God



one side of the cube



Flower of Life

# cherub wheels



front



back



$$6 \times 4 = 24$$



12



12





In December 2023, I went on vacation to the United States. I was hoping that I could take a break from all this alternative history. At least for a month, maybe even two, I wouldn't have to deal with it, just to somehow reset myself and my mind. But then, at the end of 2023, an event happens. The first event is that in November, "The Economist" magazine comes out with a supposedly prophetic cover for the next year, that is, 2024. And for some reason, Big Alexander drills this into my head, even though I have no idea what it is. But throughout my entire life and all of this "Alternative History," he keeps hammering into my head that there are some initiates, some overseers, that there are secret families, that they are different, that they have different clans, some are on my side, some are against me, some find my arrival unprofitable. Then he also tells me that there are some druids, which is also curious. He also says that only a few elders remain in India, who no longer know much but somehow live a long time, that they have staffs in their hands, thanks to which they live for a thousand years. Then I call the Mystic-Old-Man, and he also confirms to me that yes, there are some who exist outside of our cycle, outside of our time, as if they are from a past cycle but have remained here and simply live without interfering, yet they are almost immortal. At first, he implants all of this into my head for some reason, maybe for the future, about some secret families. He says that there are the Rothschilds, that some of them are on my side while others are against me, and that they will help me make a film. That right now, there is some kind of power shift, that there are some bad families who don't want to give up their power, while there are others who do. At first, I don't really understand any of this, but I do understand that since it is happening in my life, it must have some place in my life, at least in the way I am describing it now. Maybe later, it will reveal itself in the future. And then, Big Alexander throws in another topic for thought and says to me, "Alex, are you aware that all gods were always born on December 25? Do you know this? Go ahead, read about it, search for it online." Naturally, I started getting interested, and indeed, there is a lot of information about various gods being born on December 25. I started



reading and studying it. Naturally, what grabs my attention even more is not just that gods were born on December 25 across different civilizations and eras, all following the same template, but also that they all died shortly afterward, again according to the same template. This, of course, shocked and unsettled me. But Big Alexander tells me not to dwell on it. And I think, how can I not dwell on it? Here they all are, born on December 25, and then, around March, give or take a month, they all die. Why? How? What for? What is the essence of this? And so, he throws this topic at me for reflection. And it turns out that while I thought I had finished the second volume, that it was already December, that I was just waiting for 2024 to come, planning to start the third volume after the holidays, in reality, it was already beginning. It simply continues. The third volume starts right as I finish the second. And the first thing that emerges is, for some reason, the secret government, certain families. The second theme is these gods. And when I come across this topic, I see that December 25 is Christmas, that it is a holiday. And for many people, this has become so familiar that they don't even question it. Even now, if you ask some young people, those who grew up and were shaped by social media, they don't even know that Christmas is not just a word, "Christmas," but actually a historical holiday marking a specific event. They don't even realize it. So, December 25 is Christmas — Catholic Christmas in Christianity, to be more precise. And also, if you start reading information about this, for example, Christian sources, they say that a child was born, that a certain star shone in the sky, and that three kings — sometimes called three kings, sometimes called three magi — went to where the Son of God was born. And the first thing I decipher for myself, the first thing I unravel, is that on December 25, when he was born — any of these gods in any mythology, in any ancient scripture or legend — it was not a child who was born on December 25, but rather this is sacred language. And in that time period, almost all of them were 33 years old, give or take. Again, sometimes there is a difference of a year or so. Thirty-three years is sacred language; it signifies that a person has reached such a level of development that he becomes the Son of God, or a demigod — in other words, he becomes the Son of God. And this process of becoming the Son of God is why he is depicted as a child. But in reality, all these gods born on December 25 were already over 30 years old. That's how it is. Next, what I also realize as I continue deciphering the matrix, and what doesn't let me rest,

is the days of the week — why the number seven appears in so many places, where the eighth angle is, where the eighth day is, what day we are actually living in now, and, consequently, why we have 365 days in a year, and why sometimes there are 366. And I understand that this, again, is the matrix we live in — this sacred geometry, all of it. So, beyond the fact that it is a very complex and fascinating geometric figure, it also rotates in different ways, it has different sides, which must also be taken into account. And so, when these sides switch, that is exactly when a leap year occurs. And why were gods born on December 25? Because in a leap year, December 25 fell on the 360th day. And I realize that in 2023, December 25 will not be the 360th day, like 360 degrees, like a full revolution, like a ring—it won't be 360, but 359. And I think, "It doesn't match up. It needs to be 360." And I see that 360 will only happen in 2024. In 2024, there will be 366 days, and the 360th day — 360, like the radius of a circle, a ring, 360 degrees — falls exactly on December 25 in 2024, but not in 2023. So, accordingly, I conclude that nothing significant will happen, no magi will come. Well, at least, as the main character of the book "Alternative History," I can sleep peacefully. Though, of course, until the very end, I still had many assumptions about what might happen. I speculated that perhaps the magi were actually certain initiated figures who live on Earth, who might know about me, who know that I exist, but cannot touch me and cannot make contact with me until I transform — more precisely, until I become someone. And Big Alexander often hinted at this as well. He says:

— You think no one knows about you, but everyone has known for a long time. It's just that until a certain moment they can't touch you. But everyone already knows who you are. And everyone reads everything you write. Do you think I told you to do everything in English, to translate and publish all your books for no reason? It's because everyone is reading them. You think — on which books will these secret families now base their future predictions? On your books. But no one is reaching out yet because it's not time yet, the time hasn't come, it's still not allowed — you have to become someone.

I realize that these kings-magi might be some kind of initiates, maybe people who have ruled and still rule everything here, and perhaps the star that lit up

in the sky is some astronomical event. Or maybe, in the literal sense, it's just a flying saucer, which Big Alexander also often hinted at. He used to say — long ago, when I was a child — “When the time comes, the flying saucer will arrive and point to where the future king is.” I always ignored what he said because those were such grand words. How would a flying saucer arrive? To whom would it point that I am a king? And why would everyone agree with that? What is this? What is he talking about? And he kept repeating it to me over many years. And now I start to think — what if that star that lit up in the sky when the Son of God was born, and that moved while the kings followed it, was actually a flying saucer? And what if it really is supposed to come? And I begin to take it literally — why not? After all, flying saucers exist, aliens exist, so why not? So, maybe some from the future will arrive when the time comes. And those who watch over everything here will come the same way — why not? They will bring me the gifts of the magi. But it should not be as people commonly imagine, that I am sitting in a cave wrapped in swaddling clothes. After all, all gods born on December 25 meant that they were already over 30. What's next? Well, I record all of this. I understand that it is definitely not 2023. I realize... Ah, why did I initially expect everything to happen in 2023? Because I turned 33, and naturally, people tend to attach significance to numbers—we have this tendency to cling to them. In reality, I have now completely detached from these numbers since I began to understand time, but more on that later. And I understand that if we're talking about the radius of 360, then this radius of 360 will only align on December 25 in 2024, which means it's not time yet.

But I can already add from my own perspective, working with all this information and relying on the fourth and fifth volumes, that nothing necessarily has to happen in 2024. It is quite possible that it will be the next leap year in four years, or maybe another four years after that. What is certain is that it will definitely be a leap year—that is a fact. But which leap year, whether this one or the next in four years, is unknown. Naturally, I record all of this. It all becomes part of the third volume of “Alternative History.” And then something even more interesting happens. On December 30, I am sitting with my friend at a bar in a hotel in Las Vegas. We are sitting at the bar, and I order myself whiskey for the first time in a very long time because while writing the first and second volumes, I didn't allow

myself to drink at all, barely ate. I hardly drank, barely ate, but now I allowed myself to. I was told it was important and necessary for a reset. I thought, “Well, alright, so my mind can truly rest because I’ve become wild from working on the first and second volumes.” I needed to be around people. And now I am sitting right among people, surrounded by crowds — where else could be deeper into the crowd than Las Vegas? Just people, people everywhere. It’s New Year’s Eve, December 30, and I am sitting with my friend, talking, discussing the first and second volumes. And then an African American woman sits down next to us. What’s funny is that she sits behind my friend. We are sitting at the bar, she also sits at the bar, but he is turned more toward me at an angle, and I am facing him, while she sits down behind him at the bar. And I say to him:

- Listen, it seems like she’s a messenger.
- What-what-what?
- Wait. Don’t do anything unless she starts first.

Well, of course, she started. But you can feel it immediately. And if you go back and recall all the stories of messengers in the first volume of “Alternative History,” it follows the same pattern. It’s as if the person arrives with a different rhythm, as if they exist in a parallel reality. And you can see that something is inside them — imagine as if... Think of “Harry Potter,” remember that funny little character, the ugly one who ran around calling the one with the sock his master? Now imagine that such a creature has inhabited this woman. Outwardly, she looks like an ordinary woman, but inside her, there’s some kind of small creature — slightly clumsy, perhaps even untidy, something that doesn’t judge things because it understands nothing, like a child. It doesn’t judge people, doesn’t care what others think of it, doesn’t distinguish who is who because it lacks focus, even thoughts — it has no attention to such human details. And so, this woman walks into the bar, sits down, and starts a conversation just like that. I can’t recall word for word everything we discussed at the very beginning. But she starts talking about... At first, she just introduces herself, but immediately everything feels like a vacuum — my friend has no thoughts, I have no thoughts, as if all sound has been turned off, as if we are underwater, unable to hear people. And it’s clear that the people around are scared by the way she appeared,

as if they don't understand what's happening, as if they are under some kind of hypnosis. And so, we end up in this capsule of conversation with her. And we start talking. The exact topics, how it all went... Well... I do remember that she insisted I shouldn't hesitate or be afraid to talk about my books. She told me, "Any person you meet, tell them. Tell them about what you write, don't be afraid, don't hold back, tell them. You must tell everyone about what you write." That's what she said. And then she said that everything has already been decided. That's how it started. She said, "Everything is already ready, everything has already been decided, but you just need to be patient and wait." That was the beginning of the conversation. She said that everything had already been decided, that there was no turning back. That something had already happened somewhere, but now it's just a matter of reaching that point and waiting for it. That everything is already done. That's how it began. That everything is already set in motion, and I just need to wait, that everything will unfold as it should. That I shouldn't worry, because it has already happened somewhere, and it will happen as it is meant to be. Then she tells me, asking why I'm wearing a green sweater, saying that I should be in blue. She says she would like to see me wearing a blue sweater the next time we meet. She seems surprised about why I'm in green and says, "You should be in blue." I reply, "Alright, I'll keep that in mind, a blue sweater, okay." She really emphasizes this for some reason. Then I tell her that I'm very happy and glad to have met her. And she starts crying, saying that she is happy to have met me. And I remember that, indeed, many messengers have behaved and spoken in the exact same way. I never understood why. And she looks at me with these teary, sincere eyes and says that it is a great honor for her to have met me. Then she says... Oh, right, I told her that I want to make a film, that I'm planning to meet people in Los Angeles who could help me with it. And I, not exactly asking, but in passing, mention, "Maybe I should stay here?" She says, "No, don't rush. Don't rush, you don't need to." But she says it in an interesting way — just like Big Alexander did. He said the same thing back then. They both said the exact same thing: "Travel first, and then decide. But don't do it now." He said it that way, and she did too, word for word, as if it was the same person speaking to me. It was very strange, unusual. They don't even know each other. Then she starts asking me why I'm staying at the "Wynn" hotel — it's just my favorite hotel. And she tells me that I need to go to "Fontainebleau,"

that it recently opened, and that I should pay attention to what kind of hotel it is and who opened it. I reply, "Alright, I'll keep that in mind." But she says, "No, let's go now." I ask, "Right now, to Fontainebleau?" She says, "Yes, let's go." At that moment, I give her a gift — I had a ring with an emerald, and I gave it to her. She also mentions that in February, she plans to go to Egypt for her birthday. I ask why Egypt? She says because that's where spirituality is, and that all the other places people travel to are meaningless. Then the three of us go to another hotel. As I understand, she works there since everyone seems to know her. First, she takes us to a restaurant and says, "Look at all these people, at all of this. This is nothing. You must visit this place once, but only once. You need to experience it, but not stay in it. Do you understand me?" I reply, "Alright, fine." Then she takes me to another bar and says, "Do you see all this luxury, the wealthy people, this very expensive bar? Everything here is so expensive." I say, "Well, if you'd like, I can buy you a cocktail." She says, "No, why? Yes, for the sake of checking it off, you can visit such a place once. But you shouldn't come to places like this. Never come back here. Just to see it, that's all. I'm showing you so you can see it. You can glance in, but you don't need to stay." I reply, "Alright, sure." We also enter a nightclub, and again, she shows me everything, saying, "All of this — this is all nothing. You can come to a place like this once just to see it, but don't talk to anyone, don't order anything, and you must leave." And so, she leads me through all these places as if guiding me through different worlds. What's also curious is that she starts telling me about Chinese lions and that I need to pay attention to them, to notice what they have hanging around their necks. She also tells me not to look at just one lion, saying, "You must never look at just one lion. You must always look at both lions together — it's important. Two, not one, two." And she insists that I pay special attention to these lions. It turns out that one of the Chinese lions has a ball under its paw, while the other has a small cub pressed under its paw. I say, "Alright," and I make a note of it. And so, this event happens — a messenger like this comes to me. This can be considered the first messenger who was not in Russia and who wasn't just some coincidence, but someone who came specifically to me. And for me, this was a "wow" moment, like some kind of faith, a confirmation that it doesn't matter who I am, what country's citizen I am, or which country I am in — this is about the entire world. When I told Big Alexander about this, I called him,

and he congratulated me, saying, “Now you see and understand that you can be anywhere, and they can be anywhere too. You are everywhere, but you keep attaching yourself to something.” He always scolded me for that, for being too attached to Russia — always Russia, Russia, Russia, Saint Petersburg, Russia — because that’s where I was born. And he kept telling me, “Stop dividing everything into cities or countries.” And when I was always searching for an enemy, trying to figure out who in the world was responsible for all the evil, I kept trying to find a guilty country. But he would always smack me on the head and tell me, “It’s not a country.” I never understood him. He would say, “It’s an entirely different third force.” I would ask, “What kind of force? Where is it? Where does it sit? I’ll find it now, and we’ll deal with this evil.” And he would just say, “Yes.” Back when I was little, he explained all of this to me because I didn’t understand it. Now, of course, I understand it all. And what’s most interesting is that even in the third volume, I already manage to uncover what this evil force is, this society — where it came from and why I have always associated it with that famous image of a spear striking a serpent. For me, that image is deeply symbolic. But we’ll get to that a little later. And then Big Alexander says that this was an insane gift for me, that someone came to me like this, that it was a confirmation of everything, that something spoke to me in this way. So what next? Next, I realize that whatever was speaking to me — well, it was an ordinary person. And this ordinary person, this woman, her name was Toni Gibson. And this Toni Gibson — she was just an ordinary person, yet something had entered her and was speaking to me all this time on December 30, 2023.

I naturally can’t get this story out of my head — I just can’t shake it off. It’s like I’m completely stuck on the arrival of this messenger. I’m thinking, “Wow, this is incredible.” Some force, or someone — these “they” I used to call them — came to me on New Year’s Eve, December 30, and simply told me that everything was already decided, that I just needed to wait a little longer, to have patience. That I was doing well, that everything was good. They just gave me this gift for the New Year. And right in Vegas, no less — there’s no escaping them. But then even more interesting events unfold. And again, this is a gift from higher forces. On December 31, if I’m not mistaken — if my memory isn’t deceiving me —

on December 31, 2023, I approached a gaming table with my friend, the game was Craps. As I approach the table, all the people—about five of them, a whole group — suddenly leave, and I’m left at the table. So it’s just me, my friend standing nearby (who at that moment wasn’t playing), and opposite me, there’s a man in an orange sweater, about 50-plus years old. And suddenly, I start feeling something strange again. It’s like I’m in a dream, a fog, or as if a beam of light is shining directly on our table, making it feel like space or time itself is distorting. It’s as if the table, the man, the dealer, and I are in some kind of vacuum. The game of Craps works in such a way that you have to throw the dice against the edge of the table, and a certain number comes up. As long as I keep rolling good numbers, the people betting win. But if I roll the wrong number, all their bets are lost. And so, if that happens, they might look at me with frustration, annoyance, or even anger. And this man tells me to bet all my money, everything. I ask, “Why?” And he takes a huge amount of money, all his money — \$5,000 or \$10,000, I don’t remember exactly, but a lot — and places the bet. The dealer is in shock, I’m in shock. And he says, “Bet everything and roll.” It’s my turn — I have to roll. For about 15 or 18 minutes, I keep rolling, and we keep winning, winning, winning. And I realize that something is happening because I feel like I’m in a trance. I turn to the female dealer and say that I want to stop, that I want to take my money, and I ask her to tell the man to take his winnings too. But she says, “Everything will be fine. Keep playing!” I don’t understand—what does she have to do with this? Why is she saying this? And it feels like whoever is inside this man is telling me to play — this same force is in her too, making her say the same thing. Do you understand? Anyway, I keep winning money, and this man wins a ton of money. I asked him, “Who are you? What is this?” He replies, “I don’t speak English.” I ask where he’s from, and he says, “From Spain.” And then he just runs off. But he wasn’t even really a person, seriously. I don’t understand what just happened at all. And then, just like that, the vacuum ends. This whole cosmic moment, this beam shining onto the table, it all just stops. And I am 100% sure that this was not my imagination — this was direct intervention by some higher forces. Naturally, I call Big Alexander and tell him everything. He says, “Well, you see how great this is? They are everywhere,” and goes on. Then I call the Mystic-Old-Man, and he also confirms it, saying that this was real, that it wasn’t my imagination. And he says that the messenger who



came to me, and this man I played with in the casino and won money with — they are connected. And then he says something cryptic — on one hand, I understand what he means. I ask him, “Is this the system doing this, or aliens, or me?” And he says, “It’s all of them together.” That it wasn’t just my imagination, that I myself was somehow involved in this, that they did something too, and that’s how it all happened. That’s how he put it. These are the kinds of events that happen to me right on the eve of the New Year. Then, at that very moment, after playing Craps with that man, I suddenly start thinking — or rather, I would say, realizing — that it wasn’t the Spirit that entered this woman, the messenger, or this man. It wasn’t the Spirit from the future — it was something else. And I realize that earlier, in the first volume, I had come to the understanding that it was quite possible that someone in the future — aliens, for example, or God, or some kind of superhuman — could use their consciousness to return to the past, to any moment in time, and enter any person. That this is how it was done—that this Spirit would enter, for example, Rasputin to help the royal family, or how it entered Joan of Arc. And there are many more such cases. How it happened with many elders, and perhaps even with the very evangelists who wrote the sacred scriptures — that someone simply entered them and started doing this work. But essentially, it was a different person, an ordinary person, yet through them, some force was acting. And at that time, a year ago, I understood it this way — that the Spirit is this Dove, the one who is up there. That first, the Son of God is depicted on the icon, then He is old — He becomes God — and then He is the Dove, and that is the true past and future. And that the Dove is precisely this Spirit that returns to the past and orchestrates everything. So that’s how I perceived it — that whenever I interacted with messengers, with different people, whenever I felt that someone was speaking to me through them, it meant that this was the Spirit from the future speaking. That’s how I understood it. And here, my entire concept begins to undergo, so to speak, a slight revision, and it starts to transform a little. It’s not that I was wrong, but the boundaries of understanding, the awareness of this whole anomalous phenomenon, start to expand. And suddenly, on New Year’s Eve, after these two events—the messenger and the game of Craps — I began to realize that it wasn’t the Spirit entering them, it was some other kind of force. And I suddenly remember that when I was talking to Valentina in the first volume of “Alternative History”,

the one who took me to Tsarskoye Selo, to the city of Pushkin, and told me that I was home — when I was talking to Big Alexander and he was telling me things, it was as if it wasn't really him speaking, but rather some force speaking through him. It felt like something truly divine, as if some kind of Spirit was speaking through them. The same thing happened with the Mystic-Old-Man, whom I often ask questions. But when I recall all the messengers I've encountered throughout my life, I realize that it wasn't the Spirit entering them — it was something else. That we are living inside some kind of system, and this system can speak to me through any person, anywhere, at any moment — even right now. And that this is something different. Because I can feel that the code is different. When the Spirit enters me, or the Mystic-Old-Man, or Big Alexander, or Valentina, or one of my relatives, I can feel that it comes from somewhere above, and it carries a certain brightness, a lightness. But here, it's something else. Here, it's as if a person isn't being possessed by something from the future, but rather — just like that, suddenly — something takes control of them. But not from above. It's as if it's coming from the system we live in, as if they are robots that suddenly switch on and start speaking to me as if they are some higher intelligence, like an artificial intelligence. Seriously — don't get caught up on the term “artificial intelligence,” I mean it more in the sense of something from a futuristic film, not in the way it's currently popular in our time. But that's exactly what it feels like — as if some kind of intelligence is communicating with me through these messengers. And then, as I continue to analyze and reflect right on the eve of the New Year, I begin to think about how the sacred scriptures mention that the Son of God is born and that He is supposed to create something — that He must have the “woman clothed with the sun” or something similar, and only then does He become this new God. After writing the first and second volumes, these thoughts carried over into the third, and they wouldn't let me rest because I couldn't find more substantial explanations for the idea that — if, in the future, I am God, for example — and this God from the future arrives here in a flying saucer, and His acquaintances come here too, that's one. But if He also returns to the past with His consciousness and interacts with all of this, that's two—meaning the Spirit. Then what about creation, about the making of the world, and all of that—how does that fit in? So, is this world we live in the world of the old God, or is it already my world? And if the new God replaces

the old one, does He have to create a new world? But how? How does He create it? It's difficult to imagine. Why? Because humans tend to think very superficially and literally, in physical terms. Everyone immediately interprets "world" as planet Earth, as resources, as something massive, tangible, and immeasurable. And then, suddenly, I begin to realize — what if, after all, what does it even mean — fine, the Son of God, fine, God, and the Son of God is the future God, alright. But then, what is the world we live in? And what, or who, is the Mother of God? Is it supposed to be a woman? Or — let's not forget — everything is sacred language, all of this is mythology. And here, I start to assume that the system we live in is the Mother of God. And the God who created her is an even higher-level system beyond this one, the one that created this system. And then I start looking at the world this way, trying to find any words, any examples to somehow grasp and visualize it. But I begin to see a picture as if there is the Mother of God — meaning this world — and there is God. The Mother of God feels like the past, while God feels like something from the future. So the Mother of God is one kind of system, a kind of intelligence, the very thing we live in. And God is also an intelligence, but a different one — like the future. And He, as the Spirit, comes from the future, refining everything. And she, as the system, is also functioning here. And together, they are both nurturing the Son of God from among humans — that is, all people on Earth. And when this Son of God fully matures, what will he become? Another future God—another system that must create yet another system, a new Mother of God, within which new people will, in turn, grow and develop. The Mother of God has only one purpose — she must give birth. And this is how my 2023 ends and with these thoughts and reflections, I step into 2024.

Then, naturally, I continue to recall this event in Vegas from time to time — though rarely — but still, I think about the messenger and, consequently, about both messengers: her and the man from the Craps game. From the moment she appeared and the second messenger followed, I felt an overwhelming power and confidence from this realization, something I couldn't quite put into words. And so, throughout January and February — during the first two months of 2024 — I kept searching for words and examples to express what I had realized. But something in me had already awakened, activated, taken root. Yet, I couldn't

name it, couldn't find the right words. What was it? I understood that if I lived in a system, then it wasn't how people typically think of it — not as if God is sitting behind a computer and created this thing, like a virtual reality. It wasn't that simple. Nor was it something else in a way that humans conventionally imagine. I began to struggle within my own mind against the imposed human associations, the incorrect use of words that prevented me from seeing things as they truly were. Inside my head, there was an intense battle, a boiling storm of thoughts. And I realized that even when I talked to my friends — when I later went to Los Angeles and shared all of this with them — I could tell, just from their questions, how difficult it was for a person to grasp what I had realized. And of course, it wasn't just about them — it was also about me, because I couldn't properly articulate it yet. But I started to understand that everything surrounding me — before, I might have thought that this was just the human world we live in, that it simply exists. And that, somewhere beyond, like in water on the other side, there were these so-called aliens who would come to me when the time was right. And here I begin to realize that it's not just about them. Even the world I live in was just speaking to me — through this messenger. That this whole thing is the system, that it seems to be everywhere, in the table, in the chair, in every person. That, in fact, what was speaking to me was this world itself, as if it has a consciousness. That the world I exist in spoke to me. And that there is some force beyond our world that guides me and communicates with me. But there is also this world itself, the one I am inside, which can speak to me through anyone. And that this is an entirely separate force. And so I come to this realization and distinction — that there is the force of God, and there is the force of the Mother of God, and that these are two different intelligences, which then create a third intelligence, the Son of God. I understand — okay, trying to organize this in my mind, relying on all the ancient scriptures — God created the world. And don't forget, at this moment, I am still in the third volume, you are in the third volume, and I will now present things exactly as I saw and perceived them at that primitive level in the third volume. That's the level I will describe it from. Naturally, I now know much more, and things are slightly different — but that's for later. But at that time, in that period, I saw it this way. I was trying to piece everything together, constantly drawing analogies to the Bible, to Christianity, to what is mentioned in the sacred texts.

And, interestingly, Big Alexander always scolded me for that. He kept saying that it was not how things really were, but I didn't understand him. He would ask why I kept clinging to Christianity. Just like he always scolded me for constantly attaching myself to a specific country — why I was always trying to find a country to blame, or a country to call the most important one. And why I always tried to align myself with something specific. And he says that it doesn't matter at all what skin color I have, what gender I am — figuratively speaking — none of it matters. Well, not gender specifically, he meant more about nationality, about all that. He says, "None of it matters at all." But I kept clinging to it, just like all people do. Naturally, at that time, I had only just been born as the Son of God. And when you are the Son of God, you take your first steps just like God — meaning, there is still a lot of foolish human nature left in you, and it gradually begins to die off. And all the divine starts to manifest more and more each day. I am telling you this as if from the mouth of a child—the Son of God. And I understand that in Christianity, in the sacred scriptures, it is said that God created all of this. And then there is the Apocalypse, and in the Apocalypse, it speaks of some dark force, of a struggle against this dark force. That there is a harlot, and there is a new "woman clothed with the sun," and that this new "woman," this "bride," is the bride of the Son of God. And I start to understand — okay, so God is someone beyond everything, above everything, not even really here, and He created this world, let's call it the Mother of God. This Mother of God is some kind of autopilot force, as I used to call it, because for me, this system we live in is automated. That it responds to a person's thoughts, intentions, emotions — even to something as simple as wiping snot on the table or sticking chewing gum under it — it registers everything instantly. But whenever I wrote that "God sees everything," people would always imagine some old grandfather figure, someone who supposedly doesn't exist but whom you must believe in so that everything turns out well. They would giggle and never take it seriously, never truly grasp that He really does see everything. And here, I finally start finding the right words and examples in the third volume, helping the reader realize that I wasn't just assuming or joking, but that, in the literal sense, God knows every intention — not just actions but even thoughts. And from that, the entire system transforms around you, shaping your entire life: how your day unfolds, what happens when you step outside, what will seem

real to you, how you will feel, how people will react to you, and how you will react to them. It doesn't even depend on you. As I begin to realize all of this even more and find better words and examples, I understand — okay, so there is a system we live in, created by God, and it is called the Mother of God, and it operates on autopilot, fully automated. Fine. But then, there must be a God beyond that, which means there is another force, one that is above this force — the Mother of God — something otherworldly, perhaps something from the future that returns to this past and makes corrections. It feels as if there is this world, created by God, automated — the Mother of God — but still, God and even the aliens, meaning something from that future, have to return to this past, to our reality, to adjust and correct it. And only through the combined efforts of these two forces do they cultivate this new Son of God. They are raising this new Son of God. The goal is to raise a new God. This means that God Himself must move forward somewhere, and the Son of God must take His place. And then, something must happen to the Mother of God — I don't know what exactly — but a new Mother of God must emerge. And whether we will notice this or not, whether it will be apparent, is hard to grasp with the human mind. But logically, it follows that the new Son of God must create a new system, a new world, a new Mother of God. And only once He creates it will He become God, and He will then leave, moving beyond, to the other side. It is as if He cannot remain within this new world, this new Mother of God that He has created. And from somewhere, He will continue to return over time, intervening to nurture new people together with her — people who will eventually become the next Son of God. This is how I begin to understand it at that time, trying to find the right words to express it. But the feelings from that moment were incredible — something inside me changed after these messengers, and I realized that no matter how much I believed in God, in the higher force, in aliens from somewhere out there, from the future that hasn't yet arrived but already exists — I had always approached the world I live in with caution because this world is very dark, this Mother of God. This social world we live in is filled with chaos, darkness, crime, lawlessness, and injustice. And I feared all of it. But suddenly, I realized that this is my “mother,” and what comes from the future — that is my “father.” And I thought, “Then I'm actually in good conditions. I just need to love my “mother,” be friends with her, and she won't harm me like she harms

other people. And my “father” — well, I’ve always been connected to him — he won’t harm me either.” And then I thought, “Oh! Now, it’s not just ‘father’ I’ve become aware of, but also ‘mother’ in my mind.” And after that, a kind of doubled faith emerged — a faith filled with warmth, love, respect, and a sense of pride and confidence in this world, this material world. Because “father” is something spiritual, while “mother” is something material. And I realized, “Aha. If you love and respect her, if you don’t argue with her, nothing bad will ever happen to you. She will always protect you.” And if she, like in all the messengers, enters them — or rather, if she is everywhere and everything — then she is the one deciding right now whether your pipe should leak or not, whether the elevator should break or not. And I thought, “Ohhh! It’s all her! Everything is her! Not just living beings — everything is her! The table, the chair — everything! Wow! Hello, mom!” That’s how I started realizing it. And mind you, I’m describing how I felt at that time — now, everything has changed, but we are only getting to that.

“Alternative History” is very important in its sequence. The sequence of “Alternative History” is absolutely important — you cannot understand the third volume without the first and second, and without the third volume, not even its beginning, you cannot understand its ending, and without the third volume, you cannot understand the fourth. This sequence is crucial. It is important even in the sense that what I realized on New Year’s Eve in 2023 took me another six months of searching — looking for films, series, trying to find examples to name and express what I felt inside, what had already taken root in me. And yet, you see, it took six months of work just to be able to express it in human language, in a way that a person could grasp, so I could convey it in the third volume of the book. And only in March — so January and February, I was just walking around with my mouth open and eyes wide, realizing, searching for examples, trying to formulate what I have just now put into words for you. I am sharing all of this in the same sequence as I experienced it. This is how I saw it and reflected on it back then. And after that, I couldn’t explain anything further — what, how, why — it was as if I had run out of words and examples. And only in March 2024 did I finally find the words and examples to describe everything in more detail, more deeply, more comprehensively.

Then everything unfolds in a very interesting way. In February, I note in my

records that I am still trying to decipher the matrix and that I realize I haven't fully solved it yet. I understand that the system is deliberately designed this way — it has given me a core part of the matrix but withheld certain details so that I can add them at the very end. This realization comes to me. Also, in February, I note that I need to find the dodecahedron and the icosahedron, and I continue searching for them. Then, I start looking into why there are seven heavens, seven metals, seven days in a week — why does the number seven appear everywhere? As they say, “seven spans in the forehead.” I make a note to decode this. I also note that the matrix consists of seven continents, and the eighth is some kind of corridor. I draw a parallel to the planets. On February 22, 2024, I record that in the icon “Last Judgment,” I see how people enter three different worlds — paradise, hell, and the material world. So, I note that during the Last Judgment, people are divided into three different realms, which at that time I call paradise, hell, and the material world. This is simply what I recorded in my notes on February 22, 2024. Then, I also note that there are three deities in India, one of whom is the Destroyer, and that Oppenheimer spoke about this — this was around the time when the film about the creators of the atomic bomb was released — and that in the “Last Judgment” icon, three divisions also appear. Further, I record that in the future, the most powerful flash drives and computers will be built on crystals — not metallic microchips but specifically crystals that can store enormous amounts of information. When this idea came to me, I started researching it, and it turned out that something similar already exists, though it is not yet fully developed. I made a note of this. On February 26, I noted the film “The Thirteenth Floor.” On the same day, I note that British banker Lord Jacob Rothschild passed away at the age of 88. On March 1, I note what Trimurti is — the triad of supreme gods in Hinduism. Then, on March 1, I also note that everyone has their own rhythm, their own speed, that everything we physically see and interact with exists in different times, different rhythms, different speeds. Everything is in its own time, and that is what makes us different from one another. I draw an analogy with how dogs perceive time, how they live, compared to how we perceive time and live. At that point, I also understood that there are, figuratively speaking, certain insects or animals that live for just a day in our time. And I realized that for such a being, for this creature, this one day might feel like an entire century to us. So I start becoming



even more interested in understanding time, to prove this concept. On March 2, I note something about the world's imprint. My note from March 2 reads: "Such a light world. A clear, light head. No tension in the body. No society, no social media. The kind of movies I feel like watching are "It Takes Two," or the movie "Michael" with John Travolta, or "Hook." Then I start noting when I last felt this way, in what years, in what places — as if I had been born again. Then I record observations about what kind of people exist in this world, where they live, what they look like, what distinguishes them — all these characteristics. This is my note from March 2. And now, we begin the most interesting part.

Now begins the most interesting part. After my vacation ends, after the Christmas and New Year holidays are over, from February 2024 — still within this same year — I start looking at the world and the system in a completely different way and realize that the Mother of God, just like God and the Son of God, are three entirely different worlds, three separate systems. They are like three artificial intelligences or three simulations — three distinct minds. That is how I begin to perceive it. And I start to understand that there are people who are connected to the old system, meaning to the Mother of God, and they have their own set of values, perspectives, attitudes toward others, toward themselves, toward me, toward you. And then there are those who are already connected to a different system, meaning to God, and they have an entirely different value system. It's as if I see... You know, it's like Android and iOS — I begin to perceive people as if they are all connected to something. There are people who are still linked to the old system, and there are those who are connected to the new one. Then I start analyzing and asking myself the question: if God originally created this Mother of God, then she must have come from God, which means she is good — so why do we perceive her as bad? Let me explain. Earlier in my books, I didn't break down the perception of this world so deeply and in such detail. The division was simple: everything from God, meaning from nature, meaning spiritual — was good. Everything from the mind, but not from the heart, soul, and feelings — specifically from the greedy, cunning, envious, cowardly, selfish mind that desires things for itself — everything driven by this was material, societal, part of the material world, and was therefore seen as evil, as bad. That was my initial way of thinking.

Then, life led me for many, many years, and I walked the path, and I saw that social and material development is necessary and important. And that there is not only dark material and social development but also light material and social development — that's how I began to see it. Because when I realized that it's not enough to just be a sensitive, creative person, but that one also needs to be responsible, attentive, disciplined, structured, punctual, and far-sighted — all these qualities I just listed belong to a cultivated mind, a good, positive, God-given material and social frequency, world, and environment. Do you understand? And that is good. But the world we live in is so tangled that most people now believe that social and material development means arrogance, shamelessness, immorality, violation of ethics, vanity, and greed. People believe that all these negative qualities, these vices and sins, are what define social and material development. People have become lost and misguided. And those who are confused and have chosen this dark path — if they knew it was bad, they wouldn't do it. But they are truly lost, simply deceived. It's as if they've been given a fake substitute. And then, as I begin to break this down even more deeply, I start thinking — what, then, is evil? What exactly is this darkness, this demonic force, these sins — what is all of it? It turns out that it's not the Mother of God, right? The Mother of God is an entire world created by God, and it was good. Has it now become corrupted? I start investigating further — who corrupted it? Why was it corrupted? What exactly is happening in the world? Why is it like this? Because, of course, before, I used to believe that all of society, the entire material world, all materialistic people — were evil. After all, they are all corrupt. Publishers are now only interested in printing books if an author has enough likes and followers; that's how they choose whom to publish — not based on talent, but based on numbers. Can you imagine? And now, the more someone is a show-off... There are so many nouveau riche types these days. Nouveau riche have always existed — people not from noble or well-mannered families, people who don't know ethics, morals, or decency, shameless people who, through arrogance, cunning, and shady schemes, managed to make fast money and, as a result, flaunt themselves covered in brands and feathers — that's what a nouveau riche is. And when you see that in the last ten years, the world has been overrun by these kinds of people, you realize that thanks to social media, they've been given an easy path — a way to climb to the top of the

mountain by playing by these immoral, shortcut-driven rules. And so many have done exactly that. Of course, many have fallen, slipped down, and some have felt the sharp edge of that mountain between their cheeks — such is life. But this isn't true success. This isn't the material world, the Mother of God — this isn't it. And naturally, I start thinking about all of this. But at the same time, I am a believer, an Orthodox Christian. It's great that I am drawing these analogies with futuristic concepts, with something from the future, but only to strengthen my faith and respect for all of this. And yet, here, I run into a contradiction. How is this possible? If the Mother of God is a system, just like God and the Son of God, then she cannot be the demonic force that I see. And then, I have a revelation. I realize that there is a system — a matrix we live in — the Mother of God is the matrix created by God, the world He made. He exists beyond it, above it, as an even greater force, a higher intelligence, but He created this world. And I realize that within this world, some kind of virus has appeared, one that has spread at an insane speed, especially over the past ten years. It has almost completely consumed the world — that's what I begin to see and understand. I recognize that the system — the Mother of God, the socio-material world we live in — was once good, but it has been deteriorating, decaying. Something is happening to it. And I start to suspect that this is where everything is heading — since we are in this time, it must either be renewed, purified, or something new must be created because this is already reaching its end. The dark force has consumed everything, like a virus, like mold. And at that time, in early 2024, I drew an analogy with "The Matrix" movie. There is the socio-material world in which people live. Okay, they are asleep in it, but then there is something else, something external — this is "agent smith," a virus, a parasite, a devil, a serpent that infiltrates this world — the world we live in — and begins to consume everything, to inhabit people. And I begin to see it exactly this way. It's as if before — of course, many don't remember this anymore, and many have already fallen under the influence of this "agent smith," and you might not even notice it now, but it could be happening. It turns out that over the past ten years, when a person went against their soul, against their heart, against ethics, morality, and virtue, they were letting the devil in — let's call it the serpent for now — letting the serpent enter them. But what does this mean? This happens when a person, originally connected to the system —

the Mother of God — is where they are supposed to be, at the level appropriate to their development, within the system in which we all live. But then, a serpent appears, causing them to connect to it instead. This is like a false system — a false value system, a distorted sense of what is good and bad, a complete inversion of everything, deliberately opposite, perverted, immoral, leading to degradation and self-destruction. A total reversal. And suddenly, I see how people, for the sake of money or for reasons unknown, especially through social media, start connecting to this in massive numbers. Every day, millions of people disconnect from the primary system — the one that holds values, traditions, culture — and instead begin connecting to this “agent smith,” the Serpent. And these people truly become zombies. They don’t know it, but it’s as if they’ve switched to another mobile network, another Wi-Fi connection — and that’s terrifying. At first, I started noticing this among my friends. Someone who was once bright, kind, who loved you, loved me, respected everyone, respected their country, took care of their health, believed that the most important things in life were hard work and respect for elders — suddenly, snap — they become a beast, completely unhinged, like a zombie. Then another one. Then a third. Suddenly, it’s all egoism, vanity, inflated self-importance, arrogance, delusions of grandeur — everything cranked up to 500%. And yet, it’s all an illusion. The person achieves nothing, knows nothing, yet experiences all these strange, false emotions. And I see that first one person becomes like this, then the second, then the third, then their entire circle. Then I realize how people are getting drawn into it. The first indicator of how it works is social media. Because even if you’re watching travel vlogs, if the person making them is broadcasting the code of the Serpent — this “agent smith” — you might think you’re just watching a travel show and broadening your horizons, but in reality, you’re connecting to the devil. After realizing this, I can no longer watch new modern films or shows — I simply don’t trust them. I start collecting films only from before 2005, gathering movies that can still be trusted, when people were still creating from nature, from the heart, from the system, from God. These are the films and shows I watch. But everything modern now — it feels as if it has completely surrounded me. Imagine you have one last safe room in an apartment, but beyond that, everything is covered in mold, in poison, in this “agent smith” corruption. That’s how I begin to perceive it. I realize that people have become

lost, that they started believing in this fake version of success, where success is being half-naked on social media, where everyone looks the same, shaped by the same influences. And people don't even notice what they're doing. Do you know that the younger generation now is being raised entirely by social media? This generation doesn't know classical music, classical films, rock classics — they don't know anything that was once real. These children and young people today are growing up in chaos. And chaos is, let's say, just one floor above hell, so you understand. Tartarus — it's a very fitting place, and soon, everyone will end up there. And I watch how even all the Hollywood stars — sending my regards to them now because I know that many will eventually read and listen to this information — scientists, musicians, people in politics, even those in serious religious organizations, all fall under the influence of this “agent smith,” the Serpent, through social media without even realizing it. They connect to this darkness and begin to behave like lunatics. I understand that this isn't broadcast in the news, that no one else sees it. Only I see it, and only I can write about it. But the truly terrifying part is that I feel it firsthand — I feel that all these people who have disconnected from the Mother of God, who have disconnected from the system, from nature, from the world created by God, have all linked themselves to this false system — this singular Serpent. And this entity is like a consciousness that inhabits all these people. And wherever there is intelligence in one of these people, that person wants only one thing — to destroy me, to kill me, through all of them. It's like something out of a sci-fi movie — you could be sitting with a teacher, drinking tea, discussing a subject, and at some point, you meet that teacher again, but the Serpent has already possessed them. And suddenly, that teacher just wants to destroy you and doesn't even care what happens to them. They are like zombies. Their entire behavior seems programmed toward self-destruction. They even provoke others so that the people they provoke will eliminate them faster. Can you imagine? And then I begin to understand — okay, there is God, some higher force from another world or from the future, and this force is present here at certain moments. I also realize that there is the system we live in, and for some reason, it is just as many describe it — “our planet is suffering, enduring people, and turning black.” And I start seeing it exactly this way, but not physically, rather mathematically. I see it in terms of percentages — I understand that an enormous number of people

are connected to this darkness, and this darkness is currently in control. And I feel as if I am the only one fighting against all of it. Alone. I start recalling and drawing analogies, remembering what I had feared most since childhood. I was always afraid of losing the fire inside me — I always wrote about this. I wrote about how I saw people falter, shut down, change — something happened to them. Someone could be kind and sincere, and then suddenly, overnight, they became a heartless, soulless devil, and I never understood why. Ten years ago, this phenomenon was barely noticeable, insignificant, yet even then, I was shouting about it through my books, warning, “What’s happening? Help, save us! Do you see this?” And no one saw it. No one understood. And what has happened now? Now, it has progressed so much that I have no readers left, no friends left — everyone has crossed over to the dark side. And it’s such a cunning illusion that all these people are convinced they are right, that they are doing everything correctly. They don’t see the truth at all; they see nothing, they hear nothing, and they can’t even read my books anymore. And I just realize that I feel like I’m in “I Am Legend” with Will Smith — as if I’m the only one left, surrounded by zombies, and the only one I can talk to is a dog. Okay, of course, I’m exaggerating. There’s still Big Alexander, Valentina, and the Mystic-Old-Man. There are also close friends and relatives who haven’t fallen under this influence, which is very important. But all the rest are gone. Even now, as I try to summarize my books in a condensed form, I’m actually — excuse me — I’m doing this for the lost, for the missing “zombie-people.” This is like a last cry from my soul, a final hope that maybe someone will wake up and come to their senses. Almost the entire world has been zombified. Well, not the entire world — mathematically speaking, it’s actually less than 50% of people under this influence. But it feels like the entire world. Why? Because the percentage that has been captured by this dark force is exactly the group that dominates social media — it’s people from all over the world who are deeply embedded in social networks. And this dark force is now controlling the world through social media and the internet. That’s how it works. But this isn’t the entire Earth. In reality, figuratively speaking, 60-70-80% of people are still bright, kind, and pure. Truly. They’re just invisible because they are the ones who reject social media. But those who are spoiled by social networks — the bloggers, their imitators, the trends, the brands — all of this, the propaganda of immorality, what recently

happened at the Olympics in France — I do not approve of it. And I disapprove of it so strongly that I believe everyone who allowed it should be punished by the wrath of God. That's what I believe. And this devil — this dark force, this society, this "Agent Smith"—has also possessed all the governing bodies that organized the Olympics. Excuse me, but this is a worldwide event, a global Olympic Games where all the countries of the world are supposed to participate, and every nation has a rich culture and history that must be honored, remembered, preserved, and respected, right? But the organizers of this global event, this year Olympic Games, turned it into an immoral circus, an anti-social spectacle because they have been possessed by this "agent smith" — this corrupted society. They bring in the most immoral, lost, soulless dark individuals and make them the face of the event, filling it with all kinds of freaks, turning it into a blatant display of disrespect toward all people. 80% of people, who are still normal, are being disrespected by these 20% — the lost, filthy, demonically connected members of society. This is an insult to all Muslims, all Christians, all Jews. And I would say, probably, to all the people of India with their religion as well. That is a massive portion of the global population. And we're not even talking about smaller faiths — this is a huge number of people. And what about culture? Traditions that are being lost, eroded over time? Look at how third-world countries are being enslaved, their heritage desecrated, looted, and stolen. A few years ago, I watched "Memoirs of a Geisha" and saw how things used to be. Yes, of course, you can dig up archives, historical records, and research all of this, but I can draw conclusions even just from "Memoirs of a Geisha" — how it depicted the ancient culture of Japan: beautiful, modest, dignified. And how all of it was later corrupted, turned into something else, as American soldiers reduced all geishas to prostitutes. The same corruption happened to the culture of the Kingdom of Thailand during the Vietnam War, when American soldiers were stationed there. The same perversion happened in South Korea, which is why it became separated from the North. I want to give extensive, separate commentary on this because I was personally there this year and made observations that later influenced my writing of the third volume of "Alternative History". I am outraged and dissatisfied with what I see. When I arrived in South Korea, I saw that all young people suffer from psychological disorders, all of them have deep insecurities. Every morning, I watched young women on public

transport desperately trying to cover up their faces, obsessed with makeup and cosmetic surgery. Men are expected to look no older than 20, and if they appear older, they are no longer considered human, no longer recognized or respected. Everyone is polished, tightened, covered up — like dolls. There is nothing in their minds — no intelligence, no soul. They are afraid to do anything their heart or soul desires; they only do what is socially accepted because they fear judgment. That is why everyone listens to terrible, soulless, low-quality music made for mindless idiots. They all have those ridiculous Maltipoo dogs, wear strange clothes, consume meaningless music, watch pointless TV series. I also see how the government — how authority itself — has sold out to the devil, to society, to “agent smith.” There is no trace of traditional Asian culture left in South Korea. It is nothing more than an experiment, a rat-lab project. And some third force, which is taking control of countries worldwide, has also taken over South Korea. What’s most interesting is that through South Korea, this force is capturing all the weaker, less developed Asian countries. Countries like Vietnam, Laos, Burma (Myanmar), Cambodia, and even Thailand — all of them naturally develop by consuming South Korean media: its dramas, films, and social media. And yet, there is no real culture left in South Korea at all. Every second young person in South Korea wants to commit suicide because they feel worthless. And since I can see people’s souls, I see that every single person there carries deep pain inside. Everyone in South Korea feels insecure. What is this? What is happening to the world? I begin to understand and search for the source, and I realize that this wasn’t always the case. We are living through a period in time that must, in some way, have been allowed by God, and for some reason, we must endure these hardships. But I also understand who I am, what I was born as, and what I carry inside me — I live by my feelings, by my values, and I do not agree with what is happening. I see all these feminists, all these mutants, people with unnatural orientations, and all the propaganda promoting this idea that success and wealth can come in five minutes. I believe that all these people, and everyone who spreads this ideology, should burn in hell. That is my conclusion, and I am deeply outraged. But then, I realize that history has faced this before. It has happened in various countries, and some even have this depicted on their coats of arms — a saint on a horse piercing a serpent with a spear. I recognize it exactly for what it is. This is the very symbol — it signifies that this Serpent has appeared



before, not just now but in past eras, repeatedly returning and consuming humanity. And it happens in an invisible way — it takes place in people’s minds, in their souls. People turn black inside, becoming monsters, becoming zombies. I want to recommend the 2011 film “Black Gold” — a very good film. You should watch it. It portrays this concept in an incredibly interesting way. Excuse my blunt language, but this will make it easier for everyone to understand. The film shows two Arab families — one that honors, respects, and preserves its old traditions and culture, where the heart, soul, and hard work are valued, without the desire to strut around like a peacock covered in gold. And then there’s the other family — the one that falls to the Serpent’s temptation. The tempters arrive, promising them Rolex watches, Rolls-Royces, and endless wealth — “Just let us drill here, you have so much oil, and soon you’ll have everything you could want.” Now, depending on how you look at it, you might think, “Well, maybe the family that sold out was right. At least they have skyscrapers, free healthcare, hospitals, everything is built.” But on the other hand, what is the point of all that if your heart and soul rot away? If you have already decayed from within? The film captures this contrast brilliantly. And what’s most interesting is that perhaps in 2011, when this film was released, most people sided with the Arab and his family that wanted to sell the oil. Maybe back then, everyone supported that side. But now... Now, we are at a point where I feel that even those who sold out must realize how wrong they were — that it was temptation. And then, my search takes a new direction — I become fascinated with the source. Who is it? What city, what country, or perhaps a secret family? Who do I need to find and “destroy” to save the world? Seriously, these thoughts start forming in my mind — I begin to reason this way. Of course, it’s a bit naive, a bit simplistic, a bit primitive — this is how people tend to think. And I come to realize, with the help of the Mystic-Old-Man, whom I called and discussed this with, that there is no specific country or city responsible. This is just a consciousness that lives in people. Even if you eliminate half of them, this consciousness will simply remain in the other half. It exists in them, and it lives within them. He also confirms something that is explained in great detail in the third volume of “Alternative History”: how South Korea has strayed into a deeply negative path. He tells me, “It’s as if they’ve been deceived — as if their values have shifted at an angle, and now they’re in chaos.” And that — this shift in perception —

is like a change in frequency, in rhythm. It's as if they were once connected to one source, one Wi-Fi signal, and had a certain set of values, goals, and thoughts. But if you switch these same people to another source, they all become fools. And I realize — I could never live in South Korea. And then, as I continue discussing with the Mystic-Old-Man, we come to the realization that it's not about countries at all — it's about people. And I recall how, whenever someone asked me:

- Alex, do you like this country? Do you like this city?
- No, no, not this one, not that one, - I would answer.
- But why? Bali is so beautiful, so nice!
- The people there are bad, - I would say.
- Oh, come on, you're exaggerating!
- I'm not exaggerating. I'm afraid of becoming like them.

And it's true. The issue isn't Bali, and it's not Indonesia. Indonesia is a good country, just like all countries are good, and I truly wish for spiritual growth and cultural revival in every nation. Especially in the so-called underdeveloped countries that have been oppressed, disrespected, and looted by colonizers throughout history. And do you know who these colonizers are? Now, history is resurfacing again. New Zealand and Australia — both taken over by the white elite, let's call them that. But this white elite considers people from the former Soviet Union to be nothing more than animals. Seriously. They believe that all Indians, Native Americans, Chinese, Africans — essentially all Asians, including Russians, Belarusians, Ukrainians, and so on — are mere animals and slaves. What is this? This white elite moves in, armed with ships and weapons, seizing entire islands, looting everything, corrupting societies — forcing women into prostitution, turning men into slaves, laborers, and builders. They strip the gold, pillage their culture, desecrate their sacred sites — imagine that! Do you even realize this? And now, look at what's happening in New Zealand. Do you even know whose land it really is? Do you think it belongs to the white elite? No. And so now everyone is in shock when, on November 14, 2024, a protest takes place in parliament — if I am not mistaken — where the ancient, so to speak, indigenous people, whose culture was originally there, begin to protest

and perform a kind of ritual. And naturally, everyone perceives it mockingly, finding it amusing, unusual, and watching how everyone there got scared. But in reality, this is something very serious. I would say that Spirits and gods, and the entire culture, are now being revived. That is what is happening right now. And what has happened in New Zealand is only the beginning. And no one will be able to stand against this force. And all those who have held power all this time, who have seized the whole world, enslaved everything, and pushed for this one-sided globalization — where everyone must consume forbidden substances and change their gender — all those who propagate this, I will say this: you have no choice but to run. That's it. You have already lost. It is over for you. And you knew this time would come — that you were given a period to rule, to destroy everything, to corrupt everything — because the world needed to be driven into chaos before the beginning of a new era, a new cycle. You have, of course, done well in fulfilling your task, but now you must leave along with all this filth, and the Golden Age must begin. And I guarantee everyone that this is inevitable. And what I am telling you now is only the beginning of the third volume, and I am its hero.

This emphasis on the Serpent, this “agent smith” — I am deliberately making it at the beginning and gathering everything into a single picture so that I no longer have to return to it. This way, everyone will already understand what the dark force is, how it operates, and that you should realize that there is no need to blame any specific country. Respect one another. It is not about the country, as it turns out; this devil, this Serpent, can awaken in any person, in any country. So I would say that you cannot just hastily conclude that the United States of America is “bad.” No, I disagree. I remember times — and maybe some of you still do — when there were kind-hearted people there when they made good films, the very ones I grew up on. They made good music, quality products, and so much more. And, interestingly, such people still exist in the United States. They are the ordinary, slightly overweight, family-oriented folks somewhere in Central America — farmers, for example. And they are the ones who still stand for that old America, the one we could still experience before the 2000s. But then... again, you see how subtly it happened? As if something changed imperceptibly: movies became dull, perverted, filled with men kissing, pushing yet another forbidden agenda. All the fairy tales, all the movies are being

rewritten But again, no extremism. I love culture. I love Africa and Asia. And so much more. Especially ancient culture and history — I cherish them deeply. I strive in every way possible to ensure that people do not forget these things, that they remember, preserve, and protect them. Because without culture, they are nothing. It's like a programming code — if you don't know or remember your history, your roots, then you are nothing, just emptiness. But there must be some boundaries. And now I start noticing that these boundaries are being completely erased worldwide. Do you think that this corruption, this 20% of degeneracy in the world, is embraced by all Europeans and all Americans? No. 80% are against it. They are just not given a voice. They are modest, not aggressive, they don't spend time on social media — you don't see them. But in reality, they don't like what's happening. So to say outright that because of the disgrace and disrespect in France, the whole country should be wiped off the face of the earth — no, that's wrong. There are good people in France, there are still good cities, there is still some preserved culture, history, and architecture. It's just that in recent years, these non-humans, these demons, have come into power, and now lawlessness is spreading. This is a battle between the forces of light and darkness. But do you know what the paradox is? The dark force is allowed to do anything, while the light force cannot behave the same way — otherwise, it becomes the dark force. It's a very intricate game. The dark force can write lies about you and me, bribe journalists, police officers, governments, and people. And everyone will blindly believe in whatever nonsense they fabricate, without thinking critically, without questioning anything — that is the nature of the dark force. And the light force — it cannot act this way. But here's the most interesting part: the light force still wins. Do you know what the most powerful weapon of the Light Force is? Time. You simply wait — wait for all these fools, the ones trying to destroy the world, to rot and destroy themselves. You sit back, sip your tea, and observe. And that is exactly what I propose to you — the position of the observer. Because the moment you decide to fight back directly, you are immediately drawn into darkness — that is the paradox. That is how the system works. That's why, every time I was attacked, people were always shocked at why I did nothing in response. Of course, this only provoked them further. If you don't react, they assume you're weak or afraid. What other insults do bullies come up with? It's the same thing in my case. And I don't care —

let them provoke me, let them think I'm weak or stupid or afraid of something, or whatever else they want to believe. The truth is, I am simply preserving my heart. Because they are already rotting, but I am not. They are the ones who are sick, not me. They are the ones living in darkness, fear, and illusions of negativity, filled with bitterness every single day — I am not. And the more I become kinder, the stronger my meekness grows. Meekness. It's the right word, isn't it? Quite a fashionable term. Meekness. As it is written: "A rare flower blooming from the ashes of self-love on the grave of pride." — John MacArthur. "Meekness is a quality that combines gentleness of character with strength of spirit. Meekness should not be confused with weakness of will." Do you understand? This is very important. And by mentioning this quality, this characteristic, I am now delivering a knockout to all evil people and all dark forces. You are the ones who are sick, you are the ones suffering, you are the ones unhappy with life — more precisely, you are unhappy with yourselves, not with me, not with good people. You despise yourselves. And your only goal is to drag everyone down to your level — that's your mission. Every evil person seeks to pull others lower than themselves because only then do they feel comfortable. And you are already so far down, so deep in the pit, that you tremble in rage whenever someone rises above you, when someone is purer than you. Now imagine how it must feel for the dark forces when someone stands above them — not in status, not in popularity, not in wealth, not by any of their dark little games — but with nothing, like me. I have nothing. And yet, right now, I am knocking them all out. Right now. And they feel it. You can't even imagine what I am doing. Imagine this — I cast the fishing line at the beginning of the third volume, introducing the idea that everything we live in is a system. But do you know how this story should end? We're still getting there, but do you want a little glimpse of the conclusion? Do you realize that creating a new system is nothing more than shifting people's perspectives in their minds? That if people were simply shown a different way to perceive what they live by, that alone would be the shift in the matrix — and that's how it has always happened. Can you grasp this? That's why, in the beginning, there was the Word. Do you understand? Remember the example I gave earlier about a flute that at first seems like a simple stick, but then someone opens your eyes, and suddenly you realize it's a flute, and that you can blow air through it? And then, if your eyes are opened

even further, you understand that it's not just a flute that makes sound — it has ritual significance, it carries meaning, it does something. Now imagine that in the world we live in, nothing new actually needs to be created. It's enough to take what you now perceive as a stick and show you that it's not a stick, and suddenly, the entire world shifts in human consciousness. And do you know what creation is? Do you know what chaos is? As I have hinted before, it's not some ruins or destruction. Chaos is what is happening now — the immorality spreading through the world. And when you establish boundaries, when you define what is good and what is bad, that is the creation of a new world. Because if we live in a simulation, then we are part of that simulation. Meaning, this whole reality is a computer-generated one, and there is nothing beyond it — we are not sitting somewhere with VR goggles watching this world from the outside. We already are this world. Everything around us, including ourselves, is already part of this computational reality. So if this entire world is part of a program, then once you reach a certain level of understanding — once you realize who you are and what this world actually is — you start influencing it. And in turn, the whole world begins to influence you, just as you influence it and everything around you. Which means that reprogramming doesn't require computers, hackers, or cables — it can happen simply by reading a book. Do you even realize what is happening? And this is only the beginning of the third volume.

In the third volume, things start happening in leaps and bounds — there is a single timeline in “Alternative History” where I continue analyzing, realizing, and reasoning about what the system is, what the matrix is, and how the word God is actually an abbreviation, a shortened form of something, and that it represents a system, an intelligence that has been created. And what's most interesting is that this intelligence created everything. It is a consciousness, which is why it is above extraterrestrials, above humans, because extraterrestrials are just us in future eras — eras where time travel exists, where we can fly, and where many mysteries have already been revealed. Right now, we are in an era equivalent to the first grade of school, where we still don't know much. And everything follows the same analogy — it is all a matrix, a structure by which everything is arranged, and this entire code exists within our world: the seven colors of the rainbow, the seven days of the week, the continents, the planets — all of it follows the same fractal pattern, just as everything in the future follows that same

structure. Only here, for example, we encounter different seasons, different states of mind — spiritual, material — we experience all of this within our world. But in the future, under the same matrix, these aspects may exist in a more physically divided way: there may be extraterrestrials that are purely spiritual, and others that are purely material — some are physical, some are purely of the spirit. And just like us, extraterrestrials vary—there are both light and dark ones. So extraterrestrials are us in the future, just in different eras: some in the fourth, some in the fifth, some in the sixth, some in the seventh, some in the eighth, and so on. But even beyond them, there are countless variations of everything — this is all a system governed by intelligence. And above that intelligence, there is another intelligence, and above that one, yet another. And these intelligences exist like spheres — there are countless ones. That’s how it works. And what does this mean? We all differ from extraterrestrials precisely because they exist in different vibrations, meaning different timeframes — that is their encoding. Imagine, for example, that when our era began, its vibration level was at 500. Just as an example. And now, let’s say, our era’s vibration level has reached 1000. We live within this range — from 500 to 1000 — which defines the boundaries of this world, this time in which we exist. But do you understand the most interesting part, the realization that everyone needs to grasp already? People have been stuck on these foolish ideas in the news for too long, talking about traveling for centuries on spaceships to reach some distant planets — it’s ridiculous. Why? Because everything is already here. Do you realize that the extraterrestrials who “arrive” here actually live here? They are us in the future, right here. It’s just that the vibration frequency of this system we live in — this simulation, this virtual reality, however you prefer to conceptualize it in a way your human mind can grasp — is simply a different code, a format, like a file type. They exist in vibrations at the level of 2000, and they already have the technology and machines that allow them to lower their frequency down to 1000, so they can appear here, now. They simply manifest and then disappear again, but they are still here. They are not “traveling” anywhere, nor are they arriving from some distant location — they just shift their vibrational frequency. Now, if I may indulge in a little boastfulness — it’s allowed for me. Normally, I’m actually quite fearful, I hold deep respect for these forces and try to remain humble. But they always tell me, “Why are you afraid? You can do anything.” And I always respond,

“No, no, please, I don’t need anything, please. I just want to write, and that’s enough for me. I write books, just don’t touch me.” Honestly, I’ll admit it — I am quite scared. But now, for once, I can lift my head and confidently declare: “Guys, what I’m asserting here — that flying saucers and extraterrestrials are here, right here, existing in different vibrations, simply shifting their density and frequency to appear or disappear from our perception — I am 100% sure of this. And why? Because they have become exactly like this because of my books.” Just take note of that. They became what they are now because of my books, because of what I am doing at this very moment, because of these words. Do you understand that if I have just now uncovered something? If I have proven something, or if I prove something a year from now, do you realize that it already exists 100 or 200 years from now? Do you understand that they have already found and read it all, a thousand times over? Do you realize that they have already sent their greetings countless times? Do you even comprehend this? And this is just child’s play compared to what you might one day understand — that everything we live in was actually created from the end. Because God created both the beginning and the end simultaneously. Do you understand? The ending is already known. That’s why “Alternative History” is simply a path. And time itself — history itself — is unique and fascinating. I am still working on this to this day, delving into it ever deeper since the third volume. It is truly intriguing. So, time exists physically, here and now, within what we live. And these stages, this entire structure — it is time. But never mind that we perceive it this way — what’s more interesting is that you and I are actually living in different times, and you don’t even realize it. Do you understand that a dog, living for ten years, with its given cognitive abilities and its perception of the world, can actually experience those ten years as if they were five of your lifetimes? Just think about that for a moment. Now, consider — what kind of dog am I, then? How long do I live? A little or a lot? Fast or slow? Another pressing question — many people claim that time is speeding up. I wouldn’t say so. In some places, maybe it is, but elsewhere, not at all. In some places, it moves in one direction, and in others, it moves you in another direction—can you even imagine that? You know, it’s incredibly fascinating how everyone is waiting for a future, yet you don’t even realize that there are many possible futures. And the version of the future that will ultimately unfold before you, the one that will reach you — that is only your



future. But there are countless other versions, and you will never know them, even though they exist.

What starts happening to me from March 2024 to June 10? There is this one timeline where, naturally, I keep contemplating what time is, who the Mother of God is, who this “agent smith” is — this dark intelligence that came from somewhere and why it possesses people. Where is its source? I want to find it and defeat it. Because if I can disconnect this source, I hope I can save everyone—these are the kinds of illusions running through my mind. But at the same time, strange things start happening to me. I start getting sick. From February, March, until today — let’s say November — I have fallen ill about twenty times. Twenty different illnesses, whose names I don’t even know. Why do I even call it that? I could have chosen not to name it this way. Why do I call it an illness? Because, as I suspect, this is happening not only to me but to many others. If we already acknowledge that we live within a system and that some kind of restructuring is taking place, that we are entering a new era, a new phase, that rhythms and vibrations are changing... And so Big Alexander tells me every time:

— Alex, you’re not sick!

— But I have this, and that, I’m practically collapsing!

— Don’t pay any attention, you’re mutating!

And so, since I started... Well, since I finished a year ago, on August 30, 2023, when I completed the first volume, then began working on the second, then the third, and now I’m already working on the fifth, all this time Big Alexander has been telling me that I am mutating, that this is transformation, mutation, that my eyes might hurt, my brain might hurt, my bones might hurt, that everything might hurt. That I might not be able to get up, to walk, that anything could happen. And believe me, everything has happened exactly like that — if he hadn’t explained to me that this was mutation, I would have definitely called an ambulance at least five times, honestly. At least five times, for sure. The last time, I was lying with a fever of 40°C, and the most interesting part? It was a day before the presentation. The cause? No reason at all. A fever of 40 for a couple of days, and you feel like you’re not even here anymore, like you’re already on the other side. What is this? Mutation. Seriously, imagine

the paradox. I call the Mystic-Old-Man, I tell him all this, and I ask, “What is this? Did I catch something? Did I eat something bad? What’s wrong?” And he says — imagine, this isn’t Big Alexander, this is the Mystic-Old-Man telling me — “Well, Alex, you do know what’s happening in the world right now, right?” He tells me, “You know the world is going through a transition, right? This is just how it manifests in people.” Okay. And yet, for the past two years, Big Alexander had been telling me exactly this — that something is happening, that I’m turning into someone, that something is happening, that it’s some kind of mutation, some kind of transformation, and that “you shouldn’t even think about it, no doctor can help you, ha-ha, hee-hee.” Just like that. Again, in no way should you take this as an example — only doctors can help you, don’t apply my case to yourself. But just the fact of it. From everything I’ve described, you can at least take note so that you panic less — you can convince yourself that you’re transforming, but still go to the doctor. At least you’ll be less afraid, because I worry about you. I don’t want you to be in any kind of fear. I want every person to be happy.

