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Manfred Kofner

VOL VII

ALTERNATIVE HISTORY

NOVEL

ALEXANDR KOROL



ILLUSTRATIONS BY THE AUTHOR

AKINFORMATION.COM

SAINT PETERSBURG
2010 – 2025

..the seventh volume is a recollection... it's a chance to once again see
what my first volumes of "Alternative History" were about..
..it's a return to the beginning of this science-fiction adventure
told in the first person .. because, as I feel it, the next, eighth volume
of this novel will be the last one..

..and in order to approach the finale more consciously,
it's necessary to remember everything..

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INTRODUCTION

The seventh volume of “Alternative History” is another opportunity to show the reader, from a different angle, what happened to the book’s hero, what the Matrix is, what the Philosopher’s Stone is, how he searched for it, what it gave him when he found it, and whether he found it at all. Throughout this novel, the main character answers readers’ questions about the first and second volumes, since he believes that the first and second volumes tell the entire story of his adventure from beginning to end — but in a condensed form. All the other volumes of “Alternative History” — the third, fourth, fifth, and so on — are the same adventure, only expanded and voluminous, not even in 3D, but in 4D. The seventh volume is an inevitable attempt to remind people, the readers, what was in the first and second volumes, in order to prepare them for the conclusion of the entire adventure novel, which the author plans to complete in the eighth volume of “Alternative History.” So the seventh volume is the readers’ preparation for the conclusion of this whole adventure, this entire science fiction novel.

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REVIEW OF VOLUME ONE

Question: You wrote that you realized that if you define yourself in any way, label who you are, then you close yourself off. That it's better not to call yourself anything at all — only then do you become that zero, multifaceted. How do you feel about this today? Are you still just as undefined and still avoid labeling who you are?

Such an interesting intersection of time will happen again — the future, the past, and the present — at the moment when I answer all these questions. Because back then I thought completely differently. A year ago — completely differently. This summer — completely differently. And today — again differently. As of today, at this moment, right now... I would say this is probably the only common ground I share with all my readers. The only general characteristic of my readers, those who read my books, and of myself — is that we are undefined. That is, as grand as it may sound, it's as if once someone defines themselves — they fade or disappear somewhere. But it's like there are different worlds: the undefined and the defined. But under no circumstances should we confuse someone undefined with someone who is lost. Lost people belong to one sphere, one simulation of the system in which they live. Then there are people who are defined — that's another system in which people live. And then there are people who are undefined — that's a third category, and they are not “lost”; they are something else. Lost people are those who haven't defined themselves, but at the same time it's as if they are in hell, while there are those who haven't defined themselves but are in heaven. That's a very big difference. So it turns out that a “lost soul” is a person who lives... It's really a frequency, a world where a huge number of people live, especially now, in the 21st century. These are people who neither hear God, nor nature, nor the system, but at the same time haven't defined themselves in the socio-material world either — like some doctor or engineer, family-children, and everything seems scripted. It's as if they don't have even that, and this person ends up in such an environment, and there is this world of “lost souls,” and these are people who go to extremes — in the bad sense. It's a world “without mind,” but a dark one.

These are people who use all kinds of forbidden substances, people without boundaries, but all of these “no boundaries” traits overlap with what? With vices. So it turns out that the “lost souls” are people who don’t control themselves, don’t see meaning in life, and just let everything drift — but in the dark sense of that word. That is, they commit only sins and dark deeds, and destroy themselves and others, stain and break everything... There’s such a concept as “hidden suicide,” when a person is so lost, so empty inside, with nothing left to lose, and once there’s nothing to lose, then what difference does it make what people say about them, and they can do anything — even jump naked through the streets filming it on video. And there are a lot of such people now, a big trend of people who have gone astray — it’s the consequence, the result of something, that’s just how it turned out. There are a lot of such people now. And the most interesting thing is that if people knew this harms them and others, and that they set a bad example, of course they wouldn’t do it — but they simply don’t know. Many even think this is spirituality. Many believe this is freedom. In their world of “lost souls,” they think it’s freedom, even spirituality. But in reality, the Spirit, let’s say, to which they’re connected, or the system they are part of — it is a dark one. And then there are the defined people — these are like socially-materially formed individuals, and it’s as if they don’t even intersect with others in the sense that their world is very large, multifaceted, and each lives in their own compartment: engineers with engineers, doctors with doctors, entrepreneurs with entrepreneurs. Everyone has goals, plans, everything is fine, they don’t need much. They have good relationships with parents, they build families, have children, grow, develop, take care of themselves. Everything is good, everything is almost perfect. There’s this group of people, but even they are split into subgroups: there’s this socially-material frequency, there are dimensions, there are such people. And then there are people who are undefined. That’s me. It’s as if you can live like those socially-material people — you can, in principle, have all of that — but the thing is, the people who live in the socially-material world, who are defined, it’s like, you know, they’re asleep — for me it feels that way. They’ve immersed themselves in this multiverse, in this world, they live in it: there’s a world of doctors and families, and they live in it, in this frequency, and that’s it — no other world exists.

And I can be in the same world, among the same people, even build a family, work, but I'm somehow different. I still can't fall asleep like them, can't go into autopilot. I still somehow see all these people from the outside, I know all their thoughts in advance, all their desires, all their actions, their entire algorithm of behavior — it's all obvious to me. I'm like someone in the movie "Divergent," awakened among the sleeping, and I see it. And it's like I can be in this socially-material world of defined people, I can be in world 5 or world 10 — be anyone — but still it's like... They're all on autopilot, and every action, word, is predictable — what they love, don't love, what they do — and I can move between these worlds. I can immerse myself in any of them, but I'm not asleep. For some reason, I still feel this sense of awareness 24/7. As if I'm an observer, as if I see everything from the outside, as if I'm not drowning in this socially-material world, but still like some kind of ghost.

Imagine this: you come to a corporate party, everyone's having fun, and you stand off in a corner, watching it all from the outside. You see how joyful everyone is, and it's not that you're not joyful — but it's as if... as if when your colleagues are at this party, they aren't thinking about anything beyond themselves and the party itself, and for them, this is the whole world. And you — you, while being at that same corporate party, feel like you're not actually part of it, but more like you're watching from the outside, from the position of an observer. At the same time, you can instantly imagine all kinds of other corporate parties, all kinds of other people all over the world. As if you can, in a matter of seconds, envision and see how people are also now celebrating New Year's holidays, vacations, in all the other worlds — by that I mean in the various socio-material worlds. And there are many of those — not just the socio-material world, but also the world of "lost souls." It's as if you can be in that one, and that one, and that one, and you see it all from the outside. It's as if they're all prisoners of those worlds, while you're still in some sort of "corridor," undefined. And truly, when I was young — I actually started writing the first volume of "Alternative History" back in 2010 — in 2010 I wasn't writing about this yet; I was writing more about St. Petersburg, and in parallel I was writing other books too. I often mentioned in many of my books, even when I was 20, 21, 19 years old, that it felt like, when I was still undefined —

meaning I hadn't yet gotten a job, hadn't decided where I would always live, hadn't settled into anything — that as long as there were no set arrangements and I hadn't yet built a relationship, it felt like all the worlds were open to me. You feel something very unusual, like you're someone else entirely, a kind of conscious, awakened person. That's why I always wanted to watch movies like "Big Fish" or a movie like "Interstate 60." As if those films had something in them about freedom. As if all people are stuck in their own frameworks and rules, and you... Maybe you don't even want any of that — you're just already joyful about life. Maybe sometimes you're amazed by things. Maybe at certain moments you even get upset, thinking that you're not like everyone else, but still, when you're undefined... Well, that's how I've felt since childhood. When you're in that undefined state, it's like... You feel a wild love or inspiration or faith — I don't know what to call it — confidence in yourself. As if you're in a movie. It feels like you've landed in some kind of magical film. But as soon as you define yourself — job, school, family at that time... I'll tell you, when I tried to make such decisions, even just thinking about it — not even actually doing anything — just thinking, "That's it, starting tomorrow it'll be like this," right after that you feel like everything becomes very flat, all sense of depth disappears, music sounds flat, the light seems to dim. And you feel as if a countdown has begun, like that's it, everything's clear. When I made such a decision, even just mentally — without ever reaching the stage of actually doing anything — I already... I already immediately felt the end, like that was it. It's like I instantly... It can't be put into words. Of course, I didn't physically see it, but it felt as if all of life suddenly became clear — as soon as you make a choice, it's like you've chosen that path, that road, and you immediately see the end of that road and how long it is. And you suddenly seem to know everything: how your life will unfold and how it will end. And it's like that scares you. And the moment you destroy everything, break it all apart, and end up once again in that unclear space — unsure of where, what, and how, without logic, without definition — there's suddenly that same wild freedom again, lightness, magic. I noticed that when I interacted with people like a guest-observer, when I was still young, talking to everyone, meeting people, I liked not to interfere with their worlds — I liked being a guest in all these different people's worlds. It's as if I could see all those worlds, and they were all so interesting. I saw good worlds, bad ones.

And as long as I wasn't connected to those people — as if I didn't plug into them. Someone would appear, let's say — not a friend, just a person. Maybe I'd talk with them in a café or restaurant, or go for a walk. Maybe we discussed something. Maybe it was a photographer who was taking pictures of my book, figuratively speaking. At that time, of course, there weren't any books yet, but still. And that's it — at that moment, I was there with them, right then, in the studio, he was photographing the book, let's say. But after that, I'm done — my attention switches to something else. I come home, and I'm already inside a movie, watching something. But that person wants to get to know me, wants to go for a walk tomorrow, wants to text back and forth. And if I allow that, then at some point (there's a kind of time process, a kind of connection), if I plug into them — and I don't control that connection, it just happens through interaction — but if I start making plans with this person and begin to plan that we'll meet again in a week, start making arrangements, labels, all that, then my whole magical world would vanish. I didn't understand why I suddenly started feeling limited, insecure. I started to feel like a person, I guess that's how I'd put it. And we've scheduled to meet on Saturday, but I wake up on Tuesday and already feel off. Wednesday — still not feeling great. And suddenly I realize it's probably because of that person, because the very idea of meeting them weighs on me. I cancel, send them a message — and immediately exhale and feel free again. As if even the certainty of having planned something a week in advance already suffocates you. That's the kind of unusual thing I've noticed about myself. Returning to the question... How is it now? I'm undefined. I don't know where I'll be living a month from now. I'm alone. I write books. And I don't even know what the next volume will be after the ones I'm currently working on. I mean, of course I know the ones I'm writing now, but after I finish those, I have no idea what comes next — whatever life brings. And the moment I start forcing myself into some sort of framework, it immediately starts to — how someone into esoterics might put it — feel like the channel with the “cosmos” shuts down. Seriously. The moment I start building any of those boundaries... But that doesn't mean it's bad. So don't take me as an example. This is something that only a small group of people in the world naturally experience. You shouldn't try to imitate or force what I'm describing. No. There are just people who have dealt with this their whole lives, just as I described. There's this group of people — the undefined.