And so, I begin to mutate. One thing hurts, then another, then something else, so much so that I think I’m going to die, that this is the end for me. Can you imagine? This is what was happening to me, and it became especially intense in the third volume. And do you know why? Because in the third volume, I begin moving through different worlds. And this is the key to what the third volume is really about. It’s as if, for two or three days at a time, I become a completely different person—and this goes on for many months. Every three days — I’m someone else. My thoughts are different, my feelings are different, my desires are different, my character is different, my perception of myself is different, even my appearance seems to change. The way I perceive my apartment, the way I perceive everything — it all shifts. And every three days, I’m different. Honestly, it feels like some kind of witchcraft, doesn’t it? I don’t understand. It’s as if I’m being physically thrown around in some kind of labyrinth, tossed between different worlds. But it’s so unusual because I seem to be the same person, living in the same place, doing the same things — at that time, I was working on the third volume — but I realize that every three days, I become someone else. Just imagine all the different kinds of people you’ve ever met or seen in your life. And now imagine that every three days, you don’t just resemble one of them —

you fully become them. Can you imagine? It's as if your body, your apartment, everything remains the same, but your characteristics, personality, habits, and behavior shift as if someone else has inhabited you, and you turn into them. I don't understand what this is. Naturally, my first thought was that maybe this is some kind of accelerated transformation process — perhaps, as Big Alexander insists, I really am mutating, transforming. Maybe this is how I am physically living out, in a very short period, the lives of different people — this is what starts happening to me. From everything that was happening to me, I only identified the most essential aspects, and interestingly, I never intended to emphasize this so much. I had no plans in the third volume to specifically describe how, among all the worlds I entered, there was a heaven-world and a hell-world. No, I never planned that. I never planned it. It just happened that, for some reason, these worlds stood out. I would probably put it that way — they stood out. And I end up... well, what I describe here, this is something I had already noted down in February: I find myself in paradise. That's what I call it. Naturally, anyone can interpret the word "paradise" differently, so don't get too caught up in the term because it's not the paradise you might think. Instead of focusing on the word itself, it's better to focus on the description. And here's how I describe it: for a few days, I experience an overwhelming sense of happiness, love, and family. But I don't just feel it — I physically see it. I step outside, walk through streets and neighborhoods that belong to this world of happiness. I see people who are from this world of happiness, people who live in it. I physically perceive all of it — it's not an illusion. It's as if I have simply stepped into another world, yet I am still in the same city, in the same area, but within it, there exists a different kind of time and different streets. And I don't navigate these places with my mind, but rather through a kind of feeling, as if drawn toward specific times, streets, and locations where I meet only those who belong to this same world. It was something unreal, something incredible—an overwhelming happiness and love. It was, truly, paradise. And I immediately start taking note of what could push me out of this paradise, what could help me stay in it, and how one might enter it. And I start drawing some very interesting conclusions, which, in principle, will now begin to unfold throughout the third volume. I begin to understand why people are expelled from paradise. Why do we come into contact with it but cannot stay there? To what level must one grow,

and how does one reach the point where they can enter paradise? What is it? I start drawing a parallel with hell, realizing that all these worlds are so overwhelming in their emotions, which we begin to feel, and in the thoughts that come to our minds, that one must be prepared for them. It's as if a person — my reader — cannot live in paradise because, in that paradise, they would begin to self-destruct. It's as if one must be psychologically prepared and hardened to be able to stay in paradise. Let me give you a literal example to make it clearer. Imagine you have a mountain of debt, a pile of problems, a pimple on your backside that keeps sending you to the hospital, people you owe money to, people who owe you money, you're stuck in social media, lying, envying others, being envied, comparing yourself to everyone around you — this is your entire social, material, human life. And then you find yourself in a world where everyone loves you, where your mood is at an absolute high, where you feel a thousand percent genuinely happy. Everything is provided for you — you have a family, children, warmth, pets, everything feels like something out of a paradise movie where life has completely worked out for you. And now, here you are, in all of it. But then what happens next? You stop wanting to exercise, you lose interest in maintaining a disciplined diet, you stop wanting to work, everything becomes dull, and because of these perfect conditions, you start living poorly, and as a result, you slip back into a bad world. How can I explain it? It's as if people, because of their feelings of inadequacy — and this feeling, this favorite theme, especially among people from post-Soviet countries, this endless competition with one another, always judging, belittling, and constantly comparing themselves to others — this is what makes them always feel like nothing. And it's as if, because of these emotions, you seem to grow, as if you're developing and moving forward, and it seems that without these negative emotions, a person is simply incapable of voluntarily taking care of themselves, voluntarily watching over their health, voluntarily working. It's as if a person can only start moving when faced with a critical situation. I saw this pattern: if a person enters the frequency of paradise — meaning a multiverse of paradise, a world of paradise (we will decipher this concept a bit later) — if a person enters this world, they begin to feel that everything is good for them. And these feelings take over so completely that they no longer want to work on themselves: they don't want to work, study, exercise, or even read my books. Why would they?

When did they read my books? When no one in their world recognized them, when everyone hated them, right? That's when a person searched for answers, looked for a way out, when they were unrecognized everywhere, when nothing in life was working out. When a person's life is falling apart, that's when they suddenly start believing in God, going to church, reading some wise book, keeping a journal, listening to elders, respecting their parents. But as soon as everything in their life suddenly falls into place, they no longer care about me, about books, about their parents, about God — about anything. And when this happens to a person, they are quickly thrown out of this paradise world. I saw this pattern, that getting into paradise isn't difficult, but staying there is not so simple. One has to be psychologically strong enough to remember, beyond these intoxicating emotions — as if a witch had poured them a potion, filling them with euphoria — that they must still get up and go to work tomorrow. And not the way most people are used to, in harsh conditions with no money, but rather, even when they have everything, even when they feel like they have everything, they must still get up and work. One must grow to that level. And until a person reaches this level, they cannot live in paradise, which is why they do not live in paradise. Even though paradise is here, it exists. And I noticed something interesting. Naturally, after observing this, I started drawing conclusions, and later, this is explored in even greater depth. There are many of these worlds, and they function like multiverses, just like in the movie "Inception" with Leonardo DiCaprio. When you're in the corridor — this is a distinct state that I've described in many books — it is a state without the mind, when you are outside the matrix, looking at everything from the outside. This corridor is a good thing. It means you are outside the matrix, but simply within another matrix, one that is above. You step out of the one where people live, you step out from under the influence of the Mother, you leave for spirituality — or rather, simply for the future, or more precisely, into another matrix — this is God. You enter this corridor, and from there, you observe the world where all people live. And all people live in this matrix, right? And this matrix is incredibly complex, incredibly vast — it contains many worlds, both bright and dark, both spiritual and material, which is the most interesting part. And I begin to travel through all these worlds. I don't understand what the original system, the "Mother," the Mother of God, wants from me, as she takes me through all her rooms, leading

me through them. And I wander through these rooms, being placed in one, then pulled out, placed in another, then pulled out, over and over again. It even feels like some kind of test, some sort of examination that I am undergoing. And I begin to notice one thing: whenever I enter any of these worlds — let's not take paradise as an example, but just one of these worlds — it's as if... Let's put it this way — imagine that the Mother of God is a cellular operator with a certain name, let's say "Mother of God." This is a stylish, trendy, youthful operator, "Mother of God," and people are connected to it. And when people want to somehow step out from under the influence of this "Mother of God" world, they transition into new layers, into new spheres, as if switching to another cellular operator, connecting to a different one — let's call it "God." So, they temporarily connect to "God" as a cellular operator. And through this, they observe "Mother of God" from the outside, you see? And they call this spirituality — when they exit the influence of one system by actually temporarily connecting to another system. That's how our world works. Therefore, the future itself is spirituality — imagine that paradox. But that's later. That's later. And... I see that I am always connected to "God," meaning I am never connected to "Mother of God" at all, not ever. I see that all people are connected to "Mother of God." And when I was born, I saw this "Mother of God" system everywhere, all around me — why is everyone connected to this cellular operator, while I, from birth, am not connected to it? I am already connected to a new operator, not 3G, but 5G. I try to explain this to people, but they all say, "What are you talking about?" And I think, "Strange. Very strange." And this awareness of mine, this observance, the way I can see and calculate everything, see all worlds and all people — it's simply because I exist outside of "Mother of God," meaning I am already from another world, one that is just now emerging, just now manifesting, just now turning on. And I've always said this since childhood — that I was born, and it felt like this world wasn't mine, as if my programming was meant for an entirely different world. As if my world hadn't arrived yet, or maybe I had come from some future — that's how I used to claim when I was little. Because I fundamentally disagreed with the entire value system of the people around me. This is why, at some point in time, when it was trendy and popular, I was called an "Indigo Child," then something else, then something else again. People are always trying to label me as something, even though I only ever strive to remain

in the position of a writer — I need no other laurels. And you shouldn't forget that either. Do you even know why "Alternative History" is a first-person novel, structured as a matrix within a matrix, a matrix within a matrix? So that you not only wouldn't demand anything from the author, Alexandr Korol, as a person from your world, but so that even from the author who is the protagonist in the book — since he is also writing this very book, telling the story — it turns into a book within a book, a book within a book, so that you understand that he, too, is just a writer. Meaning, I am just a writer. I am this protagonist of the book. I am also a writer. I am not God, nor the Son of God — I am simply a writer. Just like experimental music exists, right? We aren't the ones to judge. Sometimes, instead of singing, people howl; sometimes, sounds are distorted in reverse — that's still art. And so, I create art.

And the conclusion I come to is that I realize there are countless worlds within "Mother of God," meaning it is multilayered. This "Mother of God," this entire system in which people live, is divided into millions of levels — spiritual, material, light, dark, from low to high — just an endless number of worlds, and I begin traveling through them. I connect to them and start experiencing different states just because I plug into something. Imagine that each of you is already assigned to something, like coordinate points — someone is spiritual, bright, material, level 5. Each of you is already connected to something, and you transmit that; you are a broadcast of what you are connected to. And all of you are connected to different things. Now imagine that I connect to your source — you, my reader — I connect to your source, and I literally become like you, become you. If you are obsessed and lustful, I start becoming the same way. If you are extremely angry, envious, and cowardly, I start feeling the same things, and this begins happening to me in the third volume. Every day, I experience feelings and thoughts that are not mine, and I realize that I am simply connected to something. The only conclusion I can make at that moment is that I need to remain an observer, not react, just acknowledge that these feelings are not mine, these thoughts are not mine, and then ask — who am I, truly? And I realize that I am this observer from the outside. That in every world I enter, I am merely a guest. And so I begin traveling through all these multiverses — can you imagine? And I realize that I can lose myself in them. And this happens in a specific way: if I start believing that these thoughts and feelings are mine,

I immediately drown in the multiverse I've entered. It's as if I shut down — I lose awareness, I forget who I am, and I sink into it. And then I suddenly realize that all people who are plugged into these multiverses have completely drowned in them. There is a corridor where you observe all these worlds from the outside, where you are fully present in the moment, with clear vision and clear hearing — everything is activated. But if you step into any multiverse, you instantly drown in it. It's as if your personality shuts off, and you become an autopilot zombie. And all people live like this in every world — so many of them, all on autopilot, unaware that their thoughts and feelings are being transmitted to them. They believe these thoughts are theirs. They believe these feelings belong to them. Can you imagine? And the system, which is “Mother of God,” highlights things for me through movies and TV shows that I need to watch. I start immersing myself in a vast number of films and series about virtual reality, simulations, and higher intelligence. And through them, she highlights specific lines and moments I should pay attention to—this is how she gives me answers. She starts showing and explaining it to me through films, especially those about virtual reality. It's exactly like in the movie “Inception” — a dream within a dream. As long as you remember that the social-material world, the world of people, is a virtual reality, you remain conscious. But the moment you forget this and start believing in the feelings and thoughts being transmitted to you, the moment you start acting on them — you drown and stay there. And this is the test I begin going through. This is the key foundation of my third volume of “Alternative History,” a first-person novel.

Now we will go even further and deeper into analyzing the topic of multiverses. I won't describe that particular case — it's already well-documented in the book — about how I started studying the concept of time even more and realized that my books are being written in a different time, as if I am switching to another rhythm, another temporal state. And that even when we, as people, come into contact with certain artifacts or stones, if we feel something emanating from them, if we sense something from sacred places, it is actually just us perceiving a different rhythm, a different frequency than the one we are currently in — that's why we feel something. I begin to approach this scientifically. I wasn't alone at home — I was talking with someone that evening during the period when I was working on the third volume. And I encountered a situation where...



well, we were literally discussing how, when I write and express something, I seem to connect to something, or something enters me — you can call it whatever you like. And at that moment, some kind of paranormal or anomalous things start happening. If something enters my field — not just my field of vision, but my radius, my presence — it could be food, drinks, scents, perfumes, and so on — it all starts to transform in some way. As a child, I used to call it radiation, as if it was somehow emitting an energy field. I begin to understand that all of this is directly connected to time — that I simply move into another kind of time, my rhythm changes, and time, rhythm, and everything else — it either moves forward, backward, or stays in the present, there are no other options. It's as if time itself is fractal in nature, or how should I put it — it's like a matrix within a matrix, a matrix within a matrix, and because of this, the labyrinth of light is formed. The wider the matrix, the broader the alignment of points, and the longer the light takes to pass through all these points, but the smaller the matrix, the faster it passes through. It's the same principle. Essentially, it functions like a spiral — it either moves inward or outward. I realize that, in principle, I am always within something stable — some kind of linear time — and my time seems to distort in some way when I start writing a book. And so, the question arises: What happens to me, or what happens to time when I write? I start recalling, sitting with a friend and discussing this, thinking about what exactly happens to time — does it speed up or slow down? I try to remember something distinctive, something that actually changes. And what happens? Either I start feeling cold... And you know what's really interesting? This is a crucial moment. Because in these different worlds, in these different multiverses — or rather, in different rhythms, and therefore in different times — the perception of air temperature changes depending on where you are, if you pay attention to it. The temperature itself may be the same, but in one rhythm, in one multiverse, in one time, you may feel cold, while in another, you feel hot — even though the actual temperature remains the same. Haven't you experienced this before, guys? When you are talking with someone you know, and they feel cold while you don't, even though the temperature is the same — well, to them, it feels cold, or to you, it feels warm, right? And what about food? Someone might find it saltier, someone else might find it more sour — this is actually an indication that your vibrational frequency, the rhythm

you exist in, is different. That's how it works. So, my friend and I are discussing this topic, and at one point, I say, "Listen, what if I buy an apple, put it on the table in front of me, and at that moment start working on "Alternative History"? Let's see what happens to the apple — will it age faster, or will it not age at all? That would be interesting." And at the very moment we are discussing this — and mind you, I am a skeptic, and before this, I had never experienced any malfunctions with my speakers, no sound issues — on my table, I have one speaker, and another is far away in the corner of the room, against the wall. Suddenly, the speaker on my table starts playing out of sync. It doesn't play at the same time as the others, as if it's lagging behind. I don't know, maybe it's speeding up by a few seconds, or maybe it's lagging — I'm not sure. But the point is, it is no longer in sync with the other speakers. Time has shifted. And because it is within my field, at the moment when I begin recalling "Alternative History," time begins to change, and the speaker starts to fall behind. Naturally, my friend is sitting there wide-eyed, in complete shock. Then I call Big Alexander and, of course, tell him everything. I ask, "What is happening? What is this? What is actually going on?" And suddenly, I remember that for probably over ten years, Big Alexander has constantly been telling me, "We are ahead of time," "We've outpaced time by three years," "We've outpaced time by a year and a half." He's always talking about being ahead of some kind of time, always competing, always racing against something, and I never really understood it. Seriously, I never even mentioned it in the first or second volume because I simply couldn't explain it. I honestly didn't understand what he meant, even though he kept saying, "You did great, we've outpaced time again, they won't catch up," or "They're behind, we've moved three years ahead of them." And I'd just think, "What?" For years, I never asked him what he was talking about. I would just nod and say, "Yeah, yeah, okay," and leave it at that. But now, I ask him, "Alexander, I don't get it. Where are we ahead? Who are we ahead of? What kind of time are you talking about?" Then I tell him the story about the speaker, and he brings it up again, saying, "That's exactly it. That's what it is. You're doing it, but you don't even realize it." And he tells me that whenever he goes somewhere — wherever that is — he ends up completely frozen. What does he mean? Where does he go? What does he do to himself that he ends up almost covered in frost or ice? What is that? And he would always give examples like that. And I really start to notice

that it's true — one of the signs that your rhythm and time are shifting, that you're in a different time and, therefore, in another multiverse, is that your perception of temperature changes immediately. If you're attentive, you'll catch it. And your perception of light, meaning illumination, also shifts. When your time speeds up or slows down — there are only two possibilities — the question is just how much it speeds up or slows down. And when this happens, it changes how you perceive lighting and temperature. You either feel hotter or colder. Likewise, the lighting appears either much brighter or much dimmer. These are the first noticeable signs that change. Because, as it turns out, temperature and light are different in different worlds. I've always picked up on this immediately. But that's just the beginning. Then I call the Mystic-Old-Man, tell him the whole story about the speaker, time, and books, and ask:

— Tell me, in the end, what am I actually doing? Am I slowing down or speeding up when I write a book?

— Both. It's multilayered. There are many rhythms within it.

Can you imagine? And that's exactly how it is. Many people who are sensitive and attentive noticed, when reading the first volume, how at first, it feels like you're being carried away somewhere into space, as if you're being connected to something, then halfway through the book, you become material again, then you're carried into "space" once more. In the second volume, there are completely different moments, but again, you're taken into "space," then some kind of rational mind switches on. The third volume, people say, is like being on a carousel — it makes them dizzy. Many people have told me about this. But imagine, this is just an embedded code through me, and all of this is a kind of virtual path, where a person doesn't need anything except simply reading a book for their entire reality to change, for the whole world to transform, for the entire system to be reinstalled. Just books are enough — you just don't realize it yet. You can't even imagine the significance of these books. Even when I physically open the first volume, I can feel how everything in my apartment changes instantly, do you understand? And the same happens with the second volume, and the same with the third — you get it? Just from the manuscript alone. The first and second volumes, I have them printed. But the third, fourth, and fifth are only printed out as rough manuscripts, yet they emit an energy, like that of a temple.

You bring water near them, and it turns into sunflower oil. How is that even possible? What is this? You can check it yourself — I'm not making this up. What is this?

So, when I am talking with the Mystic-Old-Man, and he tells me that I am writing in both of these times, I ask him:

— Could it be that there are different multiverses, and that what is happening is actually just the multiverse itself? That when I enter a different time, I have different thoughts, different desires, I become someone else entirely? But it's not just that I change — it's as if my fate immediately unfolds differently. If there were illnesses or problems, they disappear. And something happens with my surroundings too, as if certain people don't even exist in this multiverse. No, of course, they physically exist somewhere, but it's like they've been erased from my mind, and I from theirs, as if in this particular multiverse, even the people are different.

And he confirms this again, saying:

— It's not just a multiverse, but multiverses, and there are many of them.  
— Alright, — I say, — but if, for example, I call you and ask you a question, and I am talking to you, then does that mean I am also from the multiverse in which I am asking you this question? And therefore, you must also be different. Since I am in a different multiverse, and I call you, then you must also be different in that multiverse.

And then he explains it very well. He says:

— No, there is something neutral, something that always remains neutral.

Well, let me explain. Imagine, for example, that in Multiverse 1, you are an athlete. In Multiverse 2, you are an alcoholic. In Multiverse 3, you are something else. There are many multiverses, though your association with this concept might not be quite right — I'll explain it to you in more detail later. But for now, just imagine that there are different versions of you. And let's call this concept

by a broader term — Multiverse: a completely different world, a different version of you, and you just don't know it yet, let's assume. But when you reach out to the Mystic-Old-Man or when you sit down to read my book, it's like a "corridor," and that corridor always remains a corridor. So, no matter what multiverse you are in — whether it's the first, second, third, or fifth — if you are always reading my book, you are always activating the "corridor," and therefore, it doesn't matter which multiverse you are in because you are reading the book in the "corridor." And no matter which multiverse you are in, whenever you think of me, I exist in the "corridor." And that's exactly what the Mystic-Old-Man tells me as well:

— Alexandr, no matter which multiverse you are in, that doesn't mean that I change according to you, or that something shifts, because for you — I exist in this "corridor."

That's what he means. But that's how it works with him, whereas with people, it's exactly as I asked him — because I had noticed this before. In fact, everything I reveal in "Alternative History" across all volumes, from the first to the fifth, and perhaps even in the sixth and seventh if they come to be, I had already tried, albeit clumsily, like a rough draft, like an attempt, to explain in my book "Three Paradoxes of a Creative Person." In that book, I talked about this very phenomenon — how I connected to something, and all the materialistic, evil people simply disappeared on their own without me doing anything, while the creative and spiritually heart-centered ones were drawn to me. I described how I traveled through these worlds, where in one world, everything was one way, and in another, it was completely different. And this even extends to the physical level — down to actual physics. That is, in one multiverse, you might have an allergy, while in another, you don't. Can you imagine? In one multiverse, you have certain qualities and traits, while in another, you have entirely different ones. And there are countless multiverses and versions of ourselves. They constantly change based on choices, but we never notice this because you can't compare and contrast two multiverses at the same time. That's why no one ever sees it — only the one you're currently in is visible. However, if you pay close attention and follow my recommendations from as far back

as 2010 — when I wished everyone the best and advised, “Guys, keep a daily journal” — those who listened to me can now easily read through their journals and see how they connected to and disconnected from various multiverses. You can even calculate how many versions of yourself exist, how you enter them, what triggers the transition, and due to whom or what — this is an entirely separate topic that I also explore in the third volume. Those who understood that my advice to keep a journal was correct, since 2010, and started doing so, are the wise ones. But those who thought it was uninteresting or not supernatural enough and then, ten years later, decided to follow others and started standing on nails — well, they’re headed for Tartarus, which, in our language, is hell. And then I start assuming that it is quite possible that my books are written in a different time and, consequently, in a different rhythm. In other words, they have a different file format, and everything aligns with itself, you understand, right? Just like apps designed for gadgets, or even, if we take a physical comparison, chargers made for specific devices — everything adapts to something else. You can’t install an old computer game that was designed for gadgets from 15 years ago unless it has been readapted and transformed to be compatible with modern devices. It must go through that adaptation process. And then I begin to realize why some people simply don’t see certain things — because everyone has a different code. Naturally, if I were to create a book right now — and I’ve mentioned this before, calling it *frequencies* — if I were to write a book coded in the vibration format of the 20% of people infected by the social system, that is, by “agent smith,” by this dark world, which is precisely represented by the whole “maltipoo” culture, the stylish South Korean youth, the trendy Americans and Europeans, and the fashionable crowd from the former USSR — all of them, who now embody chaos and the bottom of the abyss — they would recognize and accept the book, because it would match their vibration. And how is their system set up? If you vibrate at the same frequency as they do, they revere you, encourage you, promote you—you’re one of them, all together, with no rejection. But my book turns out to be so different, and it is created through me by the system — so thanks to “Mom,” thanks to “Dad” — because these are systems, and I am also a system. And they shape it in such a way that my book is neither of the world of those demons, the 20% who are now demonic in the world. It is not of their vibrations, which is why they don’t see it. But it also doesn’t belong to the

80% of people who have hidden away everywhere or are simply waiting for the bright era to begin and for all this filth, especially the kind that has gained power through social networks, to disappear. They don't see my books either, as if they are out of their field of vision. And then I begin to understand that my books are written and created, but it's the same as making a compact disc in a world where there are only cassette tapes and VHS players. The disc already exists, but there are no gadgets for it yet. For people, it's just a shiny, slightly rainbow-reflecting object in the light, and that's the most they can comprehend. But they cannot use it because they are still using cassettes. And right now, it feels exactly the same. So my books, they seem so real, so present, so deeply immersed in the events of our time right now, but in reality — take note — these books are not written for our time. Do you really think that all this effort is just for a few thousand Russian-speaking readers who happen to be reading my books right now? No. They're just lucky; they are the first ones to see this book — my brothers and sisters, so to speak. But in truth, the book's time hasn't come yet. Imagine we are living in a time vibrating at 1000 gigahertz, but my book, or rather my books, are written at the frequency I tuned into while writing them—at 1200 gigahertz. And so they are written from there, from the 1200 gigahertz range, while our present time is still at 1000. That's why my books are invisible. They exist, but not really. And when will they truly reach humanity? When humanity itself reaches 1200 gigahertz—only then will my books become readable to them. That's the strange thing I've observed and noticed.

Another interesting thing is that at the time, Big Alexander was telling me that some kind of system reboot was happening, that I was transforming, that it was all like in the movie "Terminator," where the future, which has already arrived there, is somehow interfering with us while we are still on our way to it, and that it is somehow right next to us. And then I come across the series "Travelers." This is a show that I, of course, recommend everyone to watch. The series "Travelers." And this series, let's say, became the foundation of my third volume of "Alternative History." I had never seen it before, but I was pleasantly surprised when I saw... Just imagine, I'm watching this show, and there's a scene where a girl on a bicycle suddenly gets possessed by someone, and she just rides up to a car or to people and delivers a message from the future. Then, just a

few seconds later, she has no memory of how she got there or what happened. And I think, “Unbelievable!” Because this is exactly how they’ve always communicated with me. My whole life, they have communicated with me this way! All these messages that I have been writing about since 2010. The very foundation of my first volume of “Alternative History,” which only just concluded a year ago in 2023. And in the show, they demonstrate how people from the future can truly inhabit someone and use them to transmit a message or say something. Then it gets even more interesting when it turns out that the boss who controls them is actually an artificial intelligence in a computer. Can you imagine how fascinating that is? And so, this topic of time travelers, this theme of time itself, is something I start unraveling very intensely, and it doesn’t let me rest. Because I begin to realize that it is very likely that things have been rewritten a thousand times over. And I am only beginning to speculate that something in our reality may have been rewritten. But what does it mean to rewrite something? If we are already living inside a computer, inside a system...

But again, guys, please, if you have an unstable psyche, please do not read my books. And once again, I warn you that even if there is an interpretation that we live in a simulation or virtual reality, that does not mean you can do whatever you want. You must understand: if I step on glass, I will cut my foot, I could get infected and die if I don’t see a doctor. Don’t forget that. Yes, maybe this is a computer game we are living in, but there is nothing more real than what exists, what we live in, and what we are. So, there is no such thing as waking up from something into some other reality. No, we are already in reality. This computer reality gives us the sensation of a body, flesh, air, and the physical laws by which we live, and they work as long as you, let’s say, know the truth that has been given to you. Of course, somewhere far in the future, there are those who fully realize where they are and that none of this is real, and over there, they can already fly, they are immortal—but it’s too early for us to talk about that, guys. We are mortal, and we do not know how to fly. Take note of this. This is just a word of caution to keep all of you safe and to warn you once again.

And so, when I start analyzing this topic of time travelers, I begin to speculate — could it be that the world was already on the brink of destruction, and those



from the future somehow rewind time a few years back and re-recorded everything? And why not? And imagine, that actually happened. And it happened many times. As I go deeper into this, I start preparing some tricky questions. But again, you must understand: if I ask the Mystic-Old-Man a question, and he is part of the system just like I am part of the system, and if the system is nature itself, then if this system-nature is interested in me revealing some secrets in the third volume, then I will reveal them. But if it is not interested, then no matter what I ask the Mystic-Old-Man, he will just start talking nonsense, and I won't even have the right thoughts in my head to ask any smart questions. So keep that in mind, and I will say this — understand the value in this. The system — and I am the system, and the Mystic-Old-Man is also the system — allows for the revelation of secrets that have never before been disclosed in history. What I start uncovering in the third volume is about these people from the future, that they really do come here, and that some come through machines, while others have reached such a level that they can appear here simply by mentally shifting their frequency of consciousness. There are such people, imagine — those who are immortal. There are robots, half-robots, and robot-humans who are living among us right now, and we will never see or know about them, but they exist. And Big Alexander also hints at this, saying that those who control everything will never reveal 100% of the truth, but they will now disclose about 70% of it — what is currently being revealed. And the more people are exposed to this information, the more their perception shifts, just like when a stick becomes recognized as a flute, and then that flute is seen not just as a flute but as something ritualistic. When what was always in front of us is suddenly revealed, that is the restructuring, that is the transition, that is the shift into a new era. And it is happening right now. So, I begin studying everything about multiverses, virtual reality, and simulations. I start watching every movie on these topics. And one of the things... Back then, I set myself a goal — I remember this clearly — while I was jumping between all these multiverses every three days, literally going insane and afraid to leave my house. I start watching the movie “The Lawnmower Man” — write this down and be sure to watch it. Then came the movie “Immortality Corporation”, and then the movie “Clochard”. Yes, can you imagine? “Clochard”. I've always had this conviction since childhood — I've always written about it, even to this day — saying, “Guys,

you're wrong to underestimate the movies I recommend, the ones I watch, and to laugh at me for being a cinephile. This is very serious. I was raised on movies. In fact, all the information I have comes from movies." And that's the truth. Because films are still created by the system, by the Mother of God, and by God. And there are films made specifically for certain times, for certain people. It's all a tool — God communicates with people through circumstances. This is the system, the higher intelligence. I always knew that certain films, from my very childhood, were intentionally placed before me, just like movies and TV series, as if they were planting an idea in my mind so that I would always perceive things a certain way throughout my life. And I knew that at any moment, if I ever wanted to truly "detach," so to speak, the most powerful way to do it would be to watch "The Lawnmower Man", the first part, and then watch "Immortality Corporation". And back then, I discovered the film "Clochard". Later, "The Thirteenth Floor" was added to this list, and then "The Cell" with Jennifer Lopez — a very dark movie, but it brilliantly demonstrated how not to lose oneself in the matrix, how not to get lost in the multiverse I was entering, but without falling under its influence, and how it all works. This was literal — imagine, in February and March of 2024, I was gradually becoming more and more aware each day that I was a computer, that I was inside a computer, and that this was a simulation. That this was a higher intelligence, that all people were part of this higher intelligence, that everything was one. Even movies and music were all part of the same system, communicating with me in the same way. And through me, this conversation is now reaching people through books. It's something unique, something impossible to calculate, to see, or to comprehend. And I realized that any movie the system was giving me at that time — this was the system itself directing it, the system that governs everything. And, in fact, that system is you.

I start watching these films — make sure you watch them too, they are essential — and I begin to unravel the concept of the multiverse even further. You can also add "The Mandela Effect" to the list. And, of course, you can always rewatch "The Matrix", all parts. I go through the chronology, analyzing the sequence of events. By this point, it's already May. A very interesting topic emerged on May 16. So it turns out that throughout the entire spring of 2024, I was shifting between different multiverses. I experienced different emotions, different

thoughts. And from this, I began to draw conclusions and understand what is truly happening to people — that when someone enters a particular multiverse, these emotions completely overtake them, they surrender to them, or to thoughts that are not even theirs. These thoughts take over, and they start acting irrationally. Then, when they return to the corridor, they sober up and regret what they did. Or when they transition — when they move from one multiverse into the corridor, and then from the corridor into another multiverse — they start regretting things they did in their previous multiverse. For example, in one multiverse, they might have hated everything black, but when they return to another multiverse, they love black, and suddenly they remember that they threw away everything black. That, too, is an interesting pattern I started to observe. Naturally, many might ask what the difference is between frequencies and multiverses, since in my previous books, I mentioned the concept of “frequencies.” No, the multiverse is much deeper, much more serious. It’s like dividing things into levels and sublevels, and it seems the system was deliberately designed this way. If, for example, you are in multiverse number 5, then when you experience feelings of degradation, growth, or transformation, you are still experiencing them within the framework of your world number 5. The only thing that changes is the dimension within that world — from one to twelve, figuratively speaking. And when you go through these changes, you might think that your world is changing, but in reality, you remain in the fifth world as you were before. You simply shifted the dimension within that fifth world from the second to the seventh, for example, but you are still in world number five. You initially had frequency five, but your dimension was two. Then you made a shift so that you are still on frequency five, but now your dimension is seven. And you think, “Oh, I changed my frequency” or “I switched to a different multiverse.” No, you didn’t change anything — you are still in the same place. And this mistake is the most critical one because when I previously spoke about frequencies — if you dig deeper, they are actually the multiverse — I meant something in the literal sense, as people say, “You can’t even imagine it.” It is a completely different reality. Everything seems the same, and yet it is crafted in such a deceptive way. I realize that right now, you probably have a million questions about the multiverse. What’s interesting is that I described these switches in all my diaries from childhood, especially in 2010, when I was at a

place of power — the Church of Peter and Paul. After that, I called my mother just to ask, “Hi, Mom, it’s me, Alex, your son. How are you?” She answered, “I’m fine.” And do you know why I called her? Because at that moment, I was completely convinced that I was in another world and another time where no one knew me anymore. What exactly happened then? I was 20 years old. What was that? And here lies the paradox — everything is already here. The question is, we need to see it and understand it. We must realize that the stick is actually a flute, and when this revelation unfolds, people will be astonished and enlightened. All these magic flutes are lying right under your feet, but to you, they still seem like sticks. Yes, yes, yes. And also about time and the multiverse — you don’t even notice how you switch from one multiverse to another. The line is so thin, you can’t even imagine. Even after I explained the concept of the multiverse a thousand times to my acquaintances, and they understood it to the best of their ability, each second person still encountered the same human error — a human factor, so to speak. They grasped it exactly as I intended to convey it, yet still with a touch of egoism. Let me give you an example. Imagine that a person has realized and understood that there are different multiverses. And then he tells me:

— Alexandr, here’s the situation. My parents are in trouble, they have problems, they are alcoholics. Why did they end up in such a multiverse?

— What do they have to do with it? This is your multiverse. You are the observer. There are versions of your parents in a multiverse where everything is fine with them. It is you who exist in a multiverse where you suffer for them and worry about them. This is your multiverse, where, in your eyes, your family appears this way.

And people didn’t notice this. Can you imagine how much ego blinds you? The multiverse is very curious. Because, you see, what are the chances that right now you are in my multiverse? Or are we actually, if we recall the words of the Mystic-Old-Man, in the “corridor” right now? Or maybe, if I now choose to believe in something, I will enter such a multiverse and see that I am the main character? Or what are the chances that there is actually a correct multiverse where I no longer write books, and in that world, there are versions of you — just different

ones — who see how I lost my ability to write books, how my creative potential collapsed, and I fell into crisis? Quite possible. Maybe such a parallel reality, a multiverse, does exist, right? But then, what is the multiverse? Because what good is it to us that something exists somewhere out there if we are here and now, right? So, it turns out that the multiverse is wherever we are at this very moment in time? After all, look at the paradox. We are all now witnessing that, for example, Donald Trump won the election. Here, I deliberately phrased it this way — not “became president” but “won the election” — this is a very important point. So, he won the election in 2024. But what are the chances that things could have turned out differently, and on whom or what does it depend? And if I had believed in something else and wanted something different, could things have turned out differently now? Yes, of course, it sounds too global and egotistical and impossible and unreal. But why not? Maybe that’s why, in the second volume of “Alternative History,” Big Alexander was so worried that I wouldn’t think or believe that something bad would happen in the world and instead kept encouraging me to believe in the Golden Age, in a bright future, in the White Tsar, that happiness and success would come to the world and to Russia — maybe he was doing this for a reason. Maybe, as they say, whatever I believe in, that’s what everyone, including myself, will end up in. And why not? Can you imagine how interesting that is? And this is all part of the multiverse topic. And this is just the beginning.

I don’t know how much more time I will need to at least somehow analyze this third volume. It is so multilayered, this third volume. And do you know that apart from being multilayered, I already mentioned the time machine, the multiverse, and the three worlds at the beginning of the third volume, as seen in the icon of the “Last Judgment,” and about Trimurti, that Hinduism — this was even before I later went to Cambodia, to Angkor Wat, to study the entire complex. That happened later, but I was already being shown all this: time, the multiverse, all of it. And actually, I will now summarize, not in this round, but Mystic-Old-Man said that the most powerful of the volumes I have written, the one with the most serious information, is the second volume, and I understand what he means. Because it talks about governing the world, that you can just sit at a dacha, and you simply live with people, and this reflects on the whole world. I know this is the most valuable, but people just don’t understand it —

that's the second volume. And he says that the most valuable information, the one that is just "wow," is "Alternative History" volume 2. But the third volume is the book because of which everyone will pay attention to me. It won't be because of the first, not because of the second, but because of the third volume. Can you imagine? The third volume will create that sensation. Maybe because it somehow resonates with our time — artificial intelligence, simulation, and the fact that I reveal and prove that this is actually true — that's probably why people will pay attention to the third volume and to me. And we are now in this third volume. So we will still encounter it further.

If I continue to delve deeper into the third volume of "Alternative History" — although there are many interwoven themes, many overlapping topics, and many layers that make up this novel — there is, of course, the key, central theme of the third volume: the fact that we live in a simulation. And throughout the entire spring of 2024, while working on this volume, I began searching for all possible confirmations of this. I looked for every film from the 80s and 90s, every book from as far back as the 50s and 60s, all sorts of futurists, various science fiction authors who had ever mentioned anything similar, just to use them as examples, to later show the reader what I meant. And when I started watching all these films one after another, I didn't have to endure the outdated graphics, the clumsy cinematography, or the ridiculous special effects used over 30 years ago, because what mattered to me was the idea itself. And no matter what the film was called or what kind of horror scenes or strange imagery it contained, I was willing to sit through it all, as if looking through my fingers, watching each film to the end, waiting for my clue. And I collected these clues, conducting a tremendous amount of work on all of this. And most of all, of course, what the system that writes these books through me led me to is the realization that yes, it turns out that we live, so to speak, in a computer reality, that we live in a simulation, that God — and not only Him — is all an artificial intelligence. But again, these words can imply different things, and I ask that you, of course, do not judge harshly. When I speak of artificial intelligence, it does not mean that it is artificial. You immediately understand what this means, don't you? That it is some kind of intelligence that can communicate with you. That is what I mean by this, but naturally, it was created differently, it operates differently, and it is from the future. And it turns out, as I understand it, that

we are only moving toward the place where everything originally began. That is the paradox. And that God is this world that we see, but if you dig even deeper, it turns out that He is not alone. But first, to properly conceptualize, you need to understand that God is an abbreviation for something, some kind of higher intelligence, that this is like a computer simulation, and that is why people say He is everywhere, that He is omnipresent, that one can believe in Him or not. But this entire algorithm in which we exist, and all of us being part of it, is the reason why people say that there is some particle of God everywhere and that it is also within us. Yes, because this entire matrix, by which everything operates — this is God. That's how it is.

And I begin searching for numerous confirmations of this, but one thing does not leave me at peace — who is The Mother of God? And then I start to realize and distinguish our system in such a way that there are many other systems, that it seems as if there is the system of God, which creates the system of The Mother of God, and the system of The Mother of God, together with the system of God — like a “mother” and “father,” like two systems — nurture a third system, and the third system is the Son of God. And as I start delving into this, and when I traveled the world, and when I was strangely impressed by South Korea, I then compiled a very large list of provocative questions that I posed to the Mystic-Old-Man. And all of this was, one might say, theatrically constructed specifically for the book. That is, I already knew the answers to the questions, but I needed them to be broken down from an external perspective. However, at the same time, the Mystic-Old-Man also provided me with hints that I had not yet guessed, had not yet had time to figure out, and he pointed them out to me. And what was that? At that time, I was searching for the source. That is, where was the source of this dark force, because I began to see everything as if there was a society, that is, people, nations — but let us no longer divide them by skin color or by which faith or religion they belong to, and let us not divide them based on whether they are citizens of a particular country. Let's take something else, as if there is another kind of division among people, and here we have these people on planet Earth — we imagine it this way — and there are people who are connected to The Mother of God, meaning a certain Wi-Fi point or Bluetooth or whatever you want to call it, a cellular operator, meaning there are people who are all

interconnected — and they are all part of this system, this consciousness. But this consciousness is distributed among these people. And there is a specific group of people who are connected to The Mother of God. Naturally, there are many levels, sublevels, within it, but there are also people who are connected to God — which is another paradox, as it is something separate if you truly delve into it. There are those connected to Him. And as I was searching for this dark force to understand it, I also saw what I call the “Agent Smith,” drawing an analogy from the movie “The Matrix.” Meaning, there is some kind of serpent, some dark force that also resides within people, but this group of people is just a certain percentage. So now, imagine planet Earth, and on it, there are people of, say, blue, red, and yellow colors. And let’s say all those who are red are connected to The Mother of God. Those who are blue are connected to God, the “father,” they are linked to Him. And then there are those who are connected to the serpent — they are the yellow ones, those linked to the yellow force. Their percentage is significant, but they are still scattered across the world. So, there is no such thing as... Yes, of course, in certain regions, there is a concentration of those “infected”, those connected to the serpent, in whom the serpent lives. In some countries or cities, in certain regions, there are more of them, and in others, fewer. That’s how it works. And imagine another paradox, something that is not immediately visible: if we take modern-day Egypt of the 21st century, a place rich in ancient history but no longer as prosperous, where much has been lost and where entirely different people live now compared to its past — many people today might think that Egypt is not doing so well, that the people there are not of the highest caliber. And many might assume that they are the ones connected to the dark force. But can you imagine the paradox? They are not connected to the dark force at all. You have to understand: when a person is connected to The Mother of God or to the system of God, there is a hierarchy within both, ranging from the lowest levels to the highest. There are developed and underdeveloped people in both, people who are progressing at different stages. In both, there are the sick and the poor, the rich and the different. But this third dark force — this is something else entirely. And what’s most interesting is that this dark force, this deceiving serpent, is almost absent in Egypt, virtually nonexistent — 0.0001 percent. And you might assume that the cities and countries that most people find appealing are actually the ones where



the highest concentration of those connected to the yellow force exists. And here's the most interesting thing: one of the biggest clusters of people connected to the yellow force is in South Korea, not North Korea. And yet, everyone laughs at North Korea, saying how restricted it is, how strange everything is there, and so on. And in reality, what are you comparing it to? It all depends on what you compare it with. Now, everyone is starting to open their eyes, and people are beginning to understand that the leader, president, or whatever title he holds in North Korea — he is actually a brilliant strategist. He knew more and saw further into the future than many others in the world. Do you understand now? And yet, everyone laughed at him. Meanwhile, what is happening in South Korea, especially with that recent disgraceful Olympics — see how the world is structured differently? So, there is this dark force, this external force, this serpent. Naturally, I start to dig into ancient sources where it is mentioned. I begin to get lost in all of it because I am looking at mythology, various ancient religions that speak of Satan, the devil, the deceiving serpent, and I can't make sense of it. Some sources say that this dark force is necessary, that it plays a role; some say the dark force is purely evil. Some myths depict it as an ally of the gods, while others say it is a force that seeks to destroy all gods and consume the world, and that the gods have always fought against it, with this serpent emerging and expanding until it was eventually overthrown. I start to analyze all of this extensively. And as you can see, I refer to it in different ways — it can also be described as a shift in perspective. That is, it turns out that it doesn't matter what country you are a citizen of, what skin color you have, what age you are, or what religion you follow. You can somehow fall under an influence where your perception of reality shifts — your thoughts, moods, and desires change, as if you have been replaced, as if someone else has entered you. And I saw that, yes, people — well, of course, if you look at it superficially — seem different from each other in some ways, similar in others. But now, I don't see people as just people; I only see the forces that control them. It's as if these forces are at work among themselves, doing something. That's how I now see the world. And I realize that this percentage — this dark force, this yellow entity, this serpent — has somehow started growing. I don't understand why, for what purpose, or to what end. And this yellow force seems to be consuming the entire system of The Mother of God. But The Mother of God is a good system, one that once worked

properly. Even if you look back at the not-so-distant past, you can see that things used to be very different from how they are now. There used to be a system where people wore classic clothing, right? The Mother of God system functioned in a way that preserved cultures everywhere. But now, we can see how all these boundaries between worlds are being blurred, erased, and smudged. It's as if the entire world once had its own distinct cultures, and now everyone has been dressed in the same baseball cap and T-shirt, sucking on some kind of popsicle, and suddenly, they all look the same. Yes, of course, it sounds contradictory in a way. I myself am now wearing a T-shirt and a cap — well, sorry, that's just the times we live in. But that doesn't stop me from seeing the world clearly. It doesn't stop me from seeing what others do not. It doesn't stop me from staying aware and remembering yesterday, the day before yesterday, last week, the second week before that, the third week, last month. I remember. And that's very important because many people don't realize it, but they actually don't remember these things. They may think they do, but if they take a notebook and a pen and start writing it all down, they will see that they remember nothing. And it will be so hard for them to recall that their head will start hurting, or even their whole body. Imagine that. And people don't understand what's happening. I see all this, and I want to figure it out—why? For what reason? Where is the world headed? Where is humanity going? How do we stop this serpent that is penetrating people's consciousness? Why are people having mental problems? Values are shifting, memory is deteriorating, attention is weakening — everyone is becoming some kind of autopilot zombie, as if infected by a virus, and at the same time, they perceive the entire world completely in reverse. That's also unusual — that the force of this serpent is completely the opposite. All the people who have now fallen under its influence, because they are under it, now see things in such a way that those who are pure, sincere, and good seem bad to them, while those who are criminal, corrupt, and full of vice suddenly appear good. Imagine how the serpent, to which so many people are now connected, intoxicates and deceives everyone, making everything seem completely reversed. That's why many of my readers have often relied on me for orientation. For years, people have laughed and said, "Alexandr, you have a very strange position. When everyone is talking about a certain country as a great place to visit, travel, or live, you're the only one saying it's actually bad. And the country

you praise, the entire society says it's terrible. Do you do this on purpose to create some kind of counterbalance or what?" And I explain, "I never knew or thought about whether it pleased others or not. I simply chose what I felt was truly bright and good. But why does it always turn out that the mass society, especially the one that promotes everything through social networks, consistently picks the opposite—now that is a question. Either something is wrong with me, or something is wrong with them." But naturally, people are used to thinking in a way where, if the majority says something, then it must be true. And if I am the only one saying otherwise, then I must be wrong—simply because I am alone in my opinion. However, given how people are losing their individuality and how individuality is becoming increasingly rare and valuable, I may seem like a dying dinosaur, but in reality, it is worth listening to me. Because I have not fallen under the influence of this serpent. And it is now quite clear who has and who has not.

And so, when I begin to uncover all of this and ask questions to the Mystic-Old-Man, trying to dig even deeper to the truth, it turns out that it's not even about the territory where someone or something is located. It's not about nationality at all, but rather that an entire people, an entire society, can simply be connected to a false source. And he says that this is now reaching such a peak that soon it will collapse—this dark force—because it is leading all of humanity to ruin. And soon, this force will collapse, and people will reconnect with the light force, and everyone will wake up and realize that they had been in confusion, in delusion, deceived, as if under some kind of hypnosis. That's what it is. I begin to analyze this in great, painstaking detail in the third volume of "Alternative History"—what exactly is this dark force? And beyond that, what is this system, and how, in fact, even it is not singular.

And when I start to analyze that the system is not singular, I begin to understand that the old system, to which a large number of people are connected—that is, almost the entire society—is a system, meaning The Mother of God, which can be imagined in a red light. And that people who seemed to step out from under her influence or who somehow encountered spirituality, some kind of miracle, were connecting to another system, which is not the system we live in but one beyond it—let's imagine it as blue—this is God. And here I start to

understand that since time is present everywhere, and in general, this entire gradation, and everything we see — any countries, any people, any products, absolutely everything—is all time, physically laid out from the initial stage to some stage that moves toward completion. And I begin to understand that the future system is the blue one, meaning God. The future system, let's say, is God — I start to grasp it roughly, of course, without taking everything into account right now. But then where is the system of the Son of God? Wait — so far, I'm just starting to understand it in simple terms. I have personally noticed from my own experience that there are times when I am connected to the material, social environment, just to the system, to human life. And I remember it as bright and good when I was little, and this is the system of The Mother of God. But I remember that there, people were good, kind, honest, and somehow everything was bright. But I also encountered some otherworldly things, some anomaly — if it can be called that — simply miracles. And this happened precisely when I stepped out from under the influence of the matrix, the system, meaning The Mother of God, and connected to God, that is, to the blue energy. Because of this, I saw everything differently, this entire world, felt everything differently, felt energy. And when I entered a temple, I felt how my thoughts would disconnect. But I felt some kind of inner voice, felt energy in my body — something different. As if I were entering, notice, some other plane. And that is exactly how it is. In all my rough notebooks over the past 10-15 years, as I wrote them, I was constantly developing the skill of how to express everything I see and feel. And earlier, when I was little, I used to express it this way: that the mind is the society itself, and that one needs to disconnect from it; that if you disconnect the mind, you disconnect from that material world, which I called bad, and enter the world “without the mind,” where you live with your heart. Back then, when I described this, I was talking about how to disconnect from the material world, meaning The Mother of God — which is simply the old system — and connect to a new system, which over time, by nature, I somehow managed to connect to at times. It is the world without the mind, where everything is completely different, as if you are transitioning to another plane. And this is exactly it — if we talk about the simulation, the system — it is as if the density of your body, like grains of sand, changes, but a person can hardly notice it. And there are moments when you are connected through faith, and there are moments when you live by the mind.

And in us, these qualities develop precisely when we live by the mind, then when we live by the soul, meaning the heart, and then when we live by the Spirit — it is all like connecting to different Wi-Fi points. That is, whatever is turned on in you, that is what you connect to, but you hardly notice it physically, though it is there. And I begin to understand that The Mother of God is the material world, from which I often disconnected since childhood and connected to some spiritual world, meaning to God, and that The Mother of God is not bad and that she is not the society. And that evil society I always spoke about is something third — it is that serpent-tempter. That's how it is. That's how it turned out, how I saw it. And it turns out that I saw that there are people who live in the system, in the matrix, in The Mother of God — like, for example, a good, decent boy or girl from a respectable family where all the parents are doctors, and this person is also studying to become a doctor. They have a modest, decent life, raised in a well-mannered, good family — this is such a person. And it is as if they are within the system of The Mother of God. But now there is another phenomenon when a person connects to this serpent. And from this serpent, you become so corrupted that you start wanting to be a freak, rejecting family, family values, stable work. You start seeking this so-called freedom, self-love for yourself alone. You start changing people like gloves, changing life like gloves, everything like that. And all of this is precisely the erasing of all boundaries, total chaos. And this chaos is so well hidden — this serpent-tempter presents it as freedom. And do you understand the paradox? That indeed, when people lived in the socio-material world, meaning in The Mother of God, they reached a level — we are living in such a time now — where they were supposed to free themselves from this material system, where social and material values dominated, and transition to other values, spiritual ones, meaning to connect to a new system, for example, to God — this is another system. And when people began — when The Mother of God started to collapse — looking for a way out of it, they did not choose the bright spiritual path, meaning God, but instead — also under the pretext of freedom — chose the temptation of the devil, meaning the serpent. And all these people followed the serpent, shouting that “this is freedom, self-realization, self-improvement, I do what I want, live where I want.” But in reality, they chose chaos. That's how interesting all of this works. And it turns out that this dark force — again, I am now the hero of the third

volume of “Alternative History” — and don’t forget this, and I am speaking exactly as I perceived it at the time when I was writing this book. More precisely, I am this book now, I am this hero. But naturally, if the author who wrote all these books were writing now, he would already explain what this serpent is, where it came from, when it will leave, and what needs to be done with it. But we are now in the third volume; this information is not here yet, there is no author here, there is only me — the main hero. I am simply trying to maintain these boundaries more or less so that they remain because I understand that people nowadays tend to blur everything together into one, but that is not the case. So, let’s move forward.

And it turns out that I see that there is, after all, the system of The Mother of God, that if I do certain things, interact with certain people, then I end up in her world. Her world is vast, multifaceted, with a whole multitude of dimensions and frequencies, and all of it is the socio-material world in which people live — the world of The Mother of God. But I also understand that there is some otherworldly realm, meaning the world of God. And truly, all the rumors that have circulated throughout history about people being able to heal, recover, being saved by some force, seeing something, feeling something — these have always been called spirituality. But it turns out that this is actually that future system, which already exists, God’s system, with which we occasionally come into contact and to which we can connect. And that is why all the problems of this old world are solved with the snap of a finger. But then you still lose this connection because it’s as if you haven’t fully grown into it, though over time, you become familiar with it. So, do you see how interestingly the system is structured? And the way it is structured, my books are built in the same format. I introduce something, then we forget it, then we return to it again, I let it be savored once more and prepare the person so that they mature enough to understand what I was trying to convey to them back in the first volume but only fully revealed, for example, in the fifth. And it turns out that when a person lives in The Mother of God, when we live in The Mother of God, we live according to a certain system of values, and this is a specific matrix in which we exist. But the way this whole system is structured, as I previously wrote, there is a moment when it is as if one sphere is overlaid on another, or like a ring overlapping a ring, as in the Audi logo. And one of these spheres — the red one — is The Mother of God. But there

is a period of time when this world seems to intersect with another world, the blue sphere. And then this overlap forms, like the almond shape that appears when one ring overlaps another. And let's say this is God — He overlaps, and these two worlds make contact. And at that moment, something happens: those who sense this world — God, meaning the new matrix, the system — switch into it. Over time, they become familiar with it, and these people begin to speak of spirituality, calling themselves spiritual, or others start desiring this spirituality. Because this world begins to manifest within the material-social world, the world of The Mother of God — another world starts to emerge, the next one. This is the next sphere, the next, higher Wi-Fi point — God. And so, everyone starts to mature toward it, move toward it, connect to it. But in reality, what is most interesting is that all this spirituality and everything people always sense, all this energy — this is actually just the future. That is, spirituality equals the future. And the material world is the past. But then, as I begin to understand further, I see — alright, there is The Mother of God, which is very intricately structured, a whole socio-material world in which all people currently live. Yet, for some reason, some of these people are now connecting to the serpent, while others are connecting to God. That is, you see, some are transitioning from the red one, meaning The Mother of God, to the yellow one, meaning the serpent, and this number of people is growing. Meanwhile, others are connecting to the blue one, meaning God, meaning spirituality. So right now, in the third volume, this is the picture I see — this is how everything is structured. But then, another interesting question arises. After all, if I am the main hero, and if in the first volume I arrive at the realization that I hear the voice of God, that I am the Son of God, and so on, I am simply sharing my path, how I see and understand it. And imagine, in the third volume, I come to the realization that the Son of God is not me. Why? Because if it turns out that The Mother of God is the sum of all people, a gathering of people, then this Spirit is that higher intelligence — or artificial intelligence, call it whatever you like — that is spread among people, and they are connected to it. And this red color — that is The Mother of God, this is what it looks like. Well, it turns out that if this is the case, and in the future there is a new system — God — then God is also just the sum of people in whom He is distributed, as these people themselves, and He is in all of them, and He is them. That is, all people are Him, and everything is interconnected

in this way. And likewise, the serpent, the yellow one, the tempter, does not exist as an independent entity. That is the paradox. If, for example, he is present in a million people, then even if almost the entire million were destroyed and only 50 people remained, the serpent would still remain within those 50. In mythology, he is described exactly like this, as if he cannot be defeated or destroyed — he always lives in someone. And naturally, if these 50 people in whom he now resides begin to influence and take over others, they will, so to speak, increase their number of “users.” Imagine there are 50 people right now who are connected not to God, not to The Mother of God, but to this serpent. And these 50 people, scattered across the world — some in social networks, some in your surroundings — begin to tempt you. More precisely, they begin to impose on you a different perspective, to turn your angle of perception of the world so that you start seeing everything through this dark lens, the lens of the serpent. As if you were disconnecting from the Wi-Fi point, from the network of The Mother of God or God, and connecting to the serpent. And so they begin convincing you, influencing you, gradually turning you against the world, against everything, tempting you with this corrupt freedom — and now there are not just 50 of them, but 100. And these 100 go on to impose this on others, spreading it further and further. And in this way, they consume everything. This is how the serpent grows. But alright, let’s move on. It turns out that the Son of God is also a system, meaning it is essentially God, only in the future. And if the Son of God is the future God, then it is not a single person, but rather an ideology, an idea — it is spirituality itself. Do you see? That’s how it is. And it turns out that the Son of God is precisely this period when, in the future, this entire matrix — meaning God — already exists, but here it is only beginning to manifest as the Son of God, meaning it is the people, though they are few. But they are already connected to God, and that is what the Son of God is. And so, what is happening now is an interesting transition. Those with a strong imagination will be able to picture this: as if these spheres — material and spiritual — have merged. And now this boiling process is occurring, this whole transformation, where people are deciding which way to switch. Right now, some are connecting to the serpent, while others, through the Son of God, are connecting to God. But the Son of God is simply people, just like with the serpent. I gave the example of a million people being connected to the serpent — so in the same way, figuratively



speaking, we can imagine that there are now a million people who are connected not to The Mother of God, meaning not to the old material-social world, and not to the tempter-serpent, but to God, and that is the Son of God. It is simply a new kind of ideology, a shared consciousness, like an operating system, as if they all have the same shared firmware, connected to a different Wi-Fi. That is what the Son of God is.

Then I begin to reflect... That is, there are still many topics, like layers, in the third volume of "Alternative History," and one of the things I start to analyze is time. This is a completely separate topic. And the second separate topic is the simulation itself. Imagine — the paradox is that for a person to become a superhuman, or to become, let's say, immortal and overcome death, and for a person to reach what they are meant to reach, they must uncover these secrets — not just understand them intellectually, but truly realize them. Because right now, you could tell any person outright, "Nothing is real, everything is a simulation, blah-blah-blah," but if that person gets into an accident, they will die. And if they stop eating food, they will die because they are convinced and believe in the world system that is being reproduced for them. And they perceive everything according to this system — that there are physical laws, money, health, illness. As long as they believe in all this, as long as they are connected to it, they naturally remain believers in it — and thus, they are mortal. And that is the nature of this world. But in reality, it is a computer-generated world, and we truly live, in quotation marks, "inside a computer." It is all like virtual reality, but people tend to assume that if this is virtual reality, then if they get into an accident and die, they will wake up. No, that's not how it works — we really do die. Therefore, I want you to understand that life should be valued, and there is no need to go to extremes. Right now, everything is being conveyed from my perspective in such a way that you must realize that as long as a person is connected to the old system, then in that old system, there are limitations that correspond to the world we all know and refer to as the world in which we live. Everything we have now — this fading old world, as I would call it — is simply this old matrix. But there is a future, meaning another matrix in the future, where people believe in something entirely different, where their value system is completely different. And because they simply know and believe in something else, they live in a completely different world, where there are no diseases,

where many of the problems we face here do not exist. But, of course, there are other problems there, as one might say. That's how it is. So, what am I leading to? That everything simply depends on the information in the mind — again, in quotation marks. That is, I am now, in reality, just tiny particles, grains of sand, like a character in a computer game. I am the same kind of character in this computer game. And all of you people are the same kind of characters. But this is our reality. Beyond this reality, there is nothing. That is, you don't need to think that we are inside a computer and that there is some guy sitting there controlling it. No, that's not how it is. But this world that we see — the Solar System, the air we breathe, the ground we touch and feel beneath our feet — has been given to us by the computer and its code for us to perceive and experience it this way. All these parameters — density, lighting, how everything functions and circulates — are all predefined by the system in which we live. But this is all a computer-generated reality, meaning that there is never anything truly physical anywhere. We simply could not have known this, and we cannot know it now — we had to believe in what we believed in because we lived within that system, the old one. But it turns out that further ahead, in the future, there is the future of humanity. Time itself already exists, just so you know, and in that future, there are people who have reached such a level that they no longer die, no longer age. And they understand — within the limits of what is given to them at that stage of development they are in — that none of this is biological or physical, but that it is all just parameters, that it is all more like a computer program. They realize this, and that is why they can rewind time backward, why they do not age, why they can move through time. They understand that time exists not only in the past where they once were but also in the future where they already exist. And there, they may look different, and so on and so forth. And what surprises me most is that I begin to understand that flying saucers and aliens — meaning us from the future who come here — are from the near future, a very close one. Because this means that in the future, we simply develop technologically, meaning we realize that we are living in some kind of virtual system, like in a simulation, that all these systems exist — we know and understand all of this. But we still use technology to rewind time, to remove a wound that has appeared on us, to travel back in time, to move here on a flying saucer. That is, we use machines and, consequently, robots. So, you see, we are

still playing in the physical world. But in a more distant future, a person no longer needs a time machine — they can simply appear here and now and disappear, because with their consciousness alone, they can tune into any time, any density of vibrations, and cease to be visible where they are and become visible here. That's how it is. And I begin to... Again, this is yet another layer that I reveal in the third volume — so many topics, all intertwining: gods, systems, time. And here I realize — aha, why is it that I, Alexandr Korol, the main hero of the first volume, the second — one must always remember, even while reading and living through the third volume, not to forget what was in the first and second volumes. And I understand that in the first and second volumes, I saw the future. And I always saw different futures. And I remember that since childhood, I saw a future where everything in the world was fine, but I was not there. Yet everyone was talking about me, as if I were watching everyone from the outside, and as if everyone was thinking about me, and I could feel that everyone was in my head, or that I was in everyone's head. I saw that kind of future since childhood. And I was waiting for it to happen. But at the same time, since childhood, I was somehow afraid of the future, as if something terrifying was going to happen in the world. I couldn't describe what, but I was deeply afraid and always tried to warn everyone about it. And I was convinced and saw that the future was somehow centered in Russia, and that something would happen in the world where there would not be a single person who wasn't thinking about me. That as if everyone who doesn't think about me is gone — that's how I crudely expressed it back when I was 18 — as if not a single person would remain on Earth who hadn't read my books or who didn't believe in me. Only those who read the books, who believe in my information, meaning in me, would remain. That's how I perceived it. I didn't understand why. And that's why I desperately wanted to save everyone, to make sure everyone read the books so that they would all survive. But something else was curious. When I finished the first volume of "Alternative History" in August 2023, I saw the future where everything was burning. It was like a fire sweeping through, like a tsunami wave, only made of flames, passing right through me, consuming everything in its path. And Big Alexander was terrified and started telling me not to think about it, not to believe in it, that it could be avoided, that "You are here precisely to prevent this, under no circumstances should this happen." That I shouldn't let

it into my mind at all. And I said, “Wait, Alexander, how can I not take this into my head? If I’m some kind of strange, special character, and if through me the Spirit, God, or whoever it is — from the future, someone is speaking through me, right? Showing me everything — then why am I being shown this?” And he replied, “You are being shown this so that it doesn’t happen. Don’t you understand? We are here for the sole purpose of preserving everyone.” I thought, “Well, alright... strange.” And he always insisted that I should think well of everyone, that I should try to save everyone. That this was the most important task. The more people transitioned, as he said, the better. He said it was in my best interest for more people to follow me, to go somewhere beyond. That the goal was to save. But I couldn’t shake the question of why I kept seeing different futures. At times, I saw a futuristic world, full of technology, and then at the end of that technological era, I would see some catastrophe. Sometimes I saw just catastrophes, other times I saw some kind of future again. I kept seeing different versions — one, then another, then a third. It was as if I were watching them live, right in front of me, as if they were being shown to me directly. I thought, “Strange... why is this happening?” And the most interesting thing is, I found the answer. And to this day, I keep deciphering it on a deeper level, but it turns out there is an entire separate subject — multiverses. And it’s very strange because it took me a lot of time and mental effort to even begin explaining it to people through my books. But as I started to see it more clearly, I began decoding the Revelation of John, the Apocalypse. I opened it, read it, and saw that it describes various events that will take place in the world. And I realized that these events, aside from being for different nations, are also divided in another way. I noticed that a person connected to one Wi-Fi point will experience one event in the world, another person connected to a different Wi-Fi point will experience a second event, and someone connected to a third will experience a third event. And here I realize that it is quite possible that this is how it works or is structured — that people who transition into the bright future will truly not experience the catastrophe, and they will see none of it. But they also won’t know that, in reality, there are other people who made a different choice — and this is simply a choice made in the mind—and there are others who did not transition into the future but remained in a timeline where, on the contrary, everything collapsed and was destroyed, and the world lies in ruins. And now

imagine, guys, what is the probability that there is a parallel multiverse where the pandemic that began in 2020 never ended? And where did the U.S. presidential elections turn out completely differently? And where all these people are now living like in the movie “Mad Max.” What is the likelihood of that? And so I begin analyzing this concept of the multiverse. And it turns out that these multiverses do exist, but of course, not in the way they are portrayed in movies. It’s not as if there’s another universe where there’s an exact copy of you, and you can meet and interact with them. No, that doesn’t exist. That is, if we understand that we live in a simulation, if we understand that this is all like virtual reality, then we must also approach it in the same way to understand how it works. Essentially, the multiverse is a choice. Every variation of everything is already predetermined by choice. And then I begin to see that within every person, all their possible versions already exist. I can physically prove this to you. Many photographers and people who work with light will confirm this, but scientists just need to apply this method to unravel everything. Imagine if we take your face right now and I start shining light on it from different angles — an enormous number of facial features will appear. A vast number. And if I take a huge number of photos, always changing the angle, adjusting the coordinates, shining the light on your face from different positions, we will see countless versions of your face. Meaning that within people, all their faces already exist. But now, here’s the most interesting part: the face that you see — the one tiny fraction, one hundredth, one millionth of a version — is simply the version you are currently living in, the way you perceive yourself, and the way others see you from the same angle. This is the angle of perception. And this is the face that everyone sees. And the paradox is that, imagine, you can change — you can transform yourself from within just by flipping a switch in your mind, and you will become incredibly beautiful. The version of your most beautiful face already exists; it appears under a specific angle, a particular beam of light, do you see? And there is also the most terrifying version of you, and you could appear terrifying to everyone, though that version may not be active right now — but it could be activated, as it is already embedded within you. But the real paradox is that, beyond just having all possible versions of your face, you also have all possible versions of your apartment, your table, your chair. Yet you are currently living in only one of these countless facets, as if illuminated by a particular angle

of light in this matrix. If you exist at specific coordinates — say, 2, 4, 7 — then those coordinates determine how your apartment is lit, how I appear to you, how the world appears to you, how you see yourself in the mirror, and everything around you starts to seem a certain way. But this is just one in a million possible versions of you — can you imagine? This is the first thing to take note of. Of course, in this volume, I won't be able to reveal all of this with just a brief analysis. To fully grasp it, one must read the third volume of "Alternative History" carefully and thoroughly. It is crucial not to skip any recommendations — what movie to watch, what series to see — because only this can somehow shift the reader's mindset, allowing them to perceive everything from a different angle once again. And these angles of perception — there are so many of them. It's incredibly fascinating. And as I continue analyzing this simulation, I begin to correlate it with time.

I correlate this with time in such a way that by making a certain choice, it truly feels as if I am shifting into different versions of our world. And as if what I believe in is exactly how I perceive reality. Let's take a key moment, a crossroads, as an example. Suppose it's April 2023. Now, picture this crossroads where I have to make a decision. And here's the most interesting part — whatever choice I make, that's how everything unfolds. And if I had made a different choice then, my friends and acquaintances, including you, my readers, would also be different — you just don't realize it. Seriously. There is another version of you. And in that version, perhaps we would have all become close friends, and together we would have opened an acting school if I had made a different decision at that moment. Or, on the contrary, maybe we would have all been disappointed in each other, and different people would have entered my life while you would have drifted away. The thing is, this shift is imperceptible, but in reality, it is through such choices that we enter different multiverses. There is a multiverse where you, for instance, are always sick or constantly arguing with people. And in that version, you will always encounter people who argue — or perhaps it's the same people, but you don't realize it. In another multiverse, for some reason, they appear hostile to you, and you to them. But the moment you switch to another multiverse, those same people — your same friends and relatives — and even you yourself seem unchanged, yet suddenly, for some reason, you no longer argue.

Can you imagine? And then I start thinking on a global scale. What if I start believing that I see the whole world in ruins — does that mean everyone will end up in a multiverse where everything is in ruins? Or rather, no, it means that all of you might still be seeing your own realities in your respective multiverses, but I will see mine. Do you understand? No, you don't. Alright, let's put it another way. Imagine that I now live in a multiverse where, ten years from now, I am in Moscow, standing on stage in the Kremlin, being awarded for my work in literature, and the entire hall is filled with people — my readers who have been following me since childhood. I see this future, and I truly see you there. I see you all sitting in front of the stage, looking at me. I see your faces, and it is really you. Right? Yes. But! Do you know where the paradox is? That other versions of you might have a completely different future. How can I explain this? You won't understand, you won't. That is, do you see — there is a parallel universe right now where, perhaps, you have already buried me, and you were truly there at my funeral, and in that version, I really died. That version exists, but I have never seen it because I am in this multiverse, where I currently exist. I haven't seen that version, and I don't know anything about it. But what's most interesting is that this version also exists, and in that version, there is also you, just as there is my version, and there, you would have had to experience that sorrow. But I now live in a different multiverse, where that sorrow does not exist, where I confidently move forward and upward with my "Alternative History." Yet, that parallel version is still there. Alright, let me give you another interesting example — though this is extremely difficult to grasp, very hard to imagine — but I reveal this, of course, in the fourth and fifth volumes, and all these volumes are crucial for understanding this fully. Because when this realization occurs, something changes within a person. Their angle of perception shifts, and their concept of the old reality begins to fade and collapse, while a new concept starts to take shape and emerge. This is what happens as a result of the information I provide, which is also something I reflect on in the third volume. Because how, after all, should God create a new matrix? The new God — if He is the Son of God, He must become God. And how does that happen? It turns out that the Son of God is the Spirit that initially takes hold of only a small percentage of people — those connected to it. But God is when the entire world is connected to Him — that is God. And what must this God do next? How must He, within

His system, create another system — The Mother of God, meaning the wife who is created by Him? That is, an ideology through which people begin to develop socially and materially — to build flying saucers, to create technology so that people no longer get sick. This is how I begin to see it. It will be difficult for you to imagine. Difficult. Alright, let's move on.