These are people who have a different value system. They don't crave yachts or cars, like the world currently promotes. Even if they have ten kids, they'll still feel like they're alone and observing everything from the outside. And that's why people like me, even if — what's interesting — even if in the future they got a job and thought they had finally defined themselves. Chose a partner, built a family, had kids. Still... So even, imagine, how interesting — it still can't drown them out. At some point, maybe for a while it suppresses you or distracts you, but eventually, you sober up, you wake up, and once again you find yourself in the observer's position. And this was shown really well in the movie "Hancock," where the woman, who was like him — an alien — was living with an ordinary man, with a regular child, in an ordinary world, and pretended to be ordinary, but she was so much smarter, so much stronger, right? But she just wanted to live — she needed to somehow live — but deep down, she was still different. And it's the same here: there are people who are undefined, that no matter who you are in this world, no matter what you achieve, you still don't drown in it, you don't fall asleep, and you still somehow feel like you did 10 years ago, 20 years ago — alone, different, watching everything from the outside. There are people like that. And under no circumstances should they be confused with the "lost souls," because this is something different. And there's also the world of socially-material people — those who have defined themselves. I, for example, can visit them, have a conversation, and leave — but they can't come into my "corridor." I call this state, this world, the "corridor." And really, all of my books revolve around the "corridor." Because of this "corridor," I see what others don't see, I hear what others don't hear. Because of this "corridor," I think differently — because it's a different angle, a different angle of perception. As I described in the very beginning, it's as if there are worlds, spheres: there's a sphere, a world, a frequency where all the lost people live. There are people who live in the earthly, material world — those who have defined themselves — and that world has many categories and subcategories. And then there's the "corridor," a separate kind of world of the undefined, where it feels like you're alone, just with God. There's only you and God, meaning nature, and that's it — nothing more. And you look at everything from the outside, but you don't even belong to yourself. I'm simply from that world — I've always been there, am there, and will be there. Sometimes I peek carefully into other worlds as a guest,

and then return to my own. And that's the observer's position. Later in my books, I also call it the eighth angle. I call it the eighth day, the eighth angle, the eighth lamp. It's that other, simpler world. It's like we all know there's a planet Earth and we're all living on this little sphere — but in reality, it's not exactly like that. There are invisible frequencies, and we may think we all live in one world and that we're all the same, but in truth we're all very different, and we may never even intersect. Those who live in the world of the “lost,” for example, they think everyone is like them — they don't even know any other examples. And the people who are defined, they think everyone is like them. They think their defined world is the whole world, everywhere. It's like different metro lines: someone has spent their whole life traveling along the red metro line and thinks everyone else travels on it too, but they don't realize that it's only the red-line group that moves that way. And then there are people from the blue group, and they've never seen the red group — or maybe they've seen them, but never intersect. These are invisible worlds, but they exist. I could peek into the world of people where they perceived me as one of their own, as a person, and then I could simply vanish again — but it's not like I physically disappeared. Still, for some reason, sometimes I appear in their minds, like in their thoughts — they remember me. And sometimes I vanish so completely that they forget me entirely. And where am I all that time?

It seems like you all think: the time is the same, the year is the same, the century is the same, all the world events are the same, so this concerns all of us, which means we're all in the same world. No — we're all in different worlds. I'm from the world of the undefined. And the readers — since my books are written with that kind of perspective, from the eighth angle on the world — naturally, only those people who see the world in the same way can understand my books, agree with them, feel a response to them. It's just like, you know, rock musicians make music for rock fans, vegetarians cook for other vegetarians, open vegetarian restaurants, and that's how everyone finds each other. And I don't claim other people's worlds. I really do have this world, the world of the undefined people — I am that. I also call it the world of creative people. But again, nowadays in the world of the “lost,” there are creative people too. And in the socio-material world, the earthly world, there are also creative people.

But they are different — just like love is different. You see? But it's more like that fairytale world, that eighth angle, that "corridor" I'm in. And only those who enter that world come across my book — and come across me. They can understand it, and I can understand them. But what's interesting is that these people — though I don't fully know the reasons why, and we'll probably continue to reflect on and explore this in the books — sometimes, these seemingly undefined people read the books and then — boom — they end up in another world, like the world of the "lost." They move to some island, get covered in tattoos, start using strange forbidden substances. And that's it. We no longer intersect. Those people can no longer perceive me or my books — and I can't perceive them. Which means they're no longer in the eighth angle, no longer in the "corridor" — they're in something else. They're in the world of the "lost." That offends them, but I don't mean to offend them — it's just how it is. And then there are people who read the books but ended up defining themselves. They just went ahead and built lives like everyone else... Most of us who are undefined — like me — we tend to observe how other people live. We see all the worlds — it's in our nature to watch how socially-materially defined people live — and we want that too. And we think something is wrong with us because we don't have it. And naturally, even more than the socially-material people, we want to define ourselves quickly, to "find ourselves," as they say: find a job, make plans, build a house, start a family. And there are people who were once undefined, who went into the socially-material world and immersed themselves in all those concerns — and, as they say, muted themselves, and became like people. Whether that's for a long time or forever — I don't know. Some get spit back out into the world of the undefined — back into the "corridor." Some don't. I don't know why. That's just how it works. And this world — the eighth angle, the eighth world, the eighth day, the corridor — I've also called it the mindless world, the nameless world... I'll put it this way: at one point in time, there were a lot of people in it. And then they went off somewhere into other worlds, and they don't even realize it, of course. Only I, from the observer's position, can still see and know this. Maybe they'll come back. Maybe the "corridor" itself — like I once reflected when I was writing the first volume of "Alternative History" — maybe this world is like a temporary reserve, where a person ends up when their socio-material world collapses.

They fall into the “corridor” for a time, and that’s why they suddenly seem to wake up and start seeing people from the outside — they immediately notice me. And then they go back into the world of people. I found that really interesting. Imagine, it turns out I was — let’s call it what people usually say — “in the “cosmos.” I was “in the “cosmos”” at 19–20 years old. What does that mean? I was watching unusual films that seemed to chase me everywhere. Strange music, everything felt magical. I’d walk around with a camera, taking pictures of birds, people. And all the people who happened to cross paths with me during that time — while I was studying in university, while I was working — they were all unusual too. For some reason, they all talked about the meaning of life or about God, something like that. Not God as God, because at that time people didn’t really say that — at least young people around 19–20 in 2009–2010. It was more like, okay, there’s “cosmos,” some kind of force. They were hesitant to say the word God, because Orthodoxy was still something serious, something for grown-ups. And I spoke the same way back then — I just said that I felt there was some kind of force, that there was this unique world, that I saw the world from the outside, and that everyone else seemed to be asleep, and I couldn’t understand why they were all on autopilot. And all the people I came across back then, when I was writing my first books — that’s why I even started writing — among the people who appeared in my life, there were often those who saw the same thing. And they were shocked that I was writing about it. They liked talking with me, and when we spoke about it, it felt like we fell even deeper into that “corridor” and that “cosmos.” And something else unusual would happen: the people who entered that world, the undefined “corridor,” were often those who already had a family, a job, some sort of responsibilities. And then something critical happened to them, and that’s when they entered the “corridor.” And when they entered it, it was like their heart opened, and they became someone who just looked at everything from the outside and didn’t want anything — just observed, like me. And then they would start wanting to make plans again, and they would fall back into the world of the mind — that’s what I also called it. But when their mind broke down — when the structure of plans and how they lived fell apart, when that crisis happened and the mind shut down — they would enter the world “without mind.” And that’s why I called the “corridor” the world “without mind.” That’s how I saw it.

But I also saw that aside from the socially-material people — who may be very conservative, who can't see the world as broadly as I can and as those in the "corridor" can — so, a socially-material person is conservative, a skeptic, and everyone has their own fixed angle — only this way and no other. And because of that, even all the socially-material worlds differ from one another. But then there was also that world of the "lost" — and it's a very bad one. And this is where it's now important to properly observe the boundaries of understanding between these worlds. There's the material world — it's a good one: it contains all sorts of people, those who have made something of themselves or who are on their way. And then there's the world of the "lost," and that world of the "lost" is the society — that is, it's trends, judgment, gossip, envy, everyone copying each other, everyone looking the same. And back when I was just beginning to write books, this society... It was like a separate sphere people could fall into, like a bubble — and they could still get out of it. Back then, that bubble wasn't so big. But now it's grown immensely, as if it has swallowed both the material and spiritual worlds — this society. And I can quickly describe in a few words how I see it.

Imagine that I was born in St. Petersburg and lived there when I started writing my first books. I saw, for example, that this street, those venues, those people — they were, let's say, socially-material and good. And then at some point, a place, as I used to say, became vulgarized. Meaning, I could go to some café or restaurant, or love a certain street, and then stop going there. And that happened because the society had swallowed it. Figuratively speaking, take Rubinstein Street in 2008–2009 — it hadn't been vulgarized yet; it was good, socially-material in a good way. And then by 2019 the society arrived there — it had come even earlier, but by 2019 it was clearly visible, by 2018 too, like ten years later. What does that mean, what am I talking about? It turns out that earlier, some venue, restaurant, shop was only known to those from that world. For example, there's someone living in Petrogradka, the Petrogradsky District, and he goes to a nice café near his home, and all the people who live there go there too. They're all well-mannered and don't intersect with other worlds. Of course, there's another café on the same street where completely different people go — also socially-material, but on a different level.

Like, say, these people prefer Russian cuisine, and those prefer French. And I liked traveling through these worlds. They didn't overlap, the borders weren't blurred, and it was great. Everything was in its place. And then suddenly... Oh, and most interestingly, there was always in parallel that society, like a tempting serpent, full of "lost" people. And these "lost" people are social climbers — they're always climbing, they don't know, for example, about that little venue with delicious French croissants. And suddenly they find out about it, start taking pictures, posting it all over social media, and begin going there. And next time you go there, the kind, familiar grandmothers or kids with their parents who used to eat there — your neighbors — aren't there anymore. Instead, some — excuse me, I won't say the word — some unpleasant people show up, messy types, people of easy virtue. Of course, they're not actually like that, but that's what they look like, and that's how they act. And that's it — you no longer want to go there for a date or to grab coffee with your mom. You just don't want to. Even though I don't drink coffee, but you get the point. You understand what I'm trying to convey. And imagine, that's exactly what happened — since that 2008–2009 period, when I had just started writing books and published them between 2008 and 2010, from that time to this very day, that society has swallowed everything. The same thing happened with countries. For example, in 2012, if you had flown to Indonesia, to the island of Bali, you would have seen only truly interesting people from all over the world — including from Russia and the former Soviet countries — who were genuinely fascinating, real people. Back then — not now, when it's been shown to everyone and just anyone goes there — but back then, the people who already knew about Bali were truly unique. They were very interesting people. And most of them were Australians; there were only about two Russians there. Almost everyone was from Australia — some from Europe — but mostly Australians. And it was all so simple, clean. There were many cities and countries like that at the time, places you could travel to, and they were truly unique — and you'd never run into anyone you knew. And that's what I mean when I say it hadn't yet been vulgarized — it was like a separate world. But you see, the moment you start running into a neighbor from your courtyard, or a classmate, or your old schoolteacher on the island of Bali — that means it's been vulgarized. That means it's over. That's mainstream.

It means society has swallowed up an individual world. And this society, it's as if over the past ten years it has devoured all the socially-material worlds that once existed. The good worlds, the material world — all those multiverses people used to live in, all those frequencies — it consumed all of them, and now it wants to pull everything into one single frequency, into one world, to make everyone the same, to suck them in and devour them. But the most interesting part is that it's growing so much — and we can actually see this society. Before, people from different worlds could show their worlds like that, and now people still think they're showing their own worlds, but they're already under the influence of society, and they all lure others in — like little devils — to hell, calling everyone into the society. That's how I see it. And it's so powerful now that even people from the “corridor” world — the undefined, the spiritual — even they have gone into that society. Because in that society, there's everything — it's just a reversed, fake world. It has material people, spiritual people, and so on, but everything there is upside down: dishonest, dirty, extremely dark. That's what I see happening.

So, once again returning to the question of being defined — the issue isn't even so much about definition, it's about individuality. For example, if you wear a sweatshirt with a bird on it and you just love everything with birds — you collect caps with birds, T-shirts with birds, you even buy yourself a little porcelain bird — and no one else does that, no one promotes it on social media, then you're an interesting, individual person. But if you, like everyone else, start doing what everyone else does — everyone starts wearing birds and you start too — that's also society, that's also that same definition, only now it's a social one, and I'd even say a devilish one. That's why so much gets devalued, vulgarized, and you just want to get away from it all somehow. But where can you go? Only in the “corridor” can you hide. And I've seen society devour the whole world right before my eyes. People don't seem to see it, don't understand it — these are invisible boundaries — but I see them, how they've all been erased. That's the destruction of all the socially-material worlds that once were — it has happened. Society consumed it all, vulgarized it, destroyed it, and made everyone the same. So I always try to live by the heart, by the soul, by nature — and to stay

connected to that nature — and under no circumstances look at what others are doing or copy it. Even when I started filming little videos about my books back in 2010 — it was a wow moment back then, because no one was doing it. And it felt like I was once again on my own. But then it got vulgarized because everyone started doing it. And that's why I stopped. So it turns out, you know, if you're listening to some music, and then the whole society starts listening to it, you can no longer listen to it — it's been vulgarized. Because through it, you'll end up in the society. And that's how society has already almost devoured everything I had. Of course, I'm holding the line. I remain in the "corridor." But it can't eat the "corridor" itself. It can only lure you out of it — just as it lured out many of my readers and true creative people — lured them into society. Like, "Come here, look how great it is, make videos like everyone else, jump in and get those views." And those who took the bait — it's as if they sold their soul to the devil, as if they turned away from nature. And this society, it has grown tremendously. I don't know what percentage it is now, but it feels like almost the whole world, and it's about to devour everyone — me included. You can't adapt to it. The moment you begin to make concessions or adjust to it, you automatically fall under its influence — you become its victim, this society. So, about being defined... I haven't defined myself, and I haven't become the same as everyone else in society either. That's why I'm still undefined.

Question: And when you started keeping a diary, were there times when you had doubts — maybe I should give it up, maybe it's not worth it? Or times when you didn't feel like writing? If that happened, what did you do in those moments to not give up and keep going?

Well, for me... If we're talking now about the first volume of "Alternative History" and that period of time — back then I was 20–21 years old — I didn't have a goal. That is, you know, this is a very important position: I wasn't pursuing a goal for my book to be liked. I didn't have thoughts like that. I didn't set a task for the book to be read by a lot of people. Those thoughts didn't bother me, and in fact, they're thoughts-parasites. I didn't have them at all. After all, I wasn't writing for profit or to please someone. The reason was different. And what was the reason? Well, look, imagine you go for a walk, and suddenly you see three bears in the forest.

Then some swans fly by and land somewhere on a lake. And you see all of this, and you come home and over a cup of tea you're recalling what happened that morning, and you're filled with inspiration, and you just write it down so you won't forget how it all was. And while you're writing it, are you thinking about what to name those bears or how to describe that lake? Are you thinking about how to do it? No — you're just writing it in a rush, like you're texting someone, just to tell them. Like, let's say you sit down and want to write your mom: "Mom, listen, today I saw three bears. And after that, when I was heading home, swans flew in and landed on the lake. Remember, near that barrel?" And when you write something like that, you're not thinking that the message you're writing to your mom will be published worldwide and translated into every language, and become some book with a title. You're not thinking that. You're just sharing what happened, with emotion, from the heart — you're describing the events. That's how I write books. I simply write everything that's happening. So it turns out that if I had to be sick for a week, then I was just sick for a week. If the next week I worked for two days and was busy, then I worked and was busy. I didn't have deadlines, plans, or the mindset that I had to finish the book no matter what. No, that's not how I wrote books. It was like — something happened again, like my friend swam across a lake and back in a minute, and I had never seen anything like that in my life, or he caught a ten-kilogram fish right in front of me, and I came home and wrote it down before bed. I was keeping a diary — that's how it all started. I kept diaries, I liked it. It was something I needed, like I was writing to God, to the system, or to myself, or revealing my soul somehow. I needed it — so that if something happened in life today, if I got scared of something or, on the contrary, something inspired me incredibly, or suddenly I began to notice signs everywhere. Like yesterday there were signs: the Trojan War, the Trojan Horse. From all sides — imagine. First I was reading Wikipedia about the Trojan War and the horse, then I saw an illustration about it, then I turned on a show and they were talking about the Trojan Horse. In the show "What? Where? When?" from December, the end of 2024 — I turned it on and they were talking about the Trojan Horse there too. I thought, "What is this?" Just in passing. But imagine — it's like God, the system, highlighted this for me five times in a day. And when that happens, naturally, I start writing about it. I just jot it down in my diary. So when I wrote books, I approached it with complete sincerity.

But it's the same as when you're making a table out of wood. And if you're doing it with the goal of simply making a table the way you envision it — beautiful, perfect, in your own understanding — then that's all you should be focused on. And that's when you'll make it real, from the heart, when you make that table. But if you haven't even made it yet, and your focus isn't on the soul and feeling and how to make it high-quality and perfect, but you're already thinking about how to sell it — then that's not it. That's not a creative approach anymore, I'd say. So how could I have had thoughts about quitting if I never set a goal to be a writer? I wrote when I wrote. When I stopped, I stopped. But I never had the kind of attitude like, "I quit, now I need to force myself to write again." No, I never felt anything like that at all.

Let's put it this way, okay — let me give you a parallel example with photography. Back then, I had a camera. If you asked me, "Alexandr, were there days when you just couldn't take photos?" I'd probably say, "There were a lot of days like that." More precisely, I was just busy with something else. Let me put it differently: there were simply days of inspiration, when I felt like grabbing the camera and going outside. And when I felt that — then I did it. How many times was that? Maybe ten times in one year, maybe a hundred in another. I didn't give it much thought — it just happened on its own. And it was the same with writing books. One month I could write every day, and the next I might not write at all for an entire month. And today, if I felt I didn't want to write, then why would I force myself? That's how it is for me. If I want something else, then I want something else. If I want this — then I want this. Okay. So when you listed things like "periods when you wanted to write, didn't want to write, maybe thought it wasn't worth it, doubts" — I didn't do any of it falsely. I'm sorry if that sounds harsh, but that's how it is. Not "false" in the sense of being fake, but you know when someone tells a person, "You're off-key" or "You're faking it"? That's what I mean. Faking it — when you're forcing it, making things up, cutting corners. When you're not doing something with ease, and your own thoughts start creeping in like parasites and ruining everything. I didn't have that. Doubts? About what? I wasn't doing anything artificial. I don't know. Everything's always been simple for me. Didn't memorize a poem, came to class the next day, teacher asks, "Are you ready?"

I say, “No.” “Why?” And I honestly admit: “I even read it ten times before bed. I just can’t remember a single line. I don’t know why, I can’t focus. Give me a two. I tried, I spent the whole day on it.” And you know what’s interesting? The teacher wouldn’t give me a two for that sincerity. She liked that I didn’t lie — unlike others. And she’d say — she’d be shocked at first, of course — but she’d say, “Alright, next time, okay?” You think teachers and people don’t see when you’re lying? When, say, some other classmate of mine would say, “This and that happened,” making something up. I never had that. I can’t lie or invent things. Everything with me is always very direct, open, sincere. You love — then you love. If something’s unpleasant — it’s unpleasant. If you’re tired, you just say, “Guys, sorry, I’m stepping away from the table, I’m tired.” I don’t have that — betraying myself, my soul, just to please someone or to convince myself of something. I don’t have that at all. My mind and thoughts work in a completely different way. I use my mind only where it’s truly needed — where it’s necessary to identify a cause-and-effect connection, where pure logic is required. That kind of mind I have. But I don’t have “cockroaches in the head.” And “cockroaches in the head” are real — a major noise and interference that prevent many people from figuring things out. Because one minute they want this, the next they want that, and they start making things up, trying to appear better. But why try to appear better when you can just be yourself? And accept all your strengths and weaknesses, your advantages and flaws. But you see, everyone has their own stage of development, their own phase. I have mine, someone else has theirs. So you asked me that question from your world — because in your world, apparently, things like that exist: “Maybe I should give up? Maybe it’s not worth it?” or phases when you don’t feel like writing. You asked me that — why? Because that’s how it is in your world. That means you’ve had that experience, and you thought to ask whether I had too, and maybe I’d share how I got through it. But for me — truly — I don’t have anything like that. I don’t know what that is. I mean, I understand it through other people, but it’s not part of how I live. I never learned it. It’s just how I am by nature.

Question: Alexandr, can you recall once more and describe in your own words that state you were in near the Church of Peter and Paul, when you and the girl held hands and repeated the numbers that the messenger had written to you?

It happened — so first I went there alone, on the night of September 11th to 12th. And when the night came, it was already September 12th. The girl, she was the driver. The car was parked on Bolshaya Konyushennaya, and I went through the arch to get her, called her over. And we stood near the Church of Peter and Paul, between the two monuments. I showed her the piece of paper and said, “Memorize the numbers. Now take my hand and close your eyes.” She stood on my left side, I held her with my left hand. I said, “Close your eyes and repeat the numbers silently: 3-14-15-26-42-5, 3-14-15-26-42-5, 3-14-15-26-42-5.” I immediately began to feel as if some kind of light was descending on me — onto my head, onto my shoulders. And as I kept repeating the numbers, it felt like each time was a step, like a gradual immersion. With every repetition, something was covering me more and more, wave after wave. And at some point, it felt like I was entering some kind of vacuum — I couldn’t feel the outside air temperature anymore, couldn’t hear the street, the cars passing by on Nevsky Prospect. As if I wasn’t even there anymore. And then there was this moment — like fear, as if just one more step and I would lose consciousness. At some point, I felt so deeply that I was about to lose control — though I still had it, it was as if only a tiny percent remained. And in that moment, you know how someone suddenly jerks awake, like when you feel like you’re falling in a dream? That’s what it was like — I jolted, opened my eyes suddenly. And the girl did too. And what did we feel? A state I call a vacuum, a state of “without mind.” You don’t feel your body temperature, the air — you feel like you’re in shock, like you’re only here and now. And I remember this girl, her name was Olga — her eyes were pitch black, as if there were no irises, like her entire eye was one big pupil. And my eyes looked the same. And I began to feel very unusual. I remember turning my back to the church and looking toward Nevsky Prospect, and suddenly I had this feeling — as if I could look at the city of St. Petersburg from above, from outside, and I saw it like a microchip, like some kind of mechanism or a clock. And that the place where I was standing wasn’t even central — it felt like one of the outer nodes, and that there were many such places. It felt like part of some mechanism. And I felt as if something had entered me. The girl felt it too, as if something entered her. Like you’ve become someone else — there’s no way to describe it. As if... as if you were some kind of stranger. I don’t know how to explain it.