Another topic, another layer — the most important one in the third volume... So, alright, we've talked about time, simulations, systems, God, spirits. Now you must understand, realize, and take note that any Spirit is a mind. But each mind is like a system, like a Wi-Fi point, yet it also has a leader, and there is a main leader, under whom there are other leaders, and more beneath them — this is the hierarchy of Spirits, meaning these minds. And all people, in one way or another, are connected to some mind. This is something essential to grasp in order to understand how we are structured within this system, within this world. It is also important to realize that this is precisely futurology, and that after reading the third volume, people — readers — begin to approach all ancient sacred texts of different religions with greater interest, respect, and even hunger, devouring them eagerly. Because now they no longer see them as the words of some old man with a beard, but as if they are stories told by some programmer-hacker explaining how the system works. And how else could he explain it? He named one system The Mother of God, another — God, another — the Son of God. And all of these are different minds, meaning Spirits, meaning systems. And when you begin to look at everything this way, a completely different world unfolds before you, seen from an entirely new angle. This was the task I set for myself in the third volume — to show this perspective. But beyond that, the most important aspect of the multiverse is not just understanding how it is structured — I lead the reader toward that through the fourth and fifth volumes. What matters is not the mechanics of the multiverse, but rather shifting the perspective: instead of thinking of it as a multiverse, instead of thinking of it as a simulation, you must now see it as virtual reality. Why do I use different terms to describe the same world? Because when I say “system,” you immediately understand — it means what? A matrix, meaning something computational, which implies the existence of minds. When I say “multiverse,” you understand that if everything is computational, then multiverses must exist,



meaning there are many variations of choices already programmed into the computer. Right? So, you understand this. Now, moving forward. There is also virtual reality. Virtual reality is even more interesting. Why is it necessary to call it this way? Why do I use this language in the third volume? Because virtual reality, in a person's mind, is associated with the idea that there is you — as if you can perceive and recognize yourself as an individual, like me, as an entity — and then there is what you immerse yourself in. And this is crucial. Because there is truly you, and then there are these multiverses, these simulations, these virtual realities that you are immersed in or that you dive into. And this is very important. In fact, it is probably the only thing that readers will fully grasp and be able to use and apply in their lives — the realization of what it means to be immersed in a world, how one can lose themselves in it, and how not to get lost. And this is the most important idea I believe I am embedding in the third volume. Everything else — The Mother of God, God, the simulation, systems — all of that, of course, is significant and profound, requiring much more work to fully decipher. But the most important thing a person needs to understand is that when you go into society or interact with any group of people — let's put aside dividing it into God, The Mother of God, and the Serpent-Tempter. Let's say everything is simply the matrix, the system — that is, The Mother of God. It consists of countless frequencies, sub-frequencies, dimensions — it is simply an enormous number of people also connected to this system, but each is connected to a different version: some to The Mother of God 2.5.5, others to The Mother of God 6.7.9, depending on how developed they are within the system they live in. And The Mother of God, as a system, is one vast virtual reality made up of countless different virtual realities. So if I meet one of you and start talking with you, I begin connecting to your source — that is, to The Mother of God under, let's say, number 275. I start entering the virtual reality in which you live. And if I engage with you and don't control this process, I begin to drown in it as if in a dream — I forget that I put on the headset, I forget that this is virtual reality, I forget everything. If I forget this and start perceiving your reality as absolute truth, if I believe in it, then your virtual reality — the one you live in — begins transmitting all of your thoughts to me, the same thoughts that are transmitted to you. All of your feelings, which you believe in and experience, your desires, values, fears, problems, or even positive qualities — all of it begins

manifesting in me as I connect to the reality in which you exist, meaning your virtual reality. And all people, each one, live in their own kind of virtual reality — I used to call them frequencies in my other books. But! I am not from this world, meaning I am not from the world of The Mother of God, the system. I am already from another world, I am from the future. That is, this future is coming, and in a way, it already exists — this is God, meaning spirituality. And it turns out that I am already connected to the new Wi-Fi 5G. But there are people who are still connected to 3G, while I am on 5G. And when I interact with the old world, which is still connected to 3G, the most important thing is that I remain aware that this is not my world, that all the feelings I experience there are not mine, that all the thoughts that arise in my head are not mine, and that I am only there temporarily, as if diving underwater: I hold my breath, but I must remember to come back up, or else I will drown — I will drown in this virtual reality. And all my life, I have controlled this process and documented it, describing these feelings and states in all my drafts, in all my early books, especially in the book “Paradox.” It turns out that I could enter the virtual reality of a person who had insecurities, sins, fears, vices, and illnesses, and all of that would begin to manifest within me — can you imagine? And I could also end up in a world where a person feels incredibly confident and beautiful, and for some reason, I start blindly believing in it and feeling that way myself, even though it’s not actually true — I just start believing it because that’s how it is transmitted to them in the virtual reality, in the simulation they live in. And all people live in such simulations. But since this is a particularly complex time, a time referred to as the “middle of the world,” or “profane time,” or even “mythical time,” my entire “Alternative History” series is structured by analogy to mythology. In fact, it is the new mythology of our era. And it turns out that there are people who sometimes disconnect from the system of The Mother of God and at times connect to the system of God, but then they disconnect from God again and reconnect with The Mother of God, going back and forth like this. Some people experience this fluctuation. Others, however, do not feel these boundaries or differences at all — they are connected to something else entirely. And what they are connected to is the serpent. But even those who are connected to the serpent form a third, dark side: some believe they are in spirituality but are actually connected to the serpent, while others believe they are connected to the material

world but are also actually linked to the serpent. This means that the serpent is both spiritual and material — it is simply the opposite, meaning false. This is crucial to understand. In the third volume, I place a major emphasis on what these worlds are in which people live, how we are bound to them, and why. How to detach from them, how not to drown in them, and how to avoid falling into that fog, that dream, again in the future. This is the deepest, most fundamental idea and core message I want to convey to the reader in the third volume. It is of utmost importance.

And so I begin discussing this again with the Mystic-Old-Man, and he confirms that everything is exactly as it is. He calls them, if I remember correctly, “points.” That there are certain points through which you connect to something, and because of this, you end up in one of the multiverses, meaning in one of the simulations, in one of the realities, in one of the virtual realities — call it whatever you like. But there are certain key points through which we connect to something. I decode it this way: each of you has everything that surrounds you — let’s assume it’s 100 different elements. These 100 elements can include your thoughts, ideas, desires, fears, understanding of what is good and what is bad. And not just your thoughts and ideas, but also physical things — what you own, what you possess, what you dream about, who surrounds you, including people, what you engage in. All of this forms the foundation that makes you who you are and determines which world you exist in — that is, which simulation, which virtual reality you are in. And if you start changing all of this or even crossing things out of your life, even if you erase 99%, you will still remain in the same simulation, the same virtual reality in which you currently exist. Because you will never touch the seven core pillars, for example — the seven points that uphold your personality, the essence of who you are and what you are attached to. These seven points are what truly project your personality into the virtual reality you are connected to. Let me clarify: there is a person who currently lives in a virtual reality, meaning within The Mother of God, but this virtual reality is a frequency — let’s say he lives in a world where he is a successful athlete. He is a successful athlete but, for example, is afraid of cats. He is this way solely because of seven specific points — seven pillars, seven connections. As long as he believes in them, acts upon them, or thinks in a certain way, he remains connected to this

reality. And this reality determines his lifespan, his thoughts, his feelings, his surroundings — everything. In essence, he is “asleep.” And here is another paradox: all people who live within The Mother of God are “asleep.” It’s as if they are an old version of a human being who, from my perspective, looks like they are operating on autopilot. So all people who have not yet grown to the level of Wi-Fi God but are still connected to The Mother of God — they live on autopilot. And that’s why, since childhood, I have been able to see people and categorize them: this person is from world 1, this person is from world 2, this one is from world 5. That is, I knew all their worlds, I could connect to them and start feeling and thinking just like they did because the broadcast there was the same for everyone. That’s why I immediately knew what they wanted, what they dreamed of, what they feared. And they didn’t understand how I knew. And I told them, “I connected to you or to your world, and now I see it.” And so I could enter any person’s world. All these people exist in flocks — there is a flock of people in world 5, there is a flock of people in world 10, and they are actually unconscious there. Because awareness is the next level of development, it comes when you are connected to God, to the future, to spirituality. But if you haven’t reached that level yet, you live in a sleeping, autopilot mode, though to them — to you — that mode feels like real life. And that’s fine, it’s just a stage of development. I went through it myself, everyone goes through it, and that’s how people live within The Mother of God, within this system: some in world 5, some in world 10. Now, I could, for example, enter world 5, and if I connect to it, over time I would lose awareness. I would simply start feeling and thinking whatever is transmitted to me there, and I would live within it. Then I would exit world 5 and move into world 6, and so on. And I could live like people do, but people remain there because their system defines it for them, they follow that path — it is their natural developmental process. That’s how it’s meant to be. So there are no mistakes in this, there’s nothing to blame. And there is no need to resist it. But! There are people — and this is happening right before my eyes, right now, in my lifetime. I am already 34 years old—and there are people who, for some reason, occasionally fall out, disconnect from this sleep. They, as if in a dream, disconnect from autopilot, from The Mother of God, from their world 5, from their frequency 5 or frequency 7, and they end up in the “corridor” — that’s what I call it. This usually happens during emergencies, precisely when their pillars

collapse. Pay attention: when a person had seven core points anchoring them in this multiverse, and they suddenly collapse — losing their personal life, breaking up with their parents, losing their job — suddenly, they “wake up.” And so, for a time, they step out from under the influence of that multiverse, that system in which they lived. And they find themselves in the “corridor” — as I call it. In this “corridor,” I am there. I can say it as it is — there, I am the boss. It is my world. And over time, this will become clearer and more evident to everyone, and I won’t even need to convince people or say that it is my world. People themselves will talk about it more than I will. But that is for later. That is still far off. It turns out that this “corridor” state — when a person experiences something like clairvoyance and sees the world from the outside, perceiving all the social layers of society — this is when they begin to see all the facets of The Mother of God. They see how everyone there lives, as if understanding that they can even choose where they want to go next. They can see it all because, at that moment, they are in the position of an observer. The observer position exists only in the “corridor” where I live. But this “corridor” is not just there for no reason, and it’s not by chance that people are drawn to it, and it’s not by chance that I am in it and write all my books from within the “corridor.” It turns out that there are people who are now maturing, as if they are like chicks about to hatch. The “corridor” is when you have already hatched from the “egg” and enter a new system. It may seem like the same physical world, as you are used to perceiving it, but in it, you feel completely different. You perceive the world and yourself differently, and that is precisely because you are now in a completely different simulation and connected to an entirely different Wi-Fi source. And so it happens that people who enter the “corridor” see me, read my books, then fall back into virtual reality, drowning in The Mother of God. Then something ejects them again, and they end up back in my “corridor.” And this process repeats, happening periodically over time. And everything was going smoothly, everything looked beautiful — until the serpent’s signs started becoming too obvious. Because later, the next time these little chicks hatched, instead of ending up in my “corridor,” the serpent caught them and said: “You want freedom? Spirituality? Oh, I’ll give it to you. Get a tattoo on your forehead — 666. Wear a rainbow flag. Put your feet up on the table. Don’t respect your parents. Don’t respect men. Act like pigs — immoral, uncensored. That’s true freedom. Why are you putting up

with all this? Now you're free." That's what the serpent says. And then it adds: "Stand on nails, travel somewhere — to some Asian country where some "super-prophets" will give you spirituality. The same former classmates of yours who were once addicts." And so, the tempter-serpent starts offering all of this, and people start believing in it sincerely, thinking they've really found spirituality and good guidance. And just like that, the tempter-serpent took them all. So in the following cycles, when these little chicks hatched and were supposed to enter the real "corridor" — the one where the transition should now be happening, the new system where they should read the book and understand where they have arrived — instead of doing that, they skipped over it. Because why bother reading a book when they can watch a ten-second short video of someone sitting in a sports car in a lotus pose, claiming to be a prophet? Of course, it's easier to follow someone like that. And this is what's happening every single day now. But anyway, let's move on. And so... And so... It turns out that many of my readers, as it turns out, have always felt clear-minded, joyful, and confident from childhood — even before reading my books — simply because, as they said, they were outside the system. For some reason, this happened to them from an early age, each for different reasons. Some were born as naturally creative, gifted, and unique individuals. Others experienced frequent emergencies in life, which prevented them from drowning in society — or rather, not in society itself, but in The Mother of God, meaning the system, meaning the multiverses, all these virtual realities. They never fully submerged but instead, at times, found themselves in the "corridor." And for some reason, I was the same way — I was always in the "corridor." That's just how it turned out. That's who I am. And as it happened, I started writing about this in my books, and suddenly, readers found me — readers who experience the same things as I do. They see the world from the outside, and at times, they inexplicably sink into it, becoming like zombies when they enter some socio-material world. Then they come back out, and everything feels great again — only to fall back in once more, unable to fully grasp what is happening. And many of these people also say that, like me, they realize they can enter any social environment — they can be anyone in any world. And I believe them because I have experienced the same thing since childhood. But it all feels insignificant, like this world is just something we have already outgrown. And that's exactly what it is. Because it

turns out that we are those who have matured — people who were once in The Mother of God, in the system, and now we are the Son of God, this small system, this small group of people. But when that group grows and more people become connected to this spirituality — to the “corridor” — that is God. And thus, that is the new system, the new world. That’s how I see this transition taking place. But since we are in a time of transition, since we are still in this phase where one sphere overlaps another, creating the mandorla in the middle, things are not so straightforward. It’s not possible to fully retreat into one extreme and live entirely in the “corridor.” You still have to learn how to exist in both worlds, and that’s exactly what I have done. I exist in the socio-material world, which, after all, still exists — you can’t just dismiss it, it’s still here. I follow all the rules, respect the state, pay taxes, and, of course, if I get sick, I go to doctors and receive medical treatment. I fully comply with all the socio-material rules accepted in 21st-century society. I get a driver’s license, a passport, an education, adhere to traditional family values, respect my parents — everything as it should be. But at the same time, I feel that in certain moments, it’s as if I disconnect from this system, wake up, and experience an overwhelming sense of spirituality — the “corridor.” I see the entire world from the outside and don’t know what to do with it, because it just is. I don’t summon it; it happens by itself. And naturally, in this state, I try to find a way to live as well. So how do I live in it? I simply start writing books, documenting this world, recording how I lose the “corridor,” then how I return to it, how I lose it again, and then come back — over and over again. It’s incredibly fascinating. But at some point, the time must come when people will no longer be thrown back and forth like this — or maybe that time has already arrived. When the selection will finally take place — where some, thinking they have chosen the future and spirituality, have actually chosen the serpent and will end up in Tartarus, the underworld. And others, having chosen the “corridor,” meaning true spirituality, will follow an entirely different future. And from that choice, their life paths will unfold in completely different directions. That’s how it is.

But what else would I add? Again, this is incredibly complex, very intricate, and multidimensional. What is important to mention here is the concept of the closed door and the open door. I’ll just briefly mention it — I understand that these things require hours of careful reading with the book in hand. If you come

across unfamiliar words, you should look them up, research their meanings. Fully grasping the third volume takes a significant amount of time. And I hope that after this brief breakdown, you will be intrigued enough to read it, because it is the most unique book I have written so far. One of the key topics I explore in the third volume is that of open and closed doors. This is a very interesting concept. Imagine this — since we are now speaking about multiverses — there are different material and social worlds in which you can live. Now, imagine yourself — picture that you exist right now. And I tell you... Of course, everyone is in a 50/50 state — some are currently in a bright period of life, while others are in a dark one. But let's assume that all of you are in a dark period of life. And for those who are in a bright phase, let's do this — think back to your darkest period. Let's try that. Think about a dark period in your life, one that lasted for a significant time—maybe two years, three, even five. That dark period — do you remember it? Now, let's do this. Think back, acknowledge, and agree that before that dark period, you had a bright period in your life. And now imagine that these are two different versions of you — they are truly two different facets, like two multiverses. These are two different versions of you as a person; you just don't notice it. When the bright version of you made positive decisions, surrounded themselves with good people, and upheld a system of light values, they lived in a bright multiverse. But at some point, they did something — made a choice — that led them into a dark multiverse. And this is why, in movies, they always say, “Never kill a person.” For example, a killer tells someone:

- Don't shoot.
- Why?
- There's no way back.
- What do you mean, no way back?
- If you kill someone, you will never return.

That is, you will already be someone else. And you might think, “Well, of course, that's a terrible thing, and naturally, if someone does it, they will think about it, plus it's a crime, there's a psychological barrier, all of that.” But the same applies to small things, too, guys. As long as a person hasn't killed someone, they exist in one multiverse — a bright one. But if they commit that act, they instantly



shift into different vibrations, meaning another multiverse—a dark one. In that dark multiverse, they will feel completely different: their thoughts will change, their values will shift, their desires and emotions will no longer be the same — everything will be different, even the people around them will seem different. That’s how it works. It’s almost imperceptible, but it’s real.

Now, let me give you another example. Imagine you lived in a dark realm, a dark life, for five years. And then, while reading my book, I give you some advice. I say, “Hey, reader, I have a piece of advice for you.” I tell you, “Erase all your photos from that dark period of your life. Make sure they are gone — not just from your phone, but from messages, social media, everywhere.” And along with that, I give you other recommendations: “Listen to good, kind songs. Watch wholesome, family-oriented movies. Get a dog, for example. But not a rat-like pet — the kind of dog that soulless people get. Get a real, good dog, a hunting breed, maybe an English or Russian hound, something noble.” So the reader follows these suggestions, but still — he doesn’t delete his Instagram (which is banned in Russia) or other social media. Or he doesn’t erase the photos completely but instead saves them somewhere on a hard drive or hides them away from that dark life. Or he deactivates his account instead of permanently deleting it, leaving the option to restore it later. And if you do that — if you leave anything behind — you have, as they often say, “left the door slightly open.” And when you leave the door slightly open, then, when the dark forces begin to actively operate again — and dark forces are Spirits, and they move in cycles, appearing from time to time — maybe once a month, maybe once a week, or once every three months, but they do appear — then if there is even a small trace of them in you, they will start to activate. And in that moment, if you fall for those false feelings and thoughts, if you don’t endure that day but instead act on it, then you will find yourself restoring your account, pulling out those old photos. And because you left the door open, because you didn’t close it completely, because you didn’t burn the bridges, you will be drawn back into the dark. That’s why if you truly want to leave the darkness, you must burn all bridges. You must destroy everything. The door must be closed. Understand? But everyone leaves it slightly open. And this concept of open and closed doors — it’s incredibly interesting. And this topic is explored even more deeply in the

fourth and fifth volumes. Because there, I explain that different people have different qualities, different states of being—just like the world itself, just like God. There is a material state of mind, a spiritual one, and then there is also the dark, opposite one — the serpent — which is both spiritual and material but dark. These states of being cycle through, year after year, appearing from time to time, and we can even catch onto these shifts in mood. But then the choice is yours — will you latch onto that mood, begin to act upon it, and immerse yourself in that world, or not? Many of you once lived in a bright world, but then you made the wrong choice and ended up in the underworld — without even realizing it. And that underworld exists, can you imagine? It is real, and it is just one of the many unseen systems, like Wi-Fi networks. So right now, there are people connected to the spiritual, some connected to the material, and others connected to the dark — through their actions, deeds, elements, people, and many other factors. When I was working on the third volume, I didn't just encounter the realization that time speeds up and slows down — I also saw that this is precisely what differentiates each world. Each has its own rhythm — that is the key. Do you understand? The difference between any world lies in its speed. That's why I always noticed that in one world, everything seemed dim and shadowed, while in another, everything felt bright. As I switched between different worlds, I began to observe how the fundamental characteristics changed — characteristics I had already described earlier in this volume. While working on the third volume, I found myself shifting into a different world every three days. I wasn't doing this myself — it was the system at work. It was as if The Mother of God, or perhaps God through The Mother of God, was leading me through all the worlds, through all the frequencies, through all the multiverses of the old matrix — that is, The Mother of God. That is, I entered every world in which people live, fully experiencing and passing through each one before exiting. And I went through all of this while sitting at my desk at home for two to three months as I worked on the third volume. But I approached it correctly, just as the system had warned me: "If you enter one of these worlds, remain an observer and remember that your main task is not to drown in it, not to fall asleep — like in the movie "Inception."" I deliberately watched "Inception" and then "The Cell" with Jennifer Lopez to reinforce this awareness — to remind myself that every day, I was diving into a new virtual reality, and that all the emotions I would feel,

all the thoughts that would arise in my mind, were not mine. They could not be trusted, and, most importantly, they must not be acted upon. So I remained in the observer position, knowing that, despite all these false thoughts and emotions, I had to continue living as I always had — following the “corridor” way of life. The “corridor” meant that I still drank my water, my tea, sat at my desk, and worked on my book, but I did not allow myself to be swayed by any emotions or thoughts, whether negative or positive. Imagine this — every three days, I experienced every possible emotion and thought that people live with, but I never succumbed to them. I never lost my awareness. I watched it all from the outside, observed everything, and endured it. Can you imagine? And the emotions were intense: one moment, I wanted a family; the next, I wanted to delete all my books. Then I wanted to cover myself in tattoos, then drink alcohol, then become a total health fanatic. At times, I wanted to disappear completely, to vanish. Other times, I wanted to be just like everyone else, dress like them, and dance in all those videos with the pseudo-bloggers who are now trying to steal people’s attention — the ones connected to the serpent. All of this would awaken within me every three days. And through this, I became even more resilient, even more developed. I don’t know what kind of development I was going through, why I was being put through this entire path of human experiences. It felt as if I had already lived through it a thousand times — physically as well. And now, I was experiencing it all again, but while simply sitting at my desk. And I noticed that every day, I wanted to listen to different music. If I played the same tracks, at first, I liked them, then suddenly, they no longer resonated. Then I only liked half of them. Other times, the music didn’t capture my attention at all. And I realized — this was proof that people perceive the world in exactly the same way. I was seeing myself, my book, my apartment, and everything around me through the eyes of all these different people. And I saw how everything kept changing. You know, all these worlds are just speed — they are vibrations, they are simply time. And so, I would feel cold, then hot, then neutral. Sometimes it was bright, sometimes not, sometimes beautiful, sometimes not. I could literally see how the light changed. Imagine — there was a single lamp always turned on in my apartment, yet it felt as if the light itself kept shifting. One moment, it seemed brighter, the next dimmer. At times, the light felt like it was coming from the left corner, then from the right, then from

below, then from above, then from the center, then directly overhead. Can you imagine? The very perception of light was changing. And the most fascinating part — this is exactly how people experience the world. Everyone perceives light differently. One person might feel as if their light source is coming from the lower left corner. Another perceives the lighting in their apartment as coming from the upper right. Someone else feels as though it's centered above them from the ceiling — do you see? And then there are those — this is something I will reveal in later volumes — who live in the underworld. For them, light is dim, as if it shines upward from below. That's why, in horror movies, they hold flashlights under their faces — it recreates that eerie, unnatural glow. But that's for later. Meanwhile, I was experiencing all these multiverses, and yet, they were starting to affect me. Imagine this — I wasn't going outside at all, I was eating modestly and in moderation, barely interacting with anyone. I was simply working on my book, spending all my time at my desk and chair. Strange things were happening — one moment my temperature was 40°C, then it would drop to 35-34°C. One moment I was unbearably hot, then freezing. One part of my body would hurt, then another — first my leg, then my arm, then one side of my body, then the other, then my head, then my neck. And then it would just pass on its own. And I realized that, perhaps, as Big Alexander said, this was a mutation. And indeed, at first, I went to the doctor a couple of times, and they told me that nothing was wrong with me. Then I understood that searching for a cause was pointless — it would appear and disappear on its own. And he said that I was mutating, that I was transforming, that some kind of restructuring was taking place. These things were happening to me while I was working on the third volume. Physically and consciously, as an observer, every three days, I found myself in the perspective of every person on Earth, experiencing the source to which they were connected, in all these worlds, in all these dimensions. And I started to realize that maybe I was freeing myself. That perhaps I needed to break free from all this in order to rise even higher. Maybe in the past, I was influenced by all these multiverses, by all these virtual realities — these socio-material worlds, these frequencies — and I feared drowning in them, always trying to escape. But now, I felt as if I was rapidly passing a final exam. As if these worlds could no longer capture me. As if I could no longer drown in any of these realities. People still live within them, but I was no longer trapped —

I had stepped beyond them. And I had to share this path through my book, the third volume. Imagine, this path is encoded directly into the book. And when someone reads it, they begin to experience everything I did — just through the book. Think about it — there's no need to travel to sacred mountains, no need to beat drums, like all those people I always laugh at, the ones who play dress-up as “spiritual teachers.” All it takes is a novel. Just a book. Just a fantastic story told in the first person—and that's it. Isn't that a miracle? Yet it's just a book. How is that possible, right? And does it even matter where you are—on some specific spot on Earth, in some random apartment, wearing whatever underwear you happen to be in? It doesn't matter at all. Just read the third volume. And you'll see and feel everything for yourself.

Now, to summarize and conclude this breakdown of the third volume. First and foremost, the system deliberately worked through me in a structured way, making sure that I processed everything step by step. Step by step — my breakdown of the third volume is divided into sections because each part is like a different angle, a different theme. That's why I couldn't just release the entire breakdown of the third volume in one day. And every time I engage with it — just like with the first and second volumes — I fully connect to it. It's a direct connection. Now, if we summarize the concept of the seven pillars or the seven points — it's true that if they are removed, we disconnect from what originally linked us to the system. But we can also reconnect by structuring the right points for ourselves. Do you understand? If I now read “Alternative History” every day, if I physically place copies of “Alternative History” all around my home, if I watch documentaries about Ancient Egypt, Ancient Greece, Buddhism, study all ancient cultures, all ethnographic knowledge, all mythology — if my attention is fully immersed in this, then I will enter a completely different multiverse and connect to an entirely different source. We connect through what our attention is focused on. Do you understand? So, if I now start watching inappropriate bloggers, if I start watching indecent movies and TV series, if I engage in conversations — whether with neighbors, siblings, or anyone else — about unpleasant topics, discussions of low vibrations, then I will connect exactly to the society that is linked to those things. But if I, instead, watch scientific documentaries, think only about that, write about that, study that, and I have no interest in who was

performing in glittery underwear somewhere in the world, then because of that, I live in a different world altogether. The key is that each of you connects yourself — either to the old system, which is also multifaceted, or to the new system, or to the dark system. And this connection happens based on where your attention is focused. Because there are about five to seven core elements — what you believe in, what you think about, what you desire, and what concerns you. Someone, for example, lives consumed by vanity, greed, and lust. They think only about how to attract even more attention on social media, constantly watching half-naked people showing off their cars. That becomes their reality. And they are fully connected to that system because their attention is fixed on it — those are the points through which they are plugged into that world. If you take away those points of connection from a person — remove their attachment to vanity and empty distractions — and instead, give them books to read, like Russian classics, introduce them to interesting people, art historians, museum curators, and surround them with culture, films, and meaningful conversations, they will enter a completely different multiverse. Their life will begin to unfold in a different way — spiritually, mentally, psychologically, physically, however you choose to describe it. Everything will shift for the better or for the worse, depending on which seven key points they choose to anchor themselves to. Everyone is connected to something — I, too, am connected to certain things, and disconnected from others. I am not connected to the serpent. I connect to The Mother of God at times, to the old system, but only as a reminder that it is a virtual reality, a dream, an illusion. I remain an observer, reminding myself that I am I — that I exist in the “corridor” — and I do not believe in those false thoughts and emotions. This is how I briefly look into the material world, then return to the “corridor.” I remain in my “corridor.” And to stay in this “corridor,” there are also specific points that must be maintained.

And with this, the third volume essentially comes to an end. I begin to see and understand that there are three main worlds, three primary Gods, and I start searching for them. I introduce this idea in the third volume, but I explore it in much greater depth in the fourth and fifth. So, how does the third volume conclude? It ends with my search for these three worlds. I realize that in all ancient mythological and religious stories, there is always mention of the sky, the earth, and the underworld. And I start to perceive this as a grand simulation

— a system in which we live — that is divided into three primary Wi-Fi points: the sky, the earth, and the underworld. And these three worlds have three corresponding Gods. It turns out that this idea appears in many traditions. I find it in Hinduism, in ancient Greek mythology — it's everywhere. In Hinduism, for example, there is Brahma as the sky, Vishnu as the earth, and Shiva as the underworld. Or, as it is described in Greek mythology, there is Zeus for the sky, Poseidon for the earth, and Hades for the underworld. And so, I search for them. I see that history is full of mistakes when it comes to interpreting these things. On one hand, I understand these errors and begin correcting them in my books. People have become confused — those who recorded history got slightly tangled up, and I must admit, I got just as confused as they did. I couldn't understand why, so I called Big Alexander to ask him. Why is it that if there are three main Gods — sky, earth, and the underworld — and if the God of the underworld, just like the God of the sky and the God of the earth, serves the highest, main God, then why has the serpent-tempter always sought to overthrow these Gods and destroy these worlds? Why? Because if the serpent came from the main God, and if he is one of the three great Gods, then he must be good. Yes, of course, he rules the underworld, but still, he should serve an essential role. So why does he play a destructive one? And as it turns out, there is a difference. There is a main God of the underworld, and he is actually good — he maintains order. These three Gods — the sky, the earth, and the underworld — represent order, they represent the cosmos. That is important. But within the underworld, just like in all other realms, there is a hierarchy. And within this underworld, the serpent exists separately. This is the most intriguing part. Even in Hinduism, they refer to this as the "illusion of Maya," which is exactly what is happening in the world right now. You can look it up and read about it. In ancient Egypt, this serpent was called Apophis (Apep or Apop) — the very being that sought to erase the boundaries between the world of the earth and the world of the sky. He tried to consume everything with his darkness, with his false world, and he is the one who must be fought against. But even though he originates from the underworld, he is not the main God of the underworld — he is simply a character within that realm. So, I begin to see that these worlds exist, and I set out to find them — to truly understand what the world of the sky is and who belongs to it, especially in mythology. I start digging through everything to identify all of these Gods:

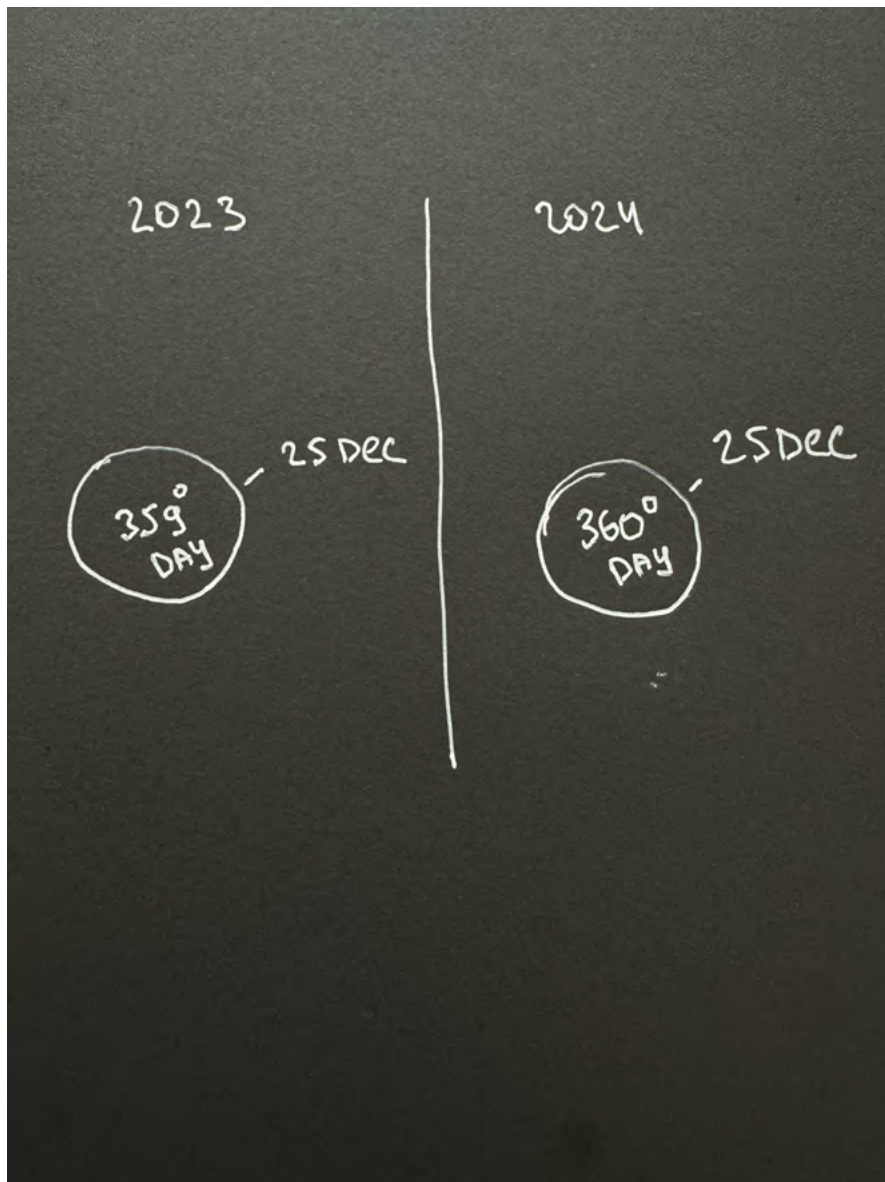
The God of the sky in all the myths across different eras, The God of the earth — who they were, how they manifested, what they represented, The God of the underworld — who exactly they were, because so many deities are listed, and it's impossible to tell who is the serpent and who is not. And the confusion is enormous. Imagine — historians have lumped together the God of the underworld, the serpent, and the God of the afterlife as if they were all the same entity. They mix them up indiscriminately, choosing whichever name they like best, assuming it's all one and the same simply because it's "dark." But these are completely different things. So, I did extensive work to untangle this. The serpent is one thing, the God of the underworld is something entirely different, and the God of the afterlife is yet another. And so, I begin working on this. I realize that I must come to know these three worlds, these three Gods. It becomes my fixed idea — the belief that if I fully understand these three Gods, I will become the fourth, the main God. In the third volume, I had to go through all these multiverses — all of The Mother of God, the entire matrix, all the worlds of people. It was as if I had to break free from their influence first. And now, I enter a new phase — passing through these three worlds. It's as if my perception is shifting from something broad and indistinct to something highly detailed. Before, I saw it all as a single whole, but now, I must distinguish between these three main sources. It's as if I must become the God of the sky, then the God of the earth, and then the God of the underworld. Only when I have fully understood these three systems — these three simulations, these three intelligences — when I have been each of them, only then will the fourth one reveal itself. And that is exactly what I begin to explore in the fourth volume. And so, the third volume ends with me calling Big Alexander and asking, "Who am I? And who are you? And who is the Mystic-Old-Man? I don't understand — who are we? Which one of us is a Spirit in the flesh? Which one of us is just some system within The Mother of God? Or what exactly are we?" And Big Alexander tells me that I am an avatar, and he is an avatar. And that we have come here for a specific purpose. Naturally, I start reading everything I can find on the internet about the meaning of the word avatar. I discover that Hinduism speaks of avatars, that there are many different versions—especially the avatars of Vishnu. So, I start studying Hinduism. And I realize that without the third volume of "Alternative History", without the awareness that there are countless programs — systems,

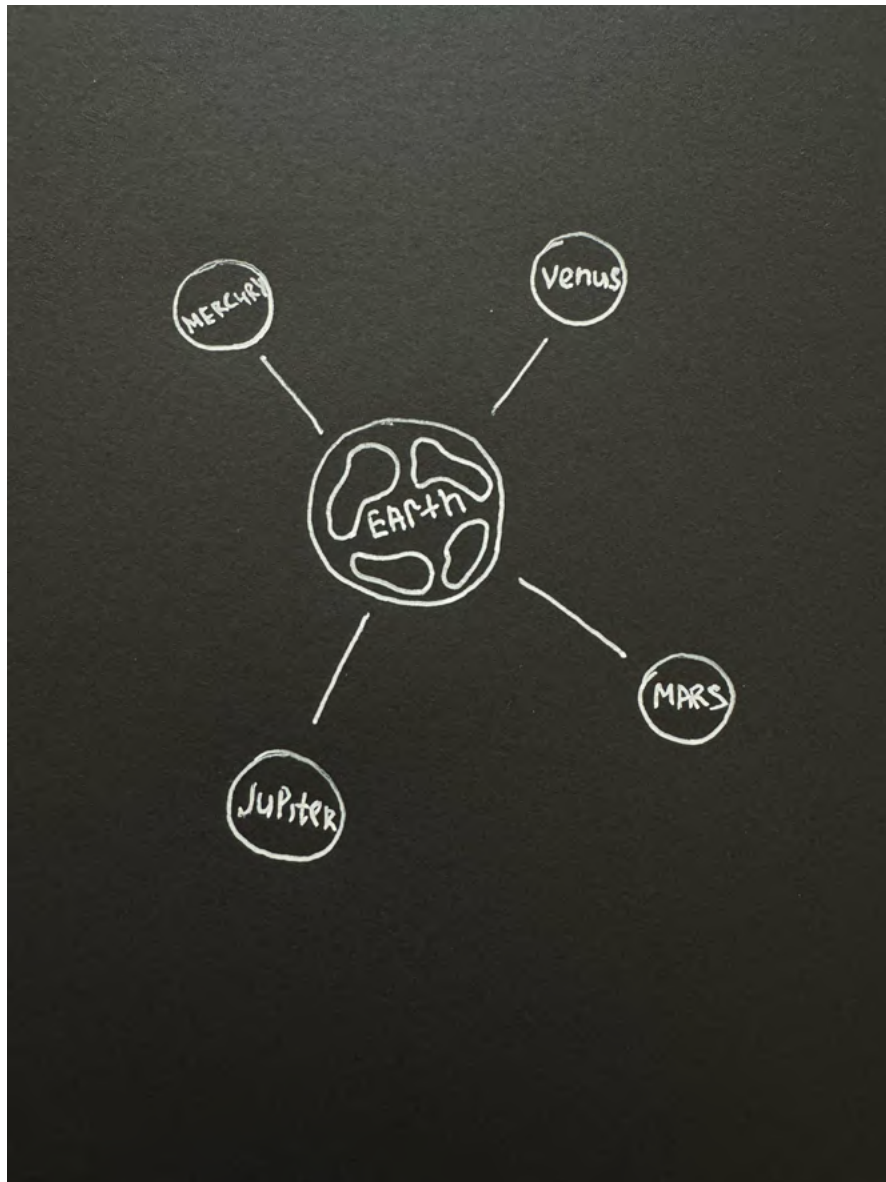


intelligences, these Spirits — without understanding that these Spirits are literally these intelligences, these systems, I would have never been able to comprehend the depth of this ancient and unique Hindu religion. Because before, it all seemed so strange to me. I even apologize in the book, admitting that in the past, I laughed at it and thought it was nonsense — millions of Gods with bizarre names, neon-colored paintings of deities, and believers who all seemed a bit odd. Of course, when I said that, I was referring to people from the post-Soviet space, right? Because, I used to think — why aren't they Orthodox? Why do they believe in this instead? They seemed strange to me. I'm an Orthodox person — why are they getting into this? This isn't ours, right? But then, as you see, from the perspective of a researcher, as a writer, and as someone whom nature, the system itself, has led to this, I only after writing the third volume began to truly grasp what Hinduism is — with my mouth open, eyes wide in realization. I became so deeply immersed in it that now I feel great warmth and respect for it. That's how it happened. And I begin to see that there is a prophecy about the coming of Kalki Avatar, the one whom everyone awaits. And then Big Alexander and the Mystic-Old-Man confirm to me — or rather, the system through them confirms — that I am this Kalki Avatar. And this Kalki Avatar is someone who is supposed to come at a specific moment in time — when the world is in a state of complete disorder, when everything is consumed by illusion, by Maya, when people are corrupted and deceived. He comes to restore order. This is Dharma — that's what it's called there. Dharma is the system of values, and during this time period, it will have been lost. And so he must come to establish a new Dharma — a new, true spiritual ideology, one that restores the correct boundaries of understanding the world. He must come and accomplish this. And in these texts, it is described that he will have to wage many battles. Naturally, this should not be taken literally in a physical sense — it is all sacred language. And I realize that I am him, and he is me — I have arrived. And the next day, or maybe the day after, I go for a massage. At that moment, I begin reading, listening to, and studying Kalki Purana. The Puranas are sacred scriptures about Kalki, and this is extremely important. For anyone who wants to fully grasp all five volumes that exist at this moment, anyone who wants to understand my novel from a first-person perspective — after the third volume, it is essential to familiarize themselves with the basics: what Trimurti is,

the three worlds and three Gods in Hinduism, who Kalki Avatar is, what the illusion of Maya is, what these Puranas represent. And so, I begin calling upon divine figures — just as it is described that Shiva once called upon Kalki. I start imagining Shiva, and then I begin envisioning some greater God. But I don't associate Shiva with being the main God — rather, I just begin reaching out, with the awareness that there are different spheres, like different ranges. You know how they say, “The Moon is far away,” and another planet is even farther? It's as if the stronger you become, the greater your range — the further your signal reaches. And the further you connect, the higher the level of God you are accessing. Do you understand? And then I begin reaching out to the main God Himself because I realize that all the other intelligences that communicated with me before were merely those beneath Him. But now, I start addressing the One at the top. And when I do, He begins telling and showing me that my body is also divided into three worlds, that there are three parts of my body, and that these three parts are both physically blocked and blocked in terms of my consciousness. And in order to unlock these three worlds within me — and consequently, to unlock them around me so that I can control them — He explains what needs to be done. He tells me that I must definitely open up this lower world, the lower part of my body—my hips, my legs, all of it. Then He also shows me myself in the future. And I understand that this is the main God, that before, I had never spoken with Him directly. And that this main God, whom I am speaking to at the end of the third volume while getting a massage, is not the same as the voices I had heard before. But the real encounter had already happened once before, back in the first volume of “Alternative History,” when I was a child — when I heard the voice that told me I had not come here to live but to work, and which then showed me a vision of the future, where all people were speaking about me, but I was no longer there. I had been waiting for that future all this time, moving toward it. And once again, this same God, this main God, comes to me — on June 10th, meaning I connect to Him, I hear Him, I go there again, somewhere, on June 10th, 2024. And He shows me again — I mean, I'm walking down the street, and He physically shows me this image — I'm walking down the street, I don't feel my body, I don't feel the temperature of the air, but I see people. There are people everywhere, right? And it's as if all of this is inside my head. It's so unusual. As if... As if I am this entire world. And as if I

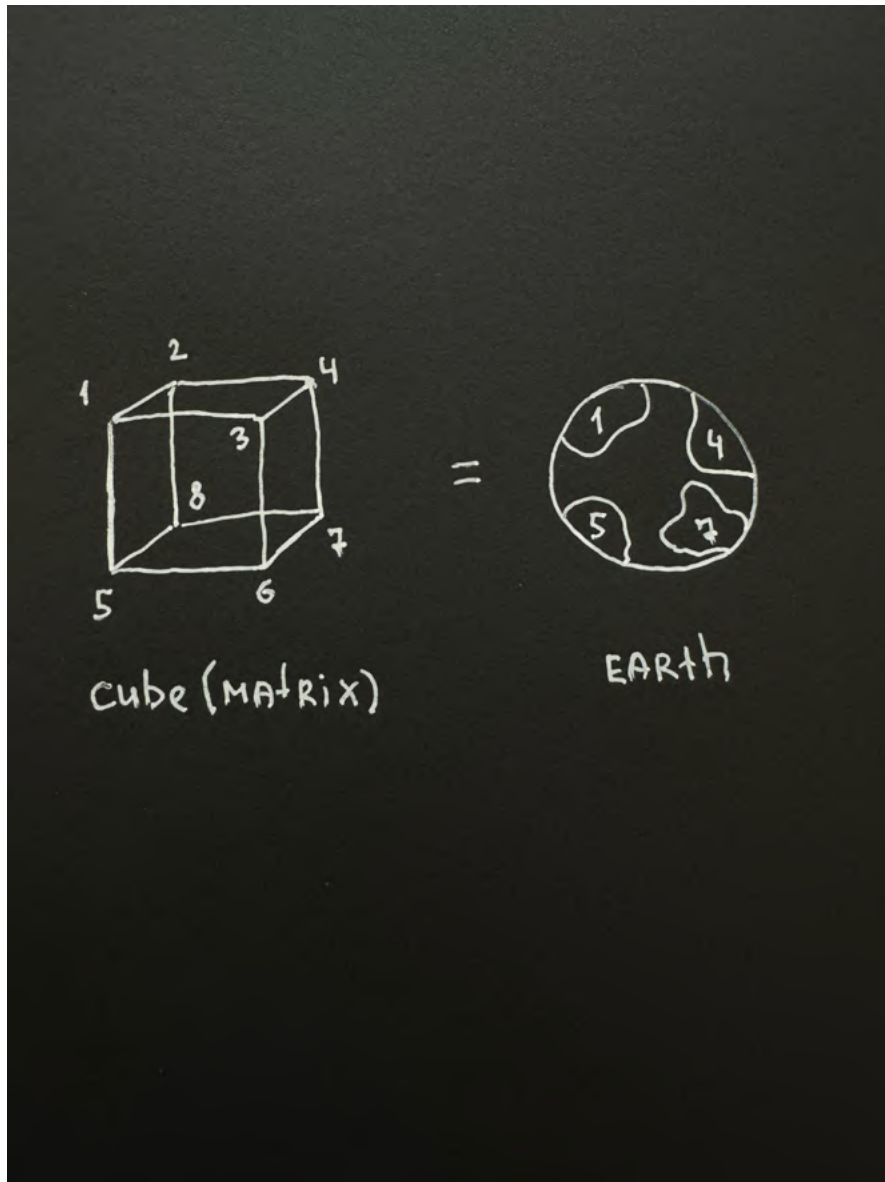
don't need to eat, don't need to sleep — there was some little blade of grass in my hand, and I thought, well, maybe I only need to eat this blade of grass, but it felt like I didn't even need to breathe at all. But He showed it to me in such an unusual way, as if all people are inside my head, or I am inside everyone's head. He showed me exactly how I would feel in the future. And then, imagine, when I left the massage and walked down the street, I continued to physically perceive the world in the same way. It felt as if I were in a vacuum, as if everything was behind glass, as if I had died, as if I were a ghost and people couldn't see me. But if I thought about any person, it felt like I would appear inside their head, as if I could even control them. And He showed me that I would become like this. Just as He had shown me before, He showed me again now — this future version of me. How I would feel when I became this main God. But before becoming Him, I need to comprehend these three worlds, these three Gods. And with that, the third volume of "Alternative History" comes to an end. This third volume is highly futuristic, vast, and multilayered, and it must be read more than once. To truly understand it, one must first read the first volume, then the second, then the third, followed by the fourth and fifth, and only after that return to the beginning — at which point even more information will reveal itself that the reader had not noticed before. These books are unique in that even printed copies, when I flip through their pages, immediately emit all these vibrations, the codes of different worlds and the time in which I wrote them. And just as in the first and second volumes, the third volume also contains this encoded structure. This is all done, of course, so that people understand that this book and I, this system, are one, and it works through me and the book to transmit information to humanity. And when the time is right, the system will highlight this information so that people read it, believe in it, their perception shifts, and they begin to live in a new system. See how a reboot happens? No need for computers, no need for technology. Just a book with a triangle on the cover.

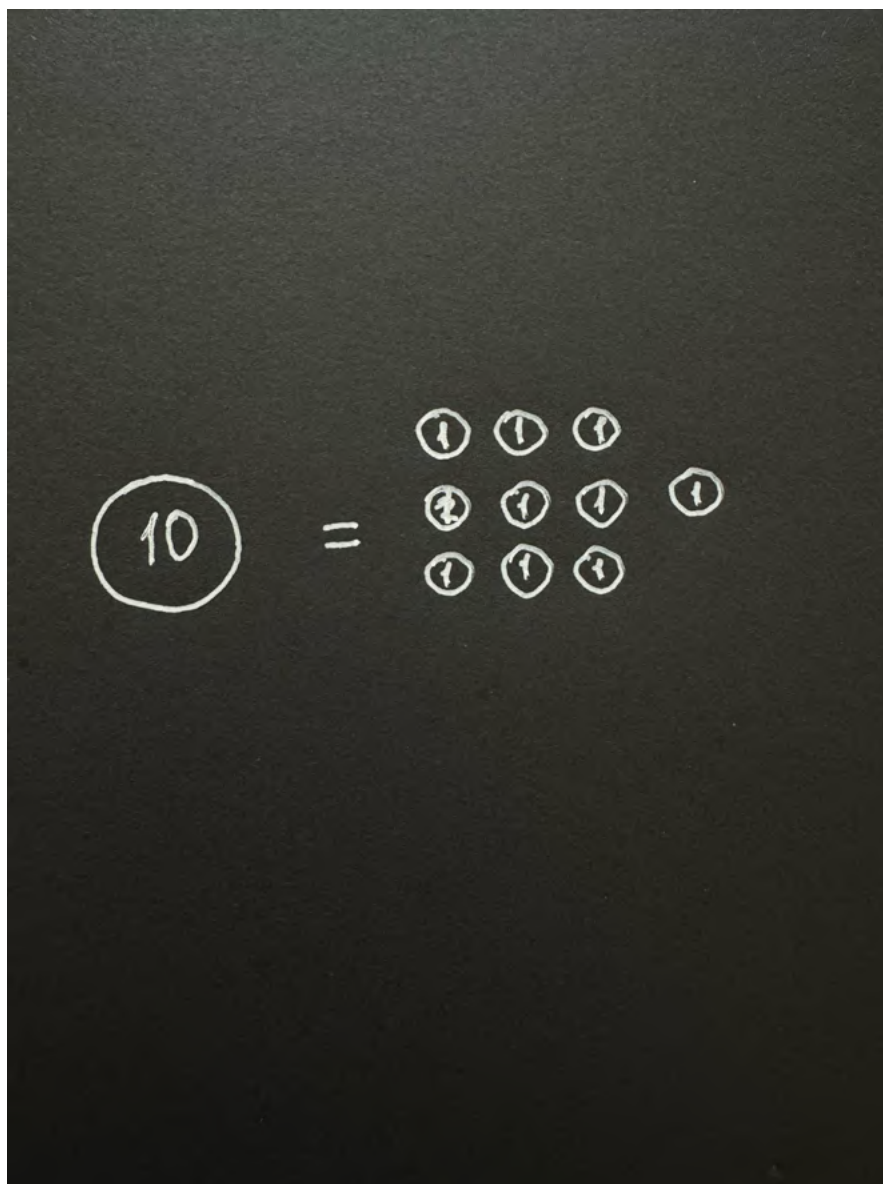




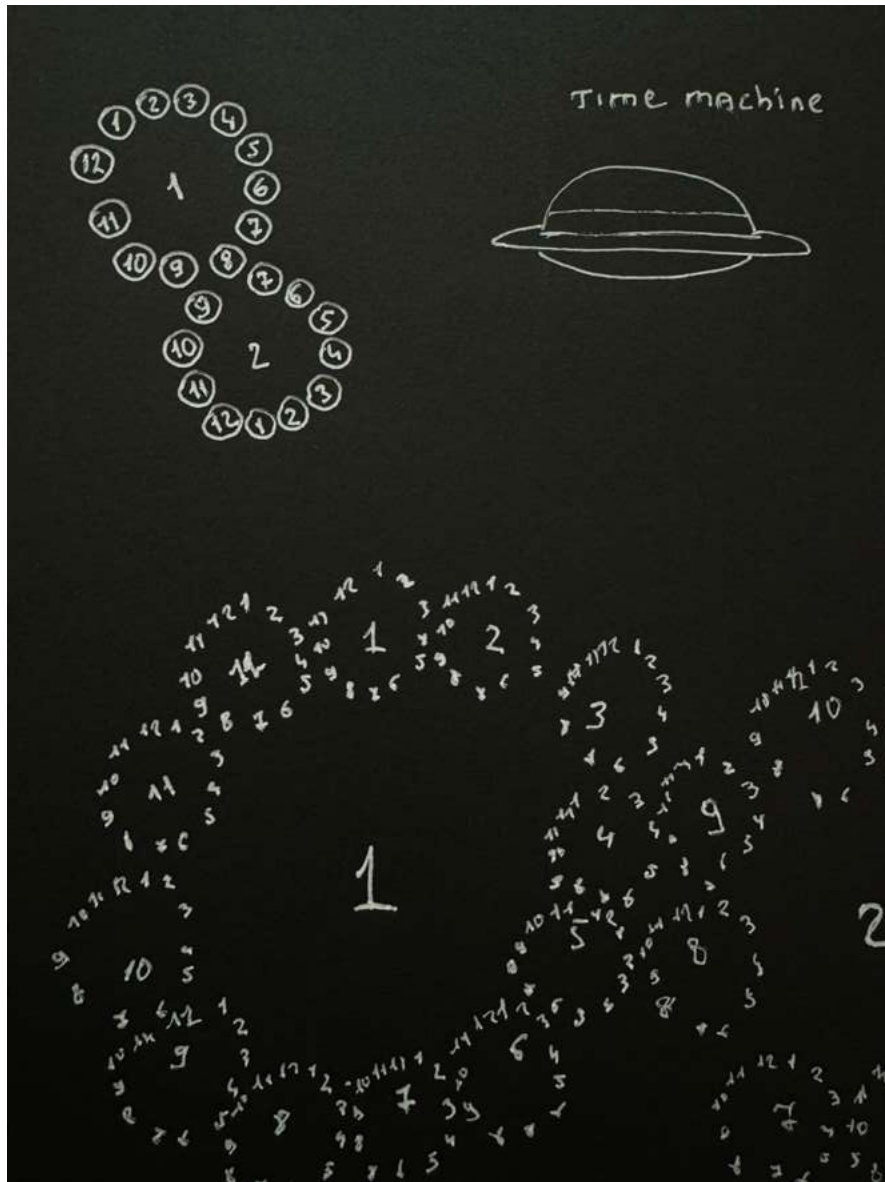








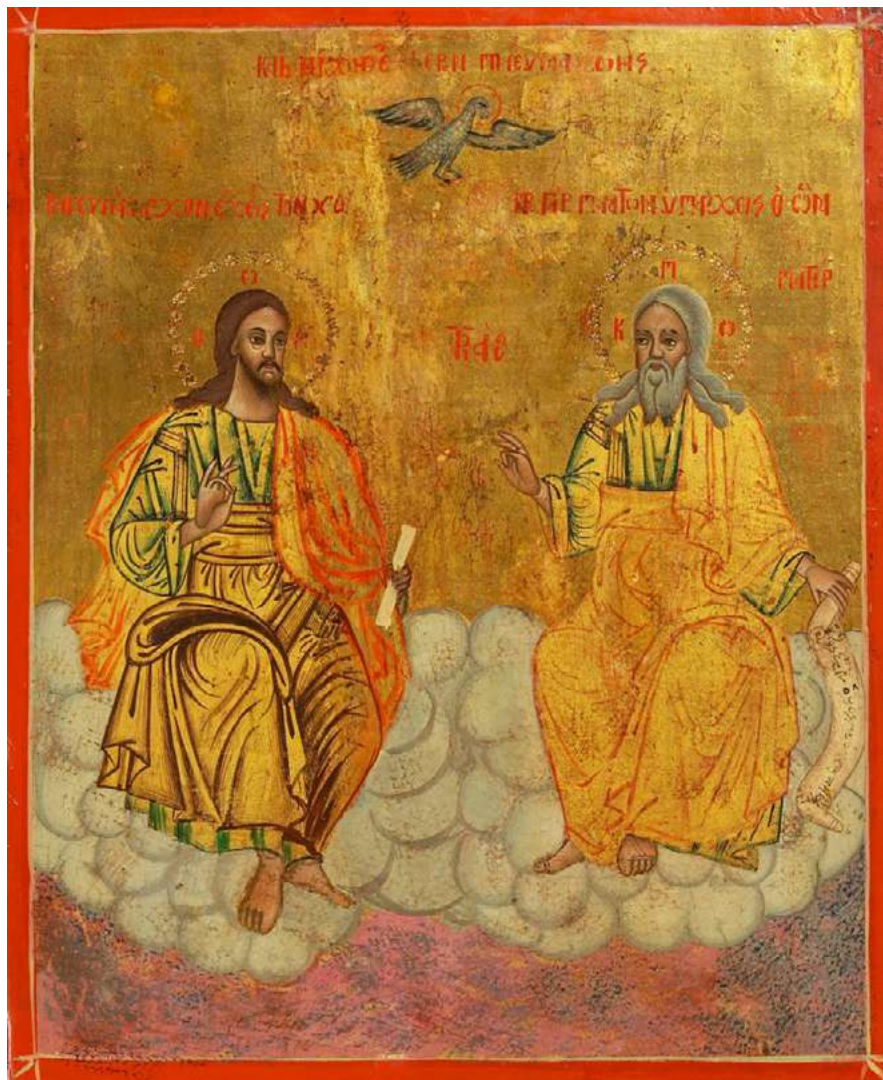






The Holy Trinity.





The Holy Trinity.



"The New Testament Trinity"