You have absolutely no fear, no doubt, no thoughts — none of that human stuff is there at all. You're just here and now, like some alien, like an observer — as if someone is looking through you at everyone else. As if something like that entered me. Even though I'm still there — my memory is still there — but the consciousness, or whatever I'm connected to, is something else entirely. Some kind of force. And then I felt something — though, you see, what I'm describing, what happened back then, I didn't realize it all at the very moment I was standing there. I only became aware of those things, what truly happened to me, over the next few days after that place of power. Because you only start to notice it in everyday life. Like, I'm walking along Nevsky Prospect, and I begin to notice that I see the city differently — as if the angle of perception, the focus, had shifted. But I had noticed this with people before too. I, essentially, am zero — and when I walk with someone, as I used to say, from world five, frequency five, and if that person's focus is only, say, on women, then suddenly, walking down Nevsky Prospect, my attention also somehow keeps getting pulled toward women. And I think, "What is this nonsense?" That never used to happen to me. And then I meet up with someone else — walk down Nevsky again — and suddenly my attention is caught by homeless people, by police officers, by some dangerous-looking guys. As if I've become fearful, constantly watching my back. And I understand: that's not me — it's him. I've tuned into his frequency, seeing everything through his lens, through his prism. Because I know that when I walk alone, I see things completely differently. And even then, walking alone, I could switch it — depending on what music I listened to. I could change the angle of perception. And therefore, I changed the world, the frequency, the rhythm I walked to — and that's how I traveled between worlds. And that time, it was as if another layer had been peeled back, another angle from which I could see Petersburg. When I went through places of power — not just that first one, but in general — I felt like certain traits, qualities, characteristics started to appear within me. My temperament and personality began to shift, as if... You know, every person is made up of their own pluses and minuses. And I felt like a whole flood of knowledge, of sciences, was being poured into me, and I became someone completely different. And it all happened internally at first — and then it started to manifest physically. It was like I was still the same on the outside, but even people around me could tell: "He would never have done that,"

or “He’d never eat that,” or “He’d never go talk to someone like that.” But now it was all happening, and they were looking at me like I was still the same person, but there was someone — or something — else inside me. That’s what I noticed back then. And I saw the city differently — I didn’t even recognize it. It felt like I had been gone for fifty years. Like that feeling when you’ve traveled far away for a very long time, and then suddenly come back, and you’re seeing everything so freshly that you almost don’t recognize it. You sort of remember it all, but it’s like you’re a tourist, like it’s the first time. And that’s exactly how I felt after that place of power — as if I was seeing the city for the very first time. And I was young then, and with the kind of mindset I had, and the vocabulary I had at age 20, having just turned 21, I remember calling my mom just to check if she was even real in this world — because it felt like I was in a different world. I called — she answered, so she exists. I said, “Hey, remember we talked a week ago?” She said, “Yes.” I thought, okay, if she remembers everything, then it’s really her, everything’s the same. She asked, “Are you okay?” And I said, “Yeah. I’m just studying the history of St. Petersburg. I am totally in “cosmos.” At that moment, I felt like it was a different city, a different mother, and a different me. And of course, I wrote it all down, but I had no idea back then how it would all later unfold throughout the rest of my volumes of the novel “Alternative History.” That’s what I felt. A completely light, free body — no thoughts, no doubts, total fearlessness, complete confidence. But not that kind of ambitious confidence people often have — on the contrary, it was the most peaceful, tranquil kind. I remember I couldn’t eat — there was no desire to eat or drink anything. And it was hard to sleep, because your attention felt hijacked, like you were in shock, your head heavy, as if your head were inside a pipe or there were a halo above it. And when I lay down to sleep, I couldn’t fall asleep — not because of thoughts, but from shock. That’s a different thing. Some people can’t sleep because they’re overthinking — but here, there were no thoughts at all, yet still, I couldn’t fall asleep. I was just in a kind of “ahhhh,” like I couldn’t even return to the human world — I was still somewhere out there. And I’d sleep for a couple of hours at most, but couldn’t really sleep. And from there, I kept unraveling all of it — all those places of power. And the guys were helping me — I could feel they were in a different rhythm, and they could still use their minds, logic, figure things out — like looking up what’s located where, how far one cathedral is from another,

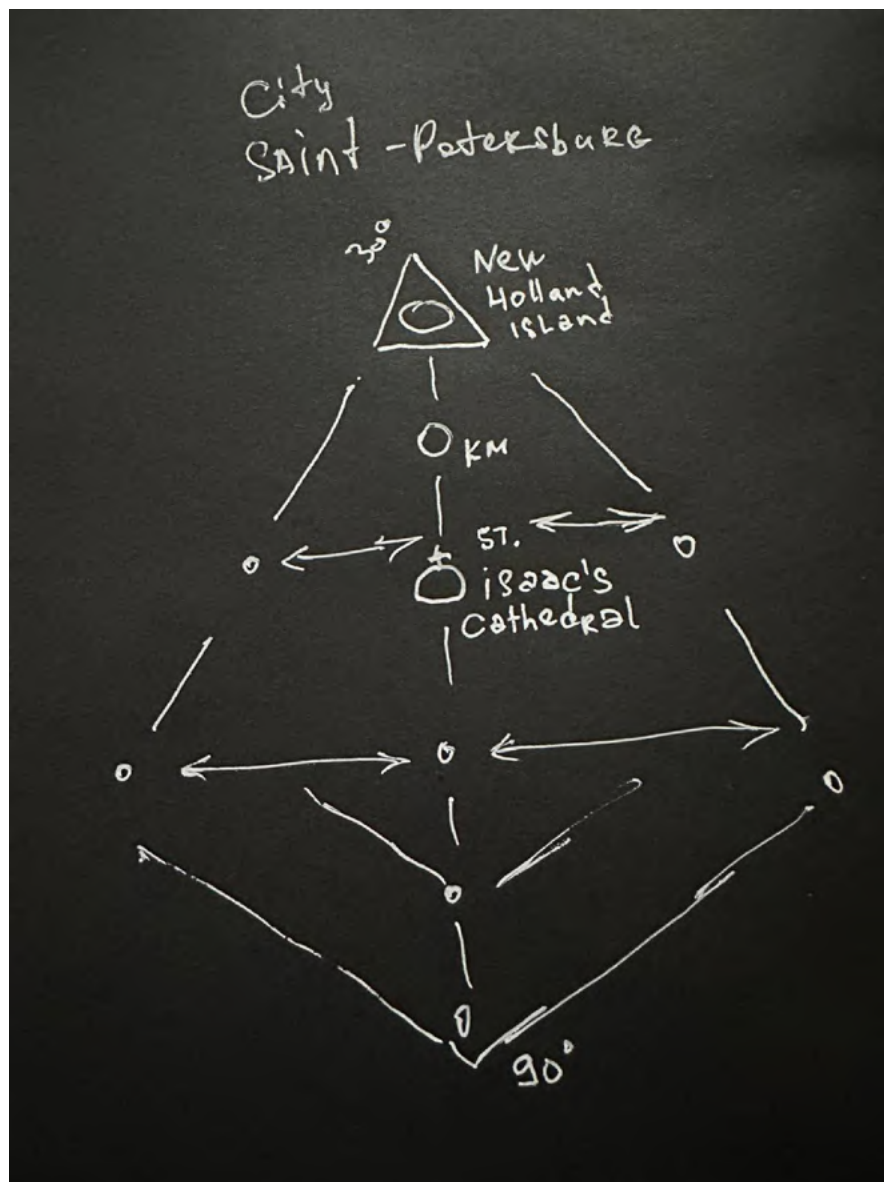
or which museum, church, or palace is nearby. But I couldn't do that at all. It was like I was in a completely different current — I'd say to them, "Check what's over there," but I myself couldn't even Google it or look it up, because for me it felt like a huge pressure shift. I was in something else entirely, in another rhythm. That's what was happening. And now again, just from describing all this, my head feels heavy — like that same tube feeling. When I'm in this state, it's like... You know how people sometimes think you're looking at something, but really you're looking at nothing? It's like when someone zones out, stares at a spot, and you snap your fingers in front of them and they go, "Huh?" That's what I'm like now — like I've drifted off somewhere, like I'm not here. That's exactly the state I'm in now — this current. And it feels like if I keep talking about it, I'll sink even deeper into it, because I can feel something wrapping around me. It's like I've plugged into something, and it's wrapping around me. Maybe it's just the way my mind naturally describes what's happening on some subtle level with my neural system, my neural connections — I don't know. But I know that if I poured a glass of water right now — if there were a glass of water in front of me while I was answering this question — it would turn oily, just from being nearby. That's what else was happening back then. All food would change taste, drinks would change taste, when I was in this state sitting in a café or at home — it's like a kind of radiation. And if someone happened to meet me while I was in that state, they would immediately forget things, like they'd fall into some kind of vacuum — the same state I'm in now. And in that state, it's as if time doesn't exist. I could sit and talk to someone like this, and what felt like five minutes would actually be five hours. And afterward, they couldn't remember how they spoke to me, where they were, or where they needed to go next. It was like they needed two mugs of coffee. And smokers — in this state, whenever they started to feel it, they would immediately want to light a cigarette, like they needed to suppress it. That's why I always said, "Don't suppress it. On the contrary, embrace it. It's a good thing — it's something divine." But people always wanted to immediately, you know, wash it off, eat something, and try to control it with their mind. Because that mental control — that's the world people live in. But this is a different world. There's no mental control here, and yet it's not like you're some fool with your head in the clouds. No, it's more like a higher intelligence. You feel crystal clear, like, "I'm here and now. I've arrived." That's the state I'm in.

And it's a very good state. I can feel right now what it's doing to me. It's like everywhere I have flesh or tension in the body — it's all beginning to release. Can you imagine? And the nervous system — which is usually so raw and tense in the human world — here, in this state, it's the opposite. Like if something crashed or banged behind me, I wouldn't even flinch, I'm so calm, so peaceful — but at the same time, my mind is incredibly sharp. That was very well portrayed in the film “Limitless” with Bradley Cooper. That's exactly how you begin to feel and think — but dark forces, let's say, made films like that to push people onto a dark path, into the world of the “lost.” Like, “If you take something like this, you'll become superhuman.” No. That's all a lie and a trap. I believe only in nature — and that when you don't use any kind of doping, when it's just you, through your own effort — you read a lot, develop your mind, your intellect, and simply live the right way — then that brings you much closer to something supernatural, if that's what someone seeks, than any of those human-made life hacks. That's my conclusion. It always has been — and to this day, it still is.



Александр
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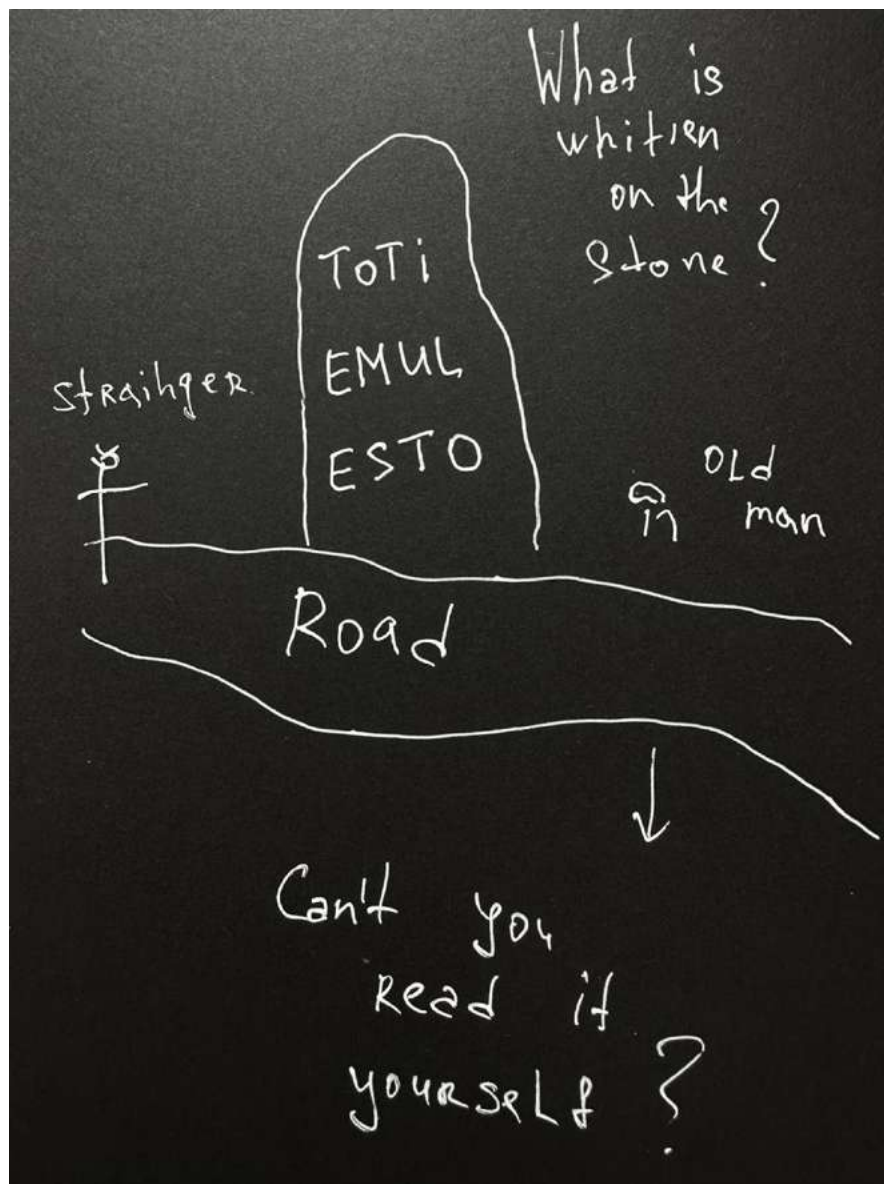
Question: When you met with Big Alexander, you wrote that during your interaction with him, it felt like being in a vacuum. You didn't hear the crowd, and the crowd didn't see you — you were like behind glass, with no time or space. From a technical perspective, why does this protective state from the outside world arise? After all, it's just a meeting between two people on the street — but as it turns out, it's not an ordinary meeting, and no external forces can interfere with it.

I wouldn't really call it a protective thing. It's just something else — it's like, essentially, when I was with him, it felt like we entered another world. The same thing happens to me when I write books. I can sit down to write and completely fall out of time, get lost in it. You know, I often gave this example — like when a child sits down to play with LEGO. His mom tells him that she'll call him for dinner in five hours. And he just sits down, and suddenly she's calling him — and he doesn't understand, but she says five hours have passed, and to him, it felt like only five minutes. But what's even more interesting is that sometimes it's the opposite — while he's playing with that LEGO, he can be so immersed in it that it feels like he's lived there his whole life, like an eternity. And when he's pulled away from it, it turns out he wasn't there very long, but it felt like a whole year. So what is that? What happens to a child in that moment? That only happens with children. And I have that too. Truly creative people — those who are born with it, a gift from God — they have this. They fall into that state. I don't know exactly what kind of state it is, but based on all my books and the "Alternative History" series, of course I can make some assumptions. Like, when I was standing in the street talking with Big Alexander, we ended up in that "corridor," that state I call "without mind." And it turns out, that state was exactly like the one I'm in now. I have that same feeling right now — as if you hear him fully, in a multidimensional way, and he hears you the same, like he's in your head and you're in his. And your attention is so completely absorbed in the conversation that everything else just disappears. The same thing, probably, you — people — have experienced something similar, like during a conflict. You're arguing with someone, and if it happens publicly, say on the street, then in that moment of emotion, you forget where you are, what's around you, what people might think — because you're completely swept up, overwhelmed. And this was similar, only in a calm, stable mood, but you're still in a kind of trance,

a kind of shock. So there I am, standing with him, talking — and again, there's no sense of air temperature, no time, no space — just the conversation. And you don't even realize how long it's been. But what's most interesting is that in that moment, your human evaluative mind is gone. He might be telling me something unique, and I'm just like, "Yeah, yeah, yeah." And I might be saying something too, but I can't seem to ask the questions I would think of later. You know, when I come out of that state and find myself back at home, back in the human world, then my mind can recall everything — but in that moment, you're not thinking, you're just here and now. In that state, there's no thinking. It's a vacuum state. And that's happened to me often when talking to someone. And the most interesting part is — it's not even about Big Alexander himself, it's about the information. Because whenever I started talking about places of power and about Big Alexander to any friend or acquaintance, it was as if they instantly fell into that same vacuum — and me too. Like we both simultaneously dropped into that vacuum just by talking about such things. And that's why, back when I used to record those short video clips — as little prompts, little "explainers" connected to my books — I had one called "The Answer," and I made a video for that book, "The Answer." At that time, I didn't have any readers yet. Everything I talked about in those videos was just from my personal life — things that happened within my family or with friends, and I'd share all of that. And now, if I start making videos again, and if in those videos I talk not about material things — not about money, not about food, not about clothes — but about "Alternative History," then it's like I'll be entering that vacuum again, just like I did now. And so the reader, if they read about this, they enter the vacuum too. And if they watch the video, they'll fall into the vacuum as well, even if they don't understand what it is. It's just like falling out of time, out of reality. As if you've entered something else — but still, you're in your apartment, and time is ticking along as usual, yet somehow, you've slipped into something else. I've been searching for an answer to this, and I've already shared many theories — many of which I've shared in "Alternative History," in the following volumes — and in the end, it truly is another dimension, another world. Physically, it might be the same apartment, the same people, everything looks the same — but there is another world, and when you enter it, you feel yourself and time and space in a completely different way. Everything is different.

And because it's not a world natural to most people — they don't live in it — when they enter it, they feel that shift, like something just happened. And that's what this other world is. I've slipped into it from time to time. When I entered it and wrote about it in my book — when I documented it — people who read those books also entered that world without realizing what was happening. Maybe it's a talent I have from God — to write such magical books. I don't know. But it has a strong effect on your emotional state — but not like emotions in the human world, where you can be angry, upset, or offended. On the contrary... You feel something divine — that's the kind of emotional state it brings. It's like all your afflictions, all your doubts just fade into the background, they disappear, and you find yourself in a world of bliss, of vacuum, of “no-mind,” everything becomes magical — animals might come up to you, birds hover right in front of you, paradoxes happen: you think of someone and they pass by, or they call you instantly. All of this starts happening, and you think, “My God, what is this?” And this always happened when I was writing my books — of course, not when I was writing about everyday social-material things like how to wash or dress — but when I was describing this other world. Some might call it spiritual — I don't know what the right word is. The “corridor,” the magical world, the world of the heart — whatever it is. And yes, it's very possible that if, back then — as I mention in Volume One — if I had met with Big Alexander and we'd talked about fishing, there probably wouldn't have been any vacuum at all. But that's not what we talked about. We talked about an event that had happened to me — when a messenger came to me and gave me the keys to paradise. And because I was telling him about it, that's why we both fell into the vacuum. Why? Because that messenger was also from the vacuum — she was from that world. I was in the human world, with a friend from the social-material world, and we went into a café. Everything seemed fine, and then the vacuum began — and this woman, Nadezhda, appeared. And just like that, we were in the vacuum. So every time I remember it, or tell someone about it, or write about it in a book — I end up back in that world. And the more often or more deeply I remember it, the more I enter it. And if something else happens while I'm in that world, and I write about that too — then that's how the book grows.

I've been trying to capture that world my entire life. Because it's magical, unique. But I've also lost it. And I made a list — of what causes it to fade, what should be avoided in order not to lose it. And I made another list — a kind of mold — of what should be done to enter that world, because I love it so much. It's a completely different way of perceiving the world, a different angle of perception, another dimension, another frequency. My novel "Alternative History" is that other world — it's something otherworldly. I remember someone once asked me: "Alexandr, I'm full of anxiety, all kinds of thoughts, noise in my head, bad thoughts, harmful urges. I feel drawn to all that darkness. How do I fight it? What should I do?" And I said: just read "Alternative History." Because if I start talking about everyday human life — I fall into that world of everyday human life. I start feeling like them, hurting like them, getting sick like them. But if I start talking about "Alternative History," then I enter the world of "Alternative History." And everything is completely different there. That's why I don't like engaging in conversations about what's going on in people's lives — because I immediately end up in their world. Just imagine: even a simple conversation or thought can transport you to another world — you don't even need anything physical. So if you talk about something deep, something otherworldly — you're plugged into that world. But if you talk about something dark or low — you fall into a world of dark and low things and people. If I were to read someone's mundane question right now, from the world of people with problems, sins, and vices — and if I even began to answer it — all this vacuum, all the magic, would vanish. But if I only reflect, only have conversations, only answer questions about my books, "Alternative History," then I'll always stay in that corner, in that vacuum, in my world.



Александр
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Question: In the book, you wrote that you recorded many messengers on video using your phone. Tell us, if someone asks you to provide those videos as proof of your words, would you do it?

But, you see, right now... do you see this question? You're the reader. You perceive it as a question from a real person in your world — a reader — who's asking whom? A real person, Alexandr Korol, the author who wrote "Alternative History." And here again we touch on those invisible boundaries. This book right now — and I am its character, Alexandr Korol — is a novel, "Alternative History," about what happens to me. And the book appears as a book within a book, because there is an author who writes "Alternative History" about an author who is writing "Alternative History." And if we respect those boundaries, then this is a dialogue with the author who is a character in the book, not with the author who is a person from your world. So, right now, I am the character in the book, and as a character, of course I will absolutely show everything — even before anyone asks — for proof. Why? Because that's the whole point: this novel is so expansive and alive, especially this opportunity to ask a question to the main character and get an answer — it feels like it's all a direct interaction with the author, but in fact, it's just the book. So yes, since it's all so alive, to bring even more life into it — it would be great to show all those photos and videos. They exist. They will be published once I've finished writing all the volumes. Yes, it's entirely possible all of it will be released, even everything I've written today. Once I've published everything, I'll sit on a flying saucer and fly away. And I'll release all the proof. And then people will be in complete shock. Because they won't understand — if it's just a book and all of it is science fiction, then why is it written so strangely in first person, and the author speaks directly to the readers, tells them what he does, how he lives, and it all seems to be about our own time, our own era... then where is the line between fiction and reality? And if he does publish — or has already published — a video with the messengers, then it means he didn't make it up. That same real author who wrote about the author writing the book... or maybe that's the whole point: that everyone needs to understand that any person who writes books, writes songs — there's always something deeply personal in it. Who really knows what Alexander Sergeyevich Pushkin meant in some

of his works? So much came from his personal biography, his personal life — things that for us are now literary masterpieces. Why should we shift the focus to the person and discuss Pushkin himself? His works speak for themselves and are instructive for all of us. How he was inspired, where it all came from — that's not as important. It's the same here. This is simply a literary work — a novel. Everyone takes something personal from it. And that "wow" effect... like, say, in the movie "Harry Potter" — some of the filming locations used were actual, real places in the human world. Of course, I used real worlds too — I mean real places. There's a lot in it that is real. The question is: what is reality? Maybe it's worth thinking about why a reader — who might not even know me yet — when reading "Alternative History," will believe in it more than in real life. That's the real question. I believe that's simply the author's skill.