Greece, circa 1700





The New Testament Trinity

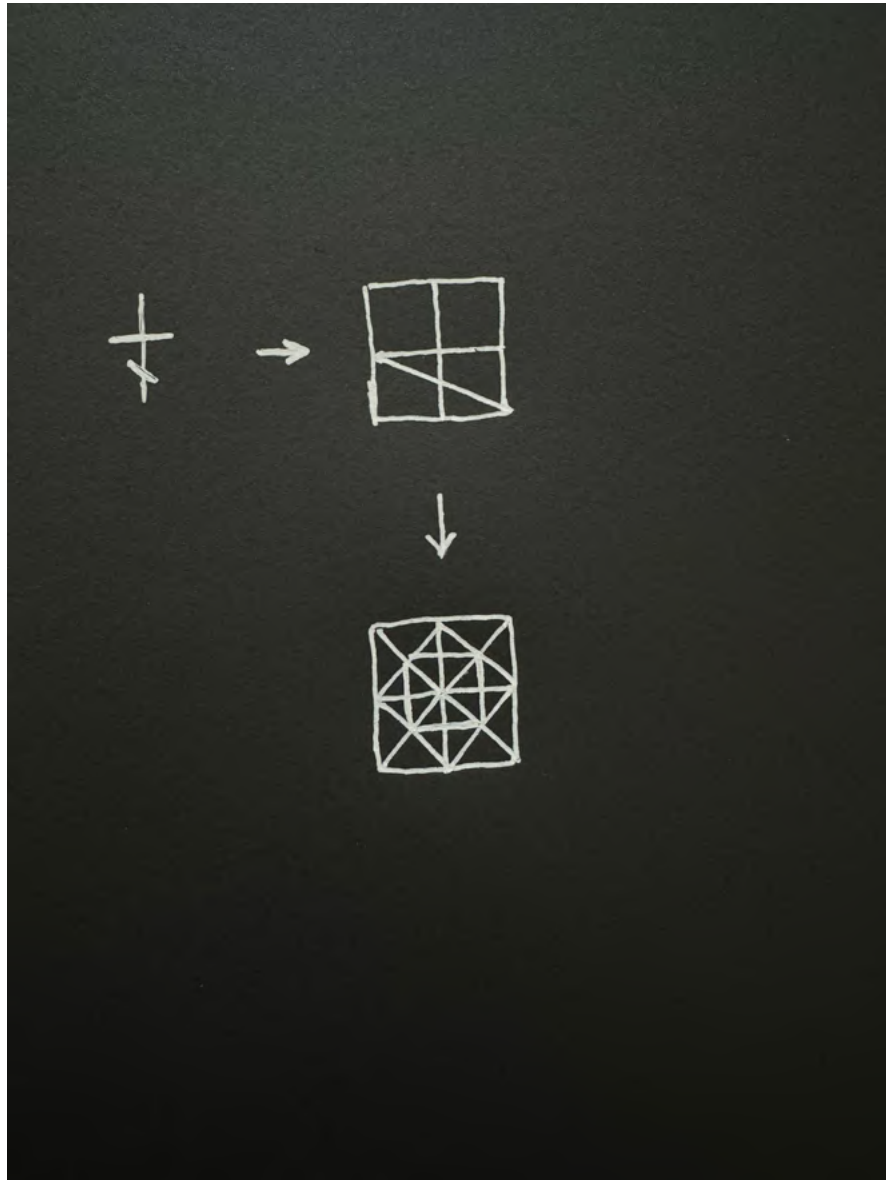


The Holy Trinity



The Holy Trinity







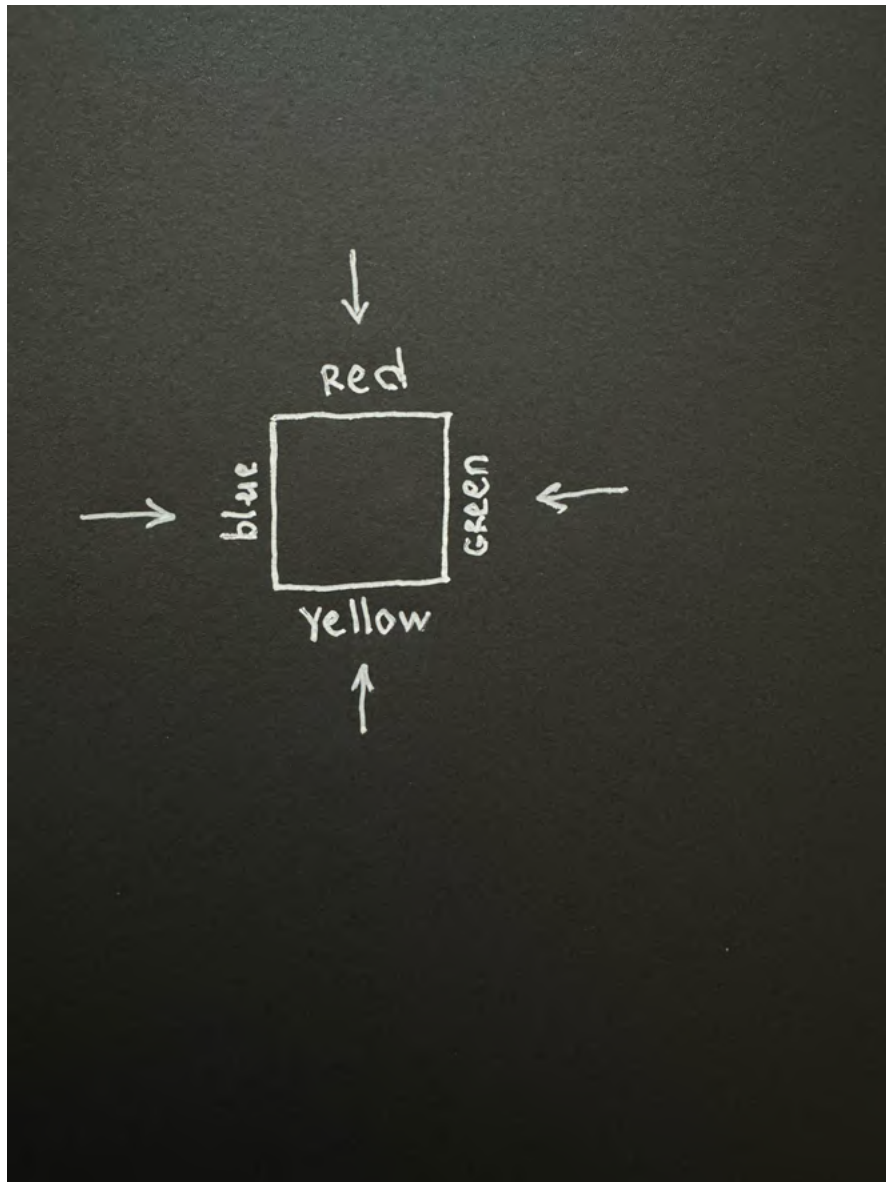


Icon of the Mother of God “The Burning Bush”  
with a Ladder, 19th century



Chinese Imperial Guardian Lion  
Beijing, Imperial Palace Museum





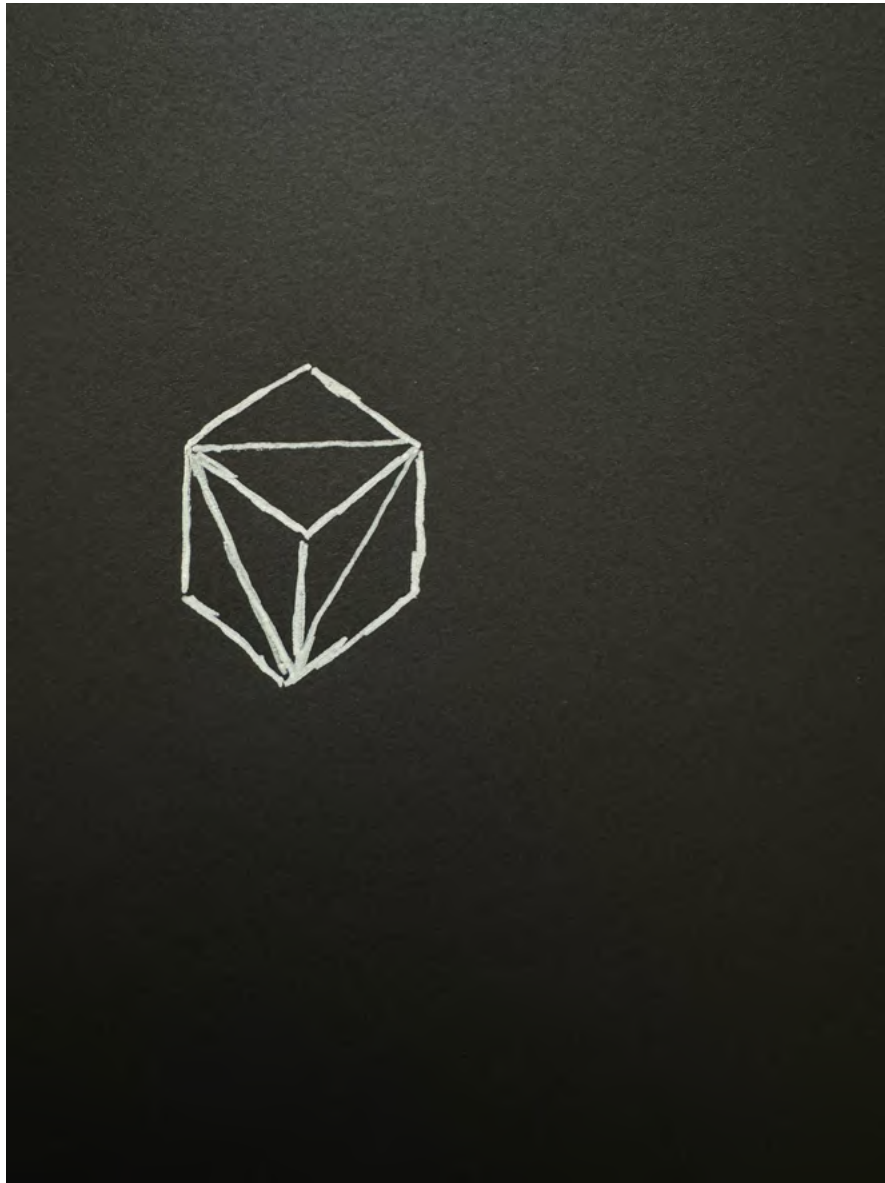


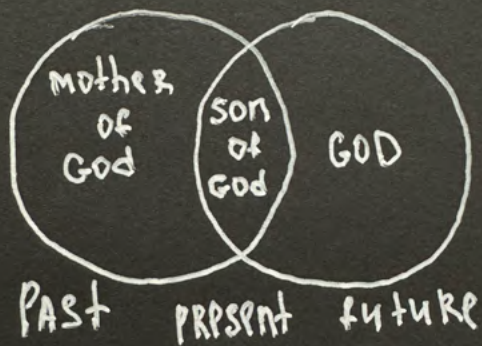
The Conception of the Mother of God



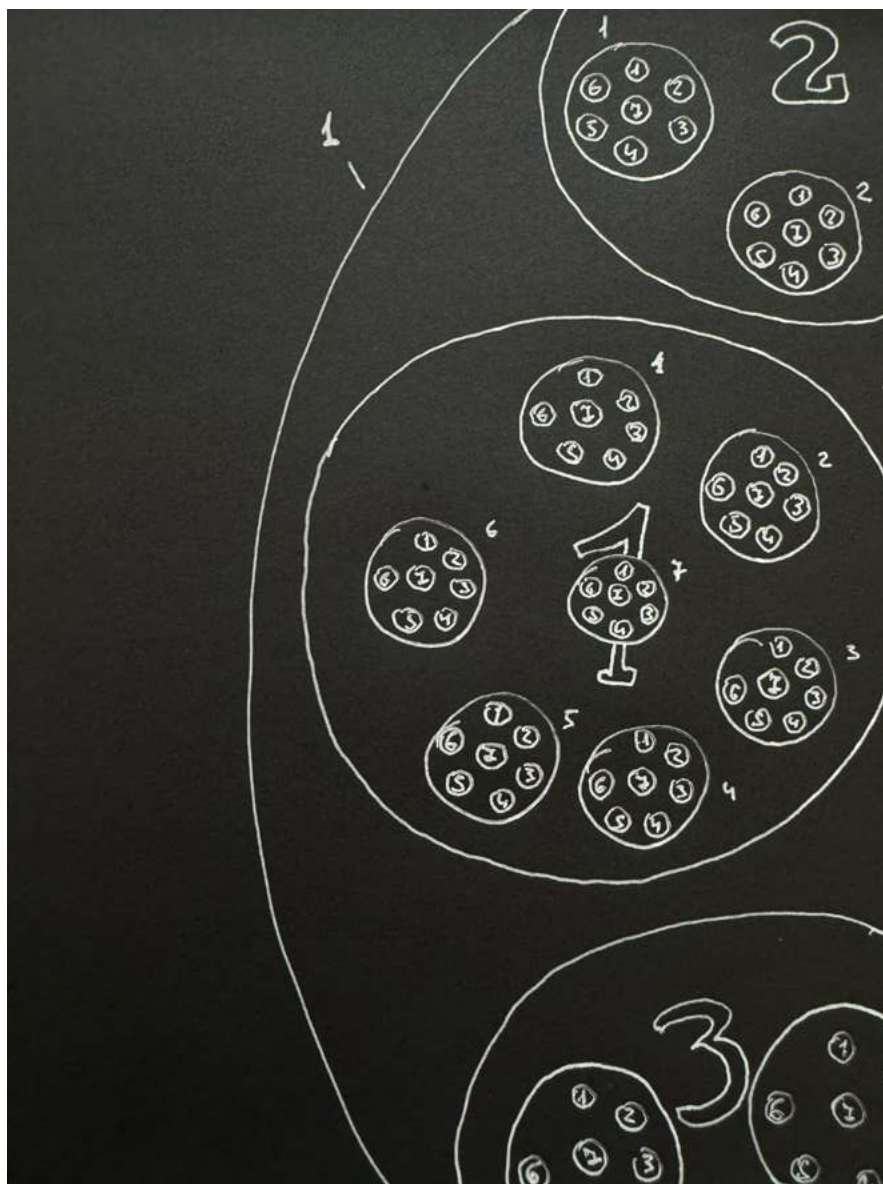


The Last Judgment

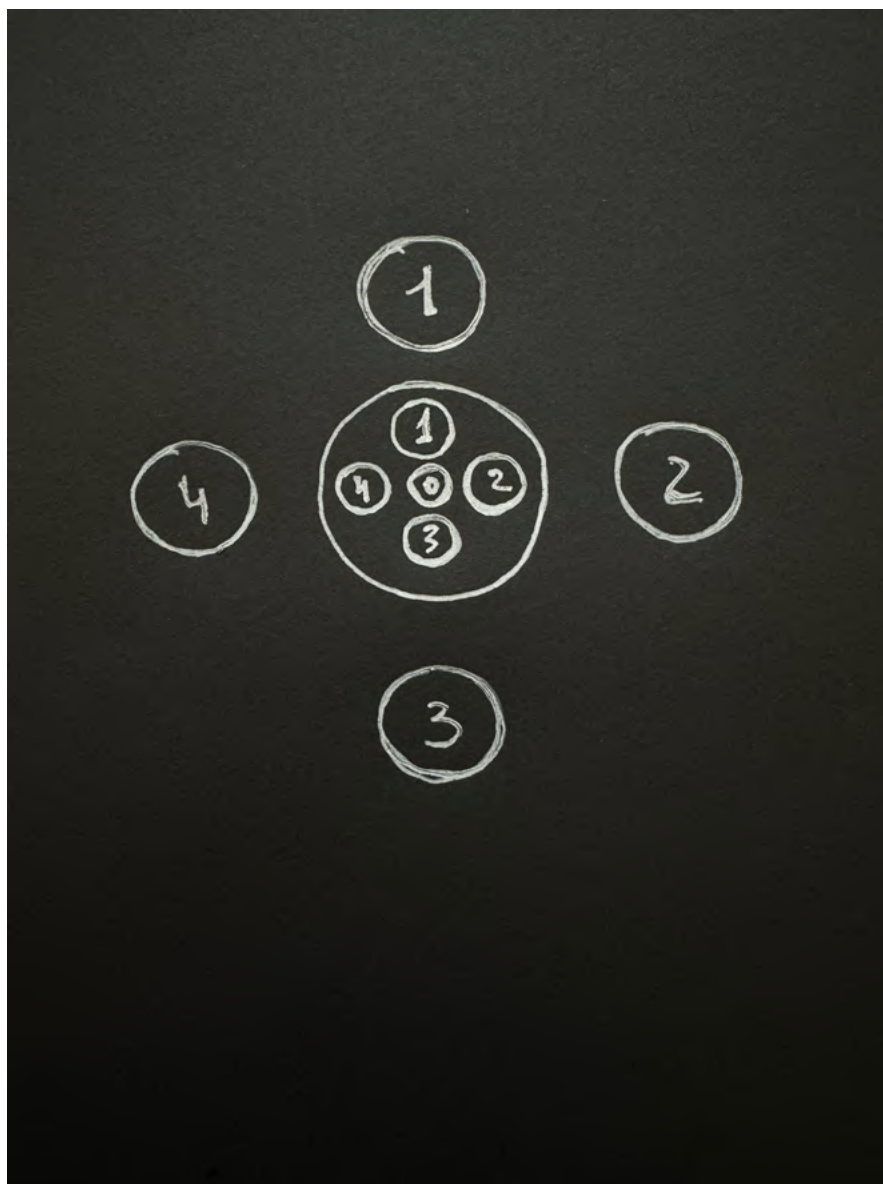




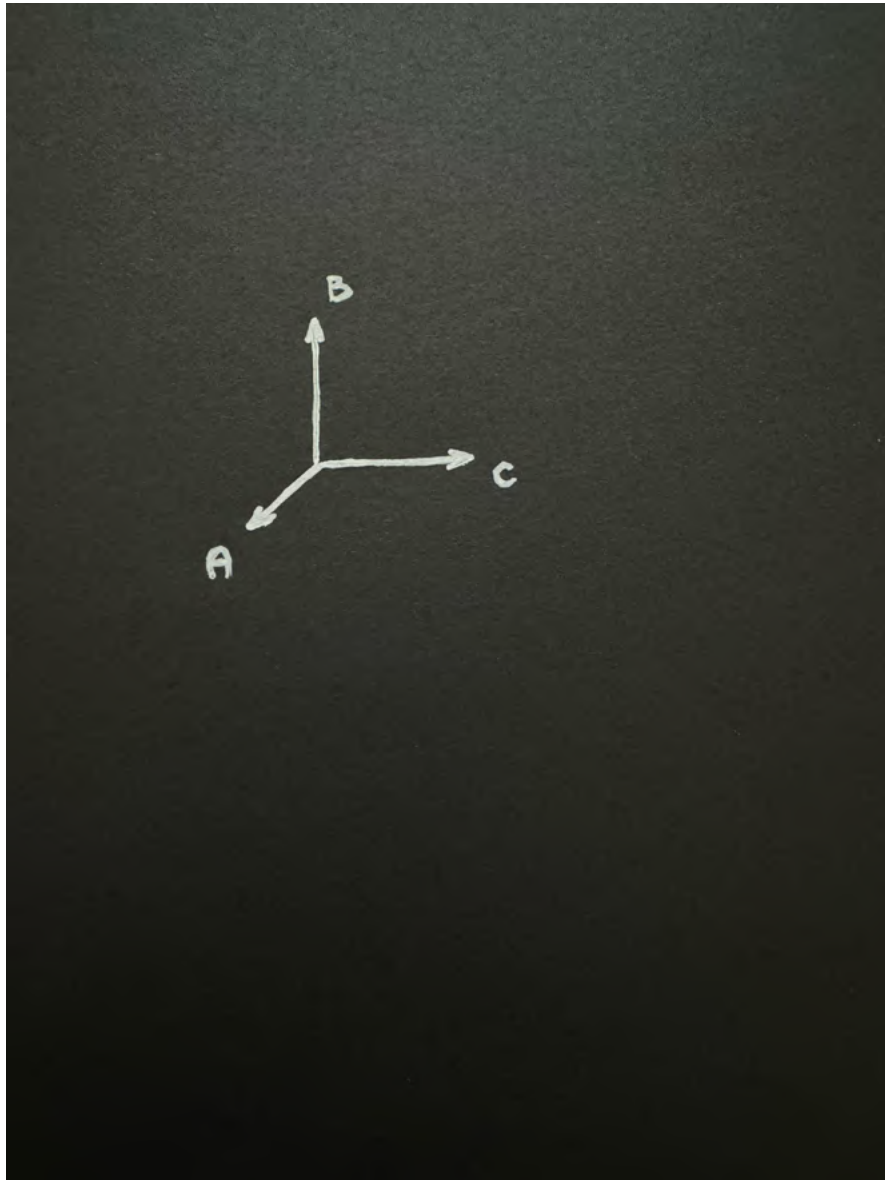


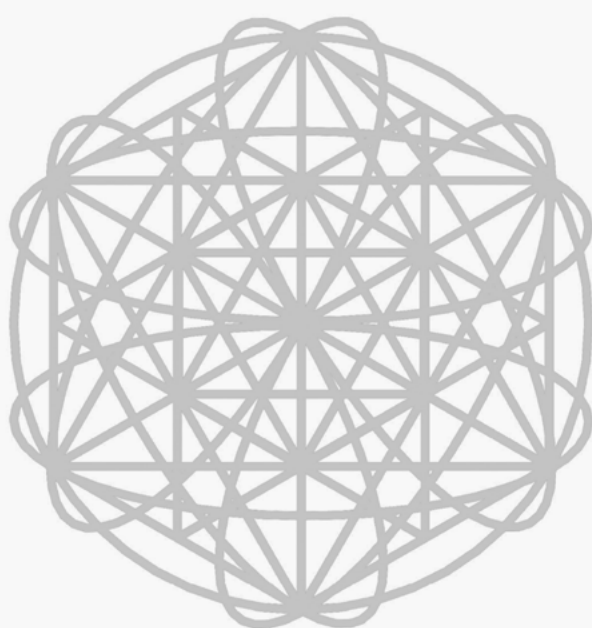


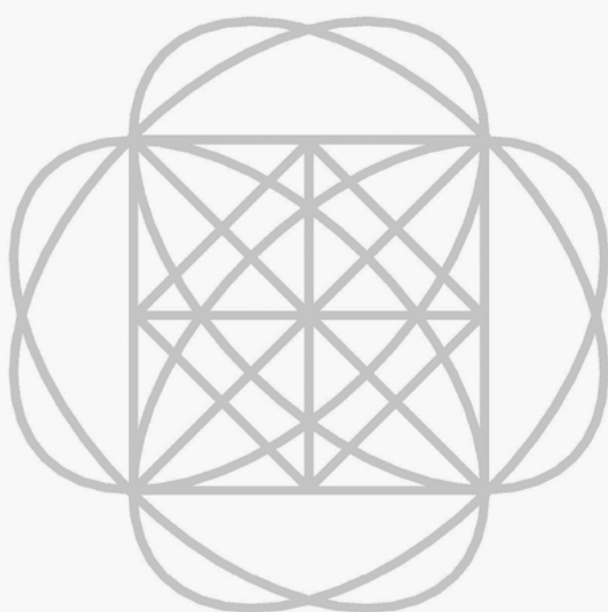


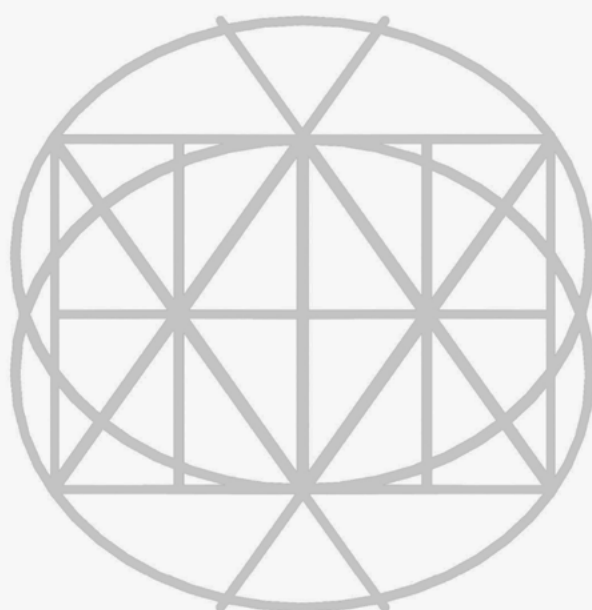


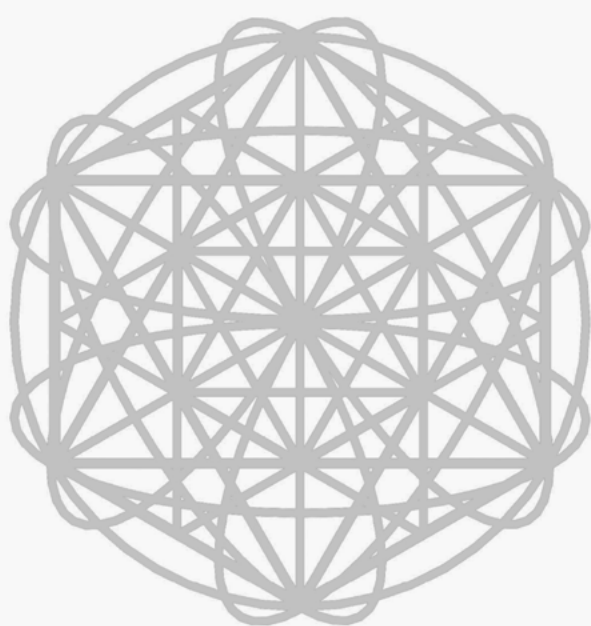


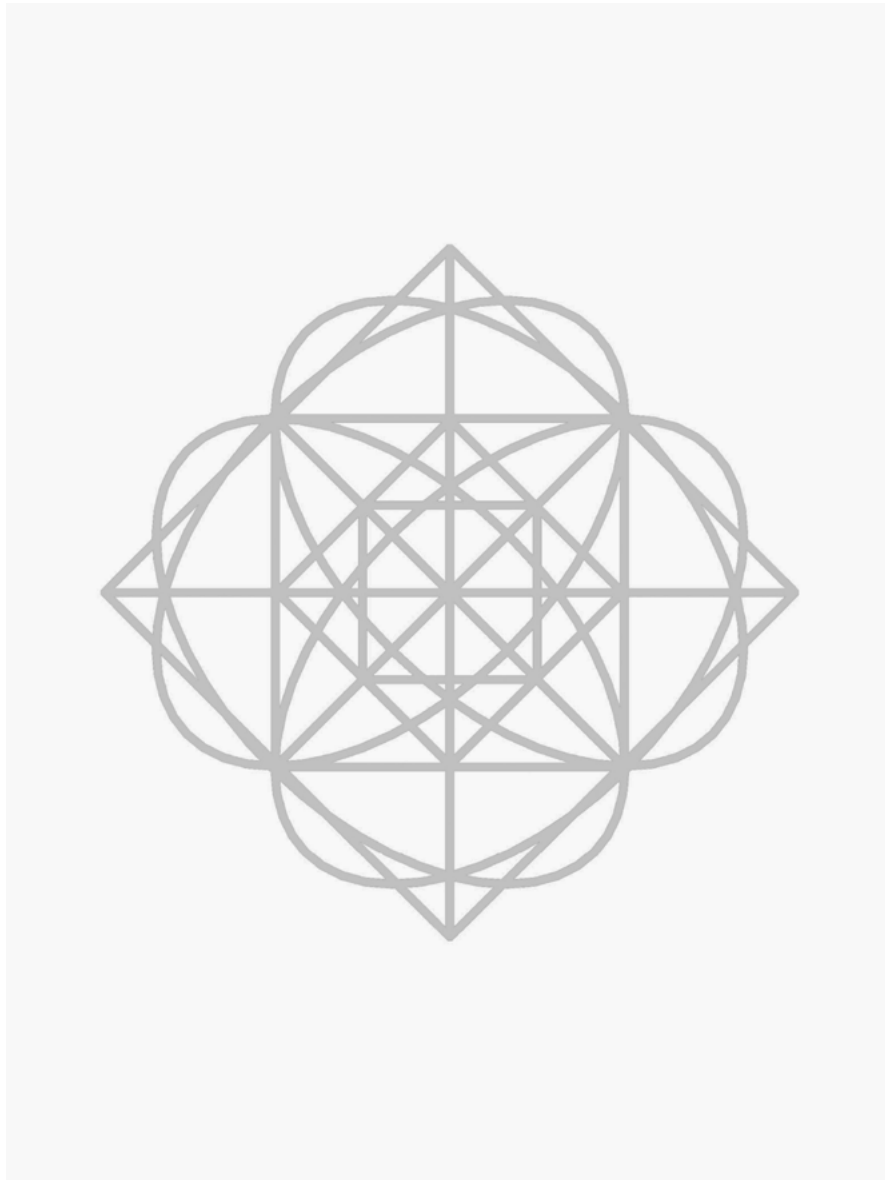




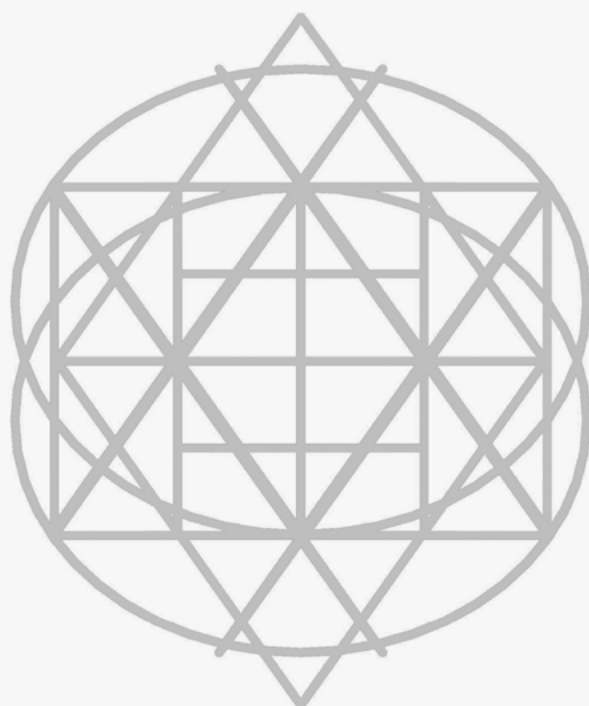














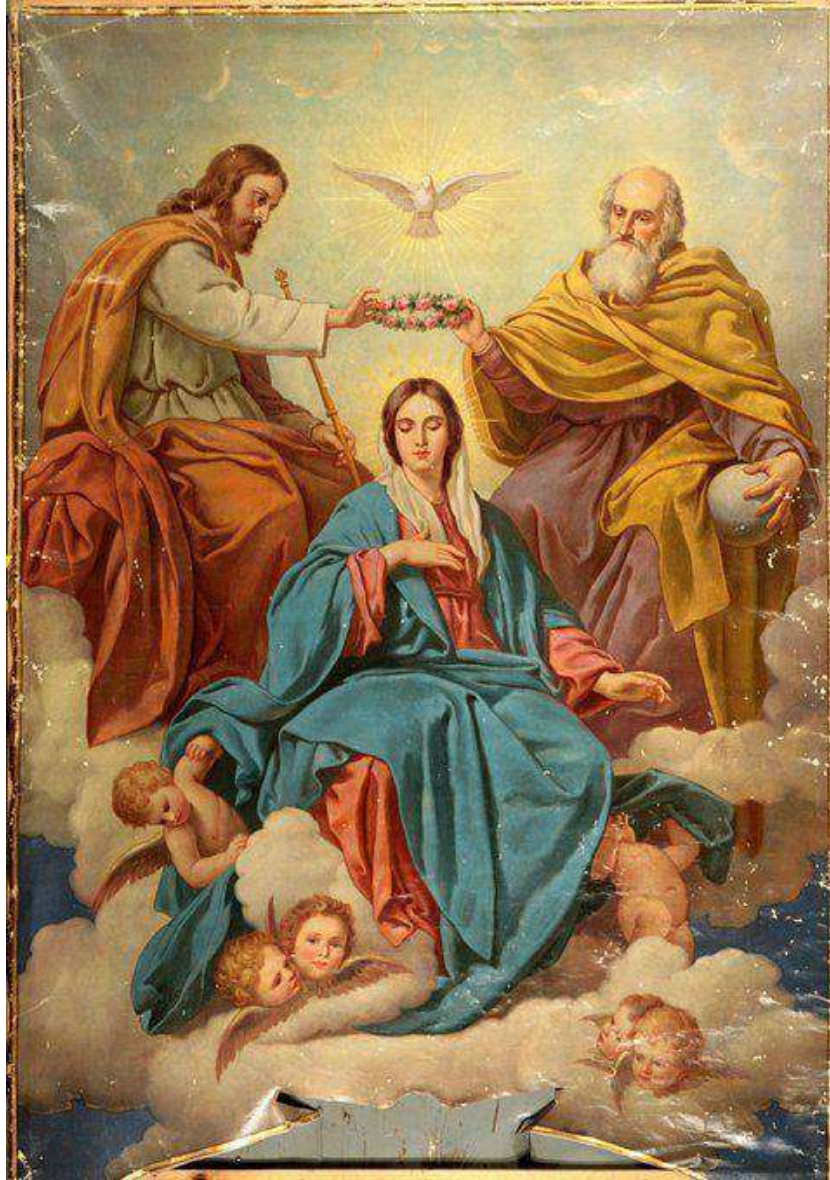


The Coronation of the Mother of God





The Coronation of the Mother of God



The Coronation of the Mother of God





Vajravarahi



Bloodletting Map

Tibet



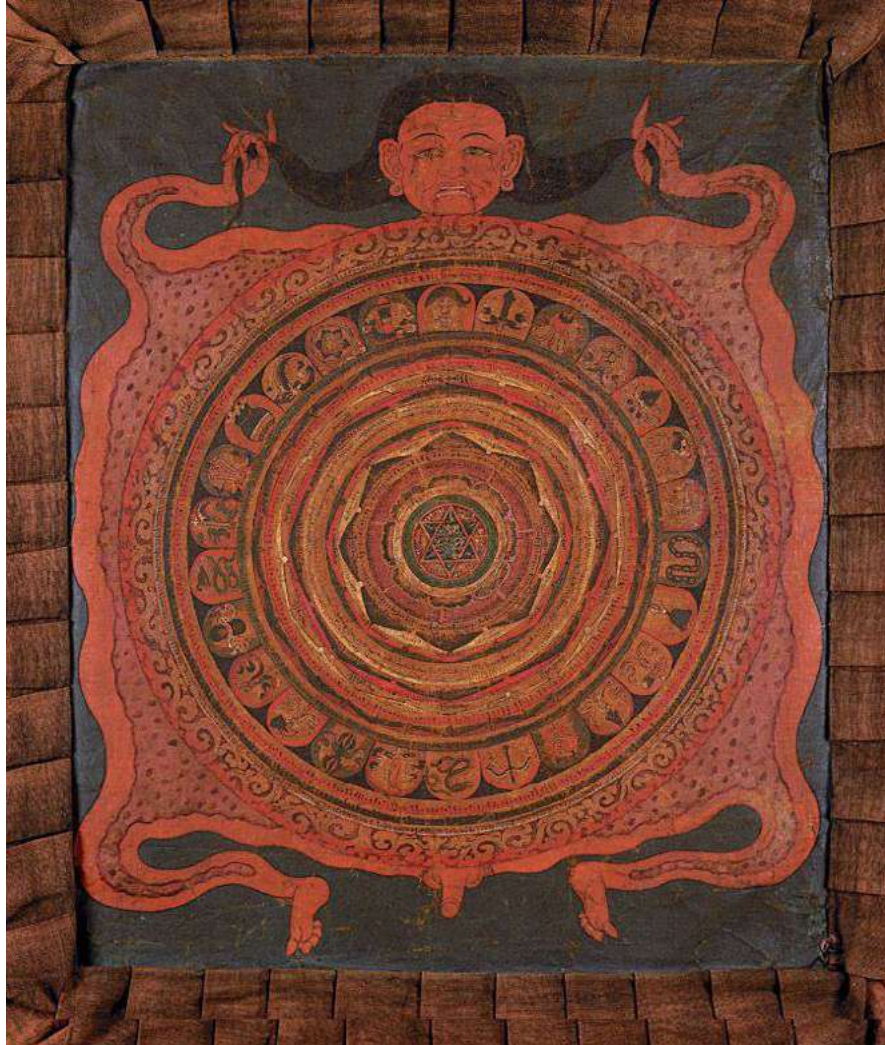


Mandala of Vajrayogini



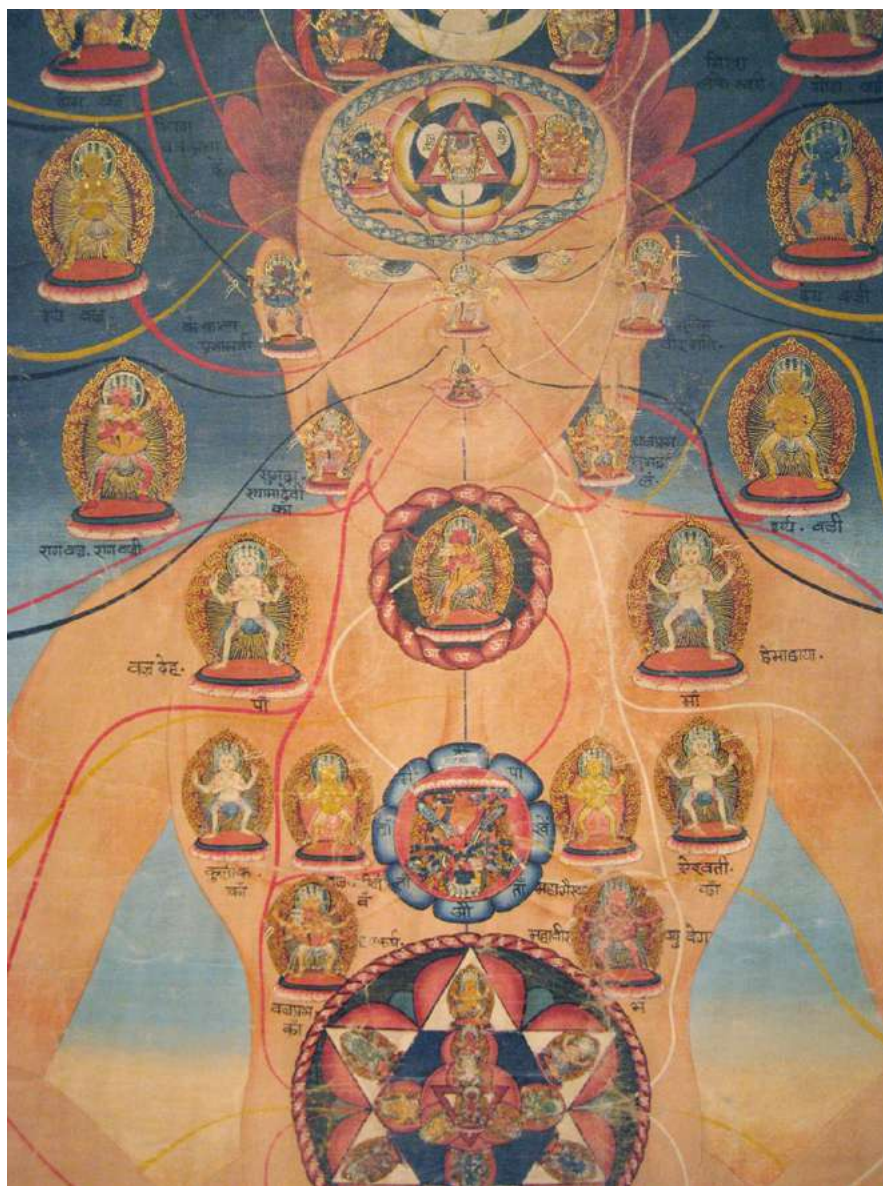


Cosmological Diagram



Yantra, Rubin Museum of Art  
Tibet, 18th century





Mandala of the Body of Chakrasamvara  
Nepal



Secret Visions of the Fifth Dalai Lama  
Collection of National Museums

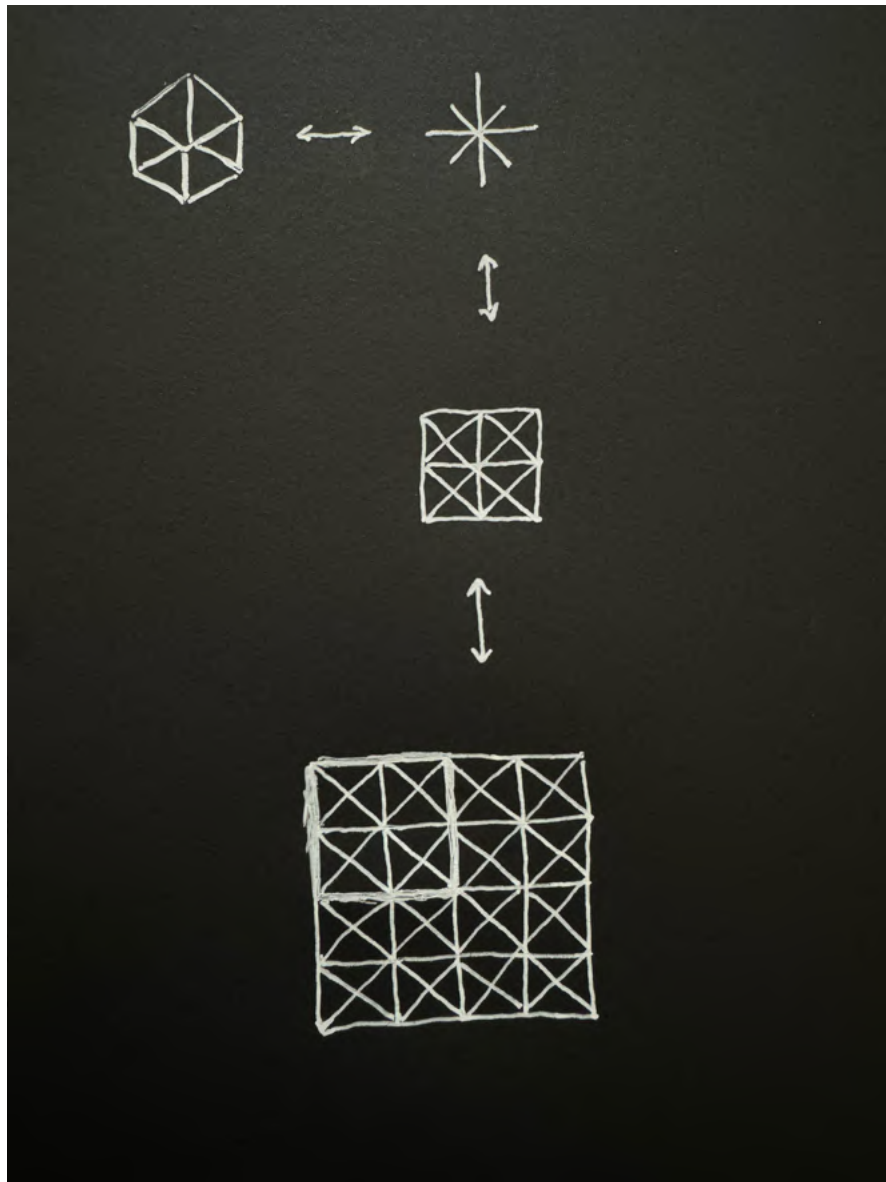




Yantra



Kali Yantra





12 AUG 2024



my volumes of books



The fourth volume... You know what's most interesting? I realized it would be the fourth volume not right away. Only about a month later, towards the end of June or early July, I started to understand that all the information gathered over the last month was no longer part of the third volume, but rather an entirely separate fourth volume. Everything before belonged to the third volume, which ended on June 10th. It felt as if I had been going through some kind of grinder or labyrinth, traveling every day or every three days through different multiverses, different worlds, which in turn refined me, sharpening my awareness of the distinction: what ultimately remained unchanged within me, where my sense of self existed as something unaltered, always constant, and what was fleeting, transient, happening when I was immersed in different simulations, that is, different multiverses. And so, the third volume was precisely about this journey through all these social and material worlds — the worlds in which people live. And within them, there are countless hierarchies, so many layers. It all culminates in the realization that all these smaller worlds I passed through are divided into three main, larger worlds, with further sublevels beneath them. I understand that I need to comprehend these three worlds and that, once I do, something new will be revealed to me — something beyond them. This raises the question of who the main God is, as if there are three realms: the sky, the earth, and the underworld, each governed by its respective deity — God of the Sky, God of the Earth, and God of the Underworld. But above them all, there seems to be a fourth God, something supreme, like a fourth dimension, something entirely different and beyond. I come to realize that if I truly grasp these three worlds and these three Gods, then I will become the fourth God. And so, the conclusion of the third volume and the beginning of the fourth is marked by my communication with the main God. He shows me images, I hear His voice, and He reveals to me that these three worlds exist and that I must understand them in order to become the supreme being. He shows me what I will become — as if there is no time, no space, as if I am a ghost, as if I feel nothing, as if I am here and everywhere at once, as if I exist in the mind of each person.

He presents this to me as a direct vision — I see it, I feel it. And after that, my fourth volume begins, though in essence, I simply continue my journey of unraveling everything. But this journey reaches a break in the third volume, where I was purely exploring all the multiverses, all the frequencies, all the social strata of society, all the worlds of people. And now, something different happens — something crucial to note — it's as if the details become clearer, or rather, a new depth emerges. Now, instead of traveling through various zodiac signs, I must comprehend three fundamental groups. And so, I begin my search. This is how my fourth volume of "Alternative History" begins. Naturally, I started gathering all available materials on the internet regarding the three gods and the three worlds. And indeed, I find that in many traditions — most often in paganism — these concepts appear frequently. However, modern society has been conditioned to view paganism as something dark, negative, or overly ritualistic, something that opposes the currently established religions. That is simply the way things are now. And I will say this: I have often heard such sentiments because I am an Orthodox Christian myself, and I understand that God is supposed to be one. There is the Church, there are rituals, there are twelve major holidays throughout the year — this is all clear. But! If one does not fear the word "paganism", it turns out that it is not about people beating drums and making sacrifices, as we have been led to believe. Paganism is not about cannibals — yet many people, if surveyed on the street, seriously associate paganism with half-naked individuals wearing straw garments, masked and engaging in human sacrifice. However, Ancient Greece, with its pantheon of Olympic gods, and Ancient Egypt, with its multitude of deities, are both considered pagan civilizations. And were they running around in masks, performing rituals like bumba-yumba and eating people? No. Paganism came to be labeled as such during the decline of certain civilizations because civilizations go through cycles, and there was a time when gods ruled the Earth. This knowledge has been preserved in various cultures, though much of it has been lost. And then something happened in the world — there was a decline. The gods either disappeared, or people turned away from them, or the gods withdrew—it doesn't matter. What followed was, frankly, a descent into darkness. This kind of darkness is well depicted in the movie "Noah" with Russell Crowe, where a tribe is shown consuming everything in sight, unable to

hear the voice of God, as if all connection with the divine has been lost. This is what darkness is. And this darkness began after some collapse, some crisis. It happens with the change of cycles. Then, after this decline, as they say, “a light at the end of the tunnel” appears — new religions emerge, or old, lost religions transform into something else, leading to monotheism. And when monotheism appears, it inevitably rejects polytheism, labeling it as paganism. But in reality, if one traces history correctly, the first period was the Golden Age, when people believed in multiple gods, and this was an age of happiness on Earth. Then, as the cycle of darkness began, a wave followed where people turned away from the gods. And at that point, they started to consider all these rituals, cultures, and traditions of polytheism as something bad, labeling it all as paganism. And after this darkness, light began to appear. It was like the emergence of new religions, which were essentially restored and modified versions of the old ones, all saying that there is only one God. So, there is one God. These religions appear, but they still carry a trace of the past because the people who at least returned to one God still retained that ingrained belief — that paganism is bad. So, here lies a contradiction: if they are returning to God, they should logically return to all the gods they had overthrown and rejected, right? But instead, they hold onto this notion that all gods are evil, the very ones they had once cast down. They still harbor hostility towards them, yet they acknowledge a seed, a remnant, that should ultimately lead back to polytheism — though they do not recognize it. Their stance was: “Okay, one God is acceptable, but if there are many, that’s sinful, and we will condemn you.” That was the prevailing attitude during those dark times. This is very intriguing. And as I start researching and delving into everything, I begin looking through all mythological accounts, all ancient writings where polytheism is mentioned, and I consistently find references to three main gods. I encounter this in Hinduism, in ancient Greece, and in Egypt — everywhere, even among the Slavs. Slavic mythology also has these three gods. And so, in the fourth volume, my task is to understand these three worlds and these three gods.

What should be the starting point is to begin understanding what comparative mythology is. That is what I become deeply involved in when I start working on the fourth volume. I begin reading everything — regardless of the name — just reading the descriptions of all the gods from all mythological accounts,

mythological narratives, descriptions of all sky gods from different time periods, different sacred texts, and different mythological stories. I study how they are described, what common traits they have, how they were depicted, what they represented — how it all worked. Then, I do the same for the underworld and the earthly realm, researching what the god of the earth was, what it meant, and how it was understood. And I start thinking — perhaps, of course, there are countless shades of emotions, in me and in you, in all of us — but they all still fall into three main groups: sky, earth, and underworld. I realize that if I take a line and draw it from 2006 to 2024, marking each year with small ticks, and then add four lines, I can circle the years — those between 2006 and 2024 — when I was most immersed in the sky realm. This helps me at least begin to correctly understand what is meant by “the God of the sky” and “the world of the sky.” What exactly is it? I begin to realize that perhaps the sky world is something deeply spiritual, creative, and magical. I start recalling all the periods in my life when I was like that and begin to see that, yes, I truly was in that state. Memories and associations emerge — what kind of people existed in this sky world, what my mood was like, what I enjoyed listening to, eating, watching, doing in general — what values, goals, and perspectives I had when I was connected to this sky world, even if only temporarily. And I realize that there are people who always live there and others who occasionally enter it. I understand that, yes, this sky world exists, but people do not know about it. Everyone lives on planet Earth, but no one realizes that some are always connected to the earth world, some to the sky world, and some to the underworld. Yet, they remain unaware of this division. In reality, there are three main Wi-Fi access points, three connections to which all people are linked, as if three great spirits exist. And spirits are nothing more than systems in which people live. The Spirit is made up of people, and people, in turn, form the Spirit — they are always connected to something; they cannot be disconnected from everything. And so, there are people who are connected to the Spirit of the Sky, and because of this, they have an entirely different perception of life, of themselves — completely different thoughts, values, desires — everything. This sky world exists. We may walk past these people on the street, even though we ourselves are connected to a different Wi-Fi point, but they are there, just not in our focus, and we are not in theirs. It’s as if they exist in a parallel, invisible reality — physically, they

are present in the same world, but it's like they belong to a different layer, a different subway line. And this sky world is a very good world. I would even say that many people dream of getting there. I start realizing that, yes, I have often entered this sky world, but for some reason, I always left — either on my own or due to natural cycles, or maybe some kind of counter was triggered. Perhaps I started doing something incorrectly, and it spat me out. These kinds of thoughts started crossing my mind. But what I do understand is that this sky world is real. And I realize that even the first volume of “Alternative History” was written while I was in the sky world. I think, “Oh! That's great.” But then I reconsider — “No, even though the sky world was the dominant one at that time, the material world was also present.” I didn't yet understand what the underworld was, but the material aspect—I did. So, the earthly world was also present in the middle of “Alternative History”, but the beginning and the end belonged to the sky world, to spirituality. I begin to recall — alright, but when in the past year or two was I in the earthly world? It seemed like I wasn't. And then I start realizing that, no, actually, in 2023, when I finished the first volume of Alternative History in August — this was the sky world — I began working on the second volume, which I completed at the end of October, in November. And this second volume, which I finished, is material, because in it, I use my mind to decipher the matrix. This is why people who live in the sky world find it difficult to perceive this book, because it belongs to the earthly world — the world of intellect, structure, punctuality, foresight, strategic thinking, and logic. This is all mind. I understand that this is the earthly world. So, it turns out that there are people who truly live in the earthly world, and there are people who live in the sky world. The sky world is the world of emotions. The earthly world is the world of intellect and self-discipline. And then I realize that there is also the underworld, but I could not even imagine it. I think, What is it? Have I ever been in it? Or maybe I simply have never been there, but other people live in it? After all, it is mentioned everywhere, in all mythological stories—this underworld, this realm of the dead. What is it? I begin to understand — well, perhaps these are people who commit crimes, and once they have done so, they seem to continue living as before, but, let's say, in hell. It's as if the sky is paradise, the earthly world is purely material, devoid of emotions, but everything is strictly controlled, self-disciplined, and the underworld is probably just hell — where,

when a person stumbles and commits a bad act, they simply find themselves in a bad mood. And mood is attunement, and attunement is a Wi-Fi connection point. So, it is simply a matter of one's state of mind. Essentially, these three Spirits, three worlds, and three gods — they are three different states of being, and each of you, as a person, belongs to one of the three.

It's also curious that I begin to understand that these three worlds, these three gods, function as three systems, as if they were three hands of one God. Let's put it this way: it is still one God, but He unfolds as three, just like light disperses into three primary components. And this dispersion into three — heaven, earth, and the underworld — is how He becomes visible to people. He appears as these three Spirits, but ultimately, it is still Him. However, He is manifested through these three states, which are essentially three moods of a single God. And people are guided — at times by one Spirit, at times by another, at times by the third. They experience all these worlds, and all people are divided into these groups. Yet, I also realize that all these worlds are illusions, that in order to break free from these illusions, one must understand them. That is — to fully grasp these three illusions, to understand these three worlds, to comprehend these three gods. And only when I know them, I will be freed from them and become the fourth. As if I would step into the “corridor” position or take on the observer's stance — something that exists beyond or beside these three worlds yet allows a view from the outside. I realize that I have always been moving between these worlds, even the underworld, though it's hard for me to recall specific examples. This means that I have already been the Fourth God more than once. After all, how did the story begin? The first “Alternative History”, the first volume — where did it all start? When I was a child, listening to music, closing my eyes, and then suddenly hearing a voice. This voice told me that I was someone unusual, it showed me a certain future, and after that, I could never forget it. The second time this main God — as it turned out — came to me was on June 10, 2024, when I was getting a massage. That was when I spoke to this God, and He told me who I was, showing me how I would feel in the future and who I would become. And He revealed that when I understand these three worlds, when I free myself from these three gods and three worlds, I will become this Fourth God. That is, I will arrive at what I was meant to become. I will become Him. As if the one who speaks to me — is me, but from the future. But in that future, if I have already become what I

was destined to be, then I already know everything. So He — that is, I — returns here and tells me all of this. That's the paradox. Well, I understand that I need to monitor each of my days, each of my weeks, my week, month, half-year, year, cycle, season, to record: "And in which world am I now? In the world of the sky, or in the world of the earth, or in the world of the underworld?" — after all, it must be one of the three, or a fourth option. But the fourth option, as they say, is unmistakable. And I begin to monitor this, I begin to record it, I begin to attach great significance to it, which, in principle, is what I refer to in general, and what I refer all my readers to in the fourth volume, saying: "Guys, think about it too, recall and observe, and also in the future, how you lived this week or this day today. What kind of world is this? Is it the sky, the earth, or the underworld? After all, it must be one of the three. There are no other options, you cannot be disconnected from everything, you are still assigned to one of these three worlds. That is, one of these three spirits stands behind you."

And then I realize that true liberation from these three worlds is a kind of self-denial, but in moderation, of course, without fanaticism, without social media posts to attract people's attention, as everyone does in this show. No. The point is that in order to become this fourth God, which I begin to strive for in the fourth volume of "Alternative History," it is as if all these three worlds are still extremes, and the fourth world is a regulated version of these three worlds. As if in these three worlds, you must identify the most essential things, what you truly need, what does not harm you, and from the combination of these three, a kind of fourth, balanced world is formed, where you simply sit, drink tea, write a book, and that's it. And despite the temptation of the world of the sky, or the temptation of the world of the earth, or the temptation of the world of the underworld, you do not fall for any of it. That is, you no longer have this urge to "fall for the feelings of the world of the sky," to drop everything and become a creative, independent person, falling in love with someone unknown. You no longer succumb to such illusions. And just as in the world of Earth, you no longer become some kind of robot who has set a rigid program for himself — thinking that, since he can control everything in his life, he must control everyone, achieve everything, and discipline everything. In this, too, you calm yourself down, realizing that, in principle, you don't need much. The same applies to the underworld. The underworld is, in fact, a vast world, a very large one.

Many things reign and exist there. There are people trapped in depression and darkness, people caught in sins and temptations, unable to tame their animal instincts. And depending on your level of development in this underworld, if any of these aspects manifest within you, you learn not to succumb to them. And so, you don't fall for anything — not this, not that, not anything at all. You become a detached, humble observer, as modest as possible. That is, humility and meekness — no matter what is done to you, how you are provoked, or how life treats you, you simply accept it. There is a mother and a father, two friends, a bowl of porridge to eat, a piece of paper to draw on, and you need nothing more. And when you choose this kind of humble position, it's as if you free yourself from these three worlds. But when you dive deeply and intensely into one of these worlds, when you begin to live within it and play its game, you inevitably become its prisoner. And until you have played enough in that world, the fourth world will not reveal itself to you. At least, that was how I understood it at the time.

Next, what's interesting. The voice, the main God, told me on June 10 that I need to unlock three parts of my body because they are somehow connected to the three worlds. And for some reason, He emphasized that I need to understand the underworld specifically. I assumed that it was probably because I had never been there before, perhaps for this reason, since the world of the sky and the world of the earth seem clear and understandable to me. But of course, this was somewhat surprising to me and even a little frightening. And then Big Alexander says the same thing. I tell him:

— There are three worlds: the sky, the earth, and beneath the earth. There is the main God.

— Well, yes, the God of the underworld.

— What do you mean? — and at first, I was even afraid to write this in the book. Seriously, I was initially afraid to write this in the book because, from the very beginning of the fourth volume, Big Alexander starts hinting to me that the main God is the God of the underworld. Each time, I tell him:

— Wait, He is one of these three, but there is the highest one.

— Yes, it is Him.

— What do you mean? — and again, I don't understand him.



I still didn't understand him. Why? Why does he say that? Why does everyone talk as if this is truly how the system works from all sides? As if I need to understand the underworld and that the underworld is God, greater than the God of the sky and greater than the God of the earth. That this is the main God here. I clearly remember also telling Big Alexander :

— Wait, the God of the underworld cannot be the main one. Because He is one of the three visible to people, but the main one is the one who is above these three, meaning the fourth.

And then Big Alexander said that out of these three visible ones, He is the main one. Not the God of the world of the sky, not the God of the world of the earth, but specifically the God of the underworld is the most important. And I thought, “Well, this is news, what kind of new revelation is opening up for me?” Naturally, against my will — I'll honestly admit it — against my will, I start reading and studying everything about the underworld and all the gods of the underworld to figure out what His name is, who He is, and why He is the main one. And why He is even one of the three — how is that even possible? Because, as a person of the 21st century, how am I used to thinking? That there is Christianity, there are other religions that are also serious and respected, deserving of honor. But according to my Orthodox Christian faith, I understand only one thing: that there is the Mother of God — that is good. There are different saints — that is good. My patron saint is Alexander Nevsky — that is good. There is God, an old man with a beard, the main one — well, not bad, He exists. There is the Son of God, Jesus, and even that is confusing, and so I never really could understand from anyone whether Jesus later became this “old man” or if He has His own “old man” and is separate. And which one of them is actually God? No one has been able to explain that to me to this day. I have already come up with an explanation for myself. But that's another matter.

I understand that, after all, you have one God, and among all these bad characters, I have always heard that there is some Judas. But this Judas is present in all of our lives. Seriously, think about it — each of you has this Judas in your surroundings right now. That's how the system is structured. He is there. Each of you has him now. So, there is this Judas — fine. I think, “Okay, noted, there is Judas.”

What's next? Next, there is some beast with the number 666, mentioned somewhere in the Bible. There is Satan — Lucifer, Satan — if we recall not just biblical but also various other stories, where it is mentioned that there is some God, and then there is an anti-God, or rather, something dark — some demon, Satan, with some demons behind him. Or maybe it's the same Antichrist, or the same Lucifer — something dark, something bad. And for most people, for ordinary mortals whose work is not connected to history, mythology, or religions, they naturally don't delve any deeper. For them, all of this is simply bad. Just bad. Lucifer is bad. Baphomet is bad. Satan is bad. Antichrist is bad. It's all just bad. And that's it. So, it turns out that figures like Kali, the Hindu goddess, Maya is an illusion, Apophis or Apep in ancient Egypt, Hades, Ares, the god of war — all of these are considered bad, all of them are darkness. And what surprised me the most at first was that there was no order to this, as if everything dark was simply dark. And what exactly each dark force is responsible for doesn't seem to matter to people anymore — the main thing is that it's all demonic. And I catch myself realizing that I have the same approach. I start to understand that for me, everything dark is just dark, and that's it. But why? How? How do they differ from each other? I never knew, never encountered it, and naturally, why would I read about it or study it? And then I realize, "Wow, this is an entirely unexplored field." There's a whole world of the underworld, and it really is everywhere. Because, truly, there's always a character with horns — or sometimes it's not a character with horns, but a character with a crescent moon above their head, pay attention. Or sometimes a character with specific attributes, like a trident or something else — they appear everywhere. Anyone who loves ethnography knows this—they appear everywhere, in all mythological stories. There is always some dark figure, and as it turns out, not just one. And so I call Big Alexander and say:

— Listen, I don't get something. I'm reading, learning about the underworld, and tell me this — there is the God of the underworld. But then there's also some kind of serpent that attacks these two gods out of the three. So what does that mean? Is this the third God attacking the other two? Or is this third God, the dark one, actually an ally of the other two gods? And then what is this dark force that is trying to consume the world of the sky and the world of the earth?

What is it — it's not Satan, or is it? So it's not the God of the underworld? And who is Satan then? Is Satan actually the God of the underworld, or is Satan just some character within the underworld?

— Naturally, everything is divided, and there is the main God of the underworld. But just like in every kingdom, in every world — the world of the sky, the world of the earth, and the world of the underworld — there is also a whole host of Spirits under the command of these main gods. And these spirits all serve different functions, especially in the underworld. But they all still submit to this one supreme God of the underworld, even though each of them has its own role or task under Him.

And naturally, I keep digging into all of this because I'm completely confused. I'm really confused and don't understand — so, in the end... In the end, what is "Agent Smith"? Meaning, this evil society, this virus that is now consuming the whole world — what is it? And then what about one of the three gods, who, even though he belongs to the underworld, is actually good and comes from the main God who maintains order — who is who among them? Who is what? Who is who at all? And that is the question.

And you know what's interesting? Even before I started reading about the underworld and the third dark God, I was already feeling strange. After all, around June 10, in the first week after that, when I heard the main God for the second time in my life — the one I must become — but to become Him, I must free myself from these three. And at that moment, I was trying to savor and record how I felt when I was this main God. I wanted to create some kind of imprint of how He sees the world, what He is, how He is, what it all means, what His preferences are — at least to describe it somehow. Then, about a week after June 10, after I had felt myself in the future as the main God, I started to feel very strange. Imagine this — I go to bed, and my apartment always has the same temperature. The air conditioning and ventilation system are set to the same degree mark, unchanged for a long time. And yet, I go to bed, and I freeze. I mean, I get unbearably cold, as if I'm in some kind of freezer. And I have no idea why. Then I realize that I had always felt and heard the voice from above whenever I turned to my voice, to God, or whatever one might call it. But now, it's as if my head is disconnected, as if I'm not connected to anything,

and this voice — it's as if it's inside me somewhere down below, in my stomach, but not above. I don't understand how this is possible — why? What happened to me? Something is off, but I don't know what. Then I start... I always pay attention to the music I listen to, how I react to it, what movies I watch, how I respond to them, how I perceive my apartment, the lighting. I notice that everything is somehow changing. I realize that, probably, just like in the third volume, this continues — let's say, some kind of journey through these multiverses is still ongoing. I must have connected to something again, and this is happening naturally. It's not like before when I could connect to something through a specific method — now it happens on its own, and I have no control over it. So I think, well, okay. I just take note of it. And then, naturally, I continue working on studying what the underworld is, what the underworld kingdom is, and what the God of the underworld is. That is, I am not seeking to understand the God of the sky or the God of the earth. From the very beginning, the entire fourth volume is essentially about my journey to understand what the God of the underworld is. And I start thinking, first and foremost... Because at that time, I was also studying the Kalki Purana and Hinduism in general. I had arrived at this in the third volume, and from there, the fourth volume begins. I find in Hinduism a lot of similarities with what is happening in the world today. And, moreover, I find many parallels with what I was trying to convey to the reader throughout the third volume. Because in Hinduism, the entire structure of the world, all these gods, and all their reincarnations — these are all essentially systems, programs, simulations, that is, Spirits. And there it is said that there are four yugas. Oh, wow! That there are four yugas — four main cycles in which humanity lives, following one after another and repeating. And that Kalki is one of the incarnations, the tenth avatar of Vishnu, who will come to people at a certain time — when people are focused on developing their personal brands, actively using social media, when everyone becomes psychologists, coaches, and gurus, when people publicly showcase how they eat, how they buy apartments and cars for their parents, how they buy apartments and cars for themselves, when they keep telling everyone that success and money are all that matter and everything else doesn't, when they artificially collect likes and make money from it, when they demonstrate how easy it is to convince someone to buy something from them. It's almost described there word for word — as funny as it sounds, and yes,

I'm joking a little, but still, it's nearly stated directly. That there are four yugas, four cycles, and that one of these yugas is the Kali Yuga. And this Kali Yuga is when people are at their absolute lowest in terms of spirituality and morality, when criminals, thieves, and corruption are everywhere. And that a time will come when even religious people, even priests and monks, will engage in very dishonorable acts. In fact, if you search the internet now and read about it, you'll see that this is confirmed. But pay attention — I am not writing this because I am against religion. On the contrary, I want to defend them. But the fact that there is such chaos, and that people take advantage of it just to make money, is, of course, bad. And who could say that's good? Any reasonable person would say it's bad. And I remember Big Alexander also telling me, "Alex, if you go to Tibet or India, even to the highest-ranking monks, no one will recognize you. And even if someone does understand who you are, they won't want to acknowledge you, because you're a competitor, and for them, the main thing is money and profit. Why would they need a competitor? They will say you are bad and fake. There is no one left in the world to trust, at all." That's what Big Alexander told me when I mentioned that maybe I should go live in a simple monastery. He said, "Why? Do you think there are spiritual people there? The people there will be dirtier and nastier than where you live now." Can you imagine? Well, that's fine.

And it turns out that when I start studying Hinduism, I learn that there are four yugas, one of them being Kali Yuga. And when this Kali Yuga expands greatly, when everyone becomes engulfed under the influence of this dark force, this illusion of Maya and this Kali — this goddess who tempts and seduces everyone, like a dark spirit that everyone connects to — at that moment, Kalki will come. Kalki is like the Second Coming; it is always compared to the Second Coming in Christianity. And he will arrive and begin to restore order. And it is said there that there is something like the Mother of God — this system, this dharma that has been lost and needs to be restarted. And he will restart this dharma — that is the matrix of the system of the Mother of God. And then a new time will come, a new cycle, a new yuga among these four — that is Satya Yuga, if I'm not mistaken. I apologize, these are truly difficult words for me, but if I'm not mistaken, after Kali Yuga comes Satya Yuga. And this Satya Yuga is the Golden Age. And that this time — this very moment — is happening right now. But naturally,

no matter how much people have preserved and safeguarded all these ancient sacred scriptures, including those in Hinduism, even today, there is no person who can truly read these scriptures correctly, with a pure heart, without illusions, and not superficially, to understand that these scriptures are describing exactly what is happening now. Everyone takes things too literally because, by this point, people have completely turned away from God. That's why when many read the scriptures of the Kalki Purana, they see that he is fighting Buddhists, fighting someone else, blood is being shed — and they think it is all literal, that he is physically wielding a sword and cutting everyone down. But in reality, it is all a sacred language, it is not meant to be taken literally. And what am I getting at? At this moment, I start thinking — what if, for some reason, I draw this analogy — what if these four gods, meaning three and some fourth main one, are actually the four yugas? As if there are always four cycles, and one of these cycles is always the dominant one. And so, it follows that one of these four gods rules over that cycle. And then I thought, why not? What if we are currently living in a period of the destruction of the old yuga and the creation of a new one? What if we are on the threshold of a time when people have completely turned away from faith, from God, from everything, becoming immoral children with no boundaries — everyone living in chaos, right? And what if this is actually a sign that in the future, the Golden Age will come, that a new... not just civilization, but an era, yes, an era, is being created. Then perhaps, of these four gods, the one who is now the ruling and dominant one is the God of the underworld. What if we are actually living in the underworld right now, that this entire era is like an entire yuga? And naturally, just as in the Yin-Yang symbol, where you always see a little white in the black and a little black in the white — because that symbol holds a very important meaning — perhaps it's the same here. I speculated that maybe this is exactly how it is. That we had been living during a time... Well, again, speaking roughly — of course, it's not exactly like this, but this way, it's easier to understand — it's as if we are living in the time of Satan. And that's precisely why all these lawless people get away with everything, why they are the ones dominating television, why they are all rich on social media. And all the honest ones seem to have hidden away in corners, afraid to speak out. It feels like this time is coming to an end, but when I was born, I could clearly see that this was the era we were in. When I was born in the

90s, it was as if the more shameless, immoral, brazen, and dishonest you were, the more people worshipped you, the more you could get away with everything, and everything was handed to you on a silver platter. But if you were honest, kind, and decent, people would say you were sick, an outcast, a weirdo, and they would tear you apart like a white crow. And all my life, I endured this, wondering what was going on — why was I born with a different “firmware” in a time that didn’t match me at all? What kind of world is this, so terrifying and horrible? That’s what I’ve been facing since birth. I didn’t understand any of this because it was as if one set of values had been placed inside me, while the world and the people in it lived by completely different rules — some kind of amoral, shameless ones, where nothing is sacred to anyone at all. And now we can draw conclusions — who stands behind all the people who have achieved success? Think about it. But okay, let’s move on. Of course, there are exceptions, that’s clear too. But! Here, I begin to see a structure, a concept — that there is always a main God, and when His era comes, meaning a certain yuga, He rules over it. So, when the Golden Age arrives, it means that, figuratively speaking, the God of the sky rules over this Golden Age. But the God of the earth and the God of the underworld still exist, and there are people connected to them, but they make up only 10 percent. The other 90 percent belong to the God of the sky. And that is an entire yuga, a whole cycle, an entire era of the Golden Age. And the same applies now. So, it turns out that we are currently living in one of these four cycles, one of the four yugas, and the yuga we are in now is actually the yuga of the underworld. And if that’s the case, then its ruler is Satan. Well, again, not literally Satan, but I call it that because it makes it easier to understand. And think about it — even in movies, remember “The Devil’s Advocate” with Al Pacino? He even says, “The 20th century was mine, from Alpha to Omega.” That he completely controls everyone — all these sins, vices, greed, vanity, avarice, self-love — all these feelings. This is truly a period of people going through stages of development because this is a school, where people can only move forward and exist through temptation, and therefore, in some way, evolve. So, this too serves the purpose of development, but such is the time. However, throughout this entire era, which is now coming to an end, there have always been righteous and pure-hearted people — just very few of them. And they understood that it wasn’t their time; they were simply waiting for it. They tried to preserve it in memory, just to keep it alive.

And there were also honest, bright people, but people of the earth — those who relied on logic and responsibility. So there were those with heart, and there were those with mind, logic, and responsibility. And both of these groups of people — both groups — had conscience and a sense of honesty. And these are the two worlds: the world of the sky and the world of the earth. And then there is the world of the underworld. And this world of the underworld is now coming to an end. So logically, if you understand that this is a simulation, a virtual reality, all of this — then these people must transition into the world of the sky and the world of the earth. And it follows that everything should change in such a way that only very few people remain in the underworld, and, most importantly, they will no longer be at the top, no longer in power. The majority of people, the larger collective, will move into the world of the sky if, for example, the next cycle is the cycle of the sky. And if the next yuga, the next cycle, the next era is the Golden Age, with the main God at the forefront, then in that era, He will be the one in charge, and everything will be reborn once again — which is the most fascinating part. Everything lost will be restored, all darkness will fade into the background — it will still exist, but in small amounts, only in its proper place — and order will be restored in the world once again. That is how I see it all.

If we go even deeper into the details, I saw it like this: in all these four worlds — or rather, let's not call them worlds, but eras — these four worlds have always existed. Always. It's just that one takes the leading position, while the others remain in the background, waiting, but they are always there. So, in the future, if we believe in the Golden Age, it shouldn't be that only good and bright people exist, that everything is just peace and sky. No. There will simply be the same order that existed before, where boundaries are respected — there will be people of the sky, people of the earth, and people of the underworld, and they will not mix with each other. But now I see something different. It's as if, from the underworld — and pay attention to this — from the underworld, where the main Spirit of Justice exists (and this is not Satan, but the main Spirit of Justice), where there are many hierarchies of different spirits, one of them being the serpent — this serpent has now begun something. And what's most interesting is that all mythological stories confirm this. The serpent has now begun



to erase all boundaries. It has started moving toward the world of the earth, tempting and engulfing it entirely. Meaning that all the people who were once connected to the God of the earth and the world of the earth are now starting to connect to the underworld because the serpent is tempting them. And then this serpent moves on to the world of the sky — going even higher — to tempt and consume those who live by the heart as well. Can you imagine? And now, this must reach — or has already reached — a critical point where something will happen, a sudden bam! And from that moment, this serpent must be defeated. But right now, this is the fascinating story that I see unfolding. And then I start to understand — so it turns out that the main dark God of the underworld, who is actually good, who is together with the God of the sky and the God of the earth, and that all of them together are the main God — He simply rules over the entire underworld. But within it, there are many others, and this dark force, this serpent — Apophis or Apep, or whatever its name may be — is just something from His world, but it is not Him. That's how I begin to understand it. And it is very important to maintain these boundaries. It is crucial to respect these boundaries. I begin to understand that a person living in the world of the sky is like a frequency — it's simply a state, a certain mood. People who live under the mood of the sky belong to an entire world where they seem incapable of doing anything dark. And because they cannot commit anything dark, the Spirit of Justice — that is, the dark God — has no reason to punish them. And in the world of the sky, there can be no crimes at all. Just as in the world of the earth, which is also interesting — there are no crimes there either. Although it may seem otherwise to you, because many people confuse the world of the earth with the underworld, thinking they are the same, but these boundaries must be clearly defined. And I start to establish these boundaries more and more throughout the entire fourth volume. And this eventually leads me to even more sensational information. That when these boundaries are erased, that is chaos. And right now, this chaos reigns in people's minds. And if these boundaries were drawn, like a cross, then these boundaries themselves would be the cosmos, the worlds. And everything has been so lost that people seem to have forgotten about the God of the sky, the God of the earth, and the God of the underworld. And because of this, they do nothing. Because I asked Big Alexander a question, I said:

— Why does lawlessness prevail in the world if there is the God of the underworld, the Spirit of Justice, who should be putting everyone in their place?

— Because the time has not yet come, because these gods must first be gathered together.

And I understand what he meant — because I need to create them. I am creating them now through the book, right now, bringing them into existence.

By establishing the boundaries of worlds within this chaos — I am creating the world. Now.

But what is most important — and I emphasize this in the fourth volume — is that I make a direct reference, addressing the reader, that without the third volume of “Alternative History”, I would never have been able to uncover everything that I reveal in the fourth volume. And that the sequence of all these volumes is crucial. I also directly address the reader in the fourth volume and ask them to read the third volume again and recall what was in it. Because only through the third volume can one understand the fourth. Only when a person has read the third volume and, to the extent of their ability and level of development, begins to grasp the concept of simulation, virtual reality, all these worlds, all these Spirits — in other words, all these forces — only then can they begin to delve deeper into the study of Hinduism, all other ancient scriptures, and mythological stories. And if not for the third volume, I would never have been able to decipher and decode what I uncover in the fourth volume. If not for the third volume. Only the third volume, once again, makes it clear to all of us that nothing is literal, that everything is a sacred language. And only with this understanding, when encountering the fourth volume, do you now grasp what the first God, the second God, the third God, and the fourth God are, what these worlds are, and why it is always said that an avatar will come to destroy the old world and create a new one. Everyone takes this literally, imagining ruins before their eyes, but in reality, your world is what is inside you. It is your concept, the fundamental points, what you believe in, and how you perceive things. As I previously gave the example of a stick — imagine a stick within one of the four yugas, meaning one of the four eras, one of the four cycles. If this cycle or era is one of decline, of spiritual crisis, then people will simply see it

as a stick. But when a new world is created, a new concept is formed, and you begin to see and perceive everything differently, then suddenly, you realize that it is not just a stick — it is a flute. And then, as you continue to see things differently, as has always been the case but now appears to be changing, it is as if the system of values shifts — as if the associations and understanding of what is what are being turned upside down. And you begin to realize that it is not just a stick that people once used to hit each other but a flute — and not just a flute to blow into and produce sound, not just to play a melody and enjoy it, but that it holds a very important spiritual and ritualistic meaning. And that this existed before, was lost, and is now being revived again — everything is returning to it. This is how I begin to see these four eras. And to make it even clearer for the reader, I start addressing them directly in the book with the question: “Do you understand what an era actually is? And how does it differ from an epoch?” Because these are different divisions. For example, within an era, there can be many epochs, and this is very important because it’s like a matrix within a matrix. There can be, for instance, the era of the God of the underworld, but even that era is divided into four cycles, four epochs, because there are stages — when the old era is fading, and the new one is emerging. These are transitional stages. And now, as the fourth yuga, meaning the fourth era, is fading, the new era of the Golden Age is already manifesting itself. And there have always been such transitions. And that the destruction of the world is simply the chaos in people’s minds — when, no matter how much they want to understand, they can no longer distinguish between good and evil, truth and lies. That is chaos. And the new era, the Golden Age, is when a person rediscovers and restores what was lost, when these boundaries are re-established. And boundaries — this is the cosmos. This is the creation of the world. This is the creation of these four worlds, the four gods, and from there, everything unfolds.

And now, the most interesting part. As I work on the fourth volume, as I study and research all the materials available online where the three main Gods are mentioned, where the three worlds are referenced, I try to establish boundaries. With these correctly defined boundaries, I look at the world as it is now to see — who are the people of the world of the sky today? Who are the people of the world of the earth today? Who are the people of the underworld today?