Question: You share information with your friends about everything that has happened to you. So does that mean they don't feel anything at all, since even your parents are saying you've lost your mind? Or does time play a role — after all, there are gaps of about six months between when you first heard about Big Alexander and when you met him, and also with the keys to paradise — there was a six-month to one-year gap there too. So during these periods, do you often tell this story to your friends, or to each one individually in the "cosmos," and then they discuss it among themselves and come to the conclusion that they need to report it to your parents?

No, you... You're imagining it as if... Let's say we imagine a person who works a job and then goes home to a family with kids — you immediately picture it all happening together in some shared space: the family, the kids, right? And here you're probably imagining friends the same way — that these are just "friends." But friends can be very different, and I'd even say they come from entirely different worlds. The friends who are of the heart, of the soul, the spiritual ones — even they aren't friends with each other. They're not even acquainted. And that's an important detail to note: that if you have a friend — doesn't matter if it's a guy or a girl — someone you always interact with one-on-one, and that person never talks about you to anyone, and you never talk about them to anyone, and you don't introduce them to your coworkers or family, and they don't introduce you either... if it's just that person, one-on-one, then it feels like

something sincere and spiritual. That's how it used to be for me. But then there's another kind of world entirely. And for people with blurred boundaries, they call it by different names — some say “society,” others “material world.” There are simply people who are from this social-material world. So there are friends — let's say three of them — who all know each other and interact. And when I'm with them, we're all together. Sometimes I meet with one or two of them separately, while the others are busy. Then sometimes we all gather. We just know each other. That's one kind of group. And I had many such groups. And there were simply guys who all knew each other and who, let's just say, were especially prone to sin — as, honestly, is common for most people. Guys who, when they saw a girl, would comment on her butt, think about money, profit, who would lie to you, to me, to their friends, to their parents — just regular weak people. Pretty much all my classmates and university mates were like that, my neighbors too — just ordinary people. And with people like that, you see, I don't discuss my books. Because they just laugh at it and say it's drugs. Because in their world, that's how they're wired — they have certain associations, and that's what they say. It's like, imagine there are nerds building robots, and then there are these trendy buff guys with cheerleaders in short skirts going to some popular party, and they look at us and say, “Did you forget to shower?” That's what it feels like. You see? These are different worlds. And my world of books — it's not trendy, it's not “cool.” It's not vulgarized. It's not from the social mainstream. And so the mainstream has always reacted negatively toward me and my books — just looking for a reason to mock, vulgarize, laugh at it, label it something nasty. That's always been people's reaction, ever since 2008. It also depends on the era we live in. Every 5- or 10-year cycle, society had a different label to throw at me. So back then — in 2008, 2009, 2010, and even 2011 — people, of course, were saying I had joined some kind of cult, like they told my parents. And they asked me: “Who are you talking to? Who's been putting all this in your head?” And the funniest thing is — fine, maybe if I were talking about sacrifices or something, the kind of stuff people typically associate with cults. But I was just talking about what I feel, about how rich and layered music can be. About the depth of creativity, and how magical it is to take photos at sunset — that it's the best time of day. I mean, this sensitivity, when you listen to classical music and realize that some people only think about butts

while others love art — is that something cultish? No. But people reacted like it was something crazy. And it was like that even in school. Everyone would listen to happy pop music like whatever's on the radio, and I was different. They'd grab one of my earbuds, and I'd be listening to Yann Tiersen, and they'd look at me like I was insane. And then they'd start throwing around labels — some would say it nicely, call me a romantic; others, meaner ones, would call me a freak or worse. Just because you're not part of the social herd, that makes you "bad" in their eyes — that's how the social system works. And that system was everywhere — it was in school too. There were always those copy-paste types, and there are even more of them now. Now everyone's like that. It's always the same unified herd, and their rule is this: "If you're not with us, you're against us, and we're against you." That's how the social world works — aggressive, deeply negative. Because that's the only way they know how to protect themselves — by attacking. They destroy your world through negativity in order to pull you into theirs. Not by persuasion, not by saying, "Hey, your world's okay, but mine's even better" — no. They go straight for name-calling, they humiliate you, they make you feel ashamed in front of everyone else in their herd, so the rest of the herd joins in, pointing fingers at you. It's like a demon tempting you, putting you at a crossroads: either become one of them, just another jackal, or be an outcast and get pecked at and called weird. And I would always choose to remain the "weird" one. Even now, if people are rolling their eyes and calling me strange — I don't care. In my world, everything is the other way around, seriously. In the world of the social herd, it's simple: if I write books about how I see the world differently from them, then I must be weird. But if they're out there doing God knows what — picking strange mushrooms, jumping around half-naked filming themselves — they think they're the normal ones. But to me, that's the abnormal. Sorry, it's just... different. I believe it's not for you or me to judge — only God can do that. You have your truth, I have mine. So yes, even back then, when I couldn't hold back my emotions and would open up to some of my socially-materialistic friends about what was happening in my life — like messengers, or what I was writing in my book — their reaction was always the same: laughter. "Oh, Alex needs saving," they'd joke. "That's it, he's lost it." Meanwhile, the guy saying that? He's living a completely immoral lifestyle, deep in vices every day. And that's considered normal? Because everyone does that? Am I getting that right?

But me — I'm just sitting here, reading about Saint Petersburg on Wikipedia, and believing in keys to paradise — and what's so forbidden or criminal about that? This is my native Saint Petersburg. I'm an Orthodox Christian. What's wrong with that? Let's put it this way. All of this is information taken from our human world — I didn't invent any of it. But honestly, isn't it better to spend evenings writing than doing what those boys were doing back then — watching questionable erotic videos alone in the bathroom? There you go. But somehow society decided they were the normal ones, and I was the fool. So, what they did in the evenings — that's considered fine now, I guess. But me writing books in the evenings — that makes me weird and in need of saving. Fine. Just like when I was younger, I used to hear all these stupid remarks from every corner, and to this day nothing has changed. So let's be clear: why does it even bother them so much? I'm not going around accusing people, pointing fingers at how "wrong" they are. So why are they so agitated? I'm not bothering anyone — just writing my books — yet everyone gets so upset. And in different ways — either I'm the bad guy, or I'm in trouble and need to be rescued. Why is your life so boring that my books get under your skin so much? It's very curious. So, what kind of friends were those? Well, whenever I'd go inward, into my "corridors," writing books and creating — creative people, the quiet nerdy types, would naturally surround me. But when, for some reason, my creative inspiration would fade and I'd fall into the socially-material world — and there are different kinds of that world: some decent people who are settled and unique in their own way, and then there are the "lost ones" — I always seemed to cross paths with those "lost ones" during such times. They were always some kind of temptation or provocation for me — as if their whole role in life was to tempt and provoke. And for some reason, I would always end up around such people whenever I grew tired of writing. They'd stain me, shame me, judge me — and then I'd return to the "cosmos" and go back to writing. And just like they always threw dirt at everyone when I wasn't around, they'd start on me the moment I reappeared. That's just how they are. Well, again, I could have avoided seeing them, but for some reason I was curious about all worlds. Unlike them, I'm not so categorical — I believe all worlds should be accepted. I've been in the world of interesting, defined individuals: some were doctors, some engineers, some lived this way, some that way. And then there were these show-offs who always commented on everything, evaluated what

was trendy in Petersburg and Moscow, and they were always giggling that I was some kind of weirdo. And depending on their own level of corruption, each had their own associations: one said I'd been brainwashed, another that I was a junkie, someone else said something else. But really, that's their truth, that's their life — it happened and still happens to them. In the end, it all did happen to them. And I was just watching interesting films like "Angel-A," "Donnie Darko," "Big Fish," "The Illusionist," "The Prestige." I was just watching those movies, listening to interesting music, and writing books — nobody was telling me anything. But the reaction, you see, was always sharp like that, and it's still the same with them. Seriously, if I were to say now that I've proven something about multiverses in my books, I'm sure those same guys would just laugh again and say, "Come on, admit it — you took something." Why? Because that's how they live, not me. And now it's horrible that this is actually being promoted around the world. No one's stopping it, and it's becoming normalized. I don't even visit social media anymore because of it — it's already scary. But I just study the world through the method of heart and mind — intellect, reason, that's it. I don't listen to anyone. I've never listened to anyone. I don't adhere to anything — I believe in God. Well, that's just how people are. And so what? That's normal. I mean, imagine show some classical melody or a sentimental movie to a bunch of biker friends — all sweaty in leather — and they fart, laugh, and say, "Sanya, come on, stop it or we're gonna think you're turning into a girl." Well, that's the reaction. Those people had the same one. Just because I talked about something super spiritual and deep, they immediately wanted to vulgarize it and drag me back into this shallow world. Where if you've got a watch, a car — that makes you a man. Whether you even shower or not — nobody cares. That's the world they live in. And I'm the opposite — I'm about depth. I've always been about, "Hey, have you ever wondered why your classmate is like that, and mine's like this?" And they're all like, "Ooooh..." and start spinning a finger at their temple. Why can't someone reflect on that? It's not like I'm talking about Lucifers or anything. And even if I were — why not? If I'm studying history and ancient texts, I can study everything, which is exactly what I'm doing now in volume five. It's been years already.

And yes, maybe now — now that I'm an adult — it'll be the same again.

In volume five and volume four, I talk about how the underworld appears in all mythologies, and even, by the way, in the Bible. And I'm simply trying to figure out what it is, like a scientist, like a researcher. It's quite possible that after that, people — those who are superficial — will think: "Oh, the underworld? Oh, he's a demon!" And everyone will start saying, "Alexandr is Satan." Maybe that'll happen. But that's just how they are — they always do that. They don't even know why they do it. But the conclusion I can give is this: I'm not the one who needs to worry about this, the readers are. You need to be the ones to think about it — because when someone starts saying something about me and pointing fingers, it's the system testing you. Will you fall for the lie and slander and turn away from my books, from me — or not? But me? I'll still keep writing books just like I always have. See? It hasn't knocked me off my creative path. I'll keep moving forward like a tank and continue to write. Of course, everyone's reaction to my books will be different — people will try to convince each other of all sorts of things, to label me. Some will urge you to read my books. Some will say you shouldn't — that they're bad. Some will try to vulgarize me as a person. But books are books — what does it matter what I'm like or how I look? What I'm wearing? My age? My appearance? My nationality? What does any of that have to do with my work? Nothing. When you eat food at a restaurant, do you check whether the chef is good-looking before deciding if the food is good? Or do you judge by the taste? That's how the world works. We always have to remember that there will always be slander, resistance, judgment, and provocation — it's an inevitable force of nature.

Question: In the first volume, the main character of the book faces misunderstanding and distrust. It's understandable that strangers might not trust him, but close ones and parents know that he is sane. Why does this happen, and what is it connected to: do people lack faith, or does it take a literal miracle for them to believe? Or maybe the main character himself lacks faith in everything that's happening to him? And how can one get out of this situation? Because psychologically, it probably has a strong impact.