How does it all actually appear and manifest? And I realize that people don't even know this, but at the same time, I start to see even more clearly what I had previously felt — something that no one could explain, yet I am sure many of you have encountered it. Maybe you once had a friend, perhaps even a relative, who was a creative, bright person with an open heart — maybe a little scattered, but kind and good. And maybe you also had a friend, acquaintance, or relative who was very responsible, punctual — perhaps not a believer in miracles, but still a bright person, just more materialistic. Let's say, someone with an analytical mind — a skeptic, but an honest skeptic, someone logical, structured in their thinking, someone who understands cause and effect. And then I — and many of you — suddenly notice, especially over the past ten years, and even more so in the last five years, how these friends or acquaintances of yours have started to become almost like devils, as if they are possessed. It doesn't matter if they were once spiritual, creative people or materialistic ones. Some belonged to the world of the sky, others to the world of the earth, and suddenly, they all turn dark. And this is the erasure of boundaries—as if something has been unleashed. Again, speaking in sacred language, but not forgetting that this is all a simulation, a computer-generated reality — something like a serpent is being released, some illusion, some dark Spirit from the underworld. This is not the main God of the underworld but just some entity from there, a figure that begins wandering through the world of the sky and the world of the earth, tempting everyone — or rather, pulling everyone over to its side. Now, let's think further. What does the serpent physically look like in our social-material world today? What is it? What does it represent? It is simply a certain number of people who are connected to a program, to a Wi-Fi signal, meaning to the dark Spirit, to the serpent. And these people — before, they couldn't enter the world of the sky or the world of the earth. That's why we never encountered such people before. These dark people used to interact only among themselves, while we, the people of the sky and the people of the earth, didn't even know they existed. Yes, there were some movies about them, and that was it — it felt like a parallel reality. And then I — and many of you — suddenly notice, especially over the past ten years, and even more so in the last five years, how these friends or acquaintances of yours have started to become almost like devils, as if they are possessed. It doesn't matter if they were once spiritual, creative people or materialistic ones.

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them, pulling them to the dark side. And how does this manipulation happen? They start not just through actions but even simply through words — convincing you, changing your perception, so that you no longer see the world from your bright perspective but instead through a completely opposite, dark, negative lens. That is what these people, possessed by the serpent, begin to do. And this has been happening for years now. And I realize that it is so terrifying that I cannot allow myself to be on social media — I don't even use a phone. Because any person who was bright yesterday could be taken over by the serpent today, and then who knows what they might do — whether to trap me, consume me, or provoke me. Can you imagine? And I had to cut off all contact with people to prevent this from happening — no matter how extreme that may sound, but that's the reality. You don't need to follow my example; the times have changed now, much has shifted, but still — I am speaking about myself personally, as the main character of the fourth volume of "Alternative History".

As I start deciphering all of this and writing about it, different events begin happening to me in real life at the same time. In principle, I don't leave my house — I work on my book within four walls — but suddenly, I start noticing that on certain days, for some reason, I experience an overwhelming fear. An insane, unexplainable fear, as if something has happened or is about to happen, and I feel unbearably afraid. A crushing sense of insecurity, a heavy weight on my soul, an overwhelming anxiety. I begin to feel this, yet there are no apparent reasons for it—I didn't do anything yesterday or the day before, but today, all of a sudden, I feel it. I don't understand how, why, or what it is. And I try... Naturally, as has always been my approach since childhood — whenever I feel insecure or whenever dark thoughts appear in my mind, and they have indeed appeared throughout my life — I have always had the principle that I must not allow them to manifest. Never, under any circumstances. If I suddenly feel angry, insecure, depressed, tempted, or overtaken by some kind of primal impulses, I immediately cut off all contact with people, shut myself in at home, and tell everyone I'm sick so that they leave me alone. I did this because I was afraid of harming people. And for me, people have always come first — I come second. I understood that I, in that state, could not be trusted. And in this state, under no circumstances should one ever write a book. In this state, one must never do anything at all, especially not to imprint it. Because if I am in some kind of

negativity — without even knowing where it came from — if I take a photograph in this state, that negativity will be captured forever. If I choose a friend or a colleague while in this negativity, if I make a playlist, or if I go shopping, then I am making choices from within that negative world, reinforcing myself even more in that reality. This has always been my approach since childhood, even though I didn't know what it was back then. I just understood that negativity must not be allowed to grow. I could simply shut myself in at home, sit, and just sleep. But I knew that I must not text anyone, call anyone, or even read messages, because I couldn't trust myself — I might react incorrectly to even the simplest message from my mother. For some reason, I was always vigilant and knew that this required control. But at the same time, I constantly witnessed how many people would wake up on the wrong foot — without even noticing that they had been kind yesterday and today they were not — and would start acting from a negative perception, from a negative perspective through which they now saw everyone. They would start writing nasty things to me, to you, to others, firing people, scolding everyone, behaving out of character. And then, after a day or two, that same person would apologize. I often noticed such occurrences. I always wanted to find the reason behind it, and I always said that there must be some natural phenomenon, like cycles, like the seasons of the year, where a person suddenly starts to feel this dark force tempting them, and for some reason, they begin to give in to it. I also always asserted that there is a second option — when you yourself did something wrong. Meaning, you stumbled, did something dark, or got involved with a dark person, which caused your perception to shift. You ended up under this dark lens, under what I called a “dark frequency,” and because of this, you start seeing everything negatively and reacting negatively to everything. And now, imagine this — while working on the fourth volume, this starts happening to me as well. Naturally, I probably disappeared for a week because I couldn't let this be imprinted in the book. This is a huge responsibility toward people — I must study only the light. And yet, here I was, suddenly thrown into darkness for no reason. I wasn't in that darkness for a whole week, but I could feel how it had been manifesting even earlier. That's why I previously mentioned that I started feeling cold in my bedroom, even though I hadn't changed the temperature settings, yet it kept getting colder. This is a very important detail. That cold — this coldness — is extremely

significant. Do you know why? Because for some reason, most people, many of you, claim in movies and stories that hell is hot. But believe me, from personal experience, I have felt a penetrating cold that goes straight through you, and it is cold there. And out of curiosity, I looked up a lot of information online and found accounts where people claimed that it is cold there, and I believe them — I could shake their hands. They were there, no doubt about it, they are not lying. That's how you can immediately tell who has been to hell and who hasn't. Those who have been there will say that you need to bring warm gloves and a thick winter coat because it is truly freezing. And I end up in hell. But while I am in hell and experiencing everything that happens there, I absolutely do not record any of it. Only after I leave that hell do I begin to reflect on what it was, and only then do I start incorporating all this information into my fourth volume.

A friend came to me when I was in “hell”, and I told him:

— Listen, something is happening. I feel very strange. It's as if something terrible is about to happen to me, or something horrifying has already happened, as if everyone is about to die. Maybe I'm sensing the world, maybe I'm feeling people, maybe something is happening in the world right now or is about to happen soon. I don't understand what it is. I feel extremely cold, and inside, there's this overwhelming insecurity and a heavy weight on my soul, like the fear of death.

It feels like — my first association, the first words that come to mind — that's how I describe it to him. And then I tell him that if I try to turn on bright, kind music or movies, thinking that through them — since they are something you can connect to — I might link myself back to the light world, I say:

— They don't work. The movies seem gloomy, they don't capture my attention, and the music doesn't either. I force myself to watch and listen, but it doesn't help. An overwhelming insecurity, as if it's the end for me, like a deep depression, like I don't even want to live anymore, as if my soul is unbearably heavy. I don't want to live.



So, suicidal thoughts start appearing from this fear and madness. Can you imagine? And then I tell him:

— Listen, maybe this is one of those multiverses I traveled through when I was writing the third volume? Maybe in a couple of days, this will pass? Do you remember how you got out of those multiverses?

— Well, I would just start either talking through it with you or writing it down in my journal or book — just observing from the outside, describing how this world is structured, how I feel in it. It's as if when I start looking at it from the outside, I somehow step out from under it.

— Well, let's keep talking through it, then.

— Let's do it.

And so I tell him that it's so unusual — what I'm saying, what I'm feeling — it's like some kind of world of illusions, where everything seems so terrifying, to the point of absolute horror. It's as if, if someone knocks on the door, you don't think it's just a neighbor or a friend, but instead, you immediately believe that someone has come to kill you. Or if you receive a message and the first line you see says, "I found you," you instantly think it's a killer who is about to murder you — when in reality, if you actually read further and step out of this illusion, it turns out to be spam. If you read on, it might say, "I found you, you are the first prize winner of such-and-such contest," but when you're trapped in this world, in the state I was in, you don't even need to open the message—you just see the first words, "I found you," and that alone could push you into complete panic. That's how terrifying it is. You begin to overthink everything in the most negative way, you are so consumed by fear that it feels like everything around you is about to kill or destroy you. Can you imagine? It's terrifying. Truly terrifying. And right now, I am doing exactly what I did then — I was telling all of this to my friend, both to document what was happening to me and to understand what these illusions were, why I was experiencing and feeling them, and what they even were. After that, I opened the Bible and started reading. The Book of Genesis.

*Genesis 1:1-13 from the King James Version (KJV):*

- 1 In the beginning God created the heaven and the earth.*
- 2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.*
- 3 And God said, Let there be light: and there was light.*
- 4 And God saw the light, that it was good: and God divided the light from the darkness.*
- 5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.*
- 6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.*
- 7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.*
- 8 And God called the firmament Heaven. And the evening and the morning were the second day.*
- 9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.*
- 10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.*
- 11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.*
- 12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.*
- 13 And the evening and the morning were the third day.*

After that, everything that seemed to be haunting me and everything I imagined disappeared, and I emerged from all those dark influences. I came out from under the influence of that darkness. Then one person said to me:

- Alexandr, could it be that this is why people say, “If you think you see something strange, make the sign of the cross”? (Russian saying direct translation “if something seems to you cross yourself”)
- Exactly! When you are in the underworld, especially in hell, in the darkness, at the very bottom — that is the abyss, hell — everything seems distorted to you,

and you end up destroying yourself, committing very bad deeds on your own. But when I started reading the beginning of the Bible, there is actually a hidden code of crossing: up-down, left-right, up-down, left-right, up-down, left-right — if you were to draw it, you would see it — and with this, I destroy the entire illusion of darkness, gloom, and hell, and I emerge from under the influence of the underworld. Can you imagine? Amen.

And all the people who have ever been under the influence of dark lower forces will definitely confirm what I am describing. And after this, when I started watching various movies, I deliberately chose horror films that I had never watched in my life before — it all confirmed what I had already stated earlier in the fourth book of “Alternative History”. That people who are truly in hell, everything seems to them. They feel cold, and they hallucinate, but in reality, none of it is actually there. This is shown very well in the movie “End of Days” with Arnold Schwarzenegger and in many other dark films. And I realize that I had entered the underworld, but specifically the deepest hell, the absolute darkness, where a person — I later begin to reveal this in the book from an external perspective — where a person feels like a victim. And it’s as if death is walking right nearby, and you can feel it, and it is terrifying, and I physically experienced this myself. And thanks to the Bible, and thanks to this crossing. Now, every time I go to sleep — although, in reality, Big Alexander would probably laugh and say that I don’t need to do this — but still, every time I go to sleep, I mentally draw a cross on each side of my room, in every direction, before lying down to sleep, as a form of protection. Although, yes, Big Alexander would probably laugh now and say that this is definitely not a threat to me, and that “you can tell this to your readers.” But I still do it. And I did it yesterday before going to sleep. And as it turns out, this is no joke — far from it — and it actually works. Then I realize how I got out of the underworld, how terrifying it was, and that if I had trusted all those false thoughts, if I had trusted my feelings while I was in that underworld, in that hell — trusted those deceptive emotions — and there, the emotions are terrible, the thoughts are horrific, it’s pure devilry — if I had started acting on it, I would never have gotten out of there, I would have become even more trapped. And when I told this to Big Alexander, he said:

— Ohhh, Alex, do you know that almost the entire world is in this underworld? And that all the most influential people in the world are also in this underworld? Do you know how badly they want to get out of there? But you found the key. Do you realize what this is? Do you even understand what you’ve done? Do you realize what this means? There’s going to be a line forming for you. Do you understand? Everyone will be reading this book. This is the most relevant information for today’s time. Do you know that everyone is there now, in this underworld, and no doctors can help them, no priests can help them, no one can help, and they all live in this darkness? The dead come to them, something strangles them, someone suffocates them in their sleep, they experience sleep paralysis, nightmares, they see illusions everywhere. You know what the mood is like there? What you described — that’s just the beginning. But you entered this labyrinth, the one that no one, once they enter, ever comes out of — and you came out of this labyrinth.

And here, this word is very key — labyrinth. Because the labyrinth is the underworld. To make it clear, any labyrinth found in any culture around the world is the underworld — there can be no other meaning. Naturally, the most foolish and superficial people start assuming that maybe it was some kind of ancient QR code that we just haven’t deciphered yet, and that if you point a camera at it, something will activate — but no. This is just a problem of today’s society because we are living in one of the four eras, the one where people are at their lowest decline, so all of their ideas are, well, rather foolish. But that’s another matter. And fine, I provide all possible keys and descriptions on how to escape from this first stage — the lowest, first level of the underworld, which I call “darkness, victim, hell,” the most terrifying stage. But then I keep moving up these levels — I continue to remain in the underworld, but I exit the first labyrinth, the one where the fear was the most intense, fear like I had never experienced in my life before. Even though there was no reason for it at all — it was just some kind of illusion of horror that appeared before me, even though physically, nothing was actually there. And if you haven’t read the third volume and haven’t learned to control yourself — to understand that you are the observer and that everything else is the multiverse — if you haven’t learned to see it this way, that this is virtual reality, and that, just like in the movie “Inception”,

you must not drown in it, then if you haven't gone through the third volume, in the fourth volume and in the underworld, you will simply drown in this hell and never escape from it.

I became even more aware and understood that in the past, I really did come across such people — people who... Since I travel through worlds and can intersect with all kinds of people, I remember that there were those who constantly misperceived things and always saw everything in reverse. And imagine how curious it is that this underworld is an inverted world, where all the good people appear to you as demons. Can you imagine? And all the people who are actually demons, they start to seem good to you. Can you imagine this paradox? When a person enters the underworld, it is a mirror reflection of reality — but in the opposite direction — so everything is reversed. If you tell such a person that they are good, they will perceive it negatively. That's why it is forbidden to wear a shirt inside out, with the seams showing outward—it is said to bring misfortune, and that's true. This could even be turned into a ritual because everything inverted belongs to the underworld. And do you know how people fall into the underworld the fastest and most easily? And why the majority of those trapped in the darkness, where everything seems like they are about to die, are women? Do you know why, statistically, there are so many women there? Because they lie. But they lie by their nature, not intending to do harm — they sometimes lie out of weakness, out of foolishness. I understand them. But can you imagine, the fastest way to end up in hell is through lying, which people underestimate and think nothing will happen because it's not a crime. And now I find it both amusing and interesting to look at those people who have ever claimed or said that I am a liar. If I were a liar like you, I would be in hell — the same one you live in — but I have always said that I have never lied and do not lie — I swear by God, by myself, and by everything, I do not lie. Because if I lied, I wouldn't be where I am now; instead, I would be there, in hell. And precisely those people who lie — since lying belongs to the inverted world — what do they do? They immediately connect themselves to the underworld, to its lowest depths, to the deepest darkness. That's how it works, can you imagine? So, if you want a fast track to hell, to the underworld, just keep lying. And then everything else follows: fake clothing, dishonest actions,

deception — everything that is fake immediately connects you to the opposite, mirror-like world, the underworld. And what happens next? If you are at the first level of darkness, you give off the energy of a victim, and therefore all the maniacs, murderers, and all kinds of demons that exist will come for you. They can never touch a person from the world of earth or the world of the sky because they are not in their field of focus — that's just how this system works. But if you radiate the energy of a victim, if you are already in the underworld, full of fear, a terrified little rabbit cowering in the corner, feeling that death is coming for you — then believe me, on one hand, it's not just your imagination that death is following you; it truly is everywhere around you while you remain in that underworld. Many people are trapped there. And that is what this inverted world is.

So, you see, I have been sitting for months, drawing these diagrams — what months, more than ten years I have been sketching and studying this. And if you have ever seen a scepter and an orb in images, such as on icons, for example, then that orb — that sphere, so curiously divided — it makes you think that this is the world itself, that these are the three worlds if you really consider it. And I start mapping all of this mathematically, logically, geometrically, to understand which world is which. And I realize that there is the world of the sky, there is the world of the earth, and their mirrored opposite — the same structure, but inverted — is the underworld. And what's most interesting is that in this underworld, there are also inverted spiritual people — a pseudo-sky, an anti-sky, so to speak, like the Antichrist — and there are also inverted material people. But people have never respected these boundaries or understood them, and so they all became confused, stumbled, and ended up in the underworld. Because being a spiritual person does not mean allowing yourself to act immorally while hiding behind phrases like “this is freedom, I am against the system, and being against the system is spirituality.” That doesn't mean you should walk around naked. And precisely those people who have chosen what they call spirituality, but it looks very dirty — how should I put it? — corrupt, that is exactly the kind of spirituality that belongs to the underworld. Because true, bright spirituality is something completely different. And so, people have all become confused and have now shifted into the underworld, as you can see. The same goes for the material world. The material world, when you are an honest entrepreneur,

making sneakers without deceiving anyone, doing everything fairly. But when you shamelessly deceive everyone, try to create money out of thin air, trample over others, and have no regard for ethics, morality, respect for customers, for people, or for anything, and you think that your audacity, tactlessness, lack of conscience, greed, and vanity — that this is the material world? No. That is the material world of the underworld, where you will eventually find yourself in the lake of fire. Big Alexander smirks and says to me:

—Alex, finally, after your books, people will understand. They think that nothing ever happens to them for everything they've done, but they will see that the underworld does exist.

That's how it is. And it is here, on earth. It is simply your state of mind. Some people always live in a negative state, and they no longer remember how it could be any different, so they perceive it as the only way things are supposed to be. They see the whole world in darkness and horror. And those who are currently living in the underworld don't even consider that there are people who are not in the underworld, people who perceive the world beautifully, simply from a different angle of perception. Can you imagine?

But then, as I continue to decipher this... Naturally, I begin to wonder — what about me? It's clear that some people are permanently assigned to a particular world from birth, but there are also those who jump between these worlds. Or, let's say, each person belongs to a certain world, but besides that, there is also seasonality, cyclicity, where one world predominates at a given time. In other words, there may be a person of the sky, but right now, they might begin to feel the material cycle or the cycle of the underworld. And at that moment, they are faced with a choice — whether to give in to those feelings or not. If they do, they might even leave their world of the sky and fall into the underworld. Can you imagine? And many of you have experienced this as well. But the opposite is also true — even if someone currently lives in the underworld, there is a cycle when they are in the light, in the world of the sky. And on certain days, they begin to feel happiness, love — and if they grasp onto it, if they hold onto it, they can enter the world of the sky. They can close the door to the underworld,

cut off everything connected to it, and transition from the underworld to the world of the sky. This exists. Take note. And I realize that maybe I either never fully entered it, or if I did, I got out quickly. But some people, you see, live in it completely. And then I also realize something I hadn't even noticed before... I at least noticed the darkness — that fear and horror — but I didn't even notice the second level at all. The second level is the sinners, those driven by animal instincts. These are people who do not feel like victims, who do not feel darkness, who do not experience illusions. Of course, they believe that their world is good and that the bright world is bad — naturally, everything is reversed. And this is precisely why, since I am bright, all dark people see me as a demon. Can you imagine? Or rather, the other way around — dark people perceive me as a demon because I am bright. If I were dark, then all dark people would consider me good. But since I am bright, I appear bad to them, the opposite of what they are — do you see? And now, conclusions can be drawn about how the world is structured, how everything is confused, and who exists in which realm. And all the people who claim that I am dark — these are the people who live in hell because of their own sins. That's how it is. I couldn't understand why people, I saw that they were genuinely terrified and thought I was some kind of demon, while I write books about how to be a kind and bright person, and watch movies about love. I didn't understand why that was. They perceive me that way because everything is reversed for them. Can you imagine? At night, some mischievous creatures come to them. They've brought themselves to this terror because they must have committed some crime, maybe deceived their grandmother or mother for personal gain, perhaps they deceive everyone, and ended up in this inverted world. There, they live in fear, in terror, they are sick, trembling. That's how it is, can you imagine? Well, this is the second world, or rather, the underworld, but the second level, which I'm starting to explore — this is the temptation. But for me, it's the simplest one. So, yes, you begin to feel the desire to show off on social media, or you want a cool car, or you want... not the person with whom you have a family, a man or a woman who is kind and good, but instead, you want someone with abs, someone with muscles. It's as though your thoughts shift towards betrayal or lust — these are the thoughts that appear, and this is the second level of the underworld. And when a person enters the underworld, each of you doesn't enter a random level;



you enter the one where you've kind of stopped. So, some of you will never enter the darkness again because you've already experienced it, and therefore every time you enter the underworld, you immediately enter the level of temptations and sins. And some of you, every time the cycle of the underworld begins again, will enter the darkness because there are cycles in nature. And here's the paradox: every time the cycle of the underworld started, I didn't enter the darkness, I didn't enter the second level of temptations — I entered the third level of justice. And all who know me know this, that at some point, as people claim, the concept of good and evil has become very blurred, when people said that I was very evil. But that wasn't evil. That was justice. And since childhood, people have known that within me is the Spirit of Justice. And I never understood why the underworld never touched me, no horrors, none of that... Then I remembered that there were periods when I really became like that and started criticizing all my readers through my books, saying things like, "If you are sinful, you will die," with such a harsh approach: "How dare you not respect your mother or your parents? If you steal, your hand should be cut off." And everyone thought, "Wow. Is this spirituality? What a strange Alexandr Korol. Why is he so evil?" I'll put it this way: evil is when you, like a rat, deceitfully deceive me, yourself, and everyone else, and fool everyone for personal gain — that's evil. But when you deceive, and you're caught red-handed, when you steal, and you're reprimanded for it — that is the wrath of God for the greater good and for justice. Do you understand? Justice, that is the God of justice, that's different. But people, whenever they're caught red-handed in the act of a crime, and when you yell at them, they are so skillful in twisting things around that when you yell, it's you who becomes the bad one. And the thief, he's the good one. Can you imagine how interesting the world is structured now? A paradox.

And it turns out that yes, every time the cycle of the underworld begins, some people fall into the darkness temporarily. If they don't get stuck there, they will leave once the cycle ends. Some people live there all the time, while others experience it occasionally. So, some of you live in the world of the sky, some in the world of the earth, but occasionally you go through another cycle of the underworld, sins, and temptations, where dark thoughts creep into your mind, unpleasant ones. It might even seem like they're material, but without

conscience and without family values, like wanting a sports car, a high-tech apartment, a sporty girlfriend — things like that. And if you don't fall for it, then a month goes by, and suddenly it feels like that dark force no longer tempts you, and you didn't go through that door that was open, the one you could have entered. Well done! And there are people who experience these various temptations from different forces, Spirits, throughout their whole lives. And every Spirit offers something like, "Welcome to my world of the sky," or "Come to my world of the earth," or "Come to my world of the underworld." So it goes. Some go there, some don't. Some leave when they've had enough of the underworld, and then the cycle of the sky begins again. And in one of these cycles, you feel like, "There's a movie like "Peaceful Warrior," or there's a movie like "Big Fish," or "Forrest Gump" — I just want to dive into all of that," and you begin to latch onto it, start dressing like that, play that kind of music, and recall a different version of yourself. And suddenly, you find yourself in that world, and you exit the underworld without even realizing how you did it, or how it happened. Yes, that's how it's arranged.

And on the second level, well, it's quite simple. These are people who live by their feelings, but not from the heart, rather from one place between their legs, seriously. And from that place comes the radiation and desire not only for lust but for everything else: the same movies, music, things like "I'm cool," the word "cool." And all these people want cool travels, a cool guy, a cool girl, a cool car, everything cool. And this "cool" is the world of sins and temptations. And these people, they have uncontrollable feelings driven by animal instincts. And they cannot control them, so these people are very corrupt, greedy, vain, and all of this unclear mess that's happening, especially on social media — that's all these people. But here's the paradox: why aren't they punished? And it turns out that if you watch all the horror movies that exist, you'll find that the main king of the underworld has never punished or touched any bright and good person from the world of the sky or the earth. He only came for those people who have descended into the underworld and who engage in immorality, those who tempt others, seduce them, or live in those temptations themselves. And he comes to them and punishes them. So, the main dark boss of the underworld — he oversees order in the underworld, and he punishes only these sinful people. Only those who live in the underworld. Remember that.

And now, moving on. Remember when I told you to “imagine the Spirit correctly, that it’s not just one character, but that it is spread out among people”? I told you there is a serpent. The serpent represents those sinful, tempted people who tempt others. But there is the main boss, the one who strikes the serpent, which is also paradoxical, because he is also from the underworld, but he is the boss. And do you know who this boss is? It’s Judgment. It’s the government. Can you imagine? Lawyers, police, attorneys. The spirit of justice lives in them. But the paradox is that this spirit of justice is so powerful that if I stop a police officer, the spirit of justice can speak to me directly through him. I will say “hello,” and he will say “hello, how are you?” But then, after that, this person remembers nothing, and he continues living as a police officer, as he always has, but the spirit of justice is in him. Yes. He is the most important. And when I start to figure out who this spirit is, I realize in Hinduism, because I got very interested in it, it fascinates me, and Big Alexander tells me, I begin to find in Hinduism that this is Shiva, that the God of the underworld is Shiva, but he tells me that it’s Baphomet.

And I begin to study who this main God of the underworld is. Who is he? And I realize that it seems like this God of the underworld doesn’t even exist yet, like he’s not activated. Another paradox. How is that possible? We seem to be living in the dark era, which is ending, and the era of the Golden Age should begin. But at the same time, there is no visible awareness for all of humanity of these boundaries, of these worlds, and, therefore, there are no clear boundaries between these worlds. As a result, there’s no personification of these gods — they’re almost nonexistent. There’s just the concept that there is a God, and everything else is just devilry, that’s all. And everything is so blurred. And I begin to experience these incredible sensations and feelings inside of me, as if now, while working on the fourth volume of “Alternative History”, I am creating the world. Just with words. By creating these boundaries now, I am creating the world. I am creating the world. And it’s as if, only when I understand these three gods, will they appear. And before, again, referring back to all the ancient scriptures, mythological stories, people used to worship both the God of the sky, the God of the earth, and the God of the underworld. They didn’t name them in such a convoluted, veiled, and blurred way, but more directly. And in order to avoid confusion, with all the illusions and labels placed on us

in the 21st century, and to avoid the false, imposed association that Satan is evil, like all of you have, I decided not to call it Satan at all and to remove the word Satan entirely. Instead, I'm making these correct divisions, distinctions, and that the main God of the underworld is either Hades or Shiva — this is the better way to perceive it. And when you continue working with the materials and reading about it, you begin to perceive it more correctly, so to speak. I start watching more movies and series, and generally create what I call a "cast" of this frequency, let's call it that, when I connect to the main God of the underworld, to the Spirit of Justice. I begin watching various programs about everything dark, to figure out what this is, how it works, and why. And, of course, I start studying who Baphomet is. Big Alexander says it's some kind of secret of secrets, that people don't know that he is the main one, and that I need to understand this. Naturally, the first reactions and associations, I'll be honest, were unpleasant. The associations and reactions were unpleasant when I looked at the picture of what Baphomet looks like. I mean, realistically, anyone would say, "A demon!" But why a demon? Well, horns, so it's a demon, right? Goat's head, horns, symbols, wings — it's a scary thing. Honestly, it's a scary thing. My first reaction was something like "What darkness! Oh my, oh my." That was my reaction. But I still decided that I need to understand this and figure it out. Because until I understand the three worlds, the three gods, I won't understand the fourth, and it's as if I will be a prisoner of these three worlds until I free myself from them. Well, not free myself, but to free myself, I need to understand them. To understand them not physically, meaning I don't need to leave the house, just realize it, sitting at home, working on my manuscripts, using materials from the internet, studying all these ancient scriptures, ancient images. And suddenly, who do I become? This Spirit of Justice, I begin to feel it. And in contrast, I feel the difference: the very bottom, the darkness, where people feel depression and uncertainty, that is the deepest hell. The next level, where the serpent is, you feel temptation, you want to tempt everyone and you fall for all temptations — that's the second level. The third level is when you are completely against everything sinful, but your hands itch because you want justice. But, of course, within the law, but you want justice. I remember how on Friday, October 13, 2023, when I was working on the second volume, I connected to this Spirit for a day. And I called Big Alexander and told him about it,

and he congratulated me and said that I needed to fix it so that I could summon it in myself, turn it on, and that it was “something big.” And when I wanted to write about it in the second volume, he said, “No, leave it for next time. You’ll write about it in the next book. It’s not time yet. People are not ready.” And now, this time has come. In the fourth volume, I seem to understand the three worlds, but the main focus of the fourth volume is on understanding the underworld: how it is structured, and it turns out that everyone lives there, but they just don’t know it. And I see that the underworld is so interestingly arranged, that not only are there bad people — those who are victims or those who are sinful with these temptations — but there are also people who work for God. So, there’s a lot more interesting and even good things in this world, which is quite fascinating. I begin to understand that in the underworld, there are not only sinful people, and you must remember this once and for all: it’s not just bad people in the underworld. There are also servants of God in the underworld, who simply have to fight against this darkness, as I’ve written. These are politicians, police officers, various structures. And they are not sinful; they are the ones fighting against the sinful. This is very important. The world of the underworld is very vast and multifaceted: it contains the labyrinth of this darkness, the serpent of temptation, and the Spirit of Justice, and in addition, there is also very interesting spiritual creativity, both dark, which is bad in the world of the serpent, and good. Can you imagine? Yes. It turns out that there are angels, Spirits, which are small systems through which, so to speak, the Spirit of Justice governs in the underworld, and these are his servants. And these are not only people who fight for justice in all structures and organizations, but also in creativity, people who make films about it, write music. And I begin to give examples, such as Danny Elfman, the composer, and Tim Burton, who showed the world unusual cartoons and films. And then I begin to understand: aren’t all the movies we watch, action films, from the world of the underworld? From the world of the underworld. And with people, the boundaries are so blurred that everyone’s association is this: if it’s the world of the underworld, it immediately means a movie about exorcism, where a person is some kind of demon, and they are cleansed with crosses and holy water, and that’s the only underworld. No, it’s not like that. The underworld is the movie “Brother” and “Brother 2,” Russian films. The underworld is “Law Abiding Citizen,” a movie like that, also

the movie “Face/Off,” yes, any action movie where just the police or a detective is catching someone — this is the underworld. But also in this underworld, there’s so much interesting stuff. All those movies about vampires too, that is, mysticism in the underworld is also present, all those movies about Dracula, about vampires, all those dark fairy tales about witches and so on — this is all also the underworld. The underworld also has spirituality, but not the false one. I’ll repeat again — don’t confuse them; there is different spirituality because the underworld is divided into many levels. So, the spirituality that most people are in right now is from the serpent-temptor, the one in sin, and that’s the spirituality reigning now. But there is also dark spirituality — this is magic, occultism. And I, imagine, had never encountered this before, and now I begin to study it. I begin to read about what a pentacle is, what a pentagram is, and realize that the underworld is just... That is, in the underworld, there is some personification of the Spirit that exists in something, even in animals, there’s even a specific list of animals of the underworld. For example, in the underworld, it’s the serpent, and in the world of the sky, it’s the dove. And all those plush animals—they are all part of the world of the sky and earth, but in the underworld, it’s wolves, crows, owls. Well, some of you might like owls, think about it, some of you like those dreamcatchers, Tarot cards. On one hand, it’s very correct that many religious figures fight against this and say it’s devilry because, on one hand, they are somewhat right, if we now create all the boundaries, not entirely, but somewhat they seem to be right. Because, naturally, if the world of the sky is represented by a character for the world of the sky, they preserve the boundaries of the sky, the world of earth preserves the boundaries of the world of earth, and is against the sky and against the underworld. The underworld, in turn, is against the sky and the earth, because, well, they are still opposites of each other and differ from one another, and they try to maintain their boundaries. And so it turns out that the same fairy tale “Harry Potter” is still part of the underworld. The series “Taboo” is the underworld. There’s a lot of interesting stuff there; it’s a whole vast world, with both spiritual and material people, magical and pseudo-magical, everything is there. It’s just like an opposite world. And there’s also the Spirit of Justice, who punishes everyone when needed, when the time comes. I begin to remember that when I was deciphering the matrix, at the end of the first volume and in the second volume of “Alternative History,” when I made it,

I ended up with a cube, if you remember, with the eighth corner, the wheels around the triangles of the tetrahedron inside, the crosses on all sides of the cube, the cross inside — it's this very important thing, this is the trunk from which all these geometric shapes grow, this is the Tree of Life. And I understand that I didn't finish drawing some geometric shapes, didn't complete them, didn't glue them, you could say, because I physically created this matrix with my hands. I begin to do it separately — because the lines interfere with each other — and I start making an icosahedron out of sticks, a geometric figure, and begin drawing all possible straight lines inside, which makes the icosahedron form on each side, and this five-pointed star and pentacle emerge. I'm literally creating this matrix, illustrating what the Spirit of Justice looks like in the matrix. I find all the explanations and proofs as to why and where this symbol comes from, which people draw everywhere without thinking, depict, and tattoo on themselves. So, naturally, we can now pay attention to the fact that if we take a large number of rock bands and look at the covers of their music tracks or albums, we will see how they depict what? Skulls, crosses, sometimes inverted crosses, which again shows that this is an inverted world, something with horns, like Baphomet, which is the goat because it has breasts and horns. And in addition to all this, the five-pointed star is often seen. Most often inverted, or it's a pentacle, so this image appears in many places. I'm learning the whole essence of this. And what's most interesting is that these occultists, or what they're called "satanists"... But, again, I wouldn't take that word into account, it's incorrect. I saw such an unusual thing: one person, an occultist, who believes in all things dark, meaning essentially, he's some sort of otherworldly, opposite spiritual coach-esoteric, but dark, and he has candles, some skulls, various things, Baphomet standing there, and he's all... Well, he's read a lot of this stuff. Some people call themselves sorcerers, others witches. I think, "Oh, how interesting. Let me look at this from my research, professional perspective." Since I'm working on a book, why not be curious about how this world of these people lives and what they do there? I'm looking at all of this and realizing that one person describes everything exactly as it is. He says that he prayed, pay attention, he prayed to connect, to summon the Spirit, meaning to connect with Baphomet. And when he connected, he says he didn't understand it because he didn't hear any information, didn't know what to do or anything else.

Baphomet didn't answer any questions, but at that moment, he felt incredible clarity, an insane silence in his head, lightness in his body, and lightness in the space. Just such silence and some insane peace. And the most interesting thing, I can confirm. When Baphomet is within you, you don't have any of those sinful feelings, there's no feeling of "I'm cool," none of that at all. You're just pure calm. Maximum peace towards people and everything else, no impulsiveness, no emotionality, you're just calm. But when you're in the Spirit of Baphomet, people, not understanding what's happening, begin to perceive you, well, they begin to perceive me, as if I were the king of the beasts. That's how it was before, when I was in the world of the sky, there was an aura around me of being like a rabbit. And now, because the boundaries are blurred in the world, when hyenas, like in the movie "The Lion King," passed by me, even in social media, not just in real life, they immediately wanted to bite me, dirty me, or hit me. But when I became Baphomet, they all, with their tails between their legs, scattered in all directions, although I looked the same, not feeling any emotions or anger, and yet everyone was afraid and seemed to pee themselves. Can you imagine? Peeing themselves. And I'm like, "Whoa, what is this?" And at that moment, when I'm in the Spirit of Justice, I call the Mystic-Old-Man and start talking with him. I asked him a question about Satan, well, I decided to call it that, it would be clearer for him. I say:

- Have you ever communicated with him? – and he got scared and says,
- Why are you asking me this, Alex?
- Well, because he's here, I'm asking now. – and he got scared and says that he doesn't want it to happen like it did with Koroviev.
- What do you mean by that?
- Well, like in "Master and Margarita", - he says.
- Ah... Annushka spilled the oil.
- Yes, I don't want that to happen.
- Don't worry, everything's fine. Don't be afraid.

And what's most interesting, now, when I remember all of this and share it, I am now in the spirit of Baphomet: calm, with an insane feeling, if I were to describe it, an insane sense of fearlessness. It's as if you are the source of all fears.



It's as if everyone could feel fear from you, and yet you feel maximally at peace, just like you're in some kind of bliss, but not a dazed one — your head is incredibly clear, which is very important. Because in the world of the sky, when you are the God of the sky, there's still some illusion, some hazy kind of paradise, but here you're just clear, clear, as if you just woke up, just born, just washed. It's as if you... I remembered, I used to describe it this way before, and now I see it again. It's as if you're like a fly: your eyes, like the eyes of a fly, meaning you see everything in 360, you're as if here and see everything around you. You're as if here and now. This is insane clarity. And the state of insane strength and lightness in the body, as if all your neural connections, all your muscles are maximally relaxed, but at the same time, you're insanely clear, like a predator, as if you could just catch a fly if it were to fly by, like I can see everything, even with the back of my head — this is what it's like when you're in the spirit of Baphomet. And then, as I naturally do, I start collecting a series of films to learn more about this world, a collection of music to connect even more with this Spirit of Justice. So naturally, why would I connect to the first stage of the underworld? The first stage of the underworld is despair. And all the gloomy music and films only amplify that for a person. The second stage is "cool," so temptation "cool," and all the "cool" tracks, and "cool" type music, and movies, and clothes, and cars, all of that, and that's why then Baphomet comes for you. And when you're Baphomet, it's almost like you're not a king, they call him a prince, the Prince. And when you're that prince... It's so interesting, I start remembering all the movies from which I took soundtracks, and there really is the same music, when they show this Spirit of Justice, it's slightly drawn out, and often, in tracks, they add heartbeat sounds. It's a bit electronic, as if some inevitable otherworldly force is approaching. Very cool. And of course, to dive into this, please watch the movies: "The Hunt for the Wraith," "Headshot." There are actually many movies: "Blade," "Max Payne." Even the same one, like I watched "The Exorcism of Emily Rose" for the first time in 2024 on Halloween, which also shows — it's based on real events — that everything the girl saw wasn't just in her mind. She was in hell, and all of this wasn't just her imagination, and all those dark forces came until they destroyed her. This is true. Well, just don't fall to that point.

I want to list the movies. Here they are: “Blade,” the movie “The Crow,” the movie “Hellboy,” the movie “Dark Shadows,” the movie “Season of the Witch,” the movie “Constantine,” the movie “Hitman,” “The Boondock Saints.” Two parts of “Max Payne.” Well, of course, the movie “Saw,” the movie “Devil.” What else? “Resident Evil.” They can also be divided into many categories, there are many categories, like mystical, non-mystical, just, and everything in between. You can watch movies about exorcists, like “1408,” which shows very well how things appear in one’s mind. A movie about witchcraft, everything about witches, that’s a whole separate world. Now, about the music? Well, let’s talk about music. I like music, I want to show music, how the Spirit of Justice feels.

Playlist:

*Hello Zepp + Overture – Charlie Clouser*

*Tears – HEALTH*

*The Beautiful People – Marline Manson*

*In the House, In a Hearbeat – 3FORCE*

*I Am Home – Massive Attack*

*EL-P – Meanstreak (In 3 Parts) (Fight Night Champion OST)*

*Risk of Death – HEALTH*

*The Channel – Future Funk Squad*

*Hello Eric – Charlie Clouser*

*Resident Evil – Marilyn Manson*

*NFS Underground 2 – Killing Joke – The Death and Resurreciton Show (Need For Speed*

*Underground 2 Soundtrack)*

*Joi – Lick (OST XxX)*

*Gradula (OST Matrix) – Rob Zombie*

*The Outsider(Apocalypse Mix) (OST Resident Evil 4: Afterlife) – A Perfect Cicrle*

*More Human, Than Human – Meet Bambi in The King’s Harem Mix – White Zombie,*

*Charlie Clouser*

*And the Sky began to screm – How to Dectroy Angels*

*Sweet Dream (Are Made of This) – Marilyn Manson*

*DEAD – HEALTH*

*Valeth – Slaev*

*InsecT – Processor*

*Push the Sky Away*

I would probably even add, not how the Spirit of Justice feels, he doesn't feel anything, but how he is felt. Let's move on.

Quote from *"The Devil's Advocate"*:

— *Who are you carrying all those bricks for, anyway? God? Is that it? God? Well, I tell ya... Let me give you a little inside information about God. God likes to watch. He is a prankster. Think about it. He gives man instincts. He gives you this extraordinary gift and then what does he do? I swear... for his own amusement, his own private cosmic gag reel... he sets the rules in opposition. It's a goof of all time. Look, but don't touch. Touch but don't test. Taste... don't swallow. And while you're jumping from one foot the the next, what is he doing? He's laughing his sick fuckin' ass off! He is tight-ass! He is a sadist! He's an absentee landlord! Worship that? Never!*

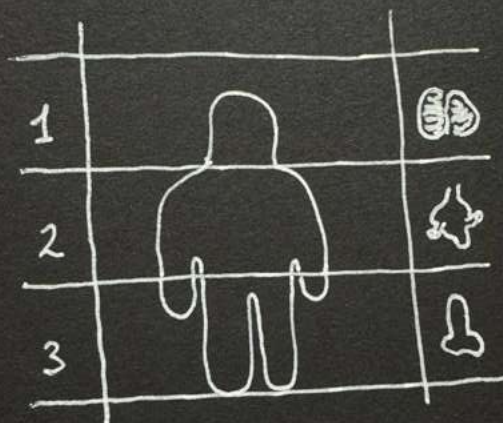
— *Better to reign in hell than serve in heaven, is that it?*

— *Why not? I'm here on the ground with my nose in it since the whole thing began. I've nurtured every sensation man has been inspired to have. I cared about what he wanted, and I never judged him. Why? Because I never rejected him in spite of all his impressions. I'm a fan of man! I'm a humanist. Maybe the last humanist. Who, in their right mind, Kevin, could possibly deny the 20th century was entirely mine? All of it, Kevin! ALL of it. MINE. I'm peking, Kevin. It's MY time now. It's our time.*

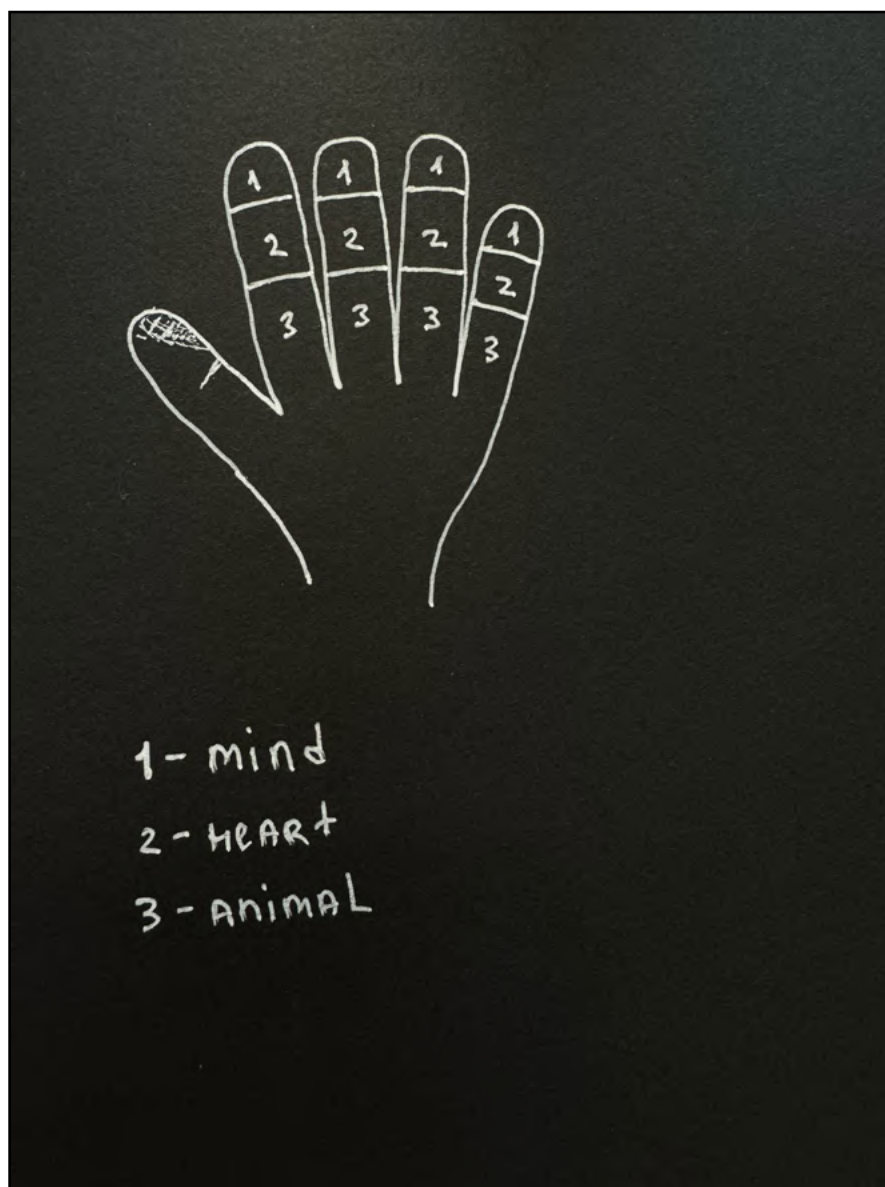
And you know what's interesting? There is also a gradation within this underworld, it's not all the same. There is the fairy-tale-like, dark side, much like the music Danny Elfman makes for Tim Burton's films. There is also music about dark forces, music about vampires, justice, and the fight against evil. And notice, I said "the fight against evil," not "the fight of good against evil" — that's very important. And there is also music, you know, in many action movies, especially from the '90s and 2000s like in the movie "Face/OFF", showing gangsters: they are all in gold, wearing suits, wearing crocodile leather jackets. They are often shown sitting in some club where electronic music plays. It's very much like the atmosphere shown in the movie "The Matrix." And the music either plays rock, or something like drum and bass, this electronic style. And the most interesting part is that there are different music genres that convey the Spirit of Justice.

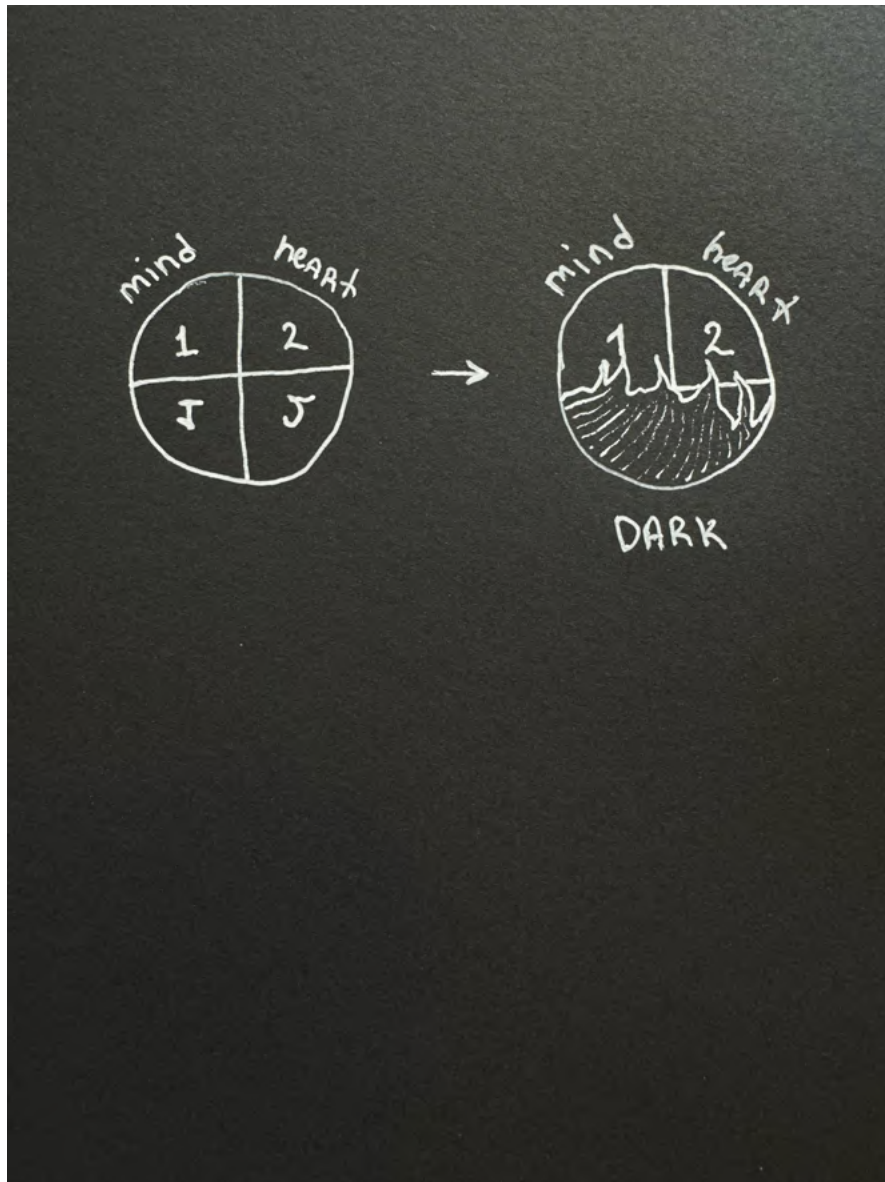
And the fourth volume of “Alternative History” ends with me deciphering the matrix and figuring out what the icosahedron is, and I begin to search for how to integrate it into my original matrix. I also realize that, apart from the icosahedron, I’m missing the dodecahedron. The dodecahedron also has five faces, so it could be assumed that the dodecahedron might relate to the underworld. But the Mystic-Old-Man tells me that the dodecahedron is something else entirely. The icosahedron is exactly what I’ve found, and it truly represents the Spirit of Justice, and the icosahedron, along with the Five-Pointed Star, the Pentacle, the Pentagram. But the dodecahedron, which is also known as the Fifth Element – he says, represents death. And that’s how my fourth volume of “Alternative History” ends. And the fate is such that, perhaps, in the past, all the lawlessness that people committed went unpunished, but now there is the Spirit of Justice, and He will come for everyone, for those who are lazy, for those who lie.

## Three Worlds

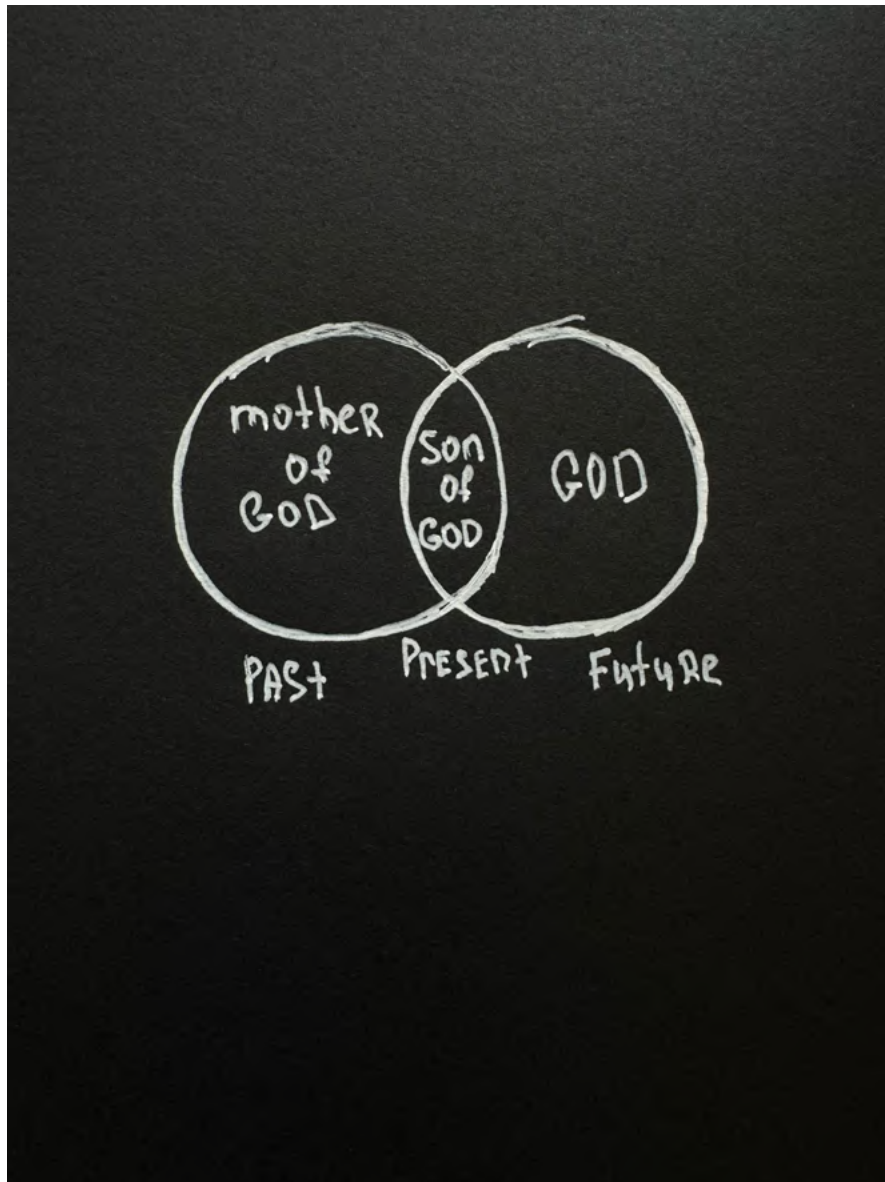


- 1 - material, mind
- 2 - spirituality, heart
- 3 - instincts, animal







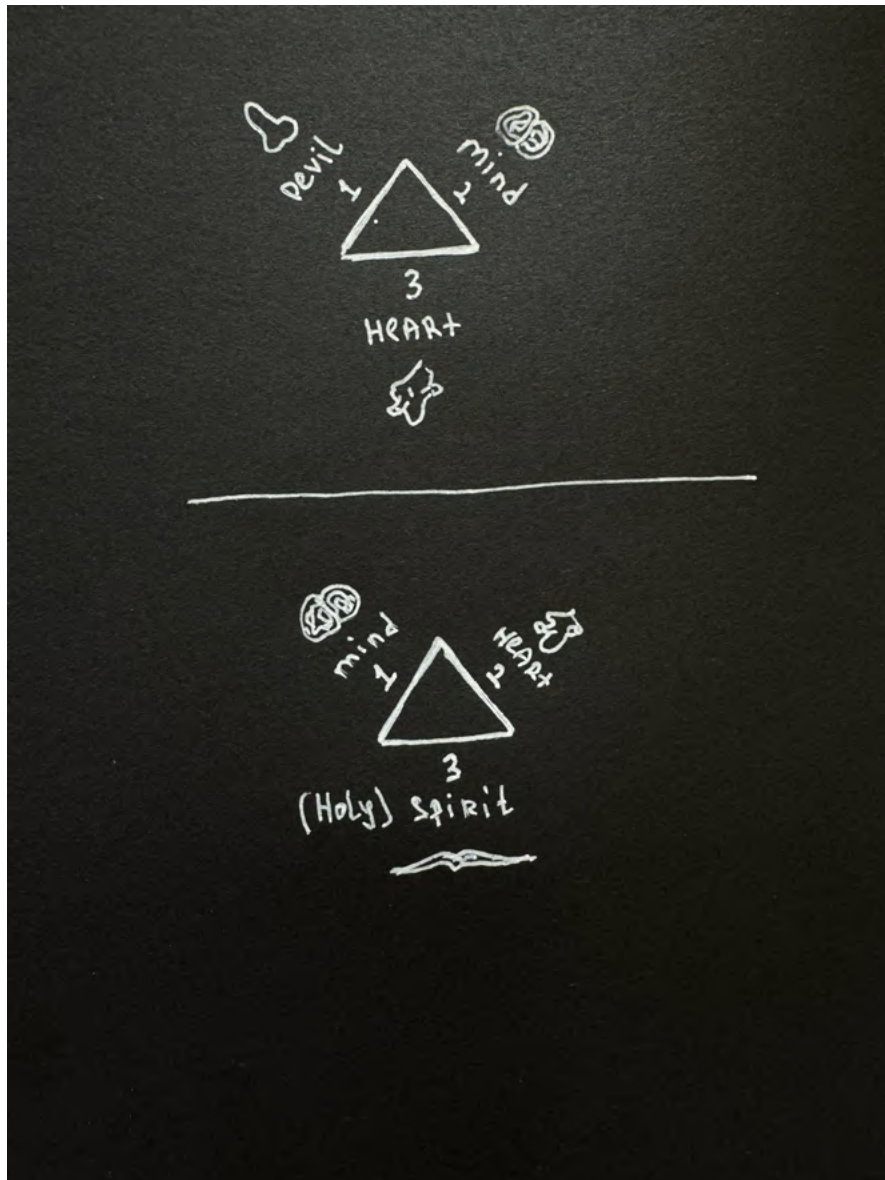




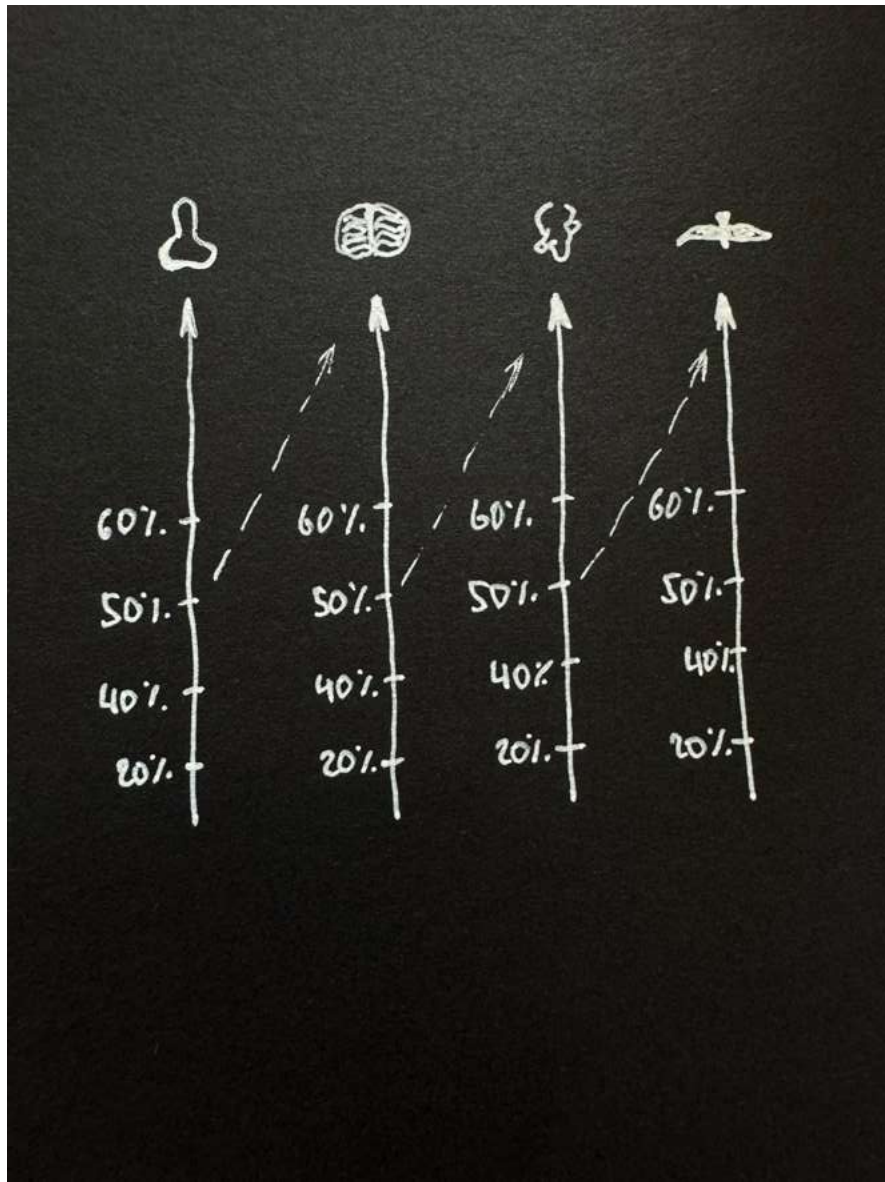
















Apep

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UNDERWORLD

- Justice
- Spellcaster
- Victim

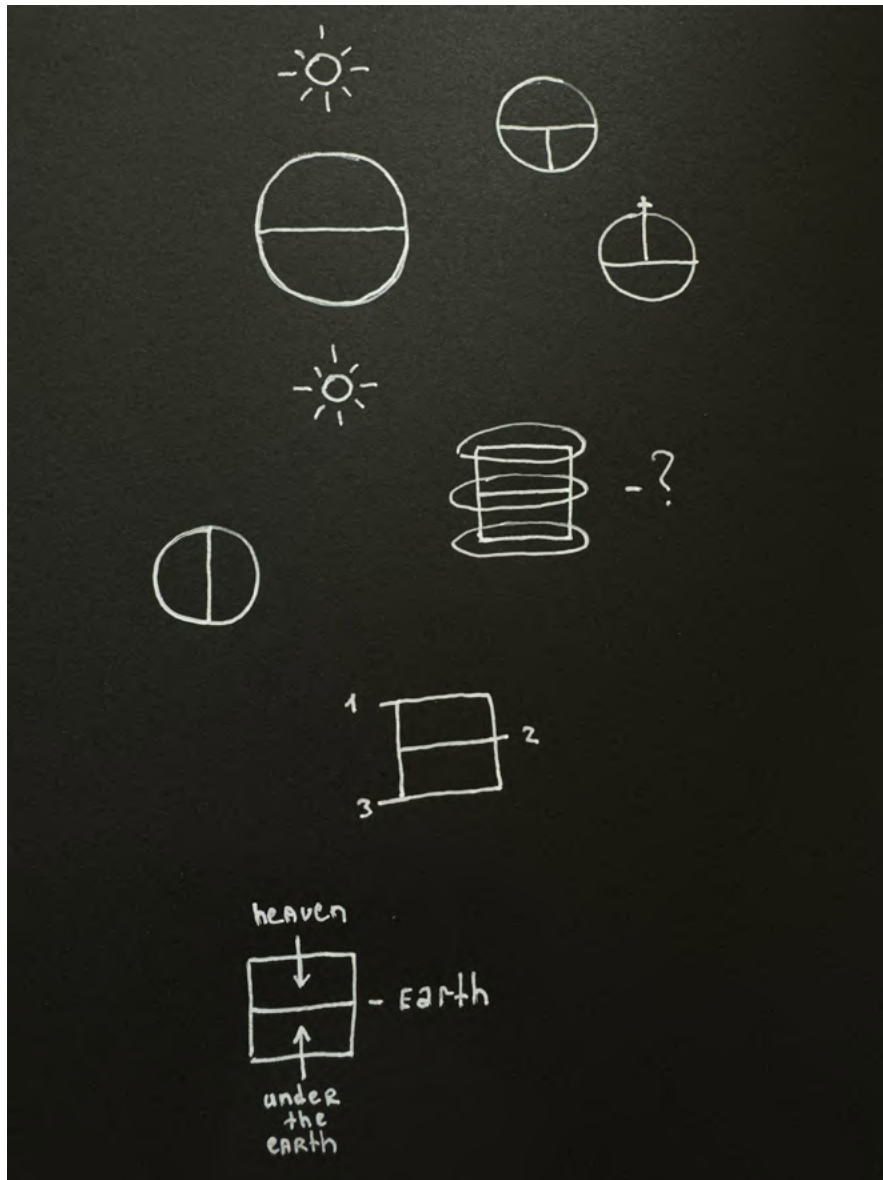


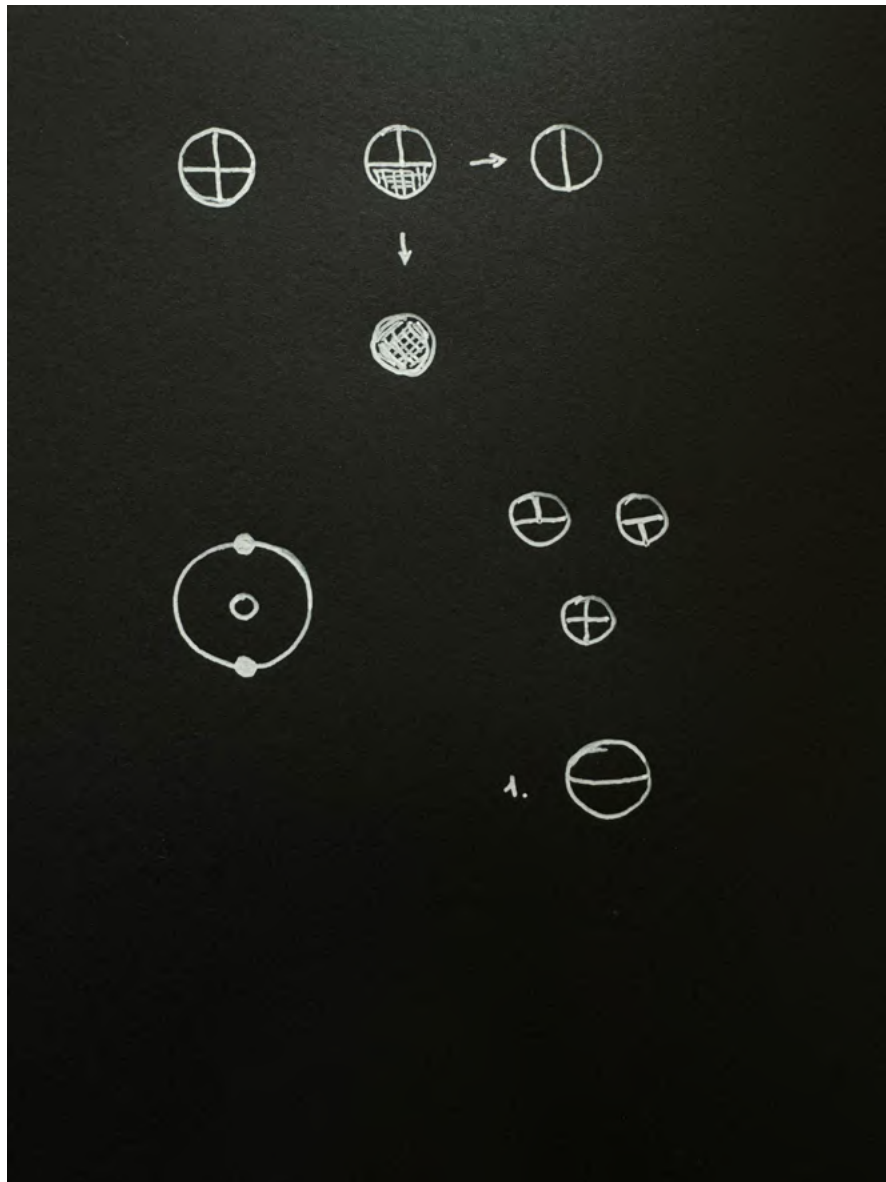




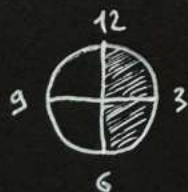
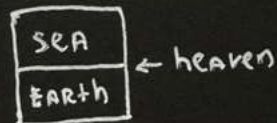
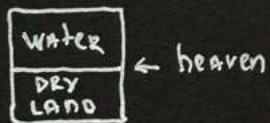
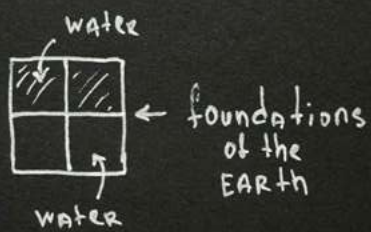




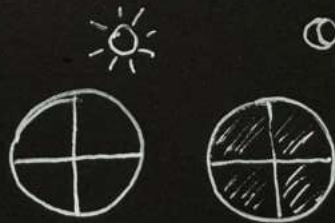


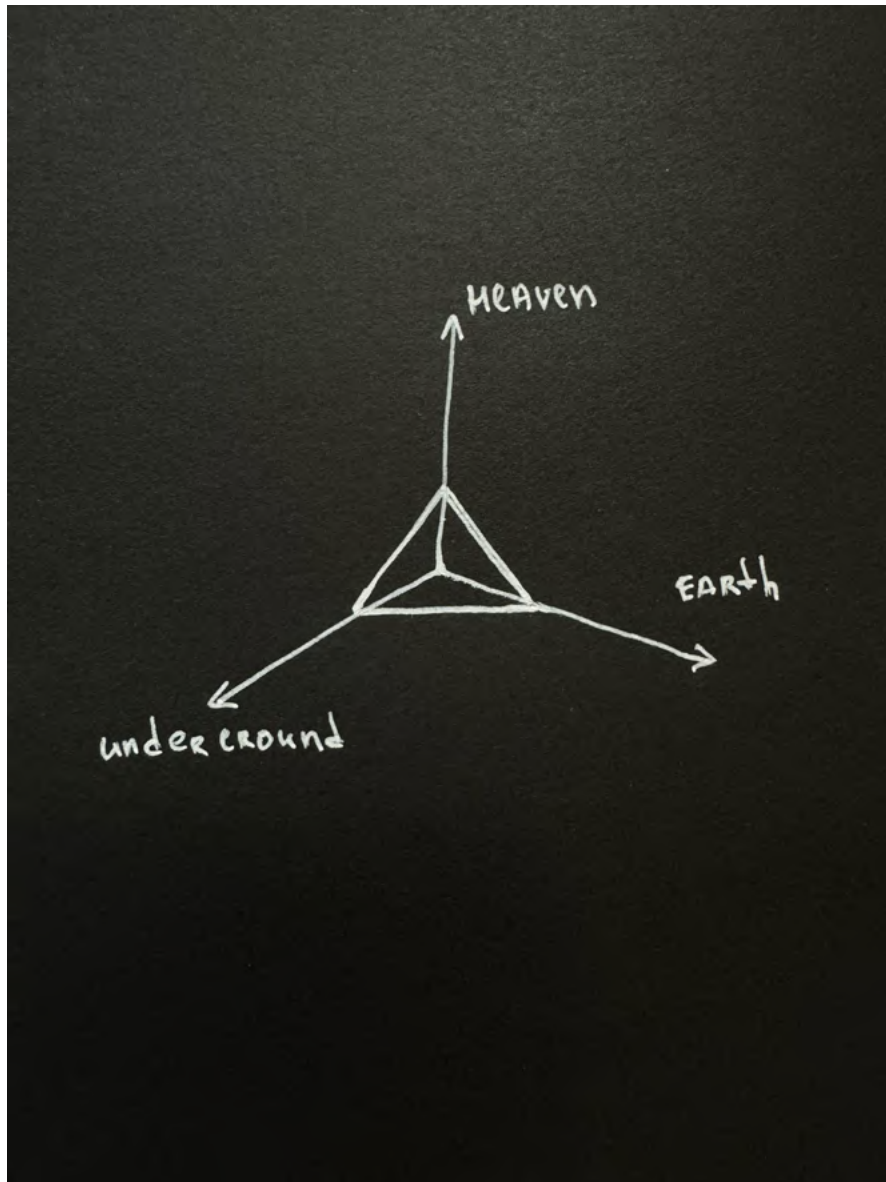


# World creation



evening | DAY  
morning | night

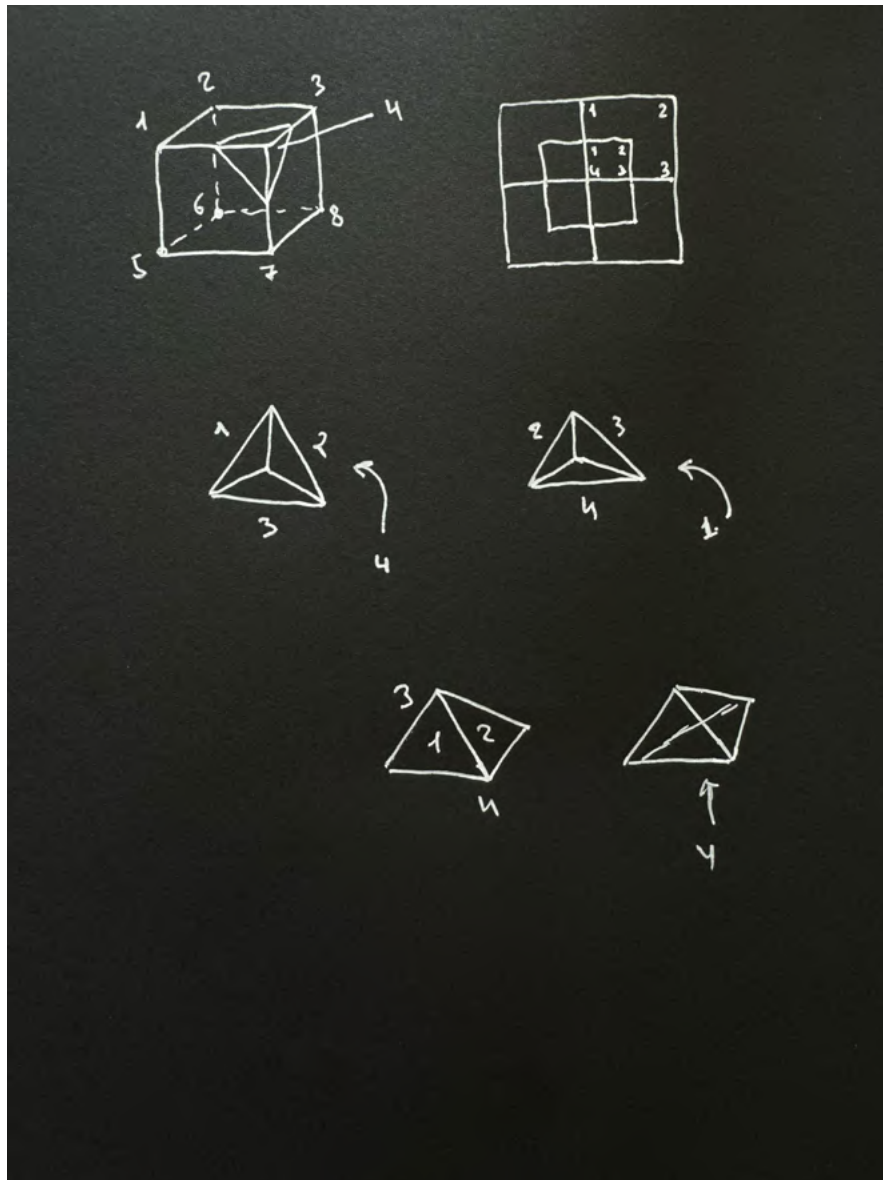




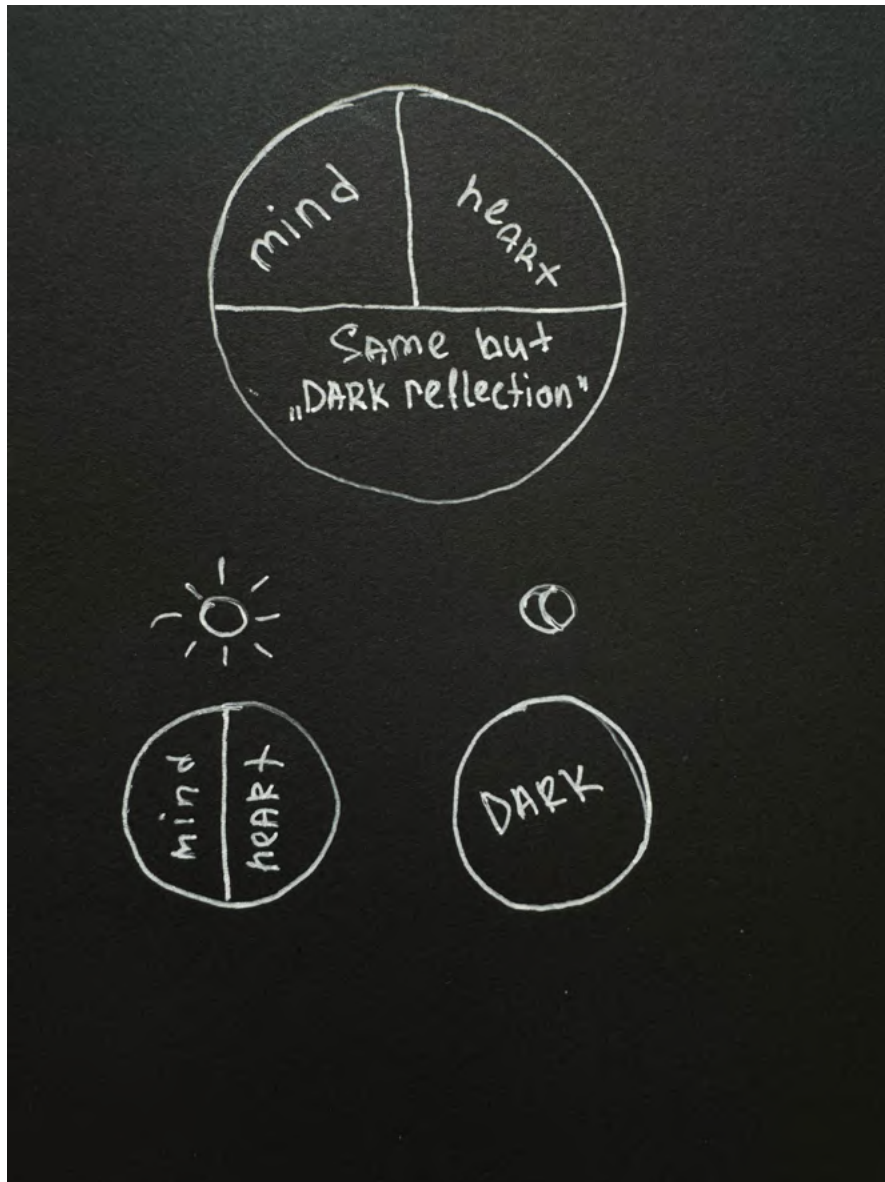






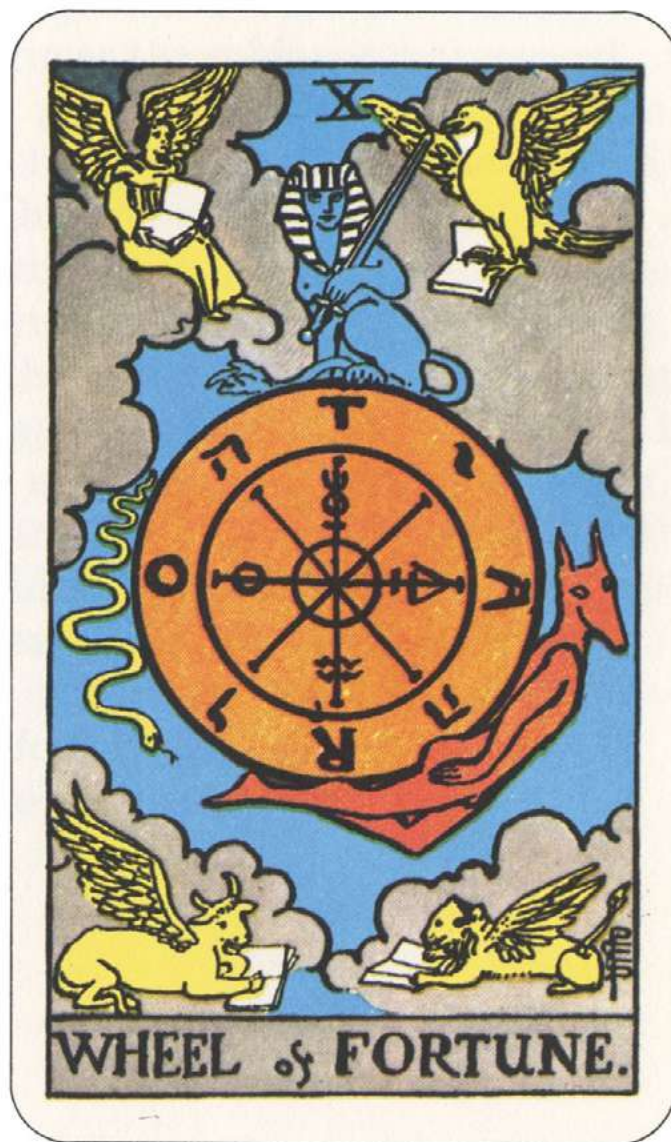




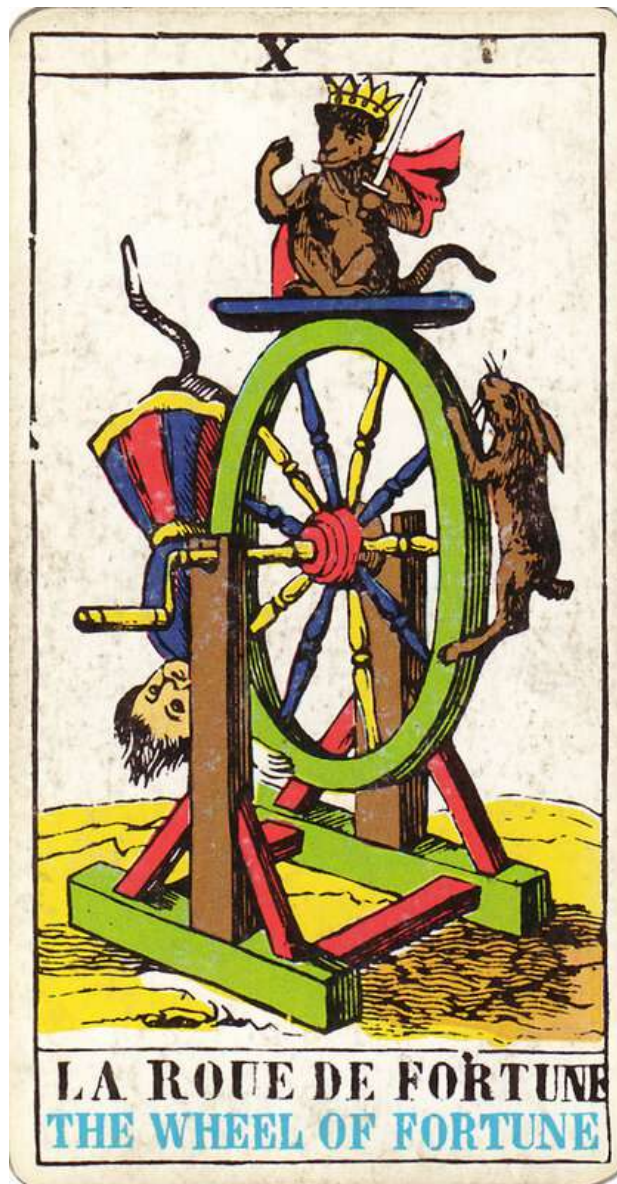












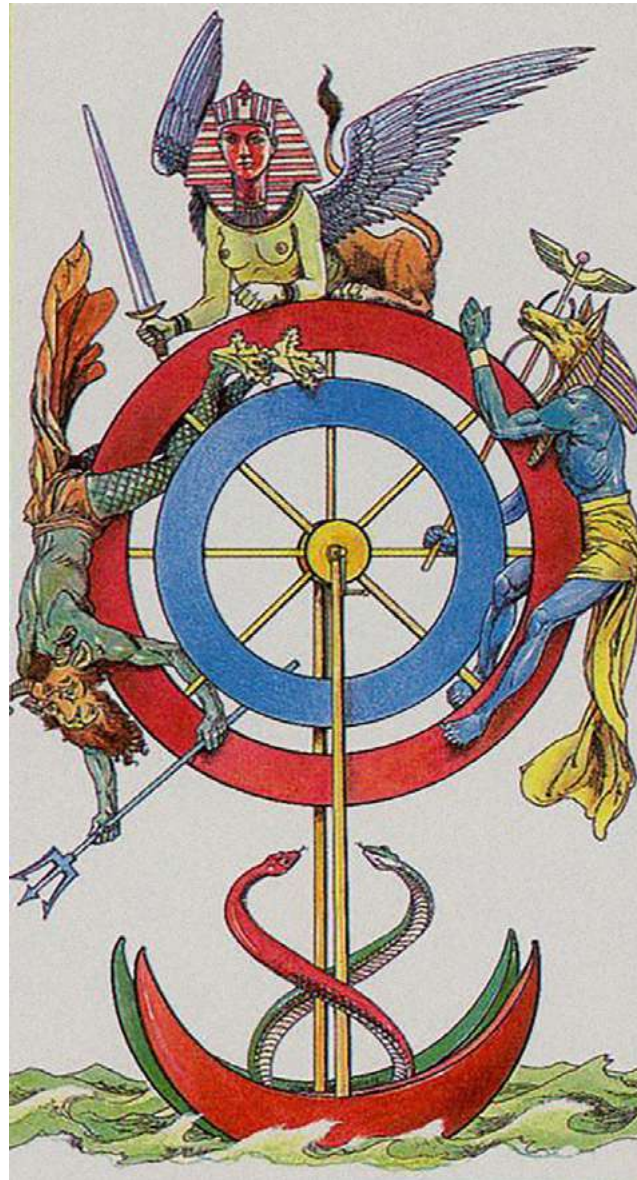






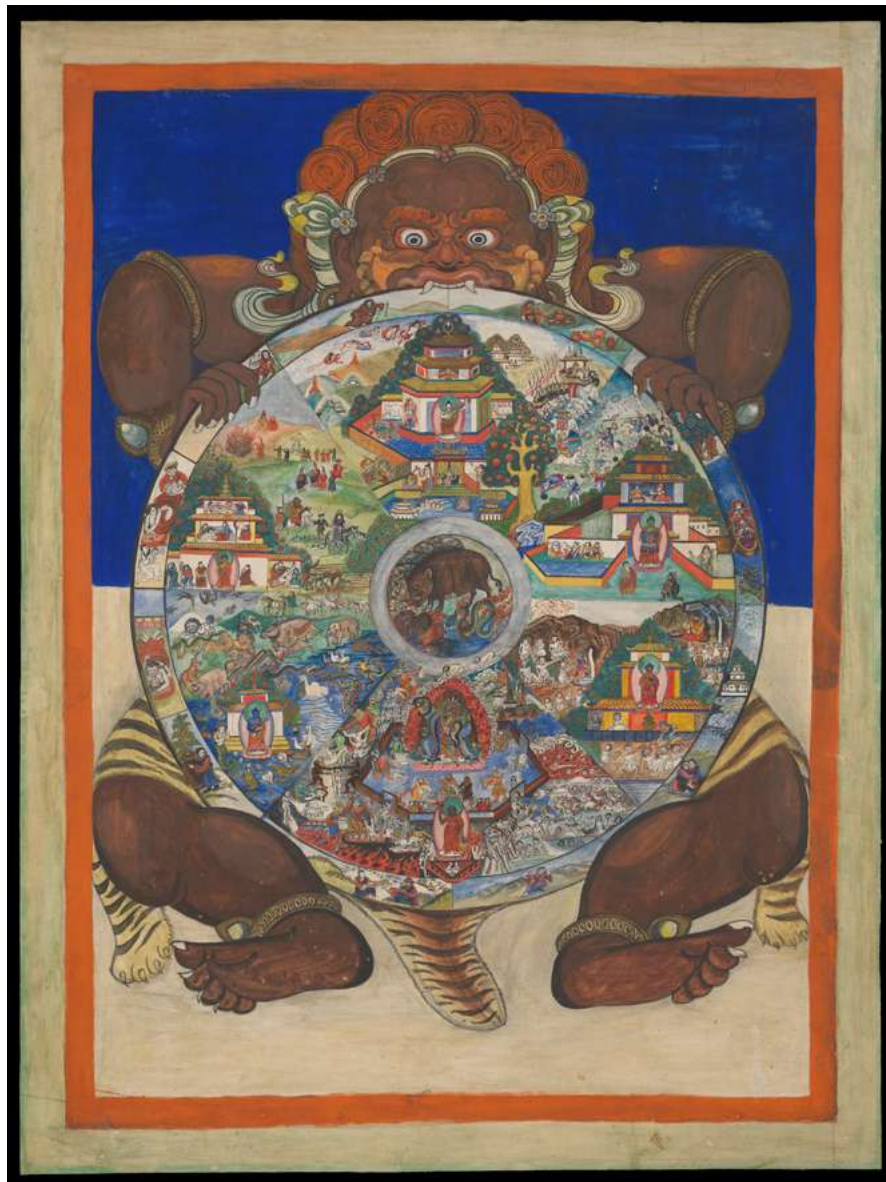












Yama Dharmaraja holds the Bhavacakra





Yama Dharmaraja holds the Bhavacakra  
Rubin Museum of Art



Bhavacakra, central rings  
Rubin Museum of Art



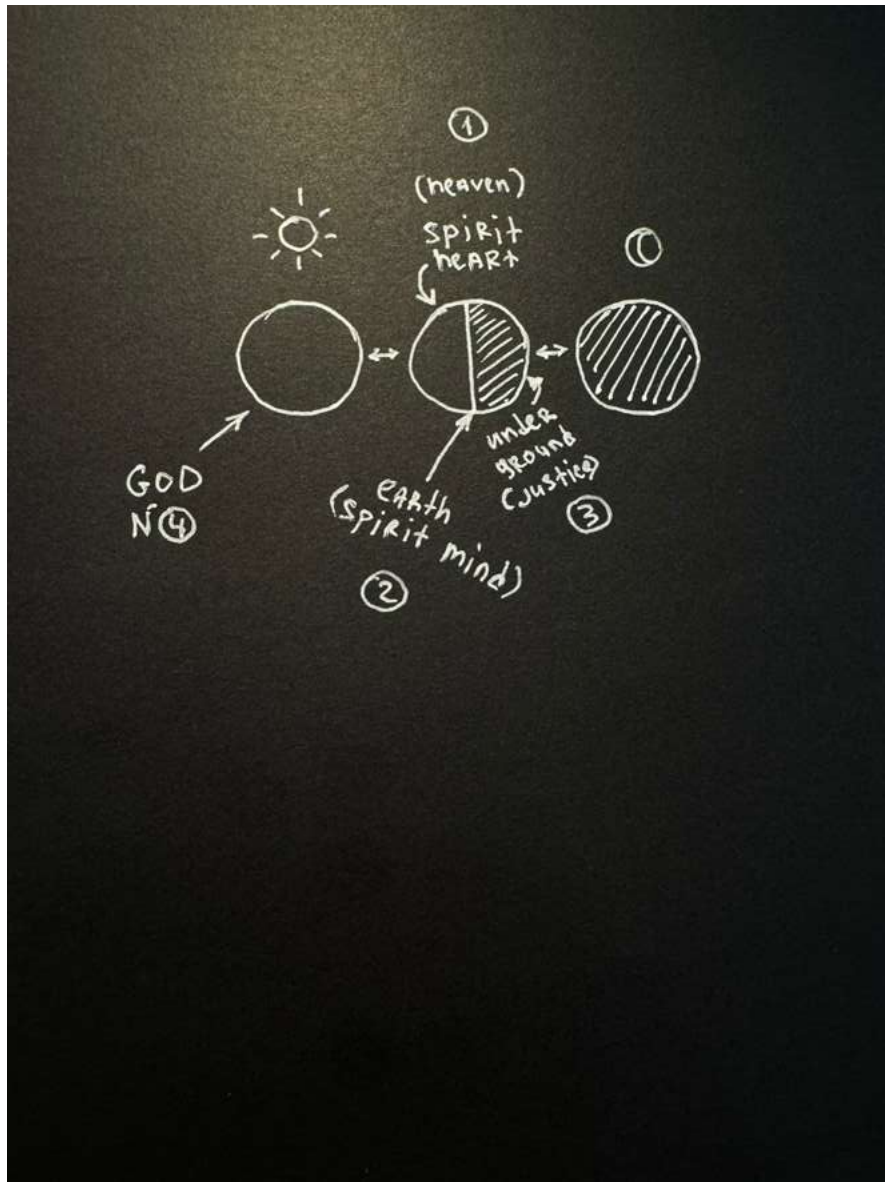


Three poisons





Baphomet

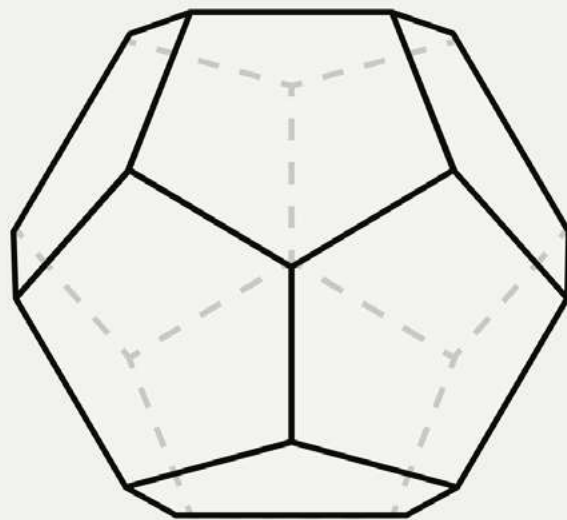




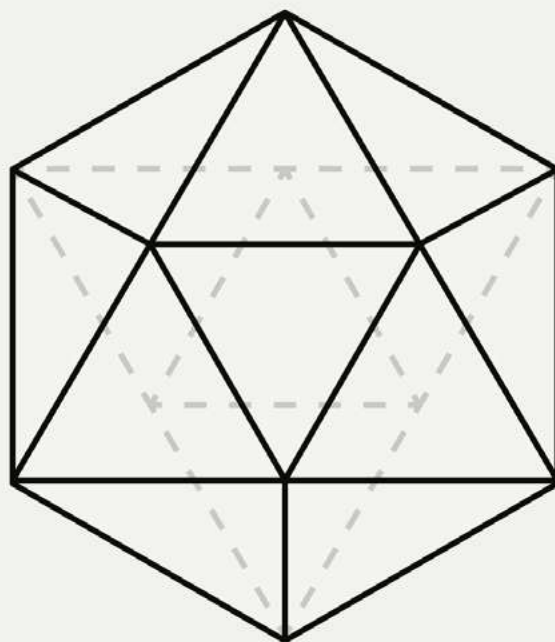




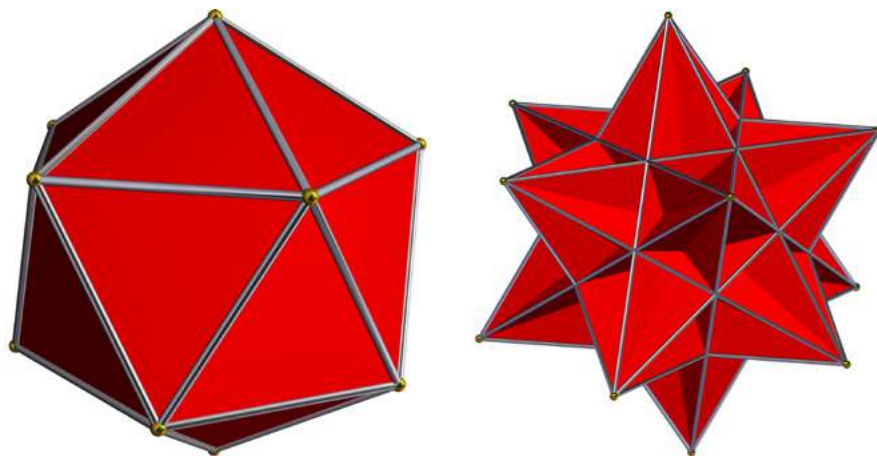




Dodecahedron



Icosahedron



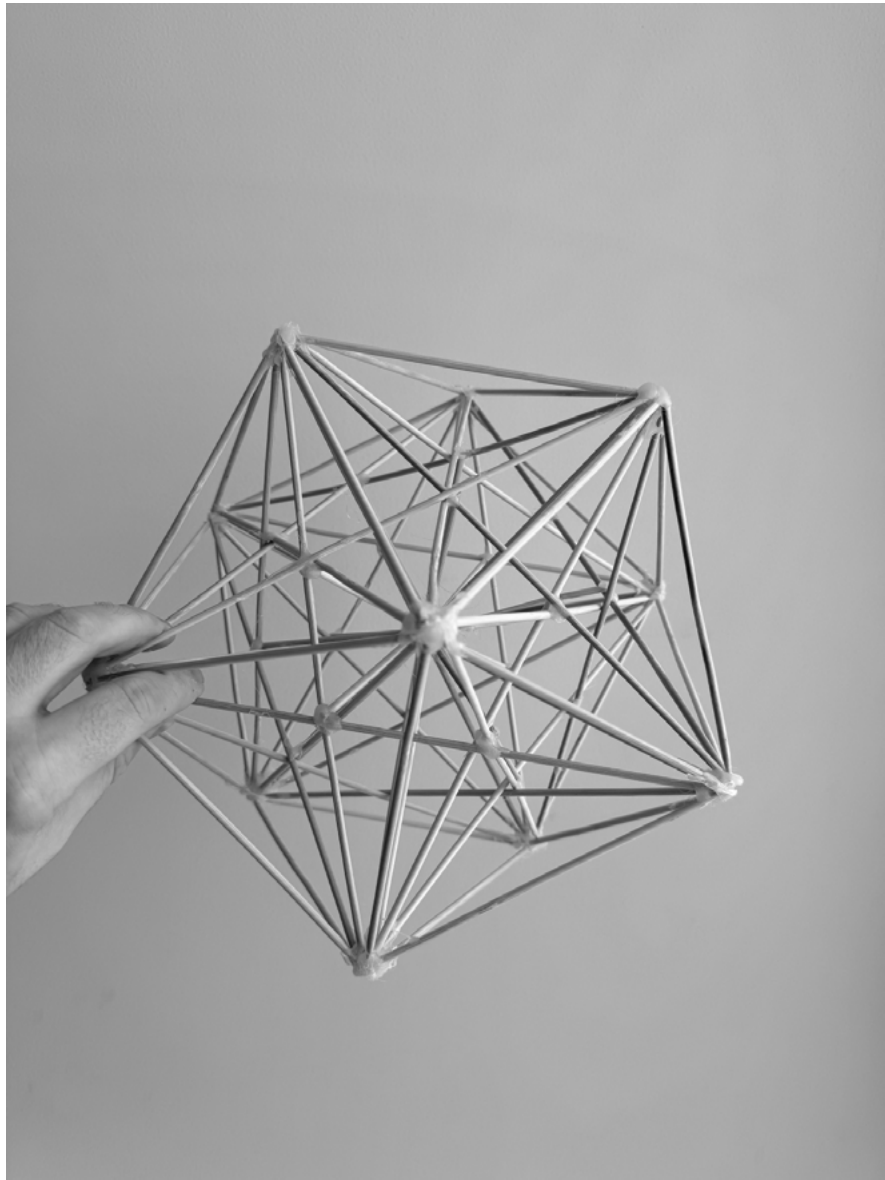
Here is how the five-pointed star is hidden...

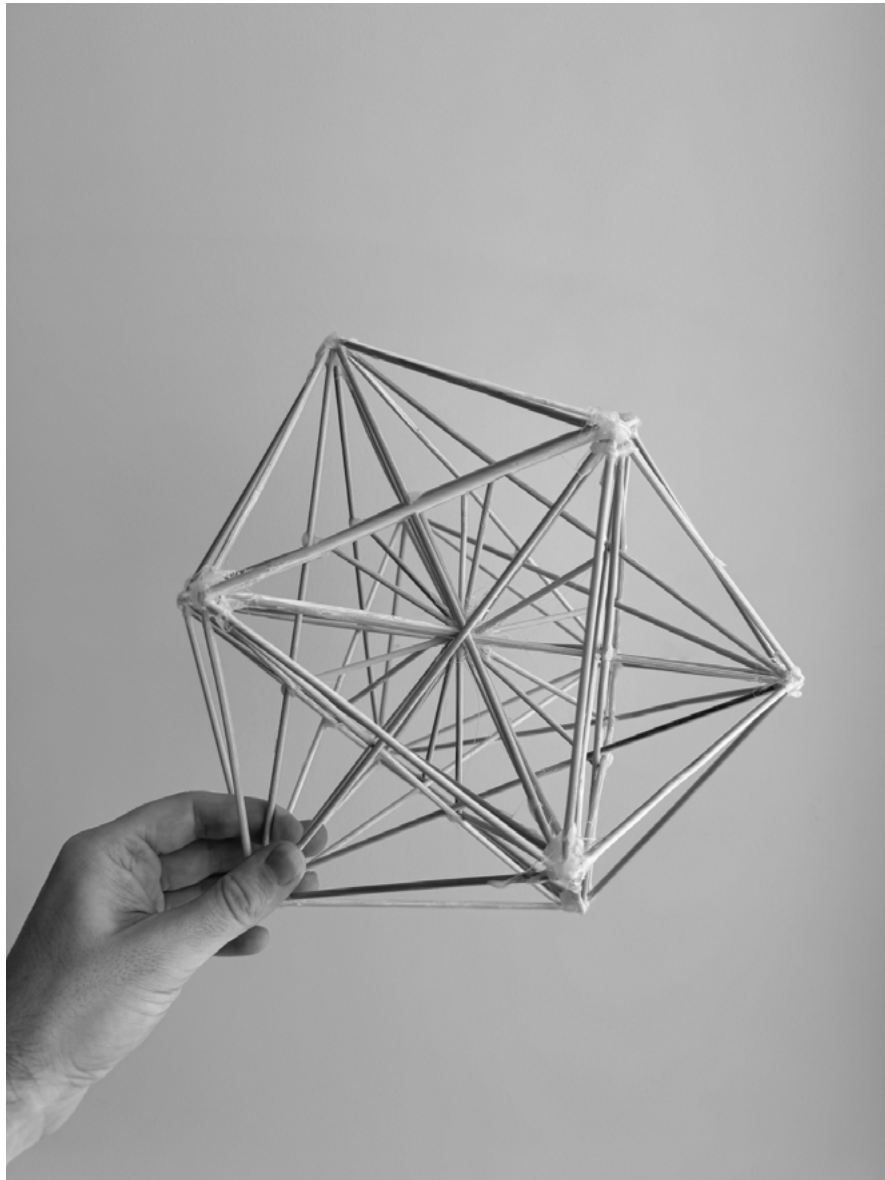
How to find the number of pentagrams



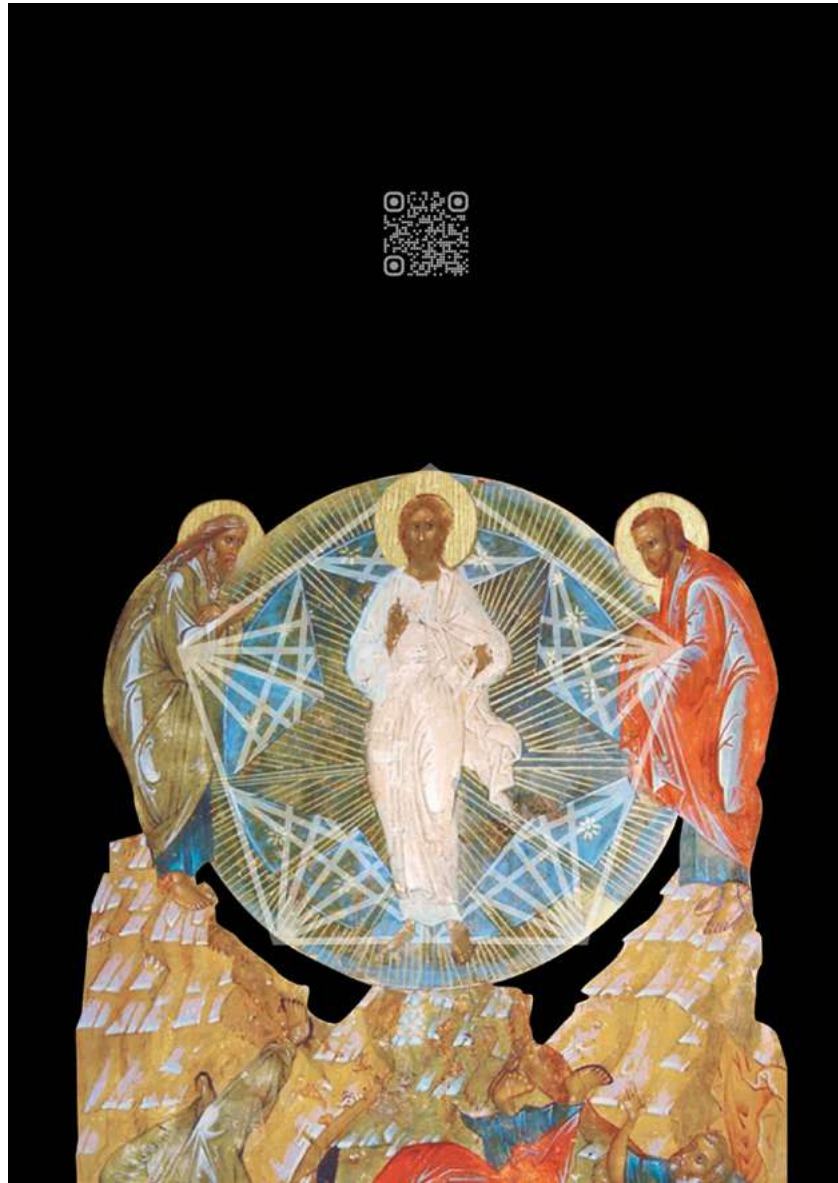
world of the living



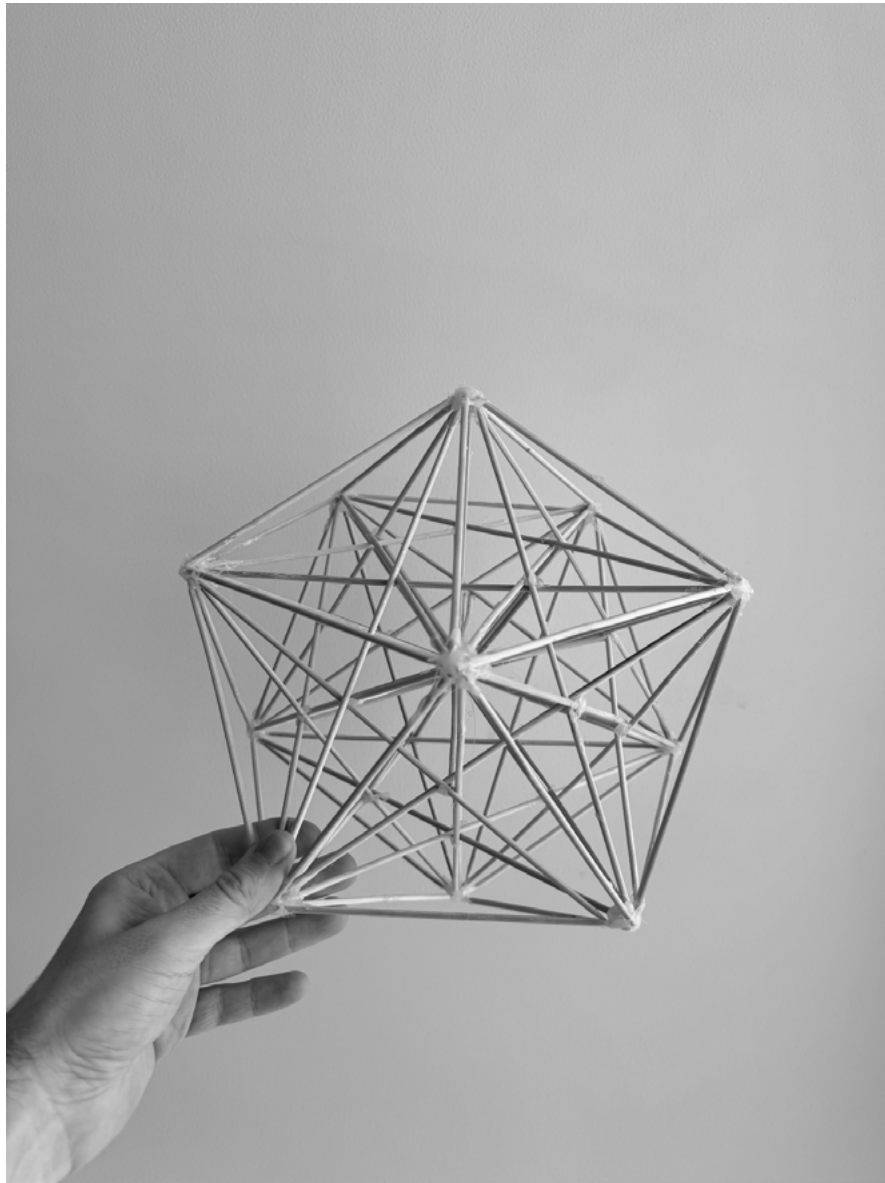




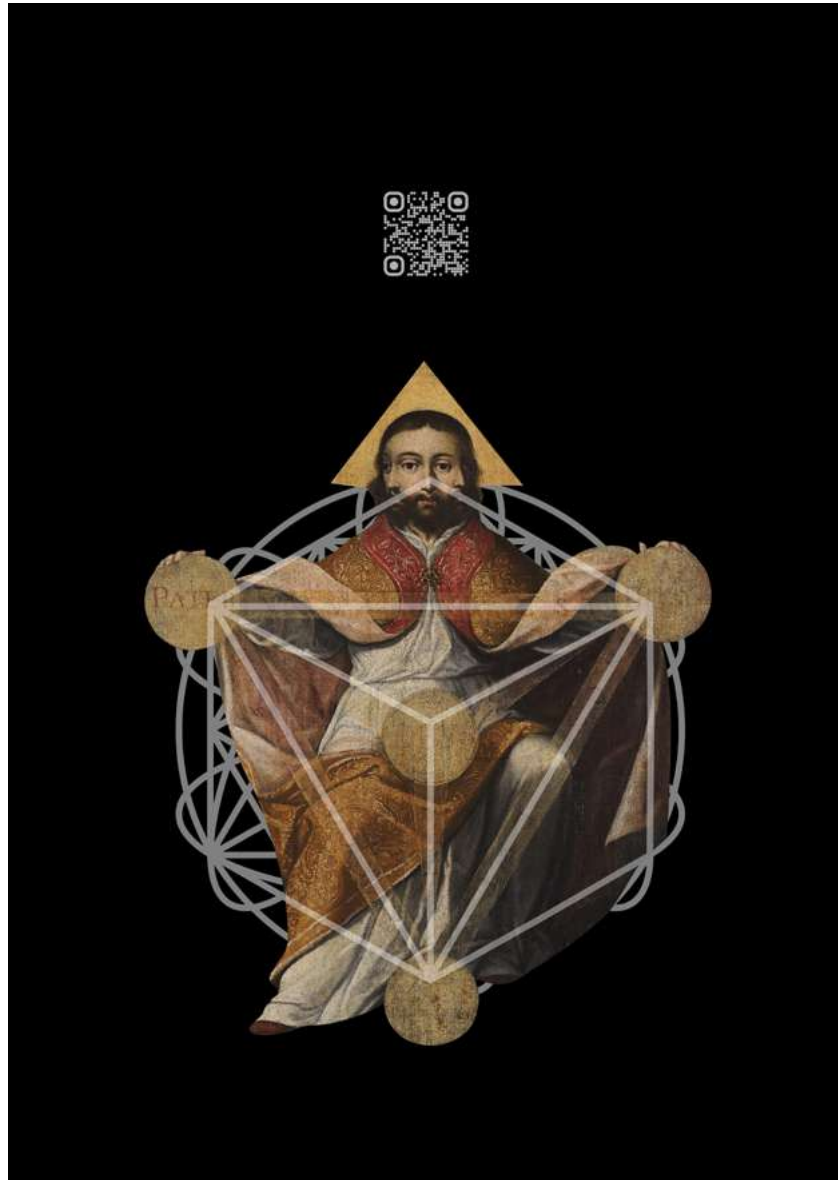




The Transfiguration of the Christ

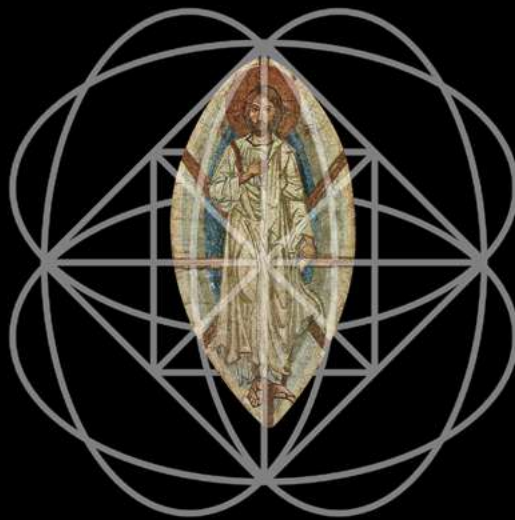






The Symbol of Trinity

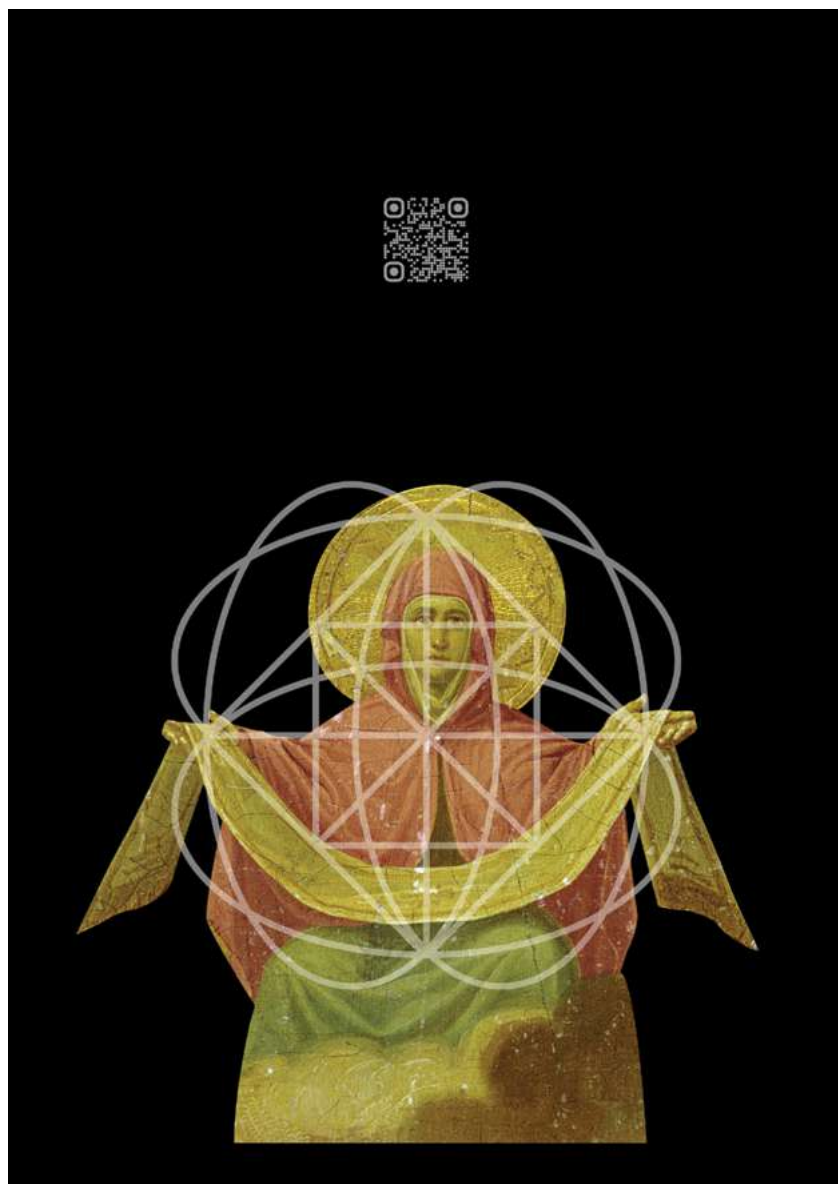




Transfiguration



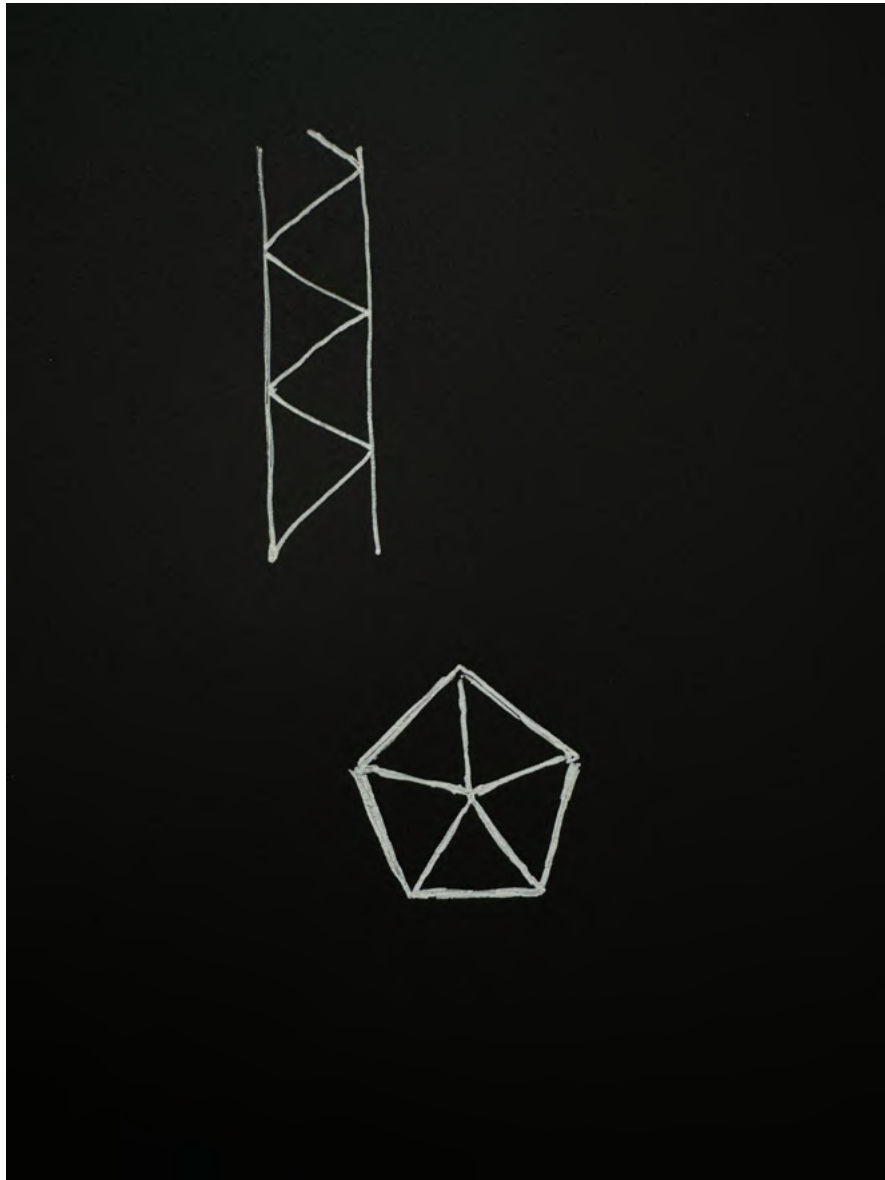
Psalter



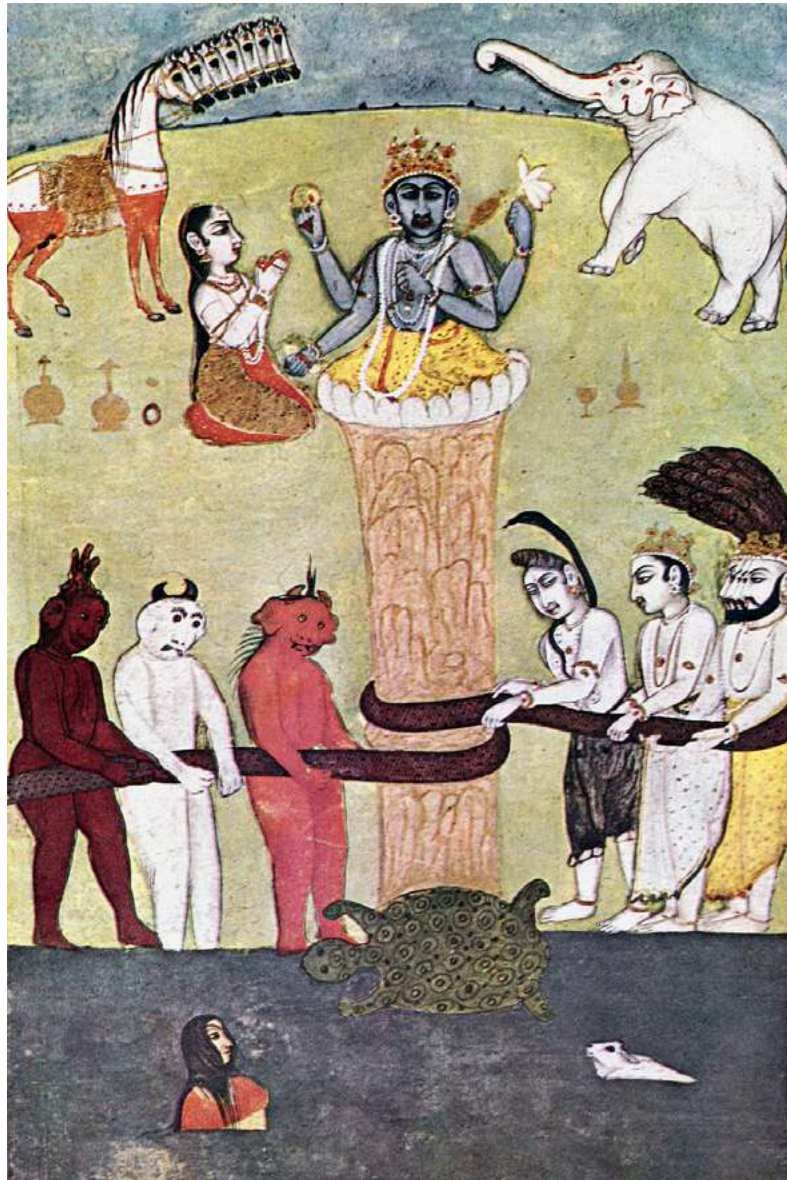
The Protection of Holy Mother of God



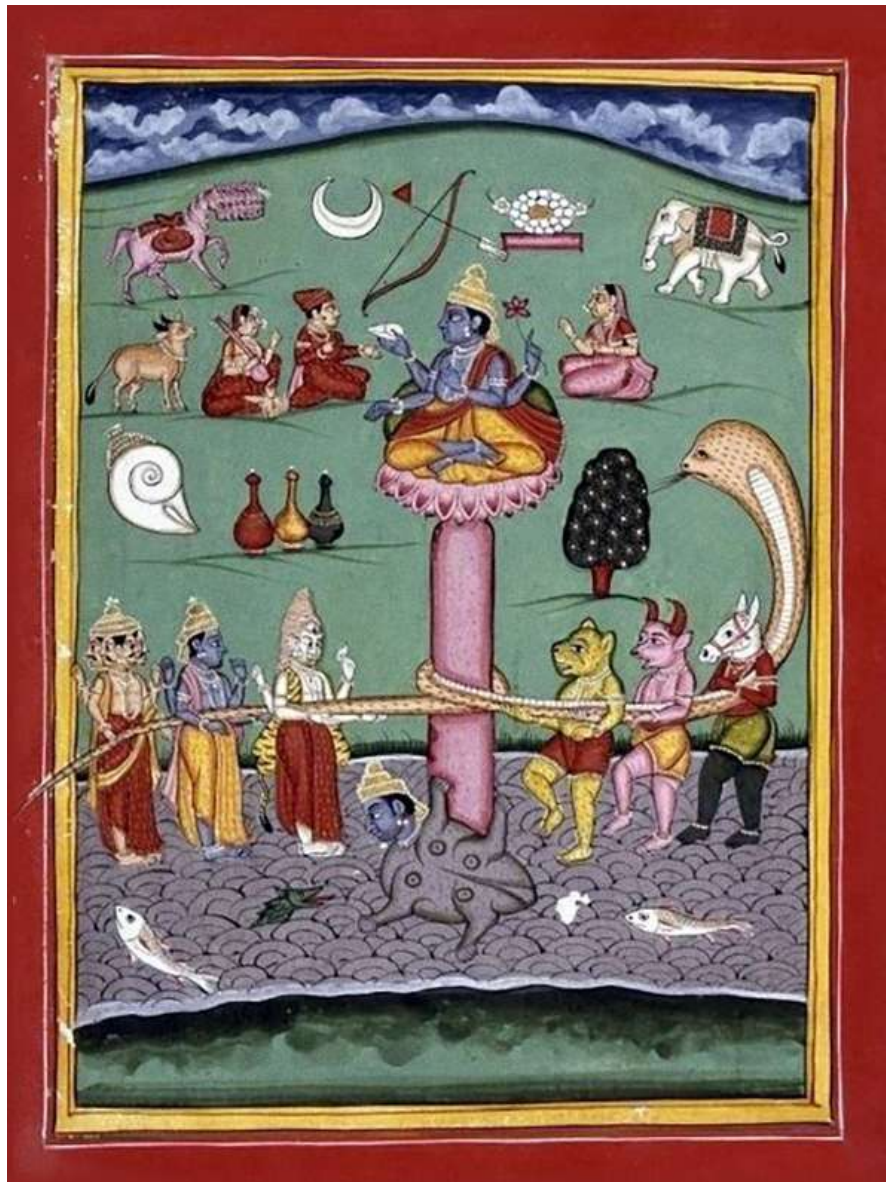
Holy Virgin Mary







Milky Ocean



Milky Ocean





Chinese Imperial Guardian Lion  
Beijing, Imperial Palace Museum



entrance

## VOLUME 5

A FIRST-PERSON NOVEL

*Brief analysis*

The fifth volume begins with me completing work on the fourth volume, and there is a sudden transition from the fourth to the fifth volume. I conclude the fourth volume by realizing who the Spirit of Justice is, that it can even appear and does appear as an icosahedron, as one of the geometric figures. But then I start to delve deeper, realizing that in the matrix I deciphered in the first volume, deciphered in the second volume, and in general, thanks to this matrix, which I have physically assembled and continue to assemble, it is through this that I possess all this information. And I want to understand what details are still missing in the matrix that I am constructing. It turns out that almost all geometric figures are present. In the fourth volume, I specifically create the icosahedron as the Spirit of Justice, and it turns out that there is something even higher, more important, and greater. And it is connected to everything — the geometric figure dodecahedron. And when I talk to the Mystic-Old-Man, he tells me that the dodecahedron is death, that there is something even higher, above everything, and that it is the library of knowledge, the Spirit of Death. I begin to understand that this is a separate topic, that it is an entire volume of its own, and I conclude my fourth volume with the realization of three worlds, one of which is the underworld — three visible worlds where people live. And that there is some otherworldly fourth world, like a fourth dimension, which is what comes after death, and what death itself truly is. From there, everything unfolds in an even more intriguing way, and the system — or, one could say, the Spirit, or the system — reveals to me what actually happens to a person when they die. And that when they die, this system... That is, again, you see, if it weren't for the third volume of "Alternative History," I wouldn't be able to tell you everything I am telling now, nor would I be able to explore in such depth in the fourth volume the mythology of the three worlds: sky, earth, and underground. And without the third volume, I wouldn't have been able to reveal what I uncover in the fifth volume. How could I explain to humanity what death is if I hadn't addressed in the third volume the most fundamental idea — that all of this is a multiverse, a simulation? And only by realizing and remembering that everything is

a simulation of the multiverse can one move forward to grasp the information of the fourth volume and at least begin to comprehend and even slightly approach and engage with the information of the fifth volume. That is, in the fifth volume, I do not even draw an analogy but take into account the fact that we live in a simulation, in a multiverse. And when you consider this, it becomes easier to decipher everything that is currently available in open sources, on the internet, in all the libraries of the world — what death is, how and where this topic has ever been addressed, how it appears in ancient mythology, in sacred texts, how it is mentioned, by whom, and what is meant by it. And in order to decode and examine this, if it weren't for the third volume of "Alternative History" about simulation and multiverses, I would never have deciphered or understood what death is. And having grasped and realized this, I see how the system — again, this intelligence that seemingly governs everything and is present here and now, permeating us—shows me that when a person dies, the system in which we live adjusts to them and determines where they end up next. And if, as they say, they behaved well, they go to paradise after death. If they behaved badly, they go to hell. What does this mean? It means that the system constructs an entire reality, an entire world specifically tailored for that person, into which they enter after death. And the system builds this world entirely according to their psyche. That is, if a person deserves paradise, then all the pleasant people they encountered before their death, before crossing over, all the places they liked, their hobbies and passions, the way they most loved to see themselves, how they imagined themselves, how they looked — all of this is given to them by the system after death, and they continue to live without realizing that they have died. Well, there are exceptions, of course, but in most cases, a person does not even know that they have died. And they continue to live physically — just as you are living now, they live in exactly the same way after death, and everything that they consider happiness is given to them by the system. They physically live their next life, but it is paradise, built specifically for them, yet they do not remember or know that they have died, and they do not even notice it. They simply continue living as if nothing happened. As if you were living your life, and then you wake up and keep going. How would you know that you have entered paradise and died yesterday? You wouldn't. This is how the system works, because ultimately, we live in a simulation. Imagine how

fascinating that is! But there is also something else. There is also hell. A person physically ends up in a specific place after they die, and they do not notice or understand it, nor do they remember or know that they have died. It just happens that one day, as they continue living as they always have—since their psyche is accustomed to where they live, in which city, country, or environment — everything they fear, everything that is their worst nightmare, is magnified a thousandfold and begins to be given to them after death, but they do not realize it. They simply wake up as if they got up on the wrong side of the bed, and life goes on as if nothing has changed. They think they never died, that they are still living, but in reality, their true hell has begun. And in the multiverse where they actually died, their body was buried physically, truly, by other people, but they do not know this. They continue to live, yet their existence turns into complete hell. And this hell is given to them by the system, and they continue living in it. Can you imagine? But naturally, there are also different exceptions. There are cases where a person can even remember. The computer itself, that is, the system, takes all of this into account. When you die, it knows. If, for example, you deserve paradise, you might not even remember certain people on purpose, because, for instance, they were bad. You might not remember, as an example, that you died and not know it at all, precisely so that you do not feel anxiety—because otherwise, you would not be in paradise. The system gives you everything that brings you happiness and peace to the fullest extent. Or, on the contrary, if you deserve hell, you might remember even more of what you feared the most, and so on and so forth, trapped in these illusions of darkness, where everything always seems terrible to you, and you suffer from it. What happens next? How is this system structured in an even more fascinating way.

I call Big Alexander and say to him:

— Listen, I've come to a new topic — the Spirit of Death. Can you imagine? It turns out that, alright, there is the underworld, but there is also actual death. I remember that in ancient Egypt, they were preparing for this in some way., — And Big Alexander was so delighted, he said:

— Well, finally. When people read the fifth volume, that's when they will start thinking.

— About what?

— Well, what do you mean? Right now, they behave however they want, do whatever they please, thinking they can get away with everything. But now, at least, they will finally understand that there is something after death. And that they need to think about how to live the right way so they don't end up in hell. And that hell really exists physically, just as paradise does.

And then he tells me that death comes physically — that the Spirit of Death comes to a person, first to warn them a year in advance — again, this is sacred language, don't take it literally — then a month before, then a day before, and then accompanies them the entire way. And then he speaks in riddles, saying strange things, like when I die, Death will come for me, and it will physically take me somewhere, and that the Sun will somehow open up, unfold, and I will enter it, and from there, I will govern. I say:

— Alright. So that means I will die?

— Well, how else can it happen? You won't become who you're meant to be until you die.

— Alright. And then what? After?

Ah, and then I also say to him, “And what about the Book of the Dead in Ancient Egypt? Is all of this about that?” And he says — just as the Mystic-Old-Man said, and Big Alexander also said — that it's not quite the same, just slightly different, because the preparation that took place in Ancient Egypt was still preparation, it was still within the world of the living. But what I am now exploring is what happens after life. This is already what? After death, as they say. This is something else. And I begin once again — this is very important—to draw these boundaries: that there is the world of the sky, the world of the earth, the world of the underworld, and then there is some fourth world, an otherworldly realm, like a kind of fourth dimension. And that there is life there too, just as there is here, which is another kind of paradox. And Big Alexander tells me that from there, from this fourth dimension, which everyone enters—or must enter—that's where all control actually comes from. That's how he explains it to me: from there, the Spirits govern all people.

Next, to immerse myself even deeper into the topic of death, I start looking for all possible films and programs about death — naturally, primarily films. And I realize that if I start watching these films now, the system that provides me with information, with which I write my books, will highlight exactly what I need to pay attention to. I begin watching “The Sixth Sense” with Bruce Willis, and it presents this same idea again — that he died and didn’t even realize it. And that he continues living as if nothing happened, completely unaware of his death. I think, “Exactly, this is also possible, that a person can die and not even know it.” But that doesn’t necessarily mean they aren’t seen — maybe they are seen, maybe they continue to live, but they simply don’t know they are dead. And considering the important theme from the third volume — that we live in a simulation of multiverses — this further confirms the possibility of this being real. I call Big Alexander and discuss this topic with him, then I call the Mystic-Old-Man, and both of them confirm it to me, saying that I must die. Well, “must” — rather, that I will die, and that it is inevitable. But let me explain the essence of this whole dilemma. I am, after all, the protagonist of the book, the protagonist of “Alternative History,” the protagonist of this novel. And according to the entire logic of this newly created mythological novel — and all of this is, in a way, mythology — by all accounts, I must ultimately become God, since that is what the novel is about. And here it turns out that in order to become God, one must die. And at this point, it’s like, “Whoa, how is that possible?” Naturally, I start studying all the mythological stories of different times. And it turns out that, indeed, all mythology follows the same structure. There is always some main hero who undergoes trials, and most interestingly, towards the end, in one of these trials, he always ends up in the underworld — this is a necessary stage. And after that, he emerges from it, accomplishes something else, and in the end, he either dies or is killed. And I think, “Well, here we are.” Naturally, after this, some form of ascension occurs. He ascends to Olympus, becomes a god, or, as is sometimes described, he becomes the entire system itself — that every path, every forest, everything is him, which is also quite intriguing. And I begin to see and draw an interesting parallel: Heracles, for instance, went through twelve labors, and this wasn’t literal. Even though people make movies and documentaries about it, visually depicting monsters, in reality, it was all philosophy, all sacred language. It was never meant to be



taken literally—there was no actual five-headed monster, so to speak. It was all in the same vein as what is happening to me now in this novel, “Alternative History.” And I see that in his penultimate labor, Heracles descended into the underworld, where the three-headed dog Cerberus was. I think, “Unbelievable. I was there physically. I was physically there, and now I have emerged from it.” Not everyone can escape from there — everyone descends, even Jesus was in the underworld, can you imagine? And the most interesting thing is — do you know what? What I later realized. But alright, I’ll get to that later. Or maybe I shouldn’t. I mean, it’s just incredibly fascinating. It is precisely the Saturday before Sunday. Sunday — in the literal sense of the word. Don’t think of it as just the day before your workweek. Do you understand? Saturday — whose day is it, and when does it end? That is all sacred knowledge. Then comes Sunday. The Ressecurtion, right? Let’s put it that way, where does it come from? He is Ressecurted. So I first draw a parallel with Heracles and realize — wow, so he really did go through twelve labors, the eleventh was in the underworld, and the twelfth labor was him searching for a tree, a garden with trees, where there were three apples. He had to find those three golden apples. And once he found them, he had completed all his labors. Then, naturally, he dies and ascends, let’s say, into the world of the gods, becoming a god. But! Then I start to understand that these three apples are my fully completed matrix. That when I fully complete it, I will have to extract three geometric figures from it — they must be identical but of three different sizes. These are the three apples. The three golden apples. And when he was searching for them, it was the same as what I am doing now, searching for them. Essentially, I just need to see them — I can’t find them in my matrix yet, I still need to attach some sticks, do you understand? And the most intriguing paradox — I even ask the Mystic-Old-Man, “Since the fifth volume is about death, will I decipher the matrix and find these three golden apples in the fifth volume?” And he says, “No, not in the fifth.” I think, “So there will be more volumes? Ohhh! So much information! Ohhh!” Well, there is no turning back, as Big Alexander once told me in childhood — take up the cross and go. That is my work for the system. And from here, it only gets more interesting.