You see how interesting it is. The main character of "Alternative History", by sharing his experience, ended up receiving so much resonance — or rather,

many readers resonated with it — because many people today are going through the same thing: criticism, not being believed, having others distrust them. Let's say, metaphorically, you saw a UFO, and all your loved ones, instead of listening to you, immediately spin a finger at their temple and say you're crazy. And that hurts, it's unpleasant. Maybe you just started to reflect on something, and suddenly it seems like everyone wants to crush that very faith you have in something — maybe you're not a master at eloquently describing what you feel or perceive, the way you see the world differently — but when you try to share it with someone, to discuss it with loved ones, your spouse, parents, grandparents, you find that most people instantly start to laugh. Why do they react that way? Is it a defense mechanism? It's unclear. Maybe it's just too hard for them to understand. And they respond like that just to shut the conversation down. To turn it into a joke, because these people live in the rhythm of “ha-ha, hee-hee,” everything is superficial, nothing matters — that's their defensive reaction to avoid feeling any kind of depth. And when you touch on some deep thought, they immediately want to turn away from the topic. And then it depends on how your relatives were raised. If they are rude and negative, they'll say you're in a cult, or that you've taken something strange. If they're decent and well-mannered, they'll just say: “What's going on with you?” and worry: “Why are you thinking about things like that? Why are you thinking about fate?” For example, you say: “Does a person have a destiny?” And suddenly a relative gets scared: “What do you mean, destiny? Why destiny? Why are you thinking about that? What happened?” And you just say to your relative — again, you see, people are so frightened by this — you just say it interests you, that “maybe not everyone has a destiny, but maybe some do, and do I? I was just wondering.” And that's it, and your relative thinks something has happened to you, and some friends will probably laugh or say: “What have you been watching? Reading some nonsense on the internet and now you believe in destiny? Ha-ha-ha.” That's what they might say. But really, it's a defensive reaction — people protecting themselves from truth. A defensive reaction to real depth. When you sincerely want to talk about something deep, everyone immediately wants to either turn it into a joke or say that you're sick. That's it — two conclusions. This is shown very well in the film “Matilda”, the Hollywood film with the little girl and Danny DeVito, when her parents —

who are crooks — are sitting, eating junk food, watching a dumb TV show and telling her: “Books? Why do you want to read books? Are you stupid?” It’s shown really well there. Well, that’s the kind of society we live in. Not everyone, of course. But there are people like that, with that kind of reaction. But I wouldn’t say that my relatives rejected me in any way. On the contrary, without judgment, without reproach — maybe once or twice in my whole life someone said something like: “Why are you listening to classical music? Did someone die?” That’s all — just because the melody was sad. But to me, it resonated. And that’s it. So what? Well yes, you see, people react that way — they always want that agitated rhythm, “ha-ha, hee-hee,” everything superficial. That’s natural for people, nobody wants to go into depth. And I’m a deep person — that’s why I write books, I’m a writer, how else could it be? It would probably be more surprising if I were partying and joking around every day and still called myself a writer. That would be strange. Writers really are like that — introverted, deep. They can step into the world of people, sure. Many writers do that intentionally — if you pay attention, there are many films about writers. If you watch them, you’ll see: some are looking for inspiration, some plunge into the thick of events. But still, when it comes time to write, you have to step out of that whirlwind and retreat, return to your little world and write. I’m the same. Sometimes I enter the world of people for a while, then return. Yes, in that world of people, that’s the kind of reaction you get. Why? Why do they act like that? Well, they just do. That’s how they react.

But I’ll say this: I never had anyone outright criticize me or forbid me from writing books. No. Only when I started writing did my relatives begin to wonder why I even got interested in this. Interested in what? The Matrix, Masons, keys to paradise. They asked where I got that from. But no one had told me anything. I figured it all out myself. That’s just how life unfolded. But they just thought maybe I had read something or someone told me. I said, “No, no one.” And yes, that was the first time they asked about it. And back then, a couple of my friends laughed and said, “Well, if you’re meeting messengers and talking about keys to paradise, then your roof has definitely blown off.” Yeah, that was their reaction. They laughed. Two out of three of those guys laughed the most. So what?

They laughed, and that was it. They'll react the same way now if I say something they don't understand, something too far out. If I tell them I was in the tenth multiverse yesterday, they'll just say, "Oh, okay, Alex. You must be drinking some kind of special tea again." That's what they'll say. That's their reaction, their associations — I don't know, maybe they watch movies where that kind of stuff happens, and that's why they think that way. As for strangers — readers — well, naturally, readers are interested in reading my books and love them. But you always get a few people... after all, social media has no fence, no boundary, everything's blurred. And now social media has become very aggressive. So yes, there might be a whole bunch of people who will say I'm crazy or a drug addict or that I'm talking nonsense. That's their reaction. It's just instincts, uncontrollable emotions. Because if you were to seriously talk to that person and fully analyze their life, it would turn out that their life is nonsense — but they wouldn't understand that. They'd think I said it just to be mean, the same way they made a thoughtless comment. But they've never really reflected on how they live, how old they are, what they've accomplished in that time. And then it turns out they've just been lying on the couch all that time, scrolling through social media and writing hateful comments. They don't even realize it while they're doing it — until someone points it out. Meanwhile, I've been writing my 20 books for so many years. So who's the fool then? That's why there's no need to get offended or upset. You know, maybe I can offer some advice: why is there such a reaction to things like ancient Greek gods, ancient Egypt, flying saucers? For example, whenever I wrote about icons, everyone's immediate reaction was, "cult." If I photographed a church, same thing — "cult." That's just how the social herd behaves, this lost crowd that reacts that way. But if I write about multiverses or time machines, people don't react that way. On the contrary, they say: "Oh cool, that was in the movie 'Doctor Strange' part two, maybe that's real! Take me with you when your saucer arrives, take me to the future. Or when you have a time machine, Alex — could you go back to when I was still behaving well and stop me from doing all the bad things I ended up doing?" That's what one guy actually said to me, can you imagine? It just shows that people have certain stereotypes, thought patterns, and associations. If I write about God or Spirit — even though I look at it from a scientific point of view, as a kind of technology —

people don't see it that way, and it immediately seems scary to them. I don't know why they're so afraid and so biased about it. And so, as soon as I post something like buying some antique icon somewhere, suddenly everyone feels uneasy and immediately thinks I'm "not right in the head." Yet all the volumes of my "Alternative History" are actually about the future, the past, and the present — about time and the structure of the world. And how could I, while studying the world and sharing it with people, how could I possibly overlook topics like: who is Shiva, who is Satan, who is Hades? That's fascinating stuff. I'm decoding it all, describing it all. But people see it like this: if you write about Hades, then you must be Satan. If you write about an icon, then you're religious. In the world of people, it goes like this: if you write about an icon — cultist. If you write about the devil, about Satan — then you must be the devil yourself, Satan. But if you write about a time machine or the multiverse — "Cool guy, let's fly together!" That's the kind of reaction I've seen from society today. That kind of reaction. And I'd really like to ask a question later to someone who knows the answer: why is that? Who's in charge of the Church? The Pope or, in Orthodoxy, the Patriarch? Tell me, how did it come to be that if I have an icon at home, people consider me a cultist? What for? Why is that? I don't get it. Or the fact that in my Saint Petersburg there are so many holy places, like the Chapel of Saint Xenia the Blessed — why is it that if I write about it, I'm immediately seen as a cultist? How did that happen? That's really strange. You know, if I take a photo with a drug addict, people will think I'm a drug addict. But if I take a photo with the Chapel of Saint Xenia the Blessed, people call me a cultist. How is that possible? I don't understand. Maybe someday the Christian Orthodox Church will defend me and my book. Maybe people today have just become so godless, and that's where these associations come from. I don't know who planted that in their heads — maybe there's some TV series like that. Maybe some blogger put that into people. I don't know. But for some reason, that's the reaction now. But most often... well, no, in phases — like at one point when I started wearing rings with stones, many people started saying to me: "What are you, a mage? A black mage?" And I'd say: "Why?" I said that in the 90s all men wore them — some kind of big shots or authorities all wore rings with stones, right? And also, actually, back in the tsarist era everyone wore rings with stones.

Even many people now — aristocrats or some successful people on boards of directors — also wear those rings with stones. And yet they tell me: “No, you’re a mage, a black mage.” I say: “Alright, fine. Think what you want.” That’s just how it is — different societies have different associations. Although it’s strange. Why mage? Well, probably too many movies. Ah, I know why. Psychics, those psychic shows — they all wear those kinds of things. So probably people thought that if I put on rings like that, it meant I was like them. But no, I never watched those shows. And of course, I never wanted to be like them. And they usually have to also have some bones, a raven on their shoulder, little mouse paws. But that’s something else entirely — those are different things. Everyone has their own associations, their own ideas.

But I’ll say this, guys — don’t worry. You just need to understand that if, with a pure heart, you sincerely get inspired and discover a beautiful pond where you want to sit by the shore and paint pictures, and then you start showing and telling everyone about it, don’t be surprised when everyone says there’s nothing special about it and they vulgarize it. That’s how society is set up now — to destroy everything, ruin it, devalue it. So what’s the conclusion? It means you shouldn’t share and show things to just anyone if negative reactions hurt you. Or, you have to be ready for those negative reactions and stand your ground. I can’t not publish my books. If 99% of people want something vulgar, jokey, and don’t like my books, I still can’t stop being a writer because of them. After all, there’s that one percent of people who do like my books — because they’re deep too. And for their sake, I still have to hold the line and keep writing and publishing, whatever happens.

Question: How did Big Alexander know that Valentina had spoken with you the day before?

I don’t know. Because when all of this was happening, I was in such a vacuum-like state that I didn’t even have those kinds of thoughts — no doubts, no suspicions. That kind of question comes from a different angle. And at that moment, thoughts like that didn’t cross my mind. Later on, of course, they did, but I never asked him or her: how did he find out, how did he sense it?

If I try to remember now... I think she said he sensed it. As I recall, she said he called her in the evening after our meeting — either that same evening or the next day. The point is, after I met with her, he called and asked, “Who did you see today?” or “What did you do today? Who were you with?” Or maybe he didn’t call for that reason, maybe he just called to ask how her day was. She might have said, “I met with a boy today.” And then he asked, “What boy?” So yes, first he called, asked what she’d been up to, then asked what boy. She said, “Just a very interesting boy.” And he asked, “What kind of interesting boy? We need ones like that.” Something like that. She replied, “You don’t need ones like that,” kind of jokingly, laughing. And he kept asking, “Come on, what kind of boy? Tell me more.” So she said, “He’s 17, has read a bunch of books and watched a lot of films, still young, doesn’t know or understand much.” But as I understand it, maybe at first their conversation was just that she let it slip or maybe boasted a bit that she’d met with a magical boy. And then he probably said, “We need ones like that.” And she said, “No, you don’t. He’s still young.” Maybe something like that. But I didn’t ask. You know, there are a lot of such questions I could’ve asked, but I purposely didn’t — just to not spoil the magic. Seriously, not to spoil the magic. If it sounds like a fairytale, then let it sound like a fairytale. And I’ll share a similar example now. In the second volume of “Alternative History,” there’s information revealed about the flying saucer I saw as a child over my kindergarten when I was five years old — at that time, I found a little plastic bag with red stones. My grandfather told me that the bag was still at his house, that he’d poured the stones into a vase, and that he had kept them ever since. So when he was at home, I naturally called and asked him to find them. But he didn’t find them. And to avoid being disappointed, I just let it go, assuming they must’ve existed but got lost during a move, or that they were packed away somewhere else. I didn’t want to go there and start turning everything upside down only to not find them and end up disappointed. Why? So it remains in this suspended, magical state — that they’re somewhere out there. And I don’t want to ruin that magic by trying to prove it. That’s the same kind of question you just asked — there are questions that you could ask and try to get an answer to, but if you don’t get one, it could ruin the illusion. Why do that? It’s wonderful when things sound magical, and this magic is fragile. Of course, when I study something specific, like a historical fact,

I want accuracy, especially when I cross-check things in historical documents — that’s one thing. But in my illusory world, this sense of “it seems” is something I allow to exist. I believe that this “it seems” — in quotes — is the very secret of everything. All the magic is in this “it seems.” If I didn’t have the ability to perceive the world like a child, with this sense of “it seems,” there would be no books. If I perceived everything rigidly and within the confined framework like most people, I wouldn’t be able to write books. So this little bit of “it seems,” it’s like... you can’t have too much of it either, but just the right amount, when needed — like a spice in food — it’s essential for flavor. Without it, it’s just not the same. Like food without salt or pepper.