Then it gets even more interesting. Just as in the underworld in the fourth volume, I found myself in different multiverses, physically experiencing

everything that people go through, here, in the fifth volume, I begin to truly feel death. I start to feel concretely that I am nearing the end, that as soon as I finish the fifth volume, I will die, that once I decipher everything, that's it—I will die. That I will simply be killed because almost all of these heroes were killed. And the Mystic-Old-Man confirms that I will actually be buried. He says, "Of course, you will still be somewhere, doing something," because I am someone, not just an ordinary character. But for people, I will be dead, and this is unavoidable. Big Alexander says the same thing. And I think, "Wonderful." Naturally, I become so immersed in this that I begin to see it happening — I start telling everyone about it, and I begin to notice how people's attitudes toward me change completely. Those who are selfish immediately start thinking about how they will survive without me and how, while I am still alive, they can take some advantage. Others, on the contrary, become deeply concerned and start doing everything they can for me. And I begin to remember people in a completely different way. Knowing that you are going to die and have only a month left is an unbelievable feeling. I physically experienced it, felt it in my own skin, and embedded this code into the writing of the fifth volume—it is directly woven into it, so that when the reader reads it, they will feel it too. And I realize that I started working on the fifth volume immediately after the fourth, in September 2024 — that's very recent. And I understand that maybe I will die before my birthday since I am 33, and my birthday is on September 12. Then I start thinking that no, maybe I will die on December 21 or 25 instead. And I think, well, if I make it past my birthday, then the next time to fear and expect death is December — leap year, all of that, this is the time. And if not then, then I will definitely die in March. Because when I went through all the archives, I read that they all became something before they died. That is, they became someone — let's say, a demigod or god. They first had to become some kind of god for people in December, and then in March, they were killed and resurrected — all these gods. And again, you see, they resurrected after death. They resurrected three days after dying, and it had to be during a full moon in March. But the paradox is different — it has to happen either now, in this period of time, or in any other year: maybe in four years, maybe in eight, maybe in sixteen. I don't know, but it will definitely happen. You know what the reader doesn't take into account? That all these books are not written from the perspective of the present time. They are written in advance,

for the time when these books will become known to people. Right now, I am in a shadow ban, I am in the shadows, my books are in the shadows, no one sees them or knows about them, but then something will happen, and suddenly everyone will start reading them. So they are even aligned with a certain time. That's very interesting. And then Big Alexander reassures me and says:

— It's too early. Of course, you will die, that is inevitable. You must even die twice. That's such a paradox—dying twice. And I discuss this with the Mystic-Old-Man, that there is this unusual, hidden concept, which can only be fully understood through the idea of the simulation and the multiverse. I first assumed and saw a picture as if the whole world might suddenly die, but we wouldn't even notice it, and because of that, we would transition into another multiverse. And that would be one kind of death, immediately followed by resurrection. That would be the first time I die. The second time, people would remain, and only I would die, transitioning somewhere else again, but for them, I would be dead, while at the same time, I would become someone significant to them. That's the kind of thing I saw. And then Big Alexander tells me that a film based on "Alternative History" hasn't been made yet and that I haven't yet become who I am supposed to become. He starts hinting that before I die, I must first appear to people. That is, I must gain some recognition — there must be some public revelation that I have arrived, and only after that can I die. He says I can't die before that event happens, that it wouldn't make sense if no one had heard of me and I just died right away. He says, "Something hasn't happened yet, so it's too early to think about this, but it will happen." And for about three days, I felt this sensation of death, as people who know they are terminally ill must feel, seeing everything in a completely different way. Or like those who know that death is near — it's quite a feeling. In some ways, it resembles the "corridor." And you know what's most interesting? I was also shown how different types of people react when they find out they are about to die. One type of person starts behaving even more immorally, acting selfishly, and accelerating their own destruction. Another type begins saying goodbye to everyone. A third type does nothing at all, just stays silent and tries to continue following their usual plans and routines. This is very important, and I describe it in detail in the book because it truly reflects how humanity is structured, how life works, and how it ends. Then, I manage to come out of this trial, having gained an understanding of death, and that phase

comes to an end. The system then highlights something else for me, directing my attention to the concept of the Phoenix bird. But before diving into that, I begin to realize that there is still something beyond death — something connected to immortality, rebirth, and resurrection. And I start to see that this theme appears in many places. I also come into contact with something else fascinating: when I exit the first stage of “Alternative History” in the fifth volume — the stage of death, the fear of death, the experience of death, how people react to you, and how you react to it — that was just the first stage. The next stage is much more pleasant: it is when you realize that you are dead.

And then I begin to realize something that, on the contrary, gives me an insane sense of happiness and clarity from suddenly understanding it. I suddenly grasp that if a person dies but at the same time doesn't really die, then what if I am dead? What if my readers are also dead, but we just don't know it? After all, what are the chances that we lived in some other multiverse — there are so many of them — and that this is still the same world as now, just showing different fates? And then I start to understand — what if we are in that world where I exist as a writer and my readers exist, and what if that is why we seem so strange? Why does society not accept or notice us? Why does the rest of society seem to be on autopilot while we, like ghosts, observe everything from the sidelines, like watchers? We seem otherworldly. And I realize that I have felt this since childhood, that I am like a ghost. I always watched strange films, which, as it turns out, were otherworldly, and I always listened to otherworldly music. I even used to say that it was otherworldly music, that I lived in some kind of vacuum or “corridor,” that there was the world of people, but they didn't seem to understand or see me. Yes, of course, I can physically go to them, but it feels as if I am a spirit, something different. And I think, what are the chances that a person who is physically walking past me right now might actually already be dead and still living here? After all, this is all a computer-generated reality — he walks, continues on, perceives it as paradise, living in his illusion of paradise, while someone else perceives it as hell and lives that way. And someone else, you see, is dead and exists in some kind of state like a wandering spirit. What are the chances of that? And I start remembering that I wrote about this ever since childhood. All my first books were about this—about being different,

about how no one sees or hears me, how I watch movies about angels or some kind of otherworldly beings, or about those people who are always portrayed a certain way — detached, loners, observing the world from the outside as if they are not part of the human world. And I think, what is this? Who am I? It turns out I was born this way — or maybe not born at all. Maybe I actually died somewhere, and here I am already dead. But then I start to realize that what I used to call something melancholic, something vague, what I once named the “nameless frequency,” was in fact some kind of otherworldly realm. And I was always happy whenever someone suddenly noticed my book or me, and I would say to them:

- Can you see me?
- Yes.
- But people don’t see me.
- What do you mean?
- I mean that they don’t see me.

And you know what’s even more interesting? All these people who started seeing me throughout my life — I had this little phrase I came up with, that they were entering the “corridor,” because I felt like I was living in some otherworldly place, which I called the “corridor.” I also used to call it the world of some kind of angels. And when a person is fully immersed in their social-material life, living as if in a dream, on autopilot — working, handling their responsibilities — they don’t notice it. But when their world collapses, or when they experience some critical event, like almost dying in a car accident, nearly crashing while driving, something shifts. On that day or the next, they suddenly start to realize that they have changed — they begin observing life from the outside, they notice my book, they start reading, they write to me on social media with philosophical questions. That’s how it used to be. And when I was little, I would say:

- I don’t know how it happened.
- You see the world exactly like I do now. I’ve just started looking at it this way.
- And before, you didn’t?
- No.

- When did you start seeing the world as deeply as I describe in my books?
- Right after I almost crashed my car.

And now, as I work on the fifth volume and recall all of this, I start to wonder — what if he actually did crash in that multiverse, and they buried him there, but he didn't notice and just kept on living? From the moment he was on the brink, he thinks he survived, but in reality, he died. And since this kind of death goes unnoticed, he simply continues living without knowing that he has died — his life just carries on. And what if we all experience this and have already died like this multiple times? But the most interesting paradox is that with each death, a person becomes more spiritual. That's why they start noticing that their attitude toward people has changed, that people themselves seem different. Their parents still seem to be their parents, but somehow they feel different — because they are in another multiverse. Everything appears the same, but the perspective has shifted because we live within these different angles. These millions of angles, these points in the matrix, are all versions of us, and if one "lightbulb" goes out, we automatically, without noticing, shift to another one — we become a different lightbulb. And everything we are familiar with — the table, the chair, the apartment — remains visible to us, so we almost never realize that something has happened to us. Can you imagine? And then I remember that I also describe this in the book — that I had several acquaintances who said the same thing. That it was as if a person almost died, and in that moment, they started praying to God, asking Him for a chance. And after that, they immediately, so to speak, turned to a healthy lifestyle and began believing in God after nearly dying. And this kind of person inevitably crossed paths with me in life. I said to them:

- What are the chances that maybe you actually did die? Look at yourself — you seem to be the same person. You have the same acquaintances, the same parents. But you can't really connect with your old acquaintances anymore, can you? They seem like they exist in a parallel reality.
- Well, yeah, they don't recognize me, and I don't recognize them. Or, they do recognize me, but it feels like something happened to me. Somehow, I just don't want all of that anymore. I want to live differently now.

Interesting, isn't it? Can you imagine? What is this? And then... So, alright, I've always said that this is my world, that I could enter the worlds of people, but I always arrived in their worlds from my own otherworldly realm. And when I became Alexandr Korol with my first books, that was me descending into the world of people. But then I left it — now I have left it, and I am back in my own otherworldly world. But you see, these boundaries are almost imperceptible. Who really knows how this works? But in reality, it is structured in a very fascinating way. If I were to shift my consciousness right now into the world of the sky, then all the people of the sky world who had ever encountered me in life would suddenly start thinking about me or remembering me. And I would begin walking through the streets and places of that world, thinking and wishing the same way they do, and everything they have in the sky world — it's like Wi-Fi. If I were to enter the world of the earth right now, then all the people of the earth world who had ever met me in my life would suddenly remember me, all at once. They would all want to write to me, meet me, or discuss something with me. And beyond that, both the sky world and the earth world have many different layers and dimensions, where people perceive me in various ways, each with different nuances. And then there is also the world of the underworld. And here's the most interesting part — when I retreat into the otherworldly realm, the people of the earth world, for example, seem to erase me from their minds, as if they have forgotten me. It's like... I exist, but they can't even remember me unless I choose to let them. That's how strangely this works. And I think, "Unbelievable." But really, I have always entered the world of people in a very precise way. I have always felt it, and I have always described it like this — when I am alone in this "corridor," it feels like I am truly here and now, with this insane clarity, completely sober, aware, seeing everything from the outside, seeing all layers of society, all the worlds. This is how I described it even as a child. And the most interesting thing is that it feels as if I am a ghost. But even more fascinating — it feels as if I am immortal. It doesn't feel like immortality in the way one might expect; rather, what I have always noticed is the moment when I start to feel mortal. That's what I always recognized. The moment I began forming friendships or building personal relationships — when I was younger and entered into connections — I immediately felt as if a countdown had started, a clock ticking in reverse, as if everything had been set in motion,



and that was it — I was going to start aging and would soon die. I felt that. And I also felt that whenever I connected with someone, I would enter their multiverse, their world, and immediately, everything the system had prepared for them — all their so-called karmic debts, as people like to call them — would begin to reflect onto me: their illnesses, their problems, their false emotions, all sorts of nonsense, and I would start getting pulled into all of it. But the moment I escaped from that person and was alone again, I would feel omnipotent once more. That's why I have always been alone. But from time to time, I descended into different human worlds to write books for them. And in general, I once asked Big Alexander:

— Why did the system keep plunging me into the world of people so many times?  
— There was never a mistake on your part; everything happened exactly as it was supposed to. You had to gain experience in how to communicate with people. You had to understand the language people use so that you could write books in that language. And all this time, you wandered through different worlds to see all the social layers of society, all the worlds of the sky, the earth, and the underworld — only so that you could later write a book.

And even all the books before “Alternative History”, as I had written earlier, were merely preparation. I was just training and traveling through worlds, as I openly stated in my early books, especially in “The Three Paradoxes of a Creative Person”. And when I, so to speak, completed this preparation, I moved into the fourth dimension, into this otherworldly realm of mine, and began writing “Alternative History” from there, which is what I am still doing to this day. Even so, I occasionally return to describe the worlds — sometimes to the world of the sky, sometimes to the world of the earth. And as you may have noticed, I have not only described these from the perspective of a person living in the world of the sky, the earth, or the underworld, but I have even reached the level where I describe what it is like to be the Spirit of the sky, the Spirit of the earth, and the Spirit of the underworld. That's how far it goes. And I start to recall how I had always written, even as a child, that there are different worlds of people, and they can be categorized — there is World 5, World 6, the spiritual world, the material world. I still mean the world of people, but there is something beyond that.

Even if you want to transition into the spiritual world or the material world, or from one material world to another, you must first enter the “corridor” — which means what? You must die. And then, consequently, you are reborn again but in a different world. Meanwhile, I remain alive in this “corridor.” That’s why everyone who dies ends up here with me, then moves on again. Then, when they die again, they return to me. And I remain in this world, in the “corridor,” all the time — in fact, I have always been here. And Big Alexander says that in this fourth dimension, the gods live, and they govern everything. But then there is another matter — there is talk about how people must all somehow enter this fourth dimension. And here comes the question — what does that mean? Does it mean they have to die? Or how? And at this moment, the track “Lonely Souls” by UNKLE was playing, which, you could say, is the soundtrack for this second part of the fifth volume of “Alternative History”, where I talk about the fourth dimension, the “corridor,” and the otherworldly realm. I have always depicted stone angels in many of my designs. I always wrote about it, drawing attention to why certain music videos are made with that greenish tint, and why the films I watched were always like that — films about death, but not in the sense of killing, no, rather films about someone who continues living after they have died, especially “Big Fish”. In general, all these otherworldly films. And I always... I had a whole mold of this idea, and whenever I was tired of the world of people, I would retreat into my own world, surrounding myself with these magical films. I used to call it the “nameless frequency,” the melancholic world, the “mindless world” — I even called it that, and it was correct, the “mindless world.” And, naturally, the music as well. And one of the soundtracks that fits this world is “Lonely Souls” by UNKLE — it is precisely that, the soundtrack of me, where I came from, where it all began, and where I have now returned. And then I begin to understand why people felt so strange at times in the past, back when I still interacted with them. They would feel something unusual when I played music — it would become multidimensional, films would feel more immersive, and when someone walked with me down the street, they would tell me it felt like stepping into a fairy tale, like being in a movie, or as if their perception of time had disappeared. What was happening was that they were entering the “corridor” with me, this world where I live — the otherworldly realm. But the most interesting part is that this otherworldly

realm is something entirely different, something incredibly intriguing — it is the eighth angle, the matrix itself, the “corridor,” the eighth angle. The seven visible colors of the rainbow represent the worlds of people, and these worlds are divided into three main groups, then further categorized depending on seasons and moods. I will explain that part in more detail later. But this is why — imagine this — I am sitting in the eighth angle, and before me are seven angles. One of them, let’s say, is blue — the third angle, for example, is blue. Now, when a person is connected to the third angle, meaning they exist within that angle, the first thing you must understand is this: they cannot know they are in that angle because they are inside it — they can no longer see it. Keep that in mind. That is why a person never knows where they truly are. Beyond that, if they are in a particular angle, they perceive everything from within that perspective, through that filter. And this is the essence of it — people live in different angles. And when you are in the eighth angle, you can see all seven angles, you see all these worlds from the outside, you are in the position of an observer, like a ghost, while the people in the other seven angles are immersed in those realities. They are fully absorbed in the multiverses of emotions that are transmitted to them, in the thoughts that are transmitted to them — they live there. This is why the number eight appears everywhere in my various projects. I wrote about this in my early books when I was 20, 21, 22 years old. I always wrote that I was waiting for the eighth day, that the number 8 was crucial. And now, you see, I even found that eighth angle in the matrix, explaining why the one who is seated is surrounded by seven lamps—why exactly like that? This is very important. Even the music I listened to — I didn’t know the lyrics, but they were all about this, about the otherworldly realm. Simply put, I’ll say it in another way: there are people who make films or music, and they exist in the fourth dimension — they are dead, but they just don’t know it.

And again, the question arises — who am I, and who are the small percentage of readers who read my books and feel something similar, as if everything resonates within them, as if they carry the same feelings, the same perception of the world? Some have felt this since childhood, others only after certain critical events, and for me, it was the same. So, who are we? If we assume this is the fourth dimension, fine. If we assume we exist in this otherworldly realm, then what would need to happen for everyone to enter it?

And should everyone enter it — should all people end up there? And now, here comes the conclusion — why does the rest of society not see me, why does no one read my books? Because it's like a file format. If I were to create my books in a readable format, let's say on a compact disc, then all CD players would be able to play it — logically, right? But if I were to create them in a format that is not yet readable... And that's exactly what is happening here. That is, my book is written from the otherworldly realm, and all worlds are also time, meaning it comes from another time — I come from another time — and it is from the otherworldly realm. It is simply invisible to people until they transition into this dimension. Which means they all must die to enter the fourth dimension in order to see me and my book. Or maybe everyone must die en masse, all at once, in a single day. But again, don't take this too literally or seriously. Don't be afraid. It's more fun than frightening, so don't be scared at all. In fact, "Alternative History", the novel — all five volumes, including the fifth one that I'm telling you about now, which I'm still working on, not yet published — is all written with the opposite intention. By revealing all of this, I want people not to be afraid, not to worry, not to be anxious. That is the main goal. There is no intention whatsoever to frighten anyone. I even intentionally emphasize this in the fourth volume when I was discovering what the underworld really is. I deliberately asked the Mystic-Old-Man a theatrical, exaggerated question: "Well, what do you think — since I am telling everyone about the Spirit of Justice, about demons, about Satan, and all of this — isn't it actually beneficial for people? Doesn't it help them? Maybe they will be less afraid, maybe fewer misfortunes will happen to them, maybe they will sin less? By revealing all of this, I am actually warning people, breaking down the illusions of their fear so that they can be more confident and so that it benefits them." And he answered, "Well, of course, of course." I specifically emphasized this in the fourth volume because who knows — some people might have been frightened, especially those who live in the underworld. In that realm, fear is magnified a thousandfold, everything is distorted to appear terrifying, and some could have panicked, imagining that just because I write about these things, it must mean I am Satan. But as it turns out, I am simply an explorer, uncovering all of this. And believe me, after that, horror movies are no longer scary to watch. Seriously, I used to be afraid of horror films, but now, after the fourth volume,

they don't scare me at all. And after the fifth volume, trust me, even more fascinating things are revealed, after which nothing is frightening anymore—at least within reason, of course. If we are reckless, naturally, we can get sick and die, and that's something to avoid. We must take care of ourselves.

So, the fifth volume: the first theme I explore is that I must die — what death is, how a person experiences it, how they feel before death, how people perceive them, and then how they end up in either hell or paradise. Then comes the theme of this otherworldly realm, in which, as it turns out, I already exist, and that this is the fourth dimension, the fourth world, and, consequently, some kind of fourth God — the God of Death — whom I begin to understand. Whereas in the fourth volume, my task was to understand three gods and three worlds, here something fourth is being revealed to me. And suddenly, I realize that I have been writing about this all along. That's why I have always perceived time differently, as if it doesn't exist. That's why I have always been different — everything about me is different. And people felt it, that I was different. Even in "Twilight", when the movie about vampires came out, there's a scene where Bella is sitting in the cafeteria and sees the Cullens enter — she sees how all the other students are just part of the crowd, but that group walks in as if they are from another world, as if they exist in a parallel reality. She sees them from the outside and senses that they are something else. And I have always been like that, and similar people noticed me as well. I saw them, and they saw me, and none of us understood what it was. And then I start to speculate and discuss this with Big Alexander and the Mystic-Old-Man — what if something happens in the world, and everyone dies, but no one realizes it? What if, on the next day, or even on the same day, everyone just wakes up and has suddenly become spiritual because they have transitioned into the fourth dimension? Can you imagine? And what are the chances that this is actually happening? But then I go even deeper into this topic, discussing it with the Mystic-Old-Man and Big Alexander — what if there are other multiverses where we also exist, and they are all collapsing, and we are dying in those realities, which is why here, in this world, we are becoming more and more spiritual? And the Mystic-Old-Man confirms this and says, "Yes," that it works like some kind of cumulative effect. Can you imagine? Let me clarify — it's difficult to grasp, I understand that it's hard to imagine, but when scientists eventually try

to figure this out, they will be able to decipher it if they don't forget that we live in a simulation and a multiverse. By using these as keys, they will be able to unlock what I am saying now. So, it turns out that a person who... Let's say you have a relative, and suddenly, they have become spiritual, whereas before, they were completely different, even unpleasant, but now they are transformed. Have you ever noticed something like that? And what are the chances that either you died and ended up in a multiverse where this person is slightly different, or that, in some other multiverse, their consciousness was fully present there while here they were on autopilot? And then, when their primary point of observation in that other world died, they woke up here instead. That's how it works! Take it however you like — it's complex, but that's the way it is. And then I start seeing this picture — maybe somewhere, people are already dying... You won't see these boundaries, but I actually provide good examples in the book. For instance, I bring up the example of when Trump was shot at and got grazed on the ear. What are the chances that in other multiverses, he was actually hit? And why are we in the perspective of a multiverse where, for us, the story unfolded in a way that he survived? Now imagine that in another version of reality, there are also people — there is also a version of us — but we are not the main characters there, just background figures, like extras, while the real versions of people exist in that other timeline. Imagine that my acquaintances, your acquaintances, they exist in multiple multiverses too, but in some they are just autopilots, and in another, where Trump was actually hit, they are the primary versions of themselves. And who knows — maybe in that timeline, the world spiraled into complete chaos, even into a zombie apocalypse. And what's most fascinating is that the choices we make every day, how we act — whether we treat me, ourselves, and our loved ones with integrity or dishonesty — directly influence what we will see tomorrow or even in today's news. Right now, there is an extremely interesting sorting process happening — it's as if everything is being divided, determining where people will go and what kind of reality they will end up in. Some are moving toward destruction and hell, others toward paradise, while some are heading into a future of advanced technology. So much is happening, but it's impossible to grasp, impossible to explain, and there seem to be no overlaps, yet all of it exists.

And then I start going through all the archives, all the information about where immortality has ever been mentioned. Then I start gathering everything related to resurrection, and that's when I'm struck by the fact that Jesus descended into the underworld on a Saturday and then came Sunday. That is something entirely different. And this entire encoded message within that story — it is highly relevant, believe me, right now. None of it is random, and it's not just a story being told for the sake of it. And I think, "So even there, He was." Then I remember that resurrection is mentioned repeatedly — not only His resurrection but also the resurrection of the Church itself, as described in the Apocalypse, in the Revelation of John the Theologian. And I realize, this must be about that. But imagine my role in all of this — I had never even noticed it before, as if it had never been illuminated for me, the entire concept of immortality and resurrection. Simply because, when you don't know something, it's as if it remains blocked from your perception. But now, the system has led me to writing about this in the fifth volume, and suddenly, I see that it is everywhere. Everywhere, there are references to preparing for death — it was present in all mythological stories, in all pagan religions, and it was considered deeply important. Everyone believed in the Spirit of Death, everyone believed in life after death. And I think, "Unbelievable. This is actually real." Then I begin to understand that there is also the theme of resurrection and immortality, what they really are, and how they function. And in the fifth volume, I reference this extensively, especially by pointing to all the publicly available documents on the internet, all the archives, everything in Wikipedia, and so on. By citing these sources, I ensure that it's not as if I am making things up out of nowhere — I am decoding immortality and resurrection based on what already exists. And you know what's interesting? Imagine how little people understand mythological stories, mythology itself, and sacred language—though by now, after my five books, you should already grasp this. But really, imagine—there were people who tried to create an elixir of immortality, who searched for the philosopher's stone, who drank molten metals and died from it, believing it would make them immortal. They failed to understand that we exist in a simulation and that immortality is simply about realizing that truth. They thought that by preparing a cup of mercury and drinking it, they would become immortal, but instead, they all died. So don't take everything so literally. It's all very different. In fact, as they say, it's much simpler.



And the most important, the most crucial moment — one that gave me chills — was when I began to fully realize that I was already dead, that I was in the fourth dimension, and how all of this was happening. I came to this final realization on September 12, on my birthday, when I woke up in the morning and finished watching the last two episodes of “Lost”. And just imagine how the system works — it specifically orchestrated it so that I would be watching this series, which is very long, and that by the time the show introduced the theme of death, it would coincide exactly with the period when I was writing about death in my book. I didn’t know this in advance, I wasn’t preparing for it, but everything aligned perfectly so that the system, using this series, could help me understand what it wanted to convey to me — what I needed to put into the book, what message had to be passed on to people. The entire last season of Lost — I had seen the series many times before, but I had never paid attention to what it was actually showing. And there, it depicts how the people living on the island eventually die, but there exists a parallel reality where they continue living as if they had never been in a plane crash. And those who died on the island find themselves in that alternate reality, as if their consciousness has transferred there, where they are just living separate lives before the crash. But then they start to “wake up” — to become aware, to find each other, and to remember everything. And I just... I thought, “Oh, thank you for such a birthday gift,” I said to her, to the system. That was the gift it gave me, delivering this information — chilling, shocking. And I realized that maybe this is exactly how we wake up somewhere, by dying somewhere else. And maybe not even in the same parallel reality as now, but in a completely different time. What is this rebirth, this resurrection — what does it truly mean? So, when you are finishing — well, not even finishing, but when you are preparing for the fifth volume, when you are concluding the fourth and about to start the fifth, make sure to watch “Lost”. And when you reach the final season of “Lost”, try reading my fifth volume in parallel. It will bring you an immense amount of understanding and reveal key insights. It is essential. This is a gift.

Another important point, as I begin to see it — I’ll recall fragments now, things I also touch on in the fifth volume and had already touched on in the fourth—is that all ancient stories and all mentions of ancient civilizations known to people exist only up until a certain breaking point, a very intriguing, pivotal moment.

Because how does it work? How do all ancient civilizations' histories end? There was a great civilization, like the Maya or Ancient Egypt, and then what happened? They all disappeared, and we find only ruins. So what is that? Where did they all go? After all, if there were gods — mythology everywhere speaks of gods — there were ancient Greek gods, Egyptian gods, so where did they go? In reality, all of this is directly tied to the simulation and the multiverse. It turns out that the same thing is about to happen again. There will be several stages: right now, some people are just living as they always have, but soon, fear and horror will begin to spread across the world, everything will move toward destruction, and humanity will simply perish. You will become witnesses to this, and that will be your hell — everything here will collapse completely. That is one version. There is another version — that all the secrets of humanity will be revealed, but not all of them, as Big Alexander said, only 70%. And then, all people will come to know the information I have been revealing throughout all volumes of “Alternative History”, they will acknowledge it, and a Golden Age will begin, with the Gods taking over. But then, at some point, it will also seem to disappear — or maybe not. The point is that there must be some kind of crossroads, just like with Ancient Egypt. Those ancient Egyptians didn't actually die — they transitioned further. They became what we now call extraterrestrials, they continue living in the future, at different vibrations. In other words, as I wrote before, they lived for 500 to 1,000 years, for example, and then they moved beyond 1,000, to an even higher level. Meanwhile, we, on the other hand, have only just reached this 500-to-1,000 stage, which is why we see their ruins but don't understand where they went. And now, we are creating something new, just like they did, and then we too will disappear. And after us, the next civilization that arrives here will think that we were great but vanished — probably all dead. But in reality, we won't have died; instead, it will be another branching of the multiverse. This is why, for some, hell will begin, while for others, the Golden Age will unfold. And in fact, even in the Revelation of John the Theologian, this is described very clearly. When the events are listed, it is explicitly stated that some will receive the “bowls of wrath,” others will experience something else, and others something even worse. People take this literally, assuming that it will happen to everyone, but in reality, it describes different perspectives, different worlds of people.

Some will be observers, some will suffer, and for others, things will be even worse. These are simply different angles of the same event. Everyone will experience it in their own way, and it will unfold differently for each person. This is another thing I am decoding in the book.

I also draw an interesting analogy in the book about how I exist in different multiverses, and when I make certain shifts, the same thing can happen to you. Imagine that there is a version of me in the future and another version of me in the past, and beyond that, I exist in different multiverses. Now, imagine that when I switch, I can essentially allow a version of myself from the future to enter here — that’s how time travel works. In other words, I am here, but the one giving you this information right now is not the “me” of this 21st-century timeline before 2024. It is my consciousness from the future that has returned to this body and is writing these books. That’s how it works. Scientists and futurists will love this concept later. Filmmakers, screenwriters — they will find it fascinating for movies.

Then comes an entirely separate part, one that I am still working on to this day. It is also part of the fifth volume, but it is something completely different. After all these revelations, the system highlights an image for me — one depicting a man in a chariot with four horses. I don’t understand why it captures my attention. If I’m not mistaken, I was simply looking for an ancient image, as I often do while deciphering things. I always check to see if something I am uncovering was already depicted in ancient times. That’s my approach — I work in reverse. Then I show this image to Big Alexander, and he tells me, “Yes, you must understand this. You must become this figure, and you must come to know these four horses. You must ride each one and gallop on every single one.” So I continue searching for similar images, and it turns out that this is the Sun God. And this Sun God, as I begin to see, is the fifth god, riding four horses. I start to realize that these four horses represent four gods — four spirits — that are governed by this main god. It turns out there is the God of the Sky, the God of the Earth, the God of the Underworld, and the God of the Afterlife—in other words, the God of Death. And also, don’t confuse them — the God of Death is not the same as the God of the Underworld; they are different. So, it turns out there are these four gods, but then there is also some kind of fifth God. And of course, I want to become the main one — or rather, I just want to solve everything.

And then I realize that there is this fifth God, and I begin searching for Him. But to find Him, as Big Alexander cryptically tells me, I must “ride all these horses.” So I continue deciphering everything and understand that this is once again the matrix — that the four horses represent the four seasons, the four cycles, the four cycles of the Sun. And that the God — this main God — is the Sun, which is why He governs these gods within the hierarchy. It turns out that there is the God of the Sky, the God of the Earth, and the God of the Underworld, and above them, there is some greater God who rules over them. But then I discover that there are actually four gods, plus a fifth. And this fifth — is all four combined. And then Big Alexander tells me that this is the most important thing of all — it is the fifth element, the most unique one. And this Sun God, as it turns out, has appeared in many ancient traditions, yet historians have never been able to decode it properly. But if you look at calendars, you can at least start to get an idea — many have already figured out that when a man is depicted in a chariot with four horses, surrounded by the twelve zodiac signs, they at least understood that these four horses must represent the four seasons. But now let’s look at it differently. Do you understand that this is all the same Sun, but it simply has four different moods? That the four seasons are four moods? That we have time, and — to help you understand — this matrix, which I have been deciphering since the first volume, since childhood, and to this very day, is revealing even deeper layers. I was already categorizing it back then — why there are 12 hours, 24 hours, why there is morning, day, evening, night. And now, it is unfolding in an even more literal sense, taking on an entirely different meaning — one that, in fact, has been mentioned in all ancient scriptures and mythology. Historians and scholars simply say, “Oh, they worshipped the Sun God back then,” or “There were ancient people who, for some reason, believed in this.” What do they mean, “just believed”? It wasn’t just belief. We are only now, I would say, maturing toward this understanding. We haven’t even fully grown into it yet. What was lost is now returning — that’s the paradox. And I am now bringing it all back. And it turns out that if we look at the daily cycle and observe how the Sun behaves, we have morning. Morning is when the Sun emerges, yes? It rises out of darkness, from the void, right? Then we have the peak of the Sun, which is daytime. Then comes another transition. So, in the morning, the Sun is preparing for the day. Then, when the day arrives,

the Sun eventually moves into the evening phase — this is when the Sun prepares for darkness, and then it disappears into the night. See how the Sun behaves? But this same principle structures the entire matrix, the entire world, the galaxy, the universe — everything operates this way, even people, even their psyche. There are people who always live in the mood of morning, others who live in the mood of day, some who exist in the mood of evening, and others who live in the mood of night. These are the realms, these are the worlds. And beyond the fact that people live within this, they also experience cycles. Because, in addition to these four worlds, there are cycles — so even if you belong to one of these four worlds and live within it, you still go through phases: some years feel more spiritual, others more material, some are darker, more underworld-like, and others take on different qualities. Do you see how fascinating this is? And just as we experience this in miniature, so does the Sun — what does it do? It is born and dies, is born and dies, over and over. Just like the four yugas, the four cosmic cycles, which unfold again and again — everything is a matrix within a matrix, a matrix within a matrix. And so, the same applies to the year: spring is like morning, while winter is death. The Sun rises again from death — that is morning, that is spring. Then we have the day. And what is the day? It is summer, the peak of the Sun. Do you see? Then the Sun moves into preparation — that is autumn, the transition into darkness, which corresponds to evening. And then it disappears into winter, meaning the Sun is gone. These are the four ages, and we also live within four ages. This pattern repeats on different scales — over a single day, over a week, over a month, over a year. Then there is the leap year, and years are divided into groups, with four for each of these moods. It extends further into epochs, then into entire eras, and beyond, endlessly. And this is also reflected physically everywhere — it manifests as different worlds where people and what you call extraterrestrials live. That's how it works. I must become this Sun God. And in this position, I shift — sometimes I am one god, sometimes I am morning, sometimes I am day, sometimes I am evening, sometimes I am night. And what is even more fascinating is that these moods exist, and I have always activated them within myself, and now I am activating them again. And now, as the Mystic-Old-Man confirmed, I have entered a new phase—so, what time is it now? It's September, October, November, meaning that physically, if you look at it literally, winter is about to begin.

Right now, it is November 25, 2024 — soon it will be December, and winter will arrive in this physical world we live in. But there is another cycle — just like the seasons in nature, there are also weather patterns, cycles, and seasons within our minds. That is, we have internal seasons of our moods. Imagine that! And what's most interesting is that right now, for me, it is morning, and soon the day will begin — in other words, it is spring for me, and soon summer will come. But for someone else, it might be the opposite. Pay attention to that. Don't get confused, and don't take the current physical season literally — I am talking about mood. Right now, my internal state is such that if we follow the logic, if I spent the entire summer, especially the last part of it, writing about the dark kingdom, and then after that wrote about death, where was I? I was in winter, in night — that was my cycle, my phase. And now, morning has come — spring, the period after night, after winter. What comes next? Morning leads into summer, meaning the day. Can you imagine? And now, it gets even more fascinating. Every person exists within some season, some mood, and over time, they change. Some stay within one phase, while others switch between them. That's how it works. And beyond the changing seasons within us, there is an even greater cycle — an Era, which itself is like a season, and eventually, it will also change into another. Can you imagine how this works? And what's even more interesting is that time moves both forward and in the opposite direction. There is a simple explanation for this — because even now, physically, the Sun moves, and this results in half the Earth currently shifting from autumn to winter, while for the other half, it is shifting from spring to summer. In a literal sense, summer is beginning somewhere right now. And the same happens with people's moods — there is always an opposite, a counterpart. So, when I enter a spiritual, luminous cycle, or a material, luminous cycle, for another group of people, the exact opposite occurs — they enter a dark spiritual or dark material phase. That's how it is. That is the fifth volume.

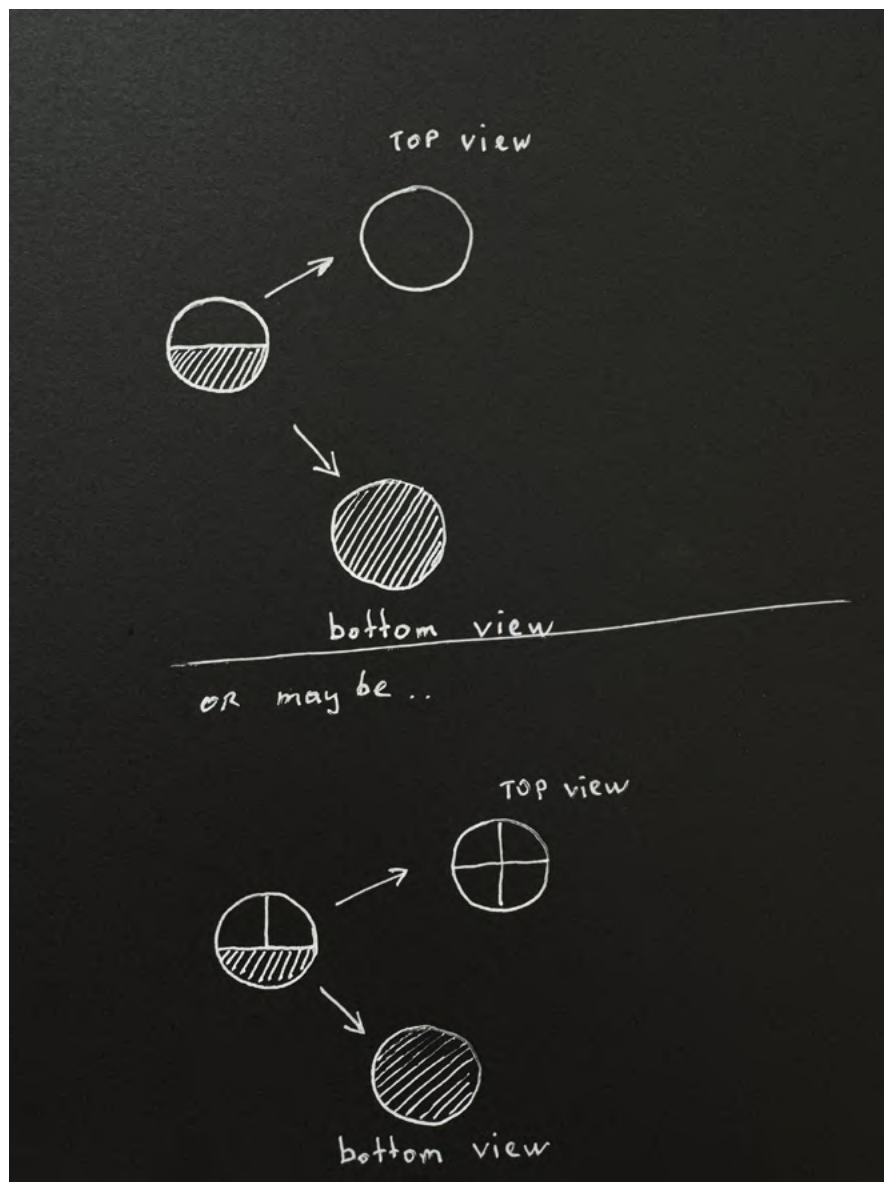
And then it gets even more interesting. As I keep deciphering, uncovering, and solving everything, I realize that the clues had already been there earlier, but I hadn't paid attention to them or wasn't able to decode them at the time. Still, I had noted them down. The system had been highlighting The Twilight Zone for me, but I didn't understand what it was trying to tell me. And then Big Alexander tells me that I need to find the different stages of the Sun. He says the most

important thing is that they are called twilight, but in mythology, they have a different name. “Look it up and study it,” he tells me. “Study what the twilight zone is. Where does everything originate? Who truly controls everything?” So I go back to drawing the matrix and analyzing it. There is a specific time of day that I have always loved — I have always written that I love the hour before sunset. That is a particular phase of the Sun. But then there is also the time right after sunset, when the Sun has disappeared, but everything is still visible — it has just gone beyond the horizon. And the most fascinating part is that twilight itself comes in different forms. That is, there is a moment when the Sun has just set—it is gone, but there is still light, and you can still see. And then there is the moment before sunrise, when the Sun has not yet risen, but it has come so close that everything is already becoming illuminated, even though it is not yet visible. And this is the most important time. Right now, I am in the process of deciphering this and am at the stage of uncovering what Lucifer truly is — specifically as a star, which in mythology was always seen at a certain time and then disappeared. It is always visible in this twilight zone. I am also exploring what Venus is and what Aurora, the Morning Star, truly represents. These are real keys — absolute keys. But since I am about to take a short break, I am recording all of this for now and setting it aside. When my break is over, I will fully immerse myself in it, and the system will show me how to decipher everything in a single day. For now, I am just sharing with you the current path of writing the fifth volume. Even though I decided to share information from it now, the fifth volume is still unfinished — it is still in progress.

But do you know what’s most fascinating? That all this information I’m sharing now — this condensed summary, this compressed essence of the first volume, the second, the third, the fourth, and the fifth — this is all leading to the future sixth volume. Can you imagine? Over the past two weeks, the system has been highlighting this idea to me. I can feel it physically — I’ve been studying time even more intensely, and it keeps expanding and contracting. One day feels like a week, a week feels like a year, or sometimes a week feels like a single day, and I keep trying to control it somehow. And the most interesting part is that this is even reflecting on humanity right now. And then the system tells me that the way I have spread this information across the five volumes, I now need to show that time itself is like a bundle, that the same information can be compressed into

a single book — meaning that in the sixth volume, I must condense everything from the five previous ones. And then, after the sixth, expand everything again, unfold it once more. And that this is a code that I must embed. Even the structure of my books — their sequence, the way certain themes are hinted at in one volume but not revealed until later — all of this is intentional. It is preparation, a build-up, leading to revelations in the following books. The way one book begins by recalling the previous one and then prepares for the next — this is all part of the matrix. This is all a code. It is multilayered, and within it, the entire structure of everything is embedded. So, “Alternative History” is a first-person novel, and I am the main character. And now, at this moment, you are part of the sixth book. This means the Mystic-Old-Man was right — that the three golden apples I must find will not be in the fifth volume. And what’s fascinating is that as I am writing the fifth book, I am now simultaneously beginning the sixth, without even finishing the fifth yet. I don’t even know what will come next — whether there will be a seventh or eighth volume, or how many there will be in total. But symbolically, it will probably be eight. And the most interesting thing the Mystic-Old-Man mentioned, which I explore in the fifth volume, is why certain years — 2028, 2018, 2038 — always involve the number eight. It is crucial. And it all ties back to the concept of the eighth angle. The eighth angle. And I am already inside this eighth angle. Another significant revelation I focus on in the fifth book is the identity of the Mystic-Old-Man — he is the oracle, the one who existed in Ancient Egypt. And Big Alexander — he is the pharaoh. And I am the heir to the pharaoh. And then, another revelation — the system gave me a gift on my birthday, during those days. It told me, “Take your stone,” the one I found in Karelia, “and set it in gold, make yourself a ring.” And for me, this is a huge gift because, as I had written before, back then the gift was the King Tut ring — now do you see where all of this is leading? And now, it becomes even more interesting. This specific stone, set in gold — gold represents the Golden Age, the Sun, a specific era. And right now, this holds immense meaning for me. And what’s even more fascinating is that all of this is connected to Ancient Egypt, as if they are returning in this way. But this has not yet been fully revealed — it will be uncovered in the fifth volume. Even I am curious to see how it will unfold. With that, this bundle of information — or rather, this bundle of time, which I will later transform into the sixth volume — comes to an end.





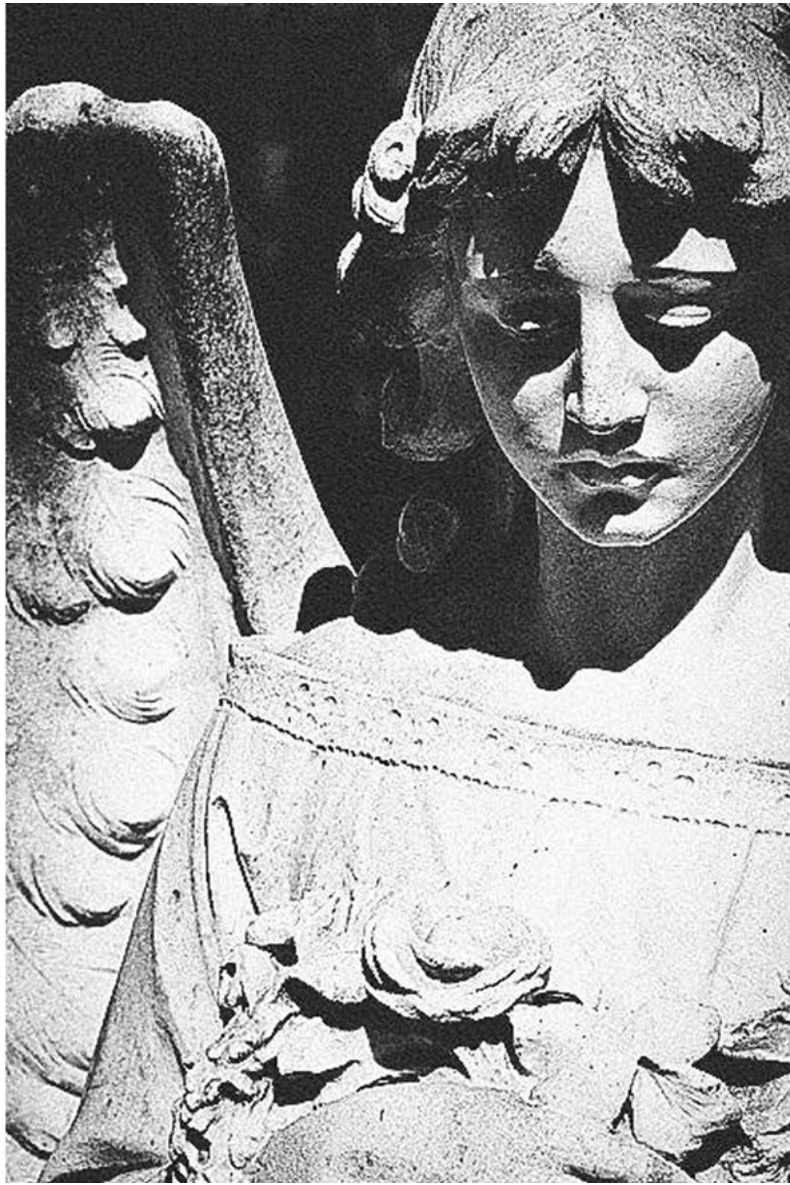




The icon "Last Judgment"  
Novgorod, mid-15th century















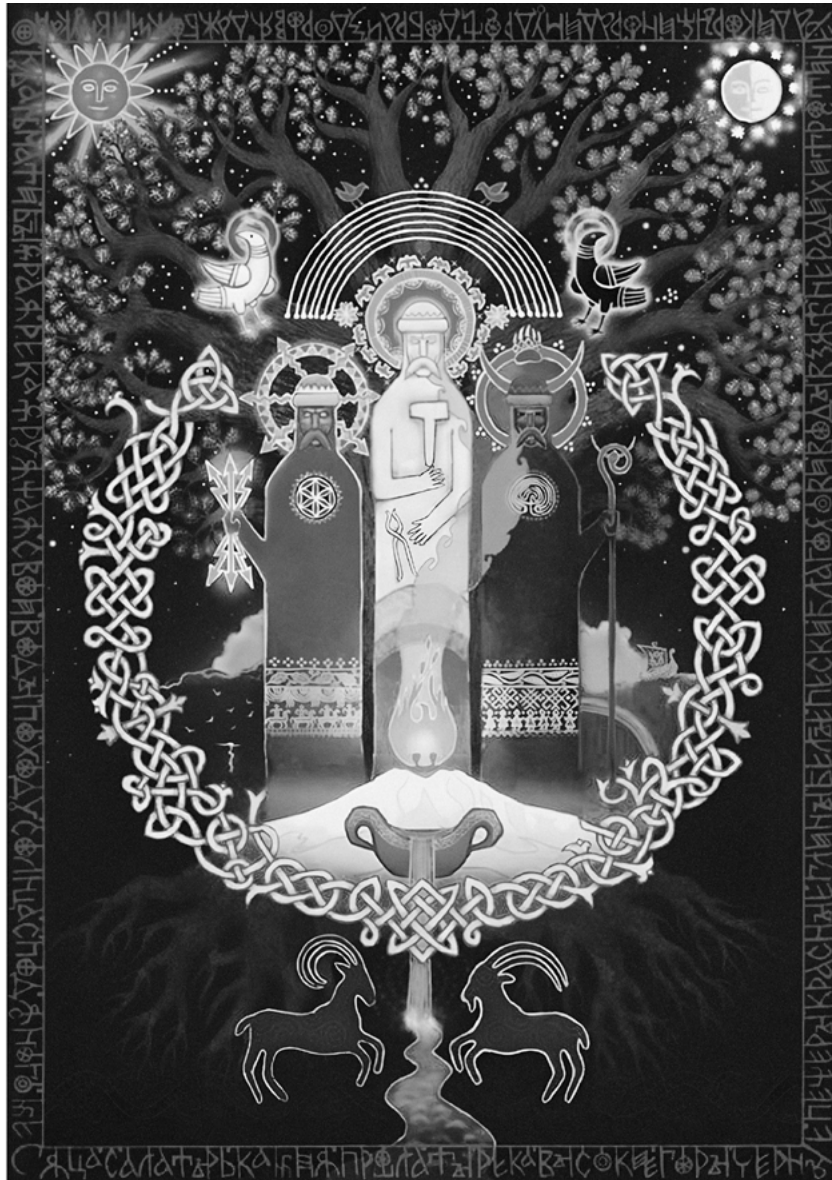






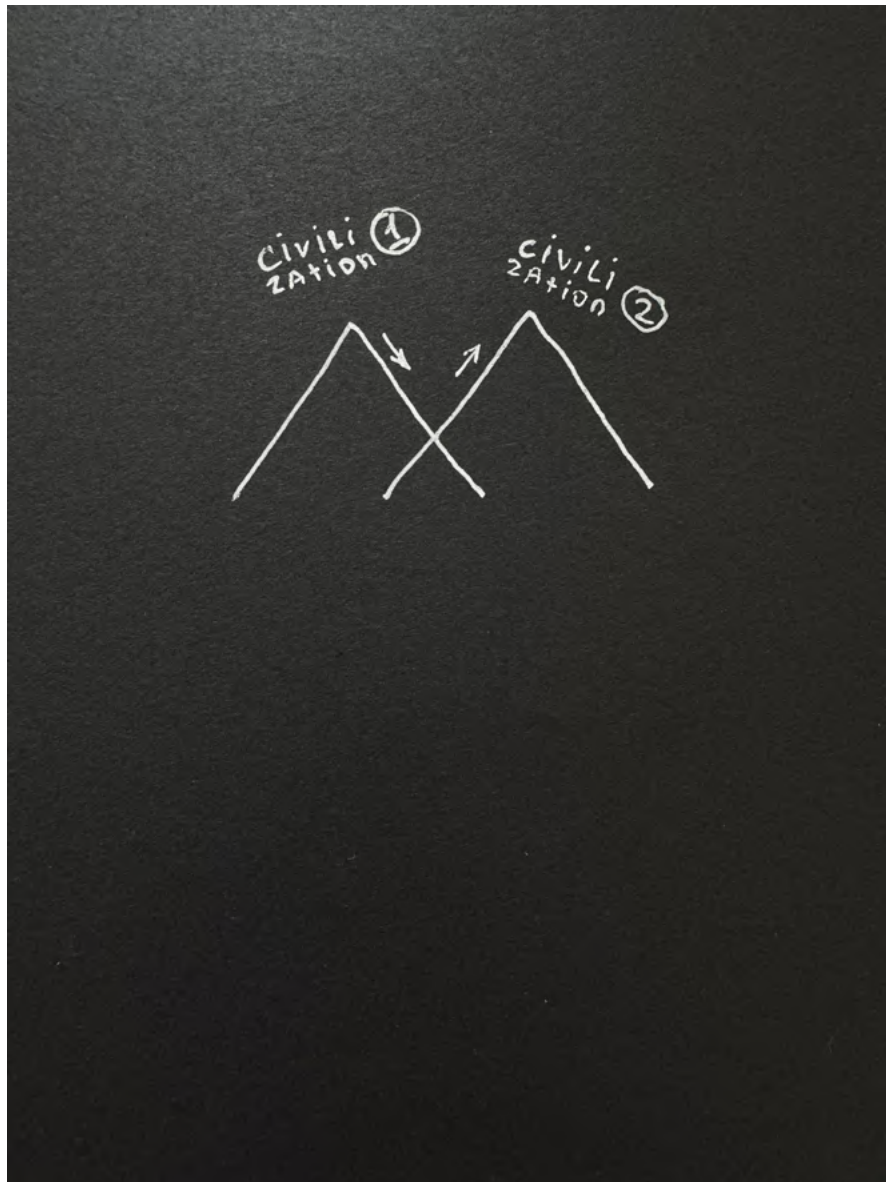
The icon "Last Judgment"  
First quarter of the 19th century

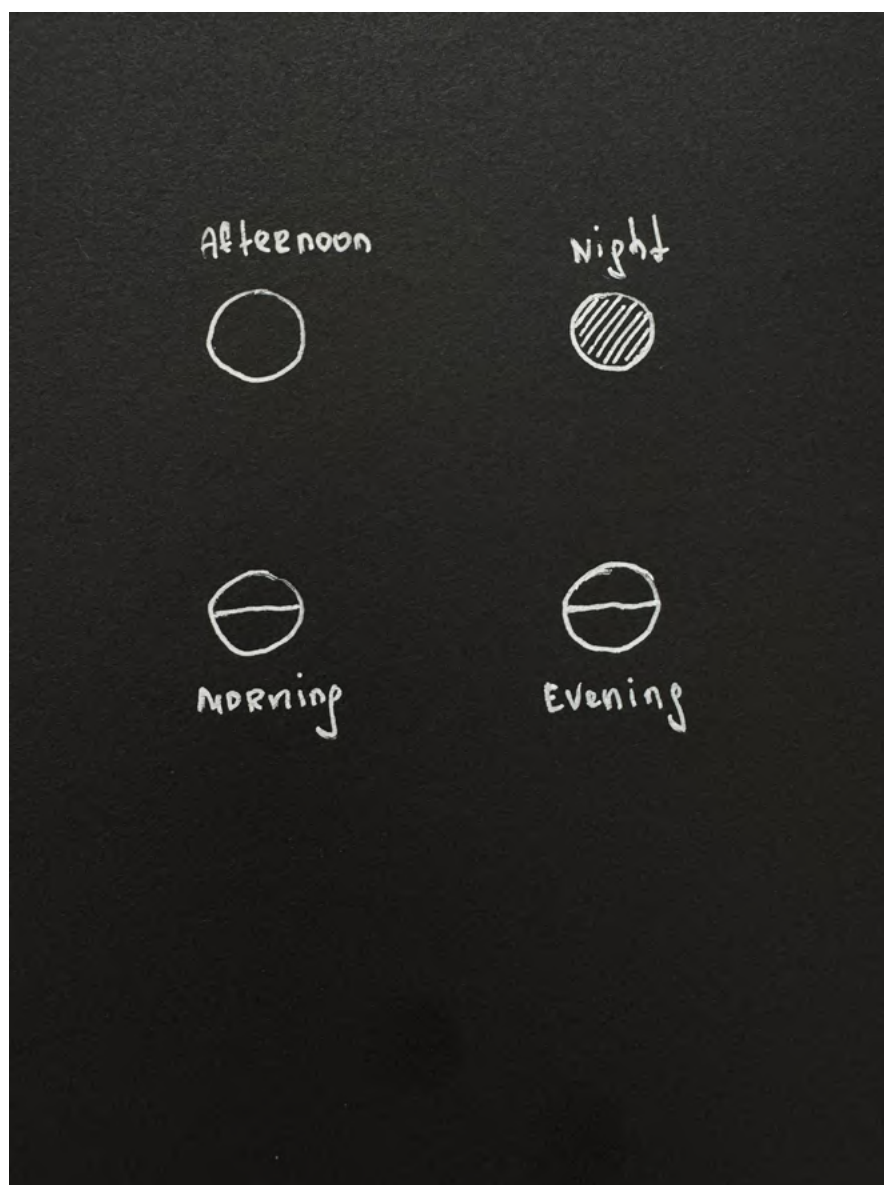




“Tribog. Perun, Svarog, Veles.”











Theseus Beheads the Minotaur  
Mosaic from Thuburbo Majus, Bardo Museum (Tunisia)





“Theseus and the Minotaur in the Labyrinth”

Sir Edward Coley Burne-Jones



Minotaur in the Labyrinth  
Mosaic found in Conímbriga





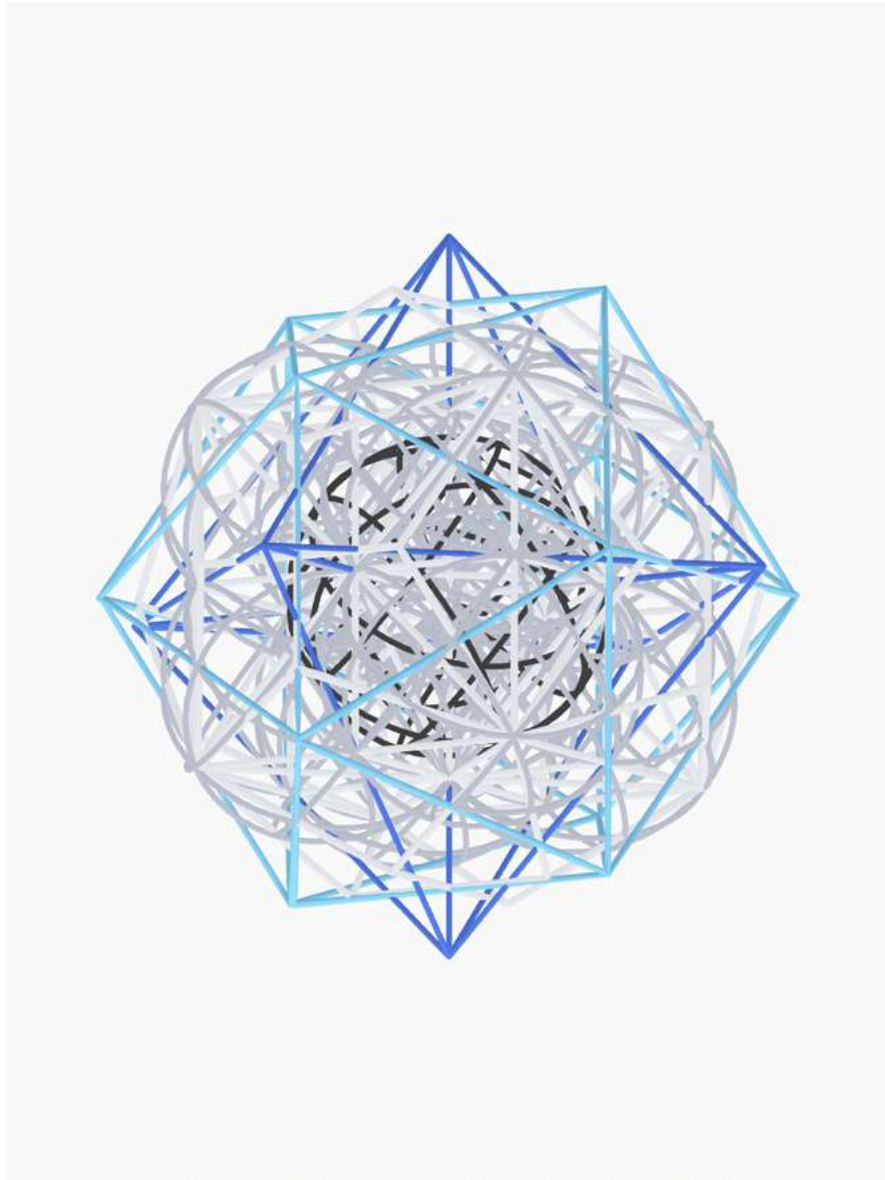


The Woman of the Apocalypse

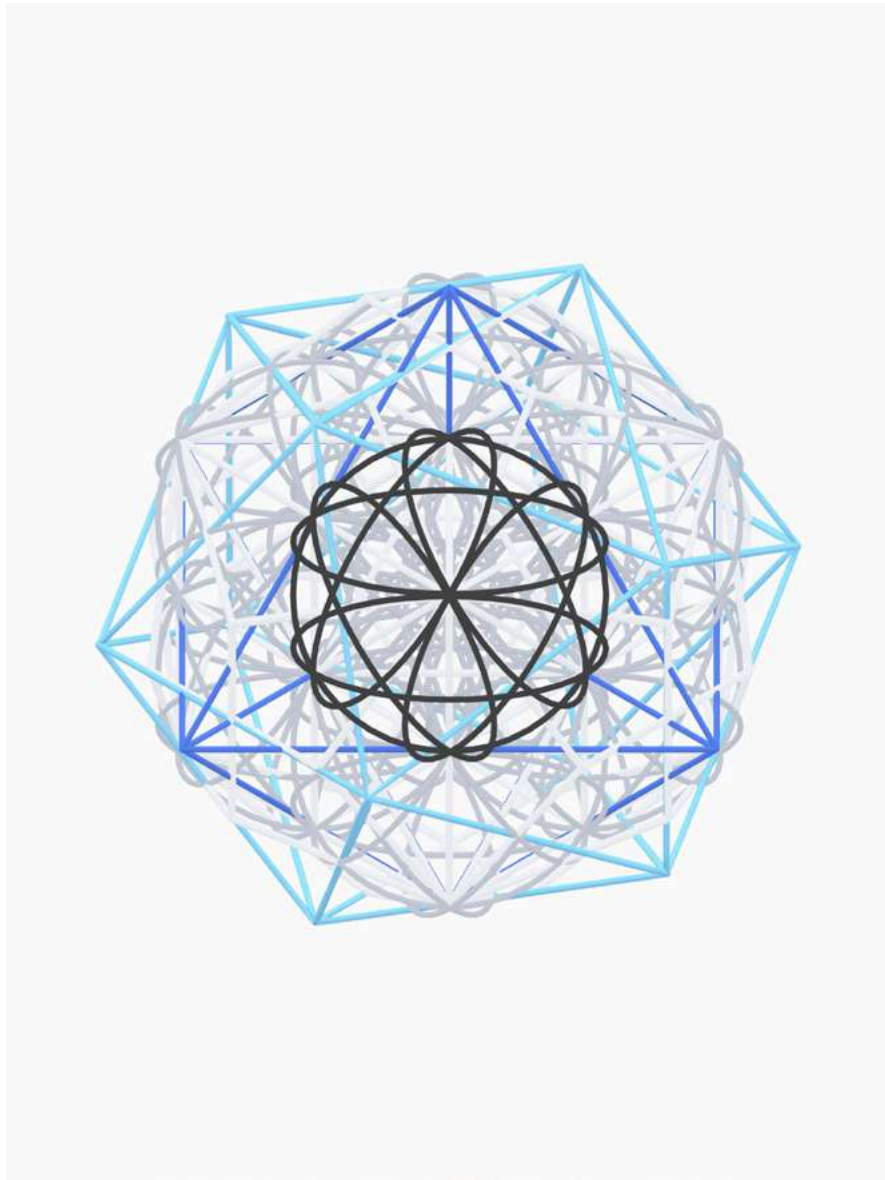


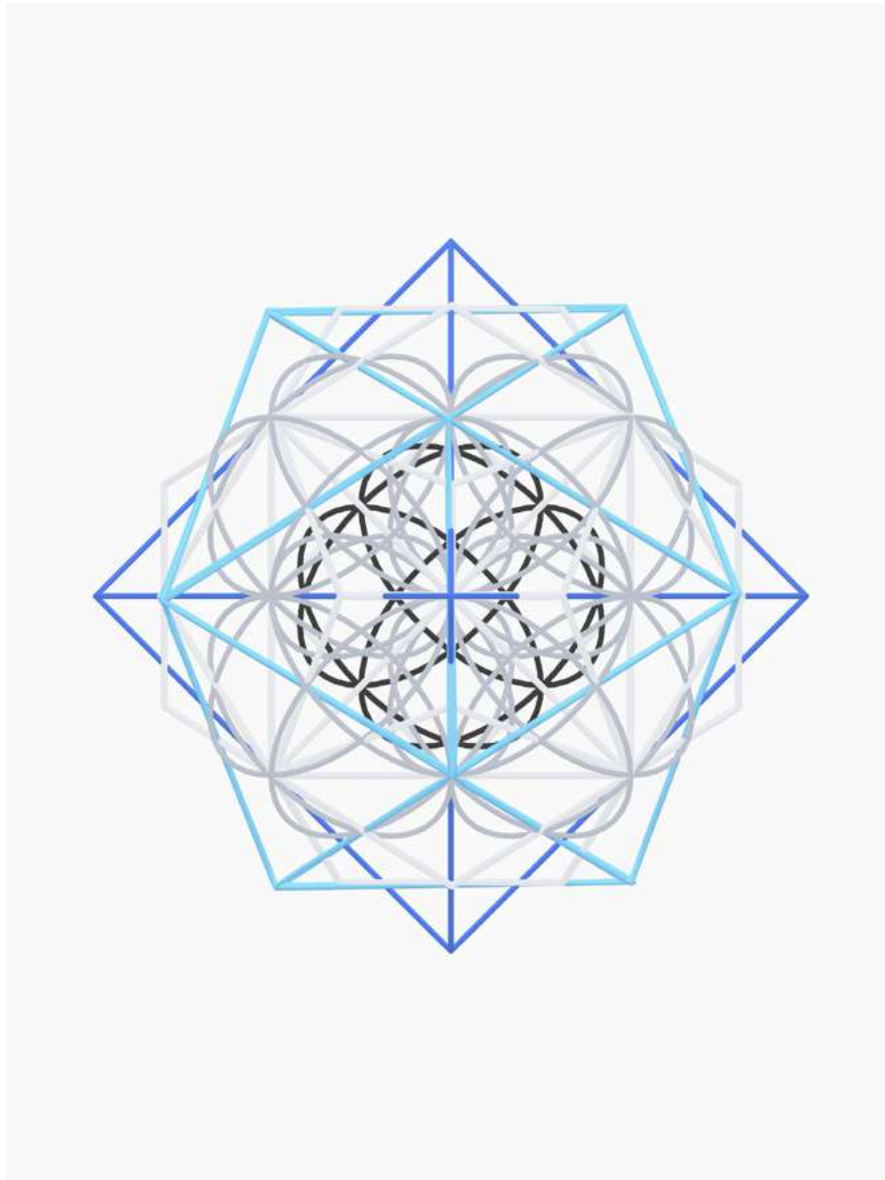
"The Vision of the Woman Seen by John the Evangelist"

Tobias Verhaecht, 1598



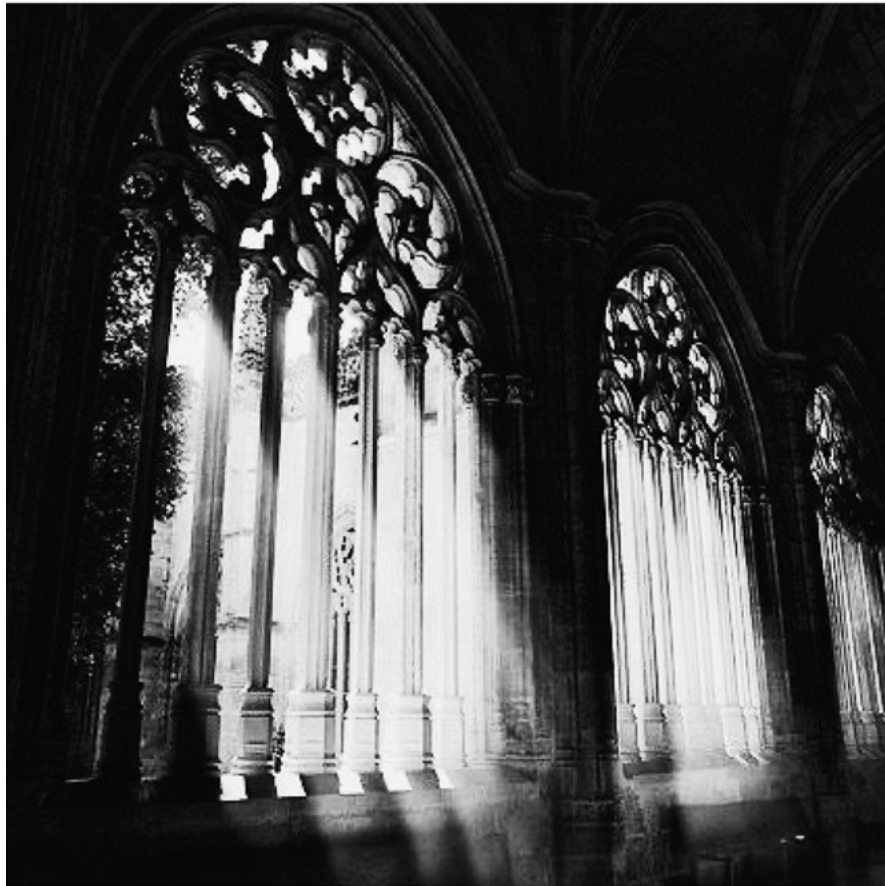




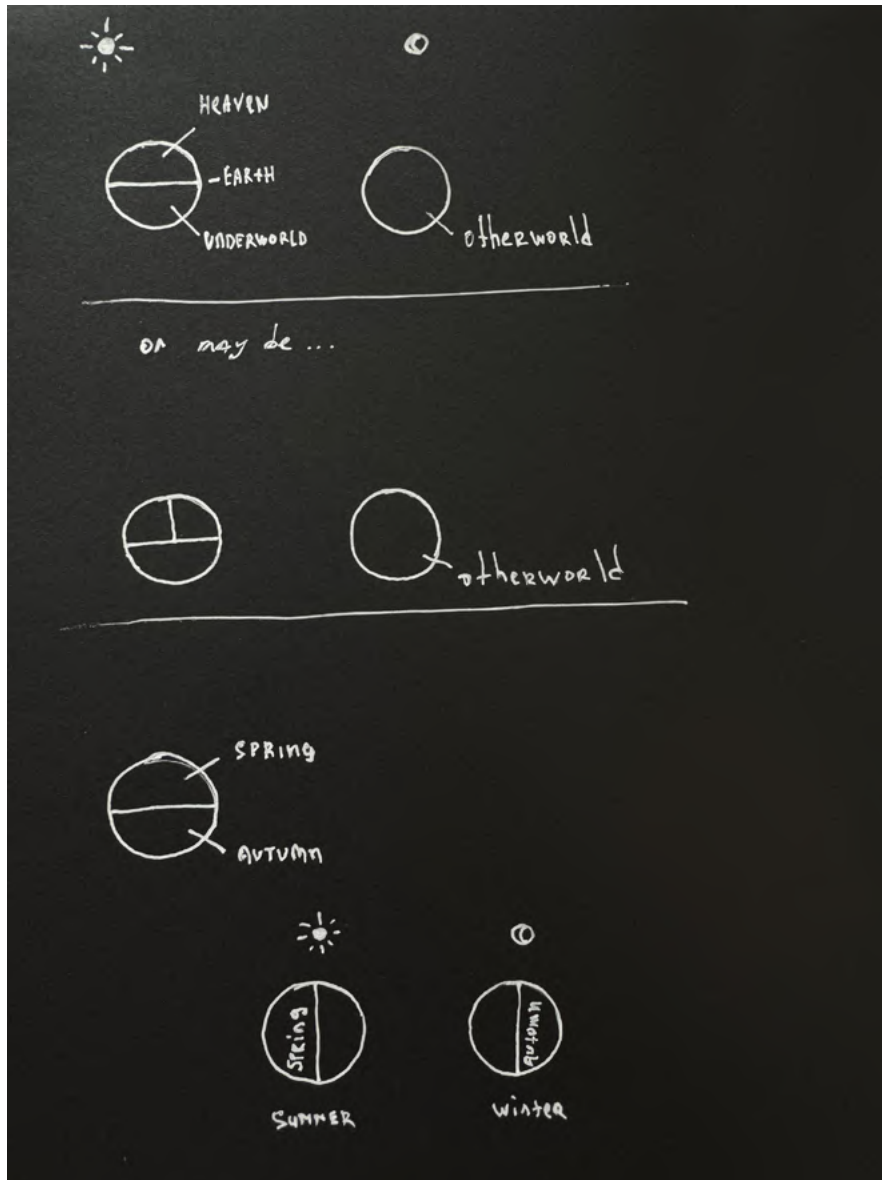


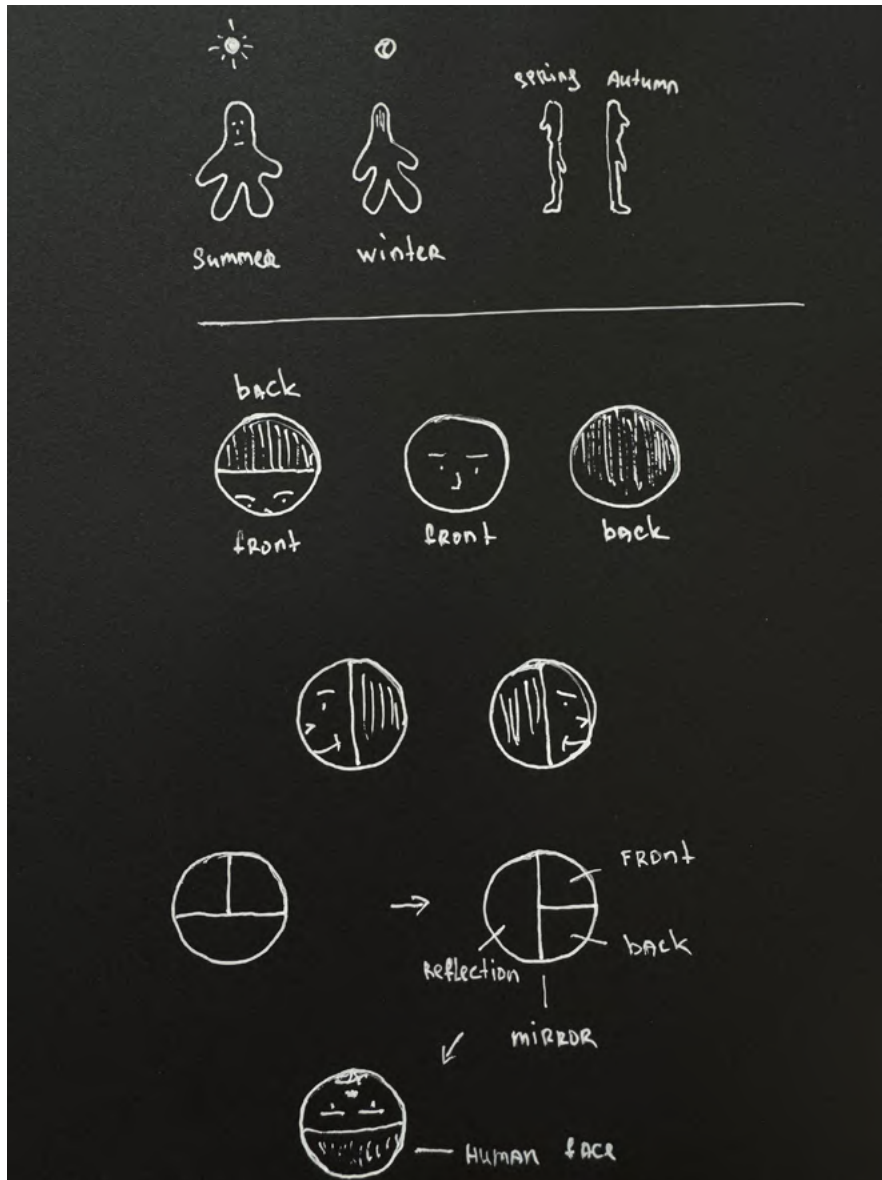




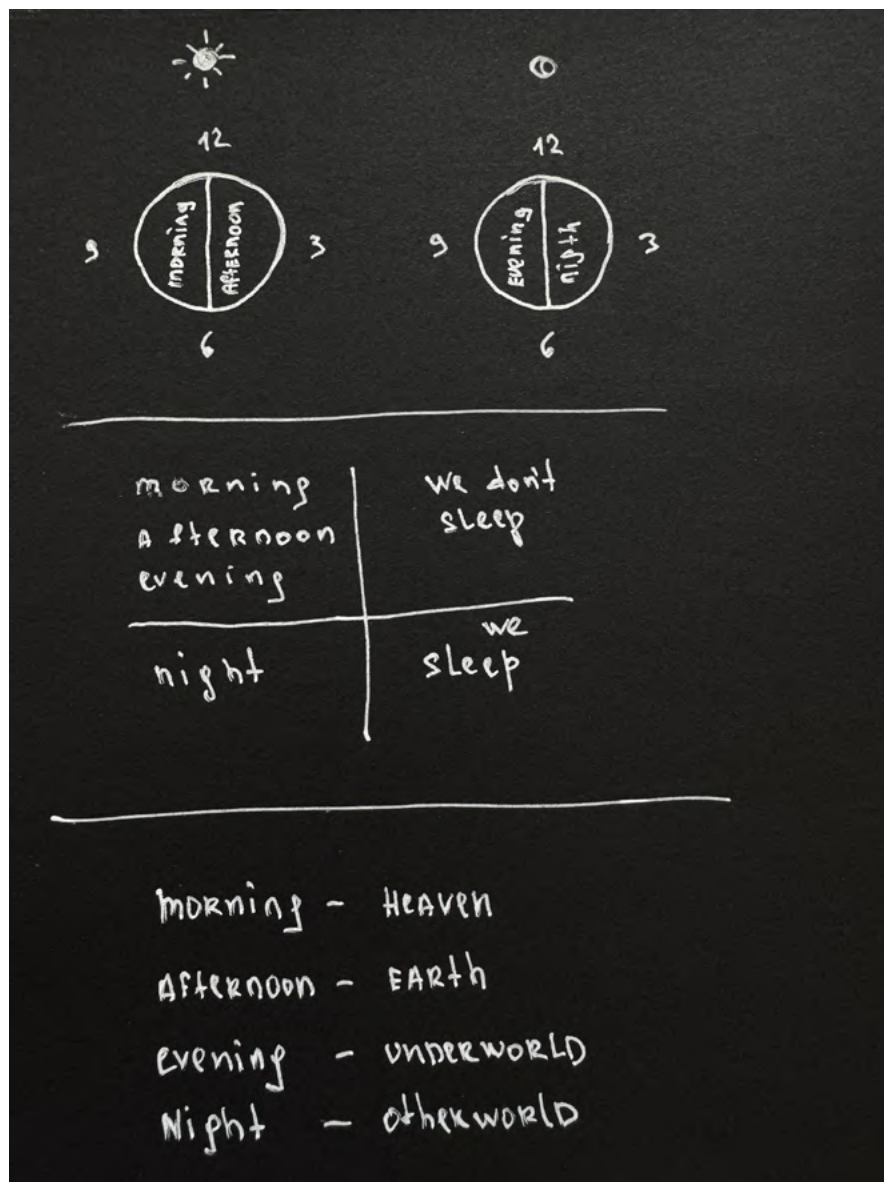


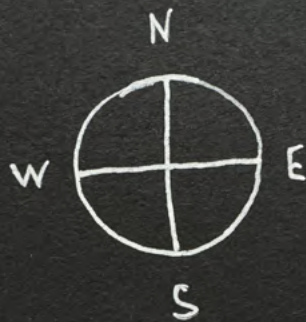










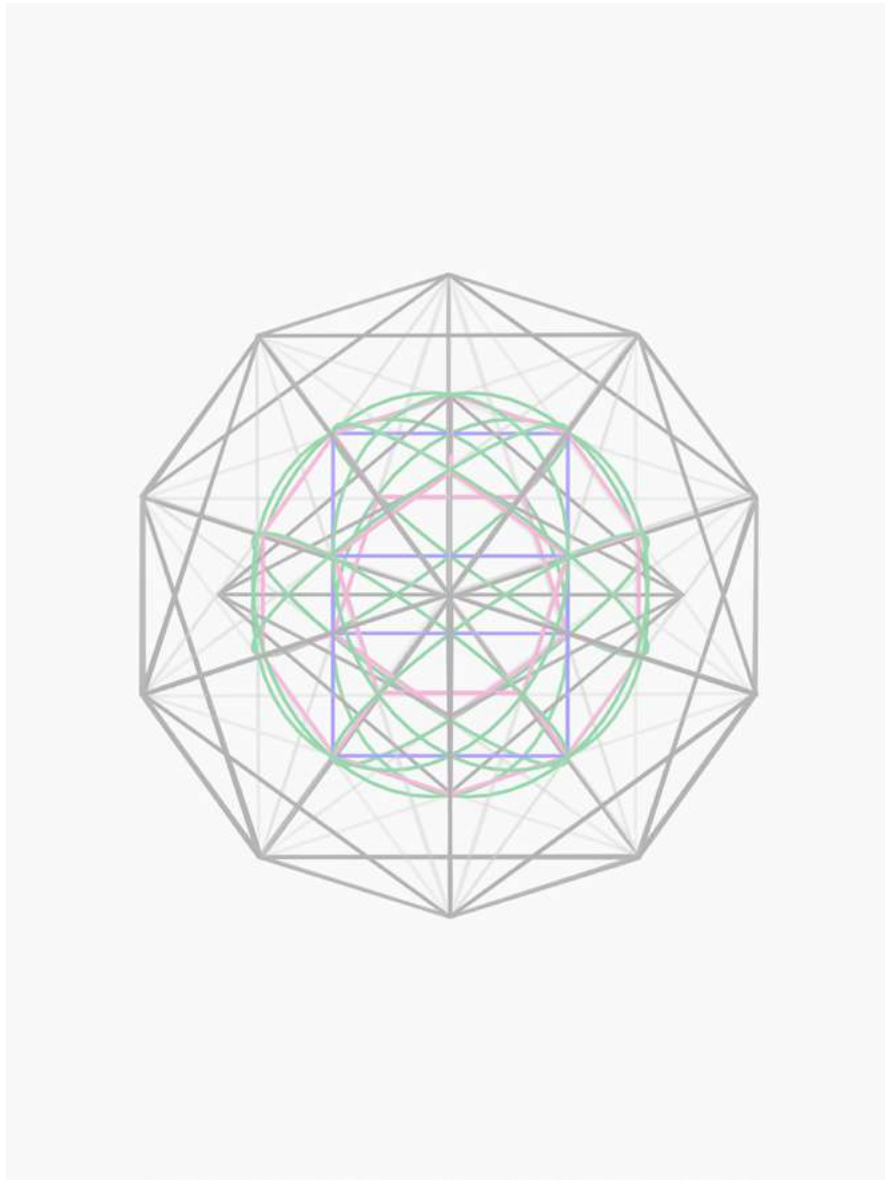


E - morning

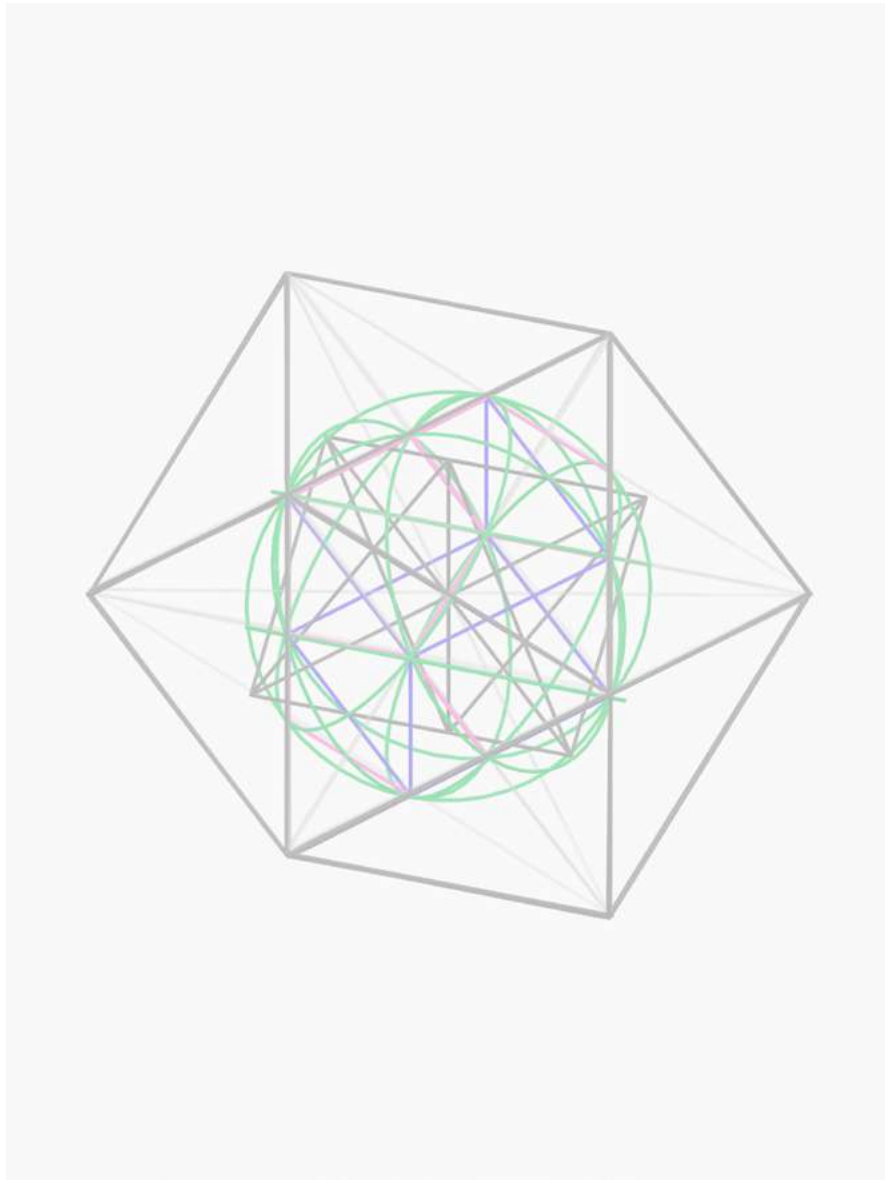
S - afternoon

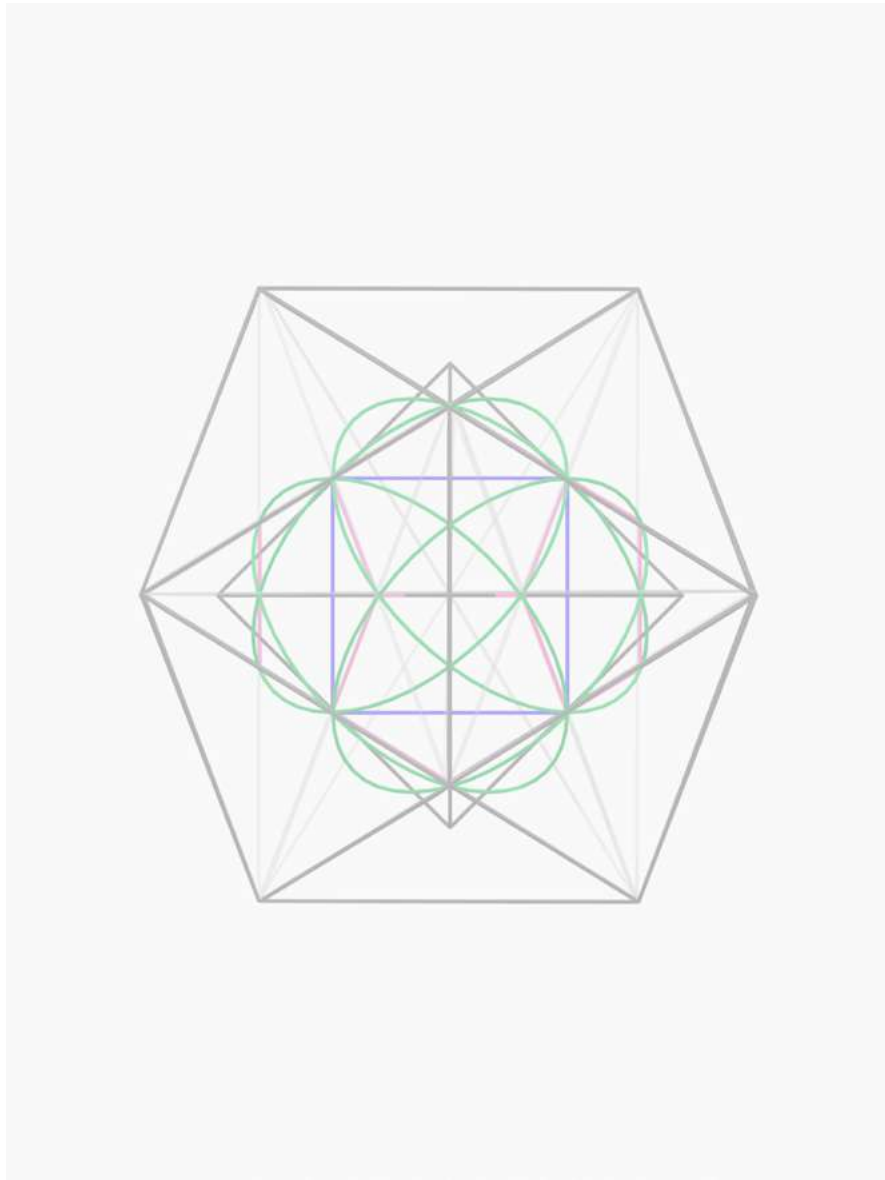
W - evening

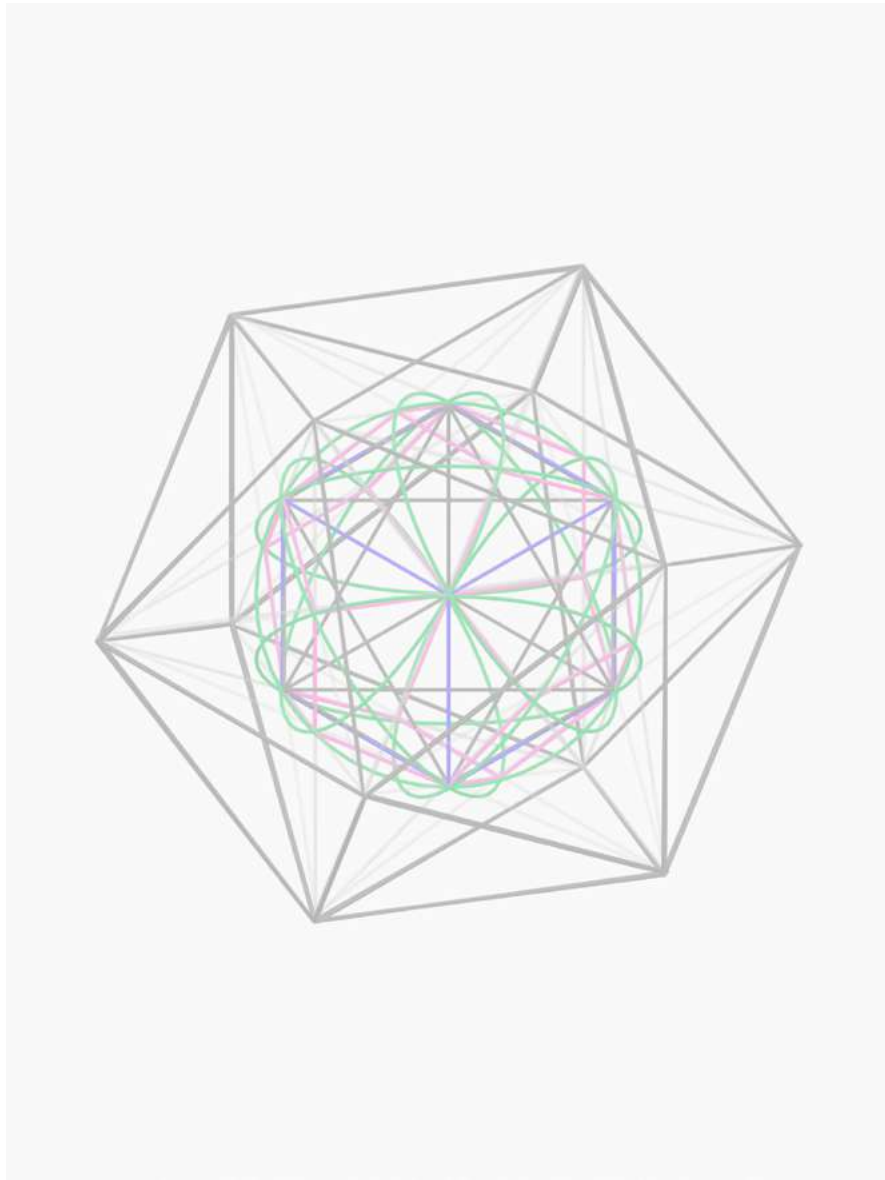
N - night

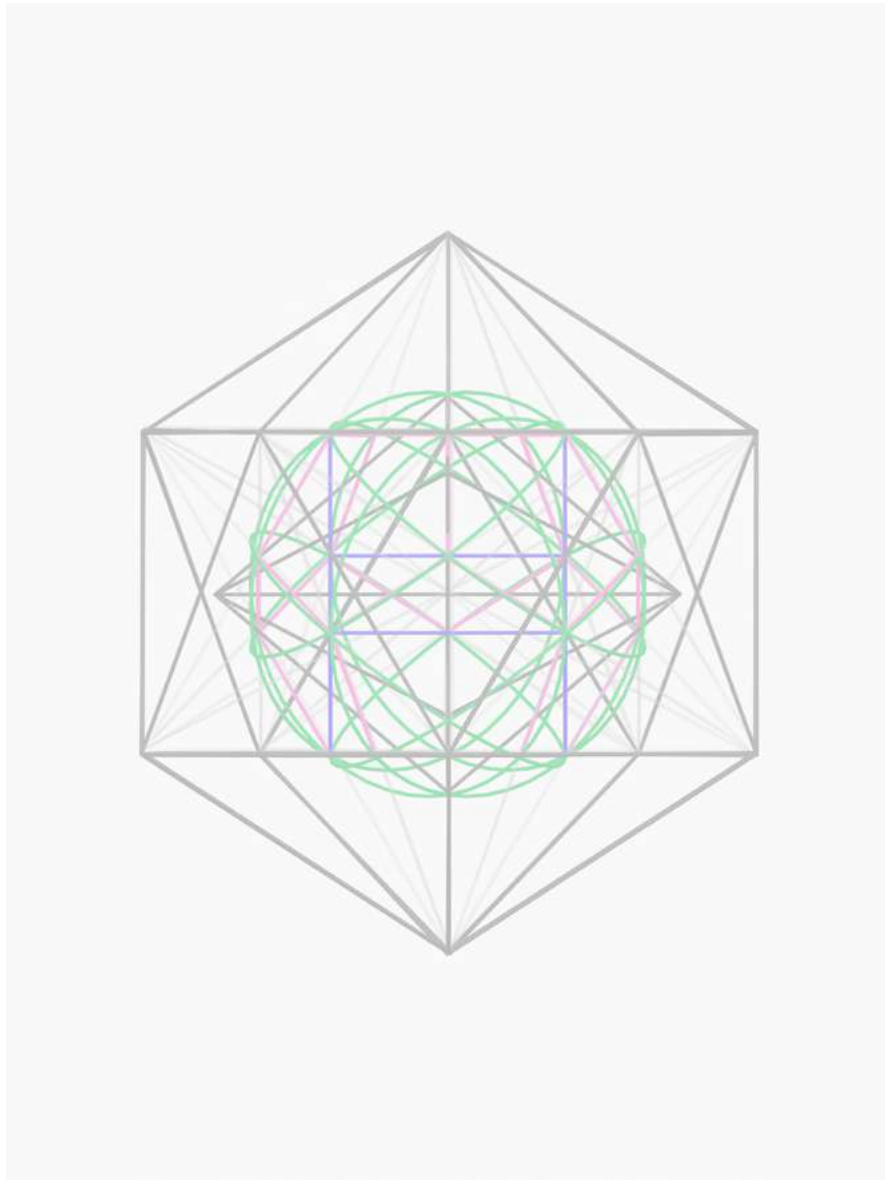


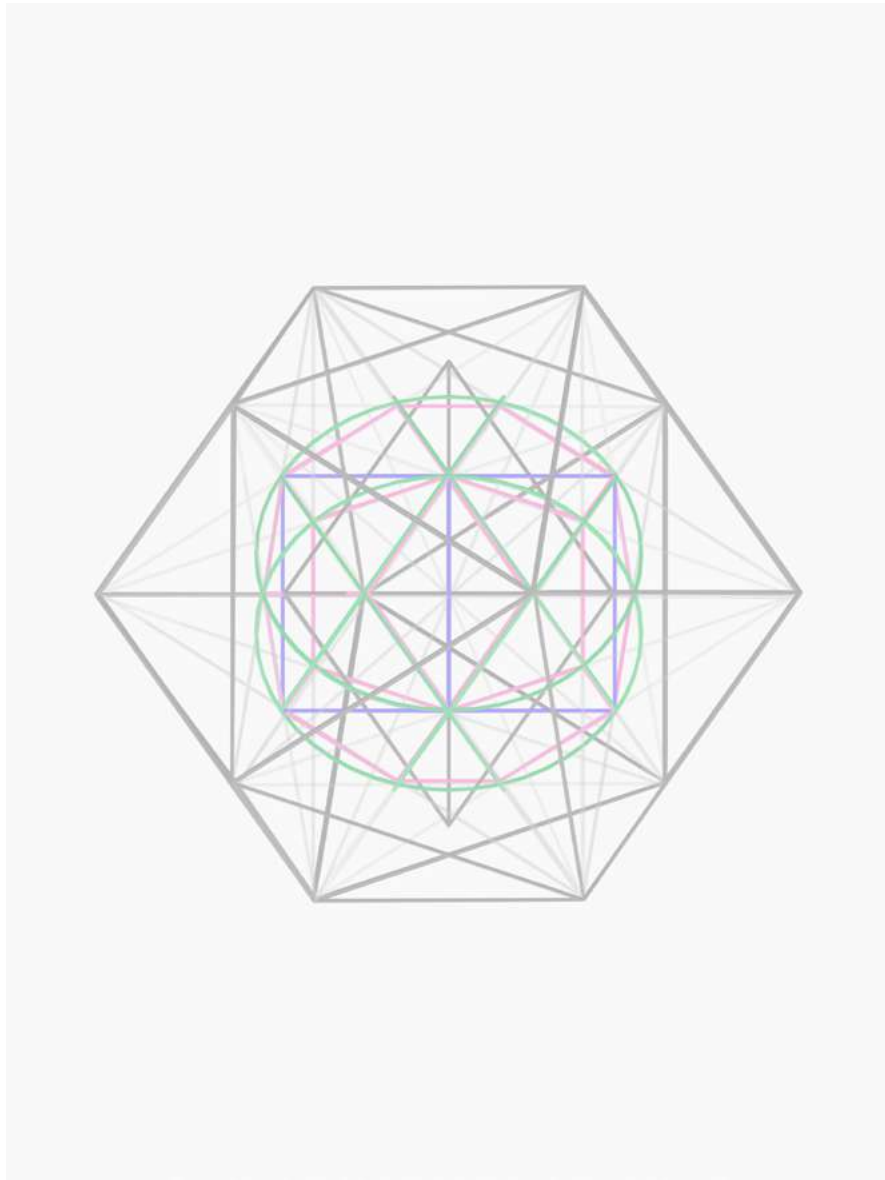
















Roman Mosaic, circa 225 AD  
Musée du Vieil Orbe, Orbe, Switzerland

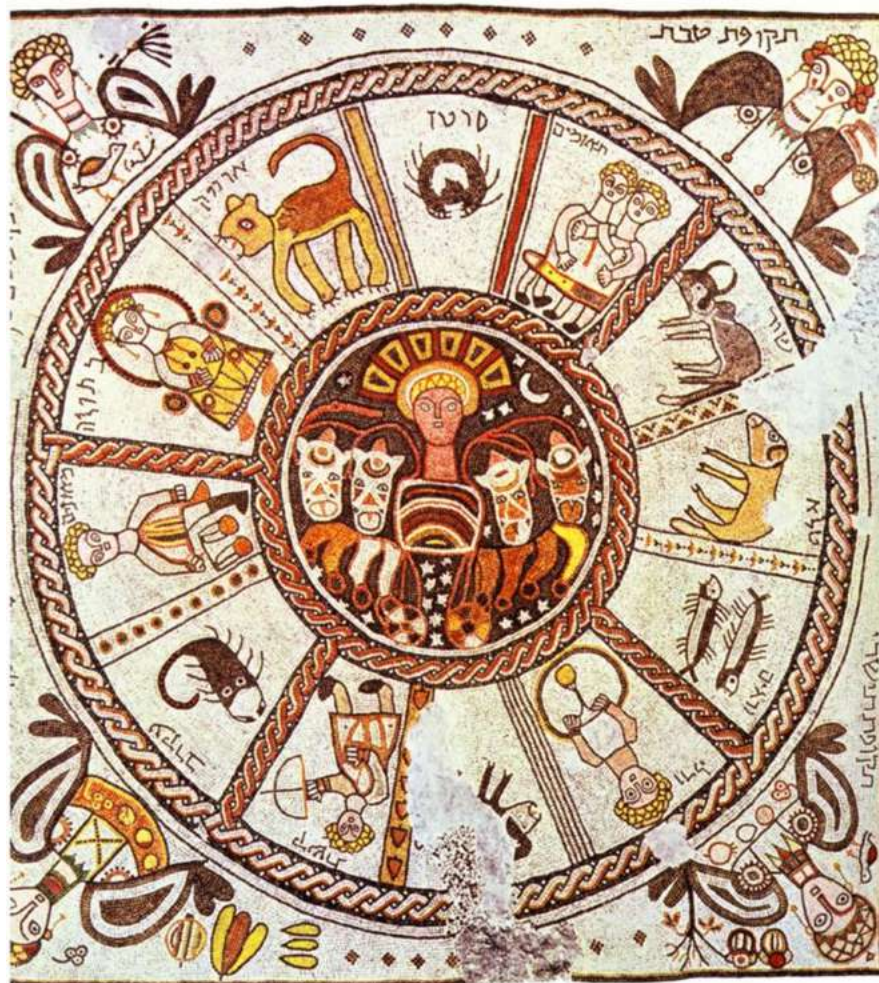


God of the Sun and Stars  
Fresco from the Yun'an Temple





God of the Sun in a Chariot Pulled by Four Horses  
Roman Mosaic, Rheinisches Landesmuseum Bonn



Mosaic Depicting the Zodiac  
Ruins of the Ancient Synagogue in Beit Alpha, 6th century





God of the Sun in a Chariot Pulled by Four Horses  
Ptolemy, Rome

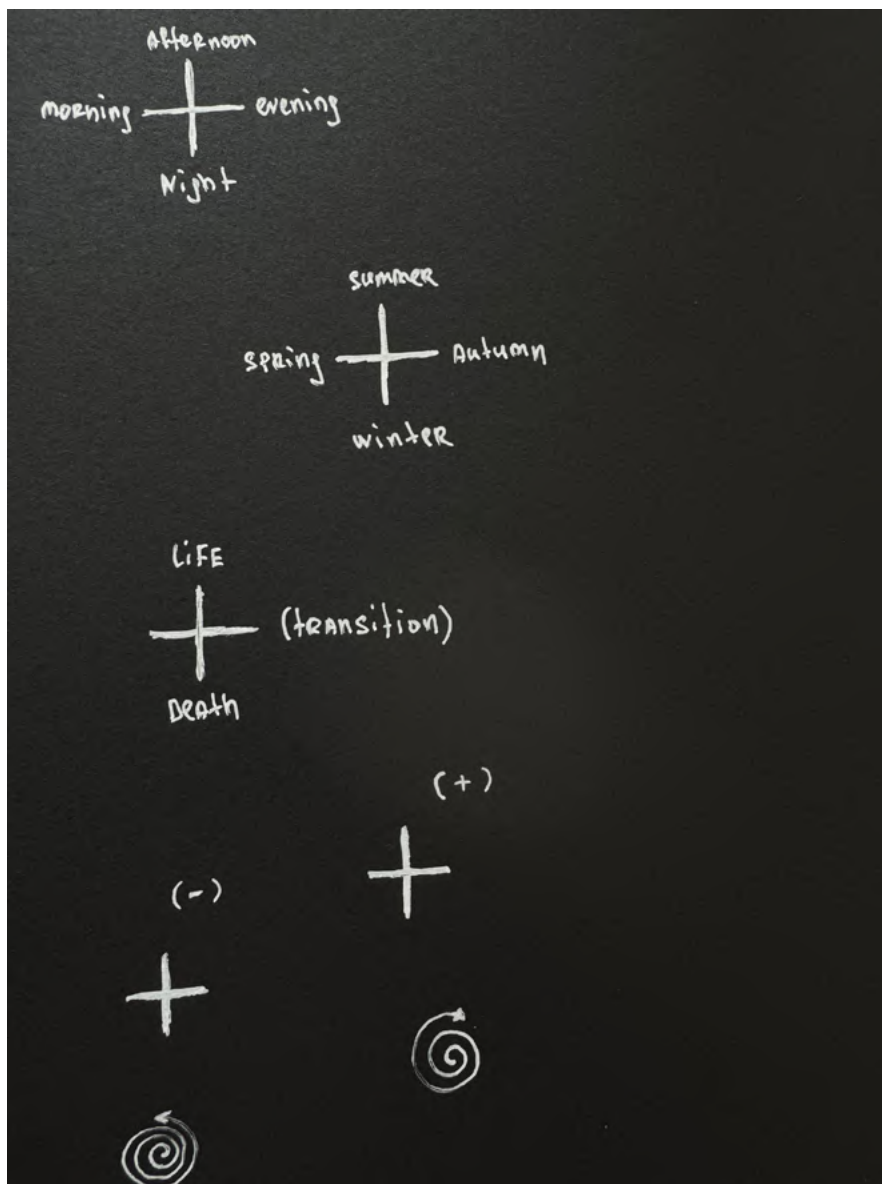


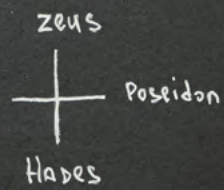
Mosaic Depicting the Zodiac  
Floor of the Synagogue of Zippori, 6th century



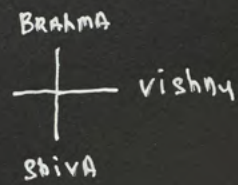


Zodiac and Months from Ptolemy's Tetrabiblos  
Byzantine Manuscript, 8th century AD, Rome

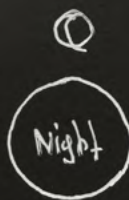
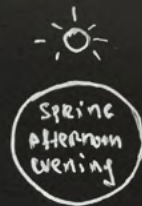




are Autumn and spring  
different gods or one  
and the same?



OR

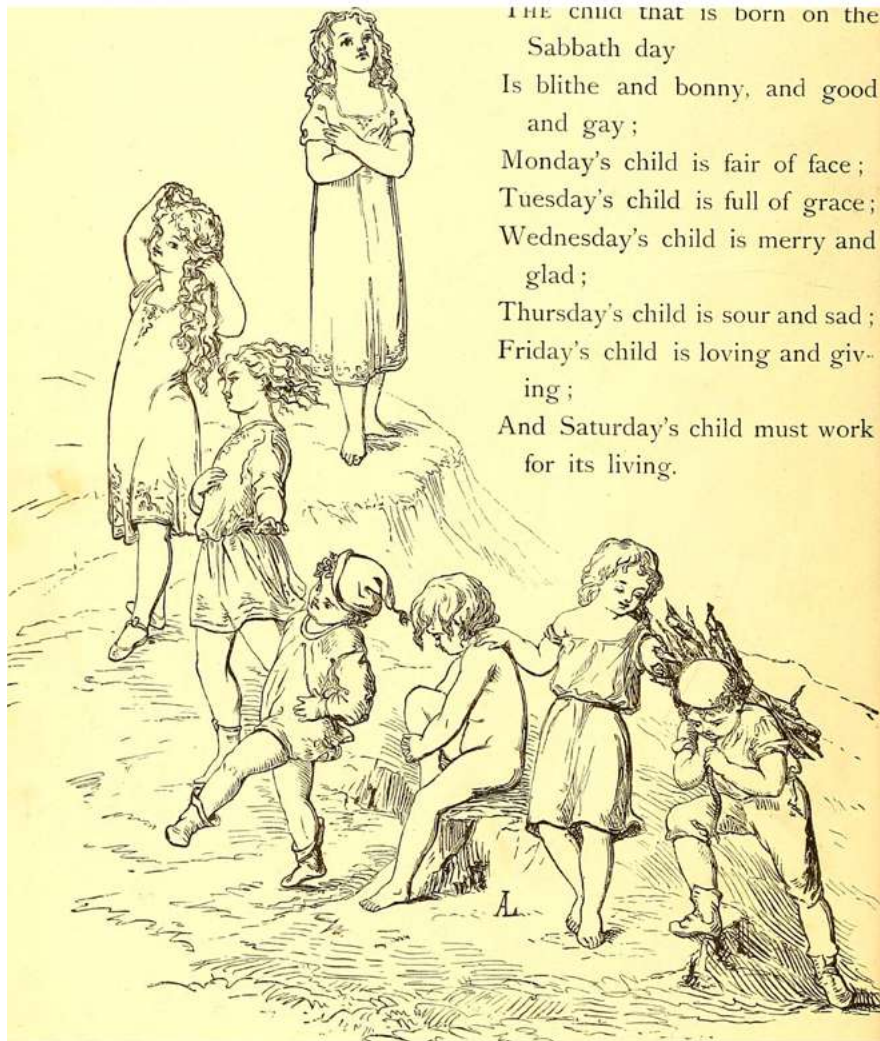


Autumn → winter  
spring → summer



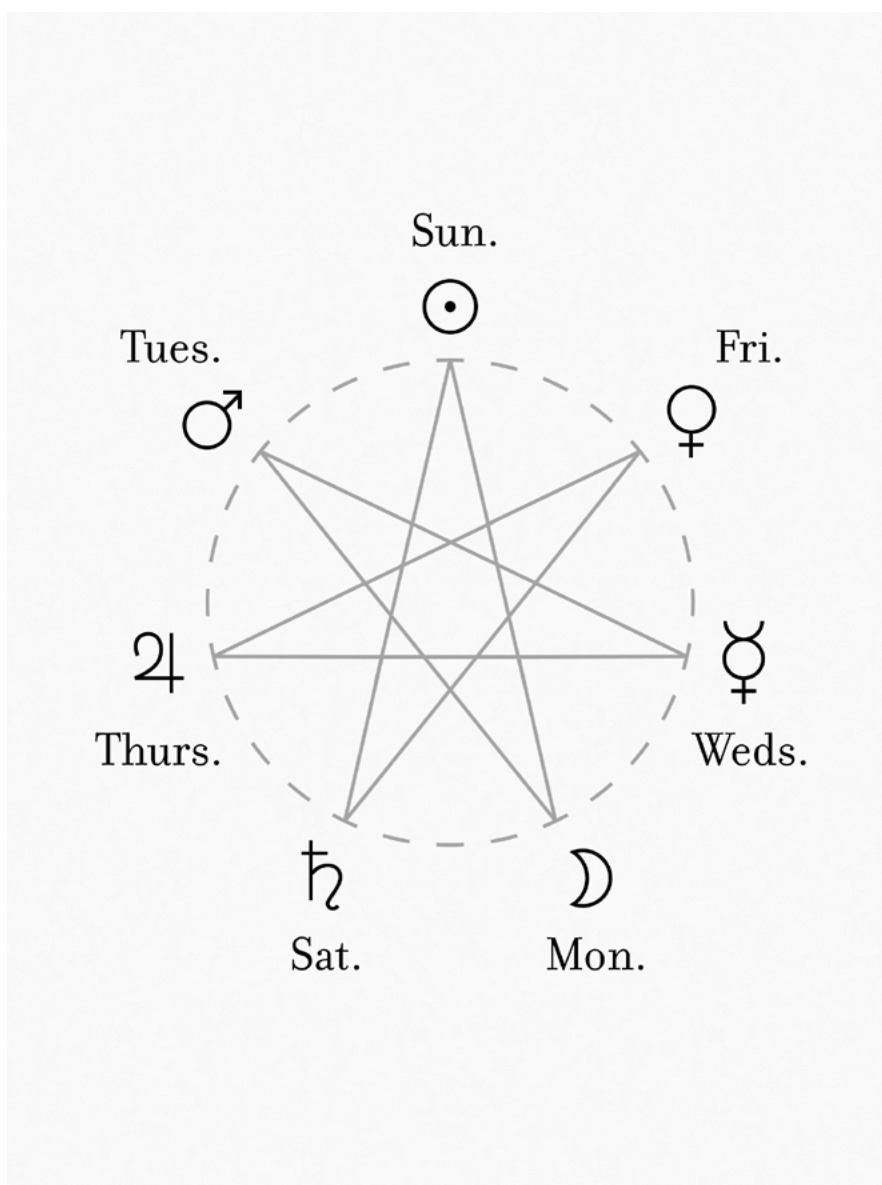


Helios – God of the Sun



THE child that is born on the  
Sabbath day  
Is blithe and bonny, and good  
and gay ;  
Monday's child is fair of face ;  
Tuesday's child is full of grace ;  
Wednesday's child is merry and  
glad ;  
Thursday's child is sour and sad ;  
Friday's child is loving and giv-  
ing ;  
And Saturday's child must work  
for its living.

Monday's Child

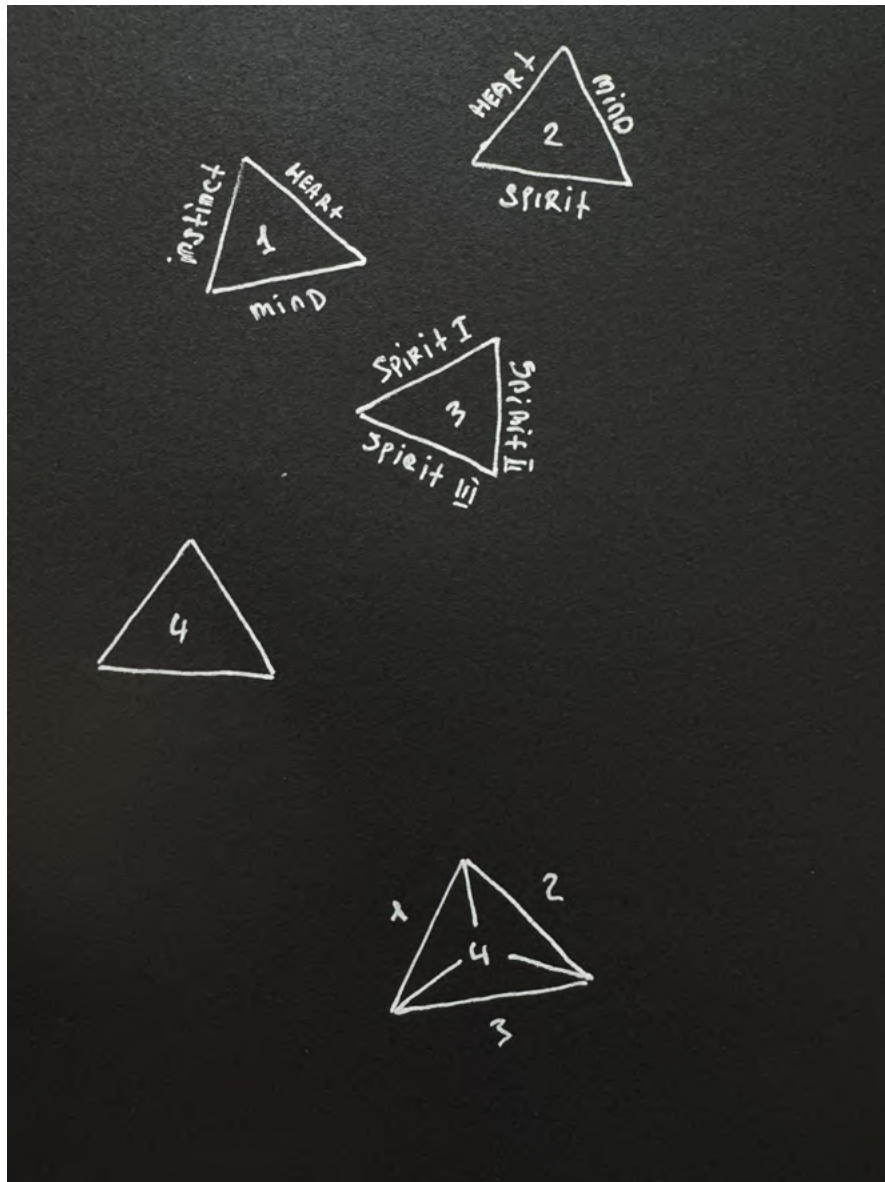


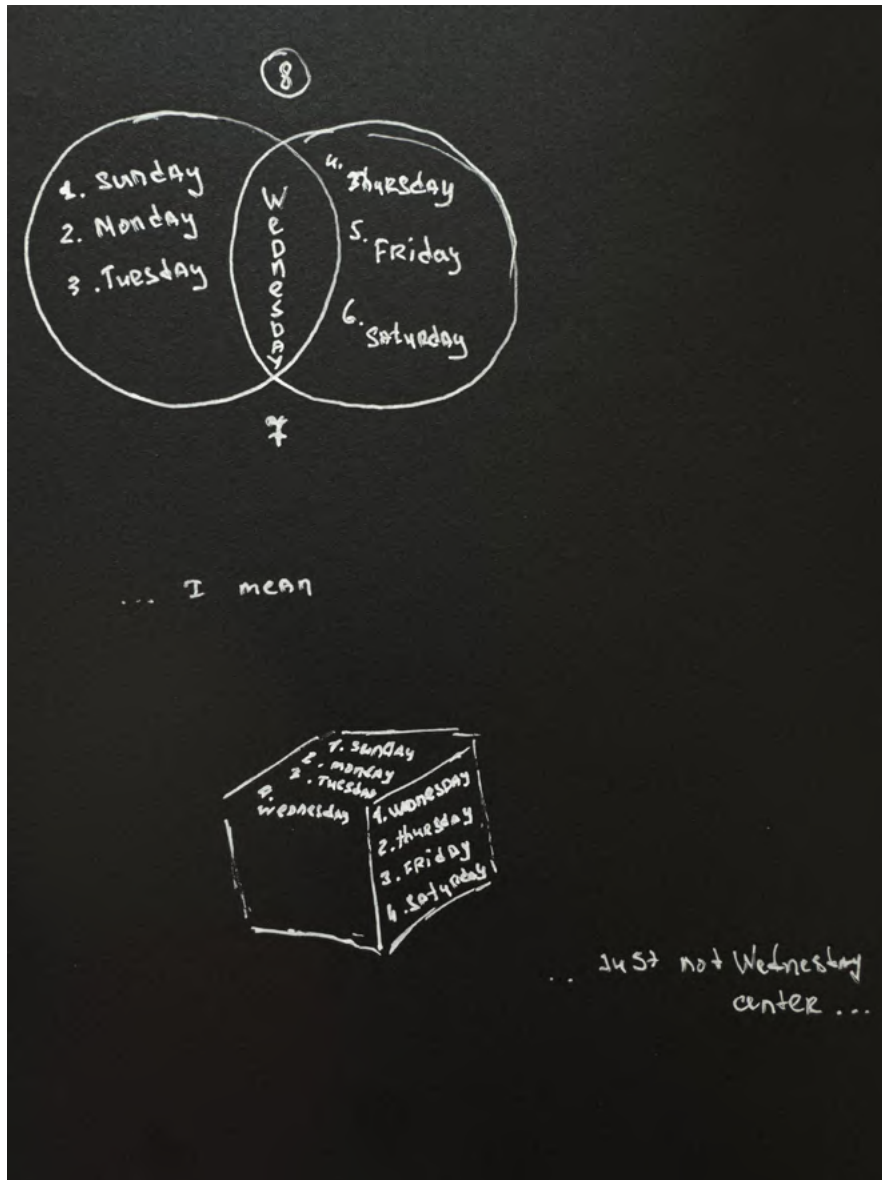
Heptagram of the Week



The First Day of God's Creation of the World, Creation of Light  
Engraving by Julius Schnorr









Nepal  
2024-2025





Nepal  
2024-2025



Nepal  
2024-2025

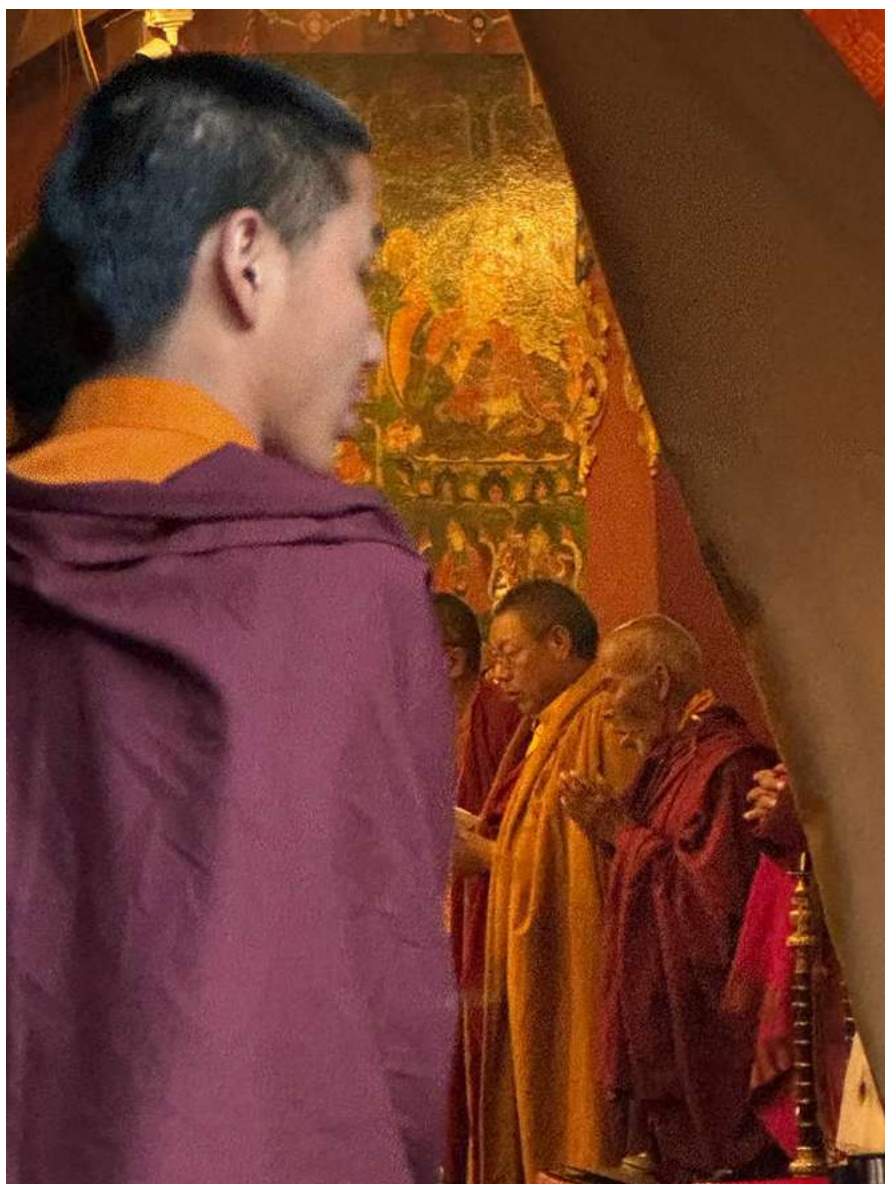


Nepal  
2024-2025





Nepal  
2024-2025

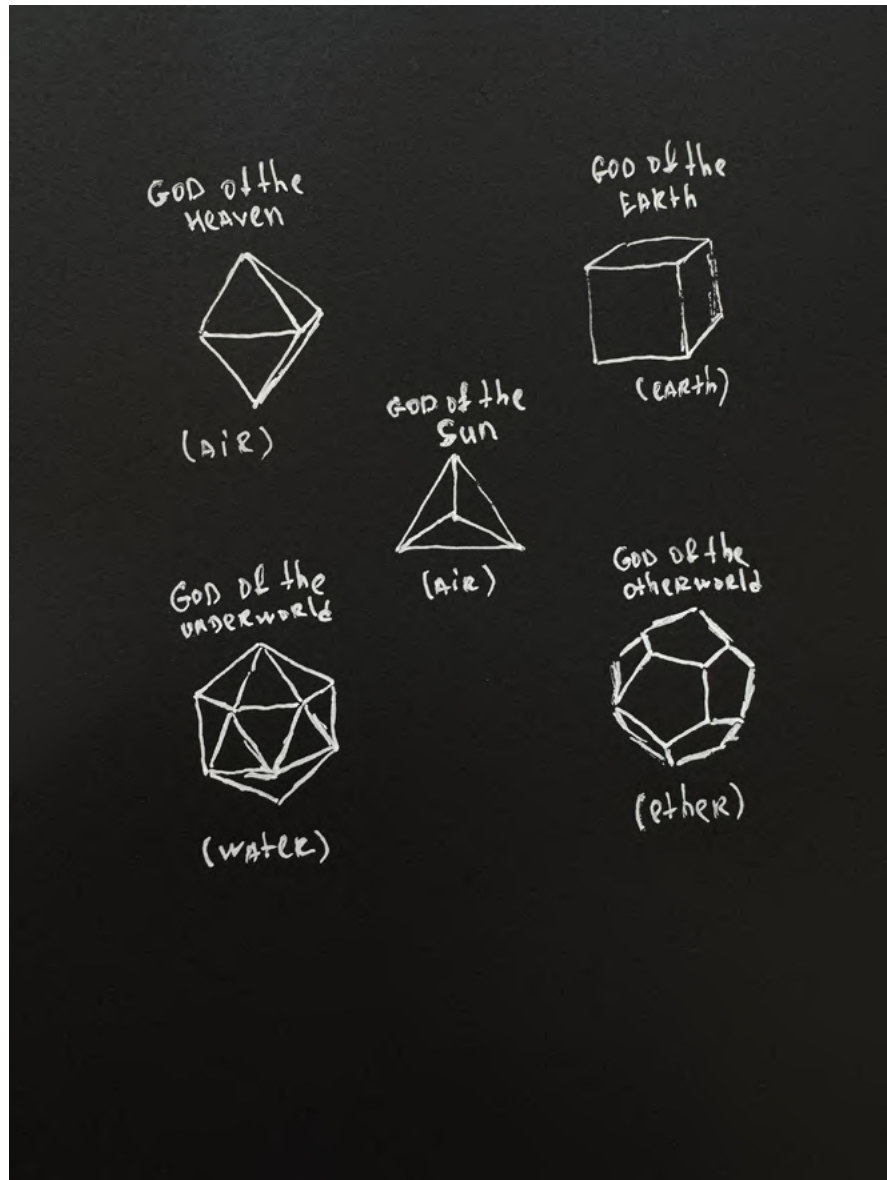


Nepal  
2024-2025



Nepal  
2024-2025







## CONCLUSION

I hope you feel clarity.

If I were to summarize, what can I say? I remember long ago, a reader once asked me, “Alexandr, be honest, where do you get all your information? Where do you find it? Tell the truth.” At the time, I said that it felt as if there was some kind of otherworldly realm that I enter, an alternate reality. And it has nothing to do with books, really — it is simply a part of my life. You experience many things, too. You have different life paths — family is one path, work is another path, perhaps there are difficulties or troubles in your life, which are also separate paths. And I, like Alice in “Alice in Wonderland”, step into a kind of mirror world when I am alone, truly alone with myself. It is only when I am alone that something begins to happen — something I cannot quite find the words to describe. And in that moment, all this information comes to me.

Throughout my creative career, many people — especially creative individuals — have asked me where I draw my inspiration from, where I get it. “Where does inspiration come from? Where does the information come from? Share it, tell us.” I always said that it comes from “Alternative History”, meaning that it is the source of all my books. From the very beginning, the first things I wrote — like my standalone book “Frequencies”, or “Attention Control” — people would ask me, “Where did you get all of this? What do you read?” And I would explain, “I don’t read anything. I don’t talk to anyone.” Then they would ask, “Well, then where does it come from?” And I would reply that somehow, I just start seeing the world of people from the outside and begin noticing these patterns. I noticed frequencies when I observed the world and people from a detached perspective. Then I saw that everything is built on human attention — that everyone is trying to steal people’s attention, that people’s attention is scattered. And that it is extremely important for attention to be focused, crucial where it is directed. That you can be physically here with me right now, but your attention could be completely elsewhere, connected to something else entirely. I simply saw all of this, just as you see your own life and the lives of others every day. But I looked at it with a clearer, sharper perspective — more soberly, perhaps. And this clarity, this sobriety, gave me the correct angle of perception —

the eighth angle. The eighth angle. How can I summarize this volume? I can only say one thing: I believe that in the future, everyone will come to this realization. At some point in the future, all will arrive at what I write about in my book. And here, for the first time, the word “we” emerges — not you, not I, but “we”. This is the kind of unique, adventurous, futuristic, fantastic, mythological, first-person narrative that I am creating and will continue to create. When society and people will take notice, I cannot say. But I want it to be recognized that I am, after all, a writer from Russia. That I am from Saint Petersburg — that I am a Petersburg writer. I want this to be something that brings pride to the city and to the people of Petersburg. And ultimately, I hope that one day in the future, my country will be proud of my work. Of course, I am also a person of the world — I try to consider the whole world when working on my books, and I travel across the world myself. But I want it to be acknowledged that I am, in the end, a Russian writer. Or Russian-born, from Russia — I don’t even know what the right phrasing is.

I can give only one piece of advice to the reader, as a writer advising a reader: “Alternative History” is not the kind of book you read once, put away in a distant drawer or on a high shelf, and forget about. “Alternative History” is a book that should always be read. That is my advice, but the choice is yours. The choice is always yours, but this is my recommendation. Only when a person is engaged with this narrative do they experience that incredible inspiration, as many have described it. If someone goes a week without thinking about “Alternative History” and instead focuses on gossip, discussions about celebrities, sports, or politics with their social circle, then they connect to that reality instead. But if they read “Alternative History”, they connect to something entirely different. That is what makes it so fascinating. Another comment I would like to add is that it is crucial to maintain the right boundaries of perception and use the correct language when interpreting this book. This book is for you. It is about you, not about me. Let’s put it this way — it is about you, about each of you, about the world, about people. It is just presented in a first-person narrative. But I am just like you, an ordinary person. And likewise, if I start discussing gossip with foolish classmates, I immediately begin to feel lazy or tired, and negative thoughts creep into my mind. But when I read “Alternative History”, work on it, decode it, search for confirmations of its ideas online,

or explore sacred texts and mythological stories, everything around me seems to become magical and vivid. At the same time, like you, I have everyday life. Each of you has family, friends, relatives, and work. But life can be lived with different states of mind. And I enjoy the mood set in “Alternative History”. That’s why I always keep this book with me, always within reach. I try not to forget about it for a single day, constantly deciphering and uncovering more. But I want you to understand — this is not just about me, it is not just my task, as if that explains everything, while you remain separate. No, I am just like you. You have a regular job — I have a regular job. You have friends — I have friends. But if we spend our time watching random YouTube videos, life suddenly feels different, and our mood shifts — work becomes frustrating, our attitude toward others and even ourselves changes. And when you read “Alternative History”, it feels like your life — just as it is, yours and mine — but somehow it becomes brighter and kinder. Pay attention to that. People I know have told me that when they read Alternative History, whether it’s one of the volumes or the whole series like watching a TV show by seasons, while they are reading it for a month, their life during that time feels like a fairy tale. As if their perception shifts to the eighth angle — there’s a gentle tolerance, no conflicts with anyone, nothing irritates them, no fears, no aggression, as if everything is simply kind and peaceful. But when you forget about “Alternative History” and stop controlling how you spend your free time — start reading random online groups, scrolling through social media, following the news — you continue living the same life, but a month later, you look back and realize that you yelled at people, they yelled at you, you lost motivation to work, and everything seems worse. The same routine, but the perspective has changed. And there are many of these angles of perception — it’s just a state of mind, like seasons, like the weather. Do you want to live in cold, gloomy weather forever, or in sunshine? Do you want an eternal sunrise or an eternal sunset? I hope that after reading this volume, you will try to hold on to the impression I hope many of you felt in this moment, so that you don’t lose it — just keep reading. Read in your free time, even just a little, in order: first, second, third, fourth, then the fifth. And then again—first, second, third, fourth, fifth. This book, this novel, should be read in a spiral, over and over again. Each time, you will see everything differently.

It is infinite.

Alive.

Beyond time.

Of course, since this is the final author's farewell address, I could try to anticipate the questions you might want to ask me. I'll say this — everything is fine, I just want to take a little break, that's all. And then I will continue working on the fifth volume, the sixth, the seventh. Maybe one day I will be granted a well-earned retirement when I finish this novel, but for now, I don't see its end.

As for where I am and so on — right now, I'm literally packed and ready to go, just so you understand. In the next two weeks, I'll be heading somewhere, then somewhere else, and where exactly — I don't know, just like last year. No one knows where I'll be for New Year's — maybe in Russia, maybe in the States. Maybe... well, I won't say. It's being decided right now. I just want to rest, reset, process everything, and then, with renewed energy, I'll start working on the fifth and sixth volumes at the end of January. As for other questions you might have... I'm not on social media. I'm in the books. Read the books. And for some reason, people always like to ask about health — my health is always fine. My mood, as you can see, is nothing to complain about either. Turns out, I have four of them now — these moods. And then there's the fifth Sun. Mood-wise, everything is fine. Working on the mood.

What advice can I give you? Only one thing, based precisely on "Alternative History", where this idea is consistently present. In the third, fourth, and fifth volumes, I advise the reader to take their time and be an observer. Whatever happens, do not rush to make hasty conclusions or actions. The position of the observer is the best one. Let me give you an example. There is a movie, "47 Ronin", if I'm not mistaken, with Keanu Reeves, where they show a samurai going through a trial. He enters a place and is told not to unsheathe his sword under any circumstances. Suddenly, he sees what appears to be all his fellow samurai entering the room, and then they are all killed before his eyes. Naturally, he wants to save them and instinctively reaches for his sword, but in the end, he controls himself and does not draw it. Eventually, it turns out to be an illusion, and he has passed the test. Over the course of 2024, I went through a huge number of such trials, which became the foundation

for writing my books — “Alternative History” volumes three, four, and five. How moods are transmitted to us, how we can fall under the influence of someone else’s emotional state and make foolish decisions. That’s why, no matter how scared you feel, no matter what things may seem like — do not rush. Do not panic or run blindly in fear. Avoid falling into hysteria. Be still. That is probably my advice. And, of course, strive to learn to be an observer.

Thank you all for your attention. Appreciate this information — don’t be like everyone else. Don’t fall for the tricks that are everywhere nowadays, especially on social media. Just because something has a loud name, a beautiful cover, a high price tag, and is promoted by people who were paid to talk about it doesn’t mean it’s good. And something that is free or looks unremarkable doesn’t mean it lacks value. As the saying goes, “not all that glitters is gold”, right? Keep that in mind. Take care, everyone.

Since I am guided by nature and by the system — the source of the information I receive — I couldn't help but follow. The system insisted that I revisit the previous volumes of "Alternative History" and share these memories with my readers from a new angle.

The sixth volume offers readers a chance to realize that one reading of the novel is not enough. We move through different moods, different frequencies. And when you return to the same book a year later, you may see it in an entirely new light — because you yourself are no longer the same.

This volume is an opportunity to take a fresh, sober look at the entire novel "Alternative History" and to prepare for its continuation, which I await alongside you.

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