Question: What does it mean to “know the Red Dragon,” and what does “there is some old man who runs everything, and he has to die — when he dies, my time will begin” mean?

That was said by Big Alexander back in 2010–2011. And honestly, I don’t know what it means — even more interesting is that I never even questioned him about it. As for “knowing the Red Dragon,” he mentioned it to me several times in different conversations. Sometimes he would say something like, “You haven’t yet known the Red Dragon, so something hasn’t happened yet,” or that something was too early. Other times, he would simply advise me to know the Red Dragon. And in the novel “Alternative History”, in the first volume, everything seems to lead up to one moment when he says that I did know the Dragon — by riding on its back — and that there is a 13th sign, the Serpent-Bearer (Ophiuchus). But to this day, I still don’t understand what it meant.

As for the idea that “there is some old man who controls everything and must die,” Big Alexander also told me that. I directly asked him, “You mean physically?” and he said, “Yes, and when he dies, your time will come.” But what old man? Who controls things? I never understood. My guess was that it might be Rockefeller. But again, whether that’s true or not — I don’t know. Because later he also said that the current global chaos is because there’s no commander-in-chief, that everything is without a master, like without a boss. And they’re all trying to decide who will be next, who will take that boss’s place.

But where did Big Alexander get this information from? What is it? It's as if all the heads of state — almost all countries' leaders — have been initiated into something, into some kind of secrets, and they used to have a head figure, and now that figure is gone, and they're deciding who will be the next. And until that happens, that's why there are so many problems in the world. And he said that "this one wanted it but wasn't allowed, and that one wanted it but wasn't allowed either" — he was listing various presidents. What is all that? I don't know. That's exactly what the first volume is about — it's a beginning that's meant to unfold and develop through all the following volumes of this novel, and perhaps in one of the later volumes, the truth will be revealed about who exactly the Red Dragon is, and who this old man was, and whether he actually died or not. But as I understand it — yes, he did. And who he was, and why no one can replace him. And over the course of five volumes of "Alternative History", I've often drawn analogies around what the Red Dragon might be. When I was working on volume four, I explored the underworld, and while working on volume five, I again encountered the idea of some demon — more precisely, Satan — named Ladon. That's one of his names — Ladon — and on Wikipedia it even says that he is the Red Dragon. Maybe that's what Big Alexander meant.

In general, if we touch on the theme of dragons in the mythology of China and East Asia, then the dragon — just like among Muslims in ancient times, or rather, when the Arabs still practiced paganism — was similar to how we, as Orthodox Russians, had deities like Yarilo and others. Back then, the Arabs had jinn. These jinn are spirits. Most often, they were portrayed as evil, although not all spirits are evil — these are simply spirits. And as I understand it, in Chinese mythology, the dragon — of which there are many kinds — is also one of the Spirits. Therefore, purely theoretically, we can suppose that the dragon is a God, one of them. There's a God of the sky, a God of the earth, a God of the underworld, a God of death. And above all of them is the main God of the Sun, who is broken down like this — a system within a system. So in general, the Spirit, as I came to understand while working on the later volumes of "Alternative History", is something like a Mind, a higher intelligence. And they vary — each governs a different system we live in, like simulations. And the Red Dragon, therefore, theoretically, might be the Spirit of the underworld.

Because he is also considered, let's say, a God — since if we also look at mythology, many traditions had a triad of Gods. And this triad is really one main God of the Sun, split into seasons — like morning, day, evening, and night. Therefore, the Red Dragon is something that corresponds to the darkness, the underworld. Why must I come to know him? Well, on one hand, if I am to know all the gods — and if I am to become the main God — then I must probably go through all the stages of these gods. That is, it's a progression through the stages of God. As if, in order to become the main God, you must first become the first, then the second, then the third — ascending this hierarchy. And maybe I must come to know the third to become the fourth. And the fourth is also the fifth. It's all expressed in a kind of sacred language — tangled and interwoven — but I'm working on it. So I'll say this: I feel like I'm only still on the path. I haven't yet completed the process of knowing the Red Dragon. And I don't know anything for sure about the “old man” — whether we've truly been without him all this time and whether he really died, or whether it was Rockefeller, or some entirely other figure we aren't meant to know about, which would also make sense. I don't know, but... it's interesting who might take his place. And maybe it's true that once the new boss appears, as Big Alexander put it, order will be restored. And maybe all the disorder really is because that “grandfather” is gone.

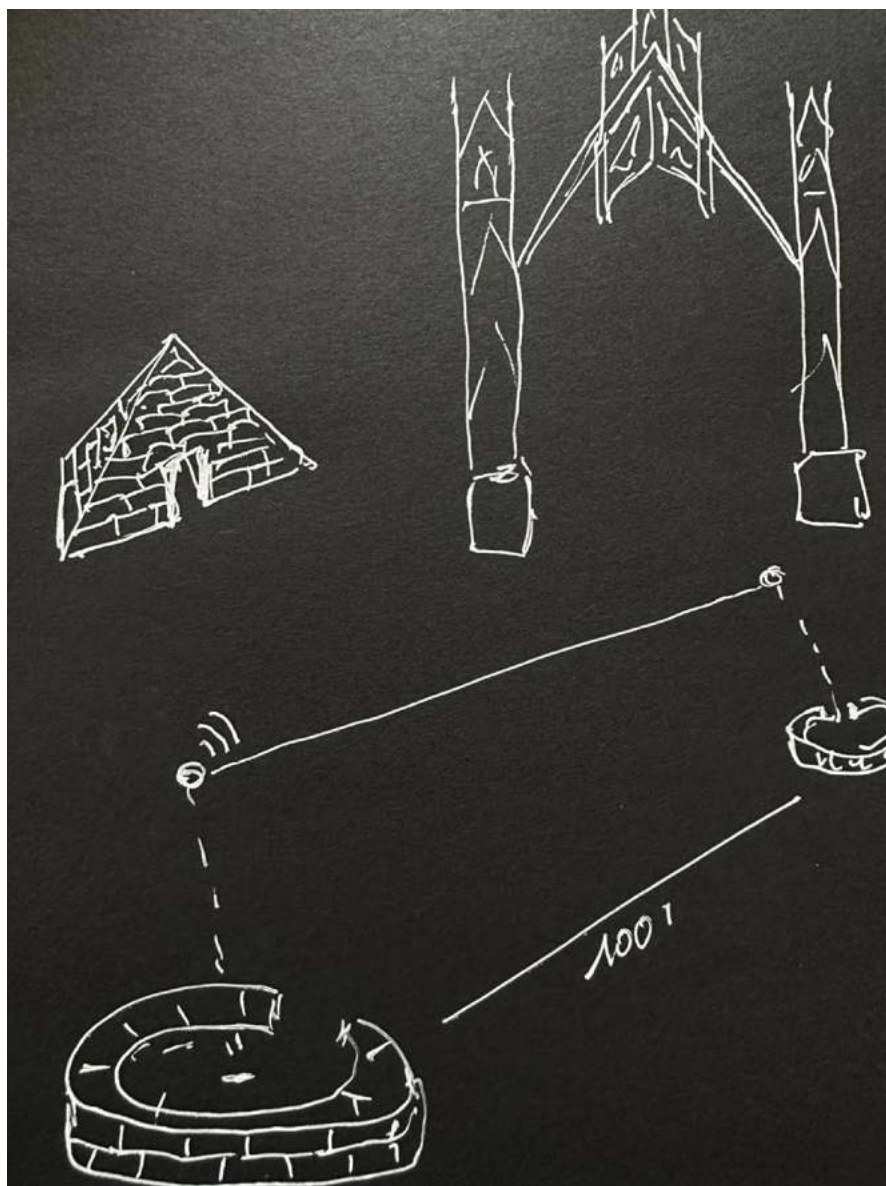
Question: When Valentina was showing you Tsarskoye Selo and said, “Alex, you're home” — how do you understand that now? What was the system trying to tell you through her?

Well, even back then, when I was writing all of this down in my drafts, I understood that it would eventually become a book... I was already working on the book “The Path”, writing in drafts that “they” — I used to call them “they” back then — those who control everything, were passing knowledge and information to me. There was a reason they were passing it on. So even at that time, though I was still young — it was 2010–2011 — Big Alexander was already telling me that I was someone important, that people would follow me, that I was somebody. Back then I was surrounded by a couple of guys — two brothers — and a girl who was the driver. As we were decoding all of this

together, we would speak in those terms — somewhat childishly, of course, we were only about twenty — and I would say things like: “Maybe they’re the real Masons who control everything, not the ones people know about.” What did I mean by that? “Masons” could mean anything — any secret group in control. I meant someone or something hidden that runs the show. And maybe their old power was fading, and I was the new geometer who would later have to build a new order and rule the world, and that these old Masons were passing on all the secrets to me, training me. So that’s the kind of crude speculation I was tossing around with my friends when all of this first started. We also joked that maybe we were reincarnated royals who had come back to reclaim our city. And that maybe that’s why there were people like Big Alexander and Valentina — some kind of watchers or guardians. And that now I had arrived, and for some reason everyone was happy to see me. And the way she acted — remember, she said, “They told me to show you this,” and she took me to Tsarskoye Selo. Who told her? I think — just like I hear that voice — maybe she felt it too. Maybe she knows some secrets. Even the way she spoke to me back then — it didn’t feel like a regular businesswoman talking to me, but more like some being or force was speaking through her, or a Spirit, or the system, or the Mother of God. The point is, the conversation was along the lines of — well, when she told me “you’re home” a few times and said she had to say it, that I would understand everything — later we passed by some abandoned church, and she said, “It’s abandoned here, but over there it’s active.” I asked, “Where is ‘there’?” and she said, “In some other world, it’s restored,” — that’s what she said. And that they use that church. She also said something interesting — there were arched openings, both below and above. Not really windows, but openings. And she said they pass through the lower ones and fly out through the upper ones. I don’t know who “they” are. Then she said, “See the nails hammered in?” There were some nails hammered in above a window — or, if I’m not mistaken, above a second-floor door. And she said, “That’s to keep demons from flying in or getting through.” I didn’t even write that part in the book because I simply didn’t understand what it was. In fact, I left out a lot of things I considered nonsense — and that was a mistake. I hope I still managed to capture and write down everything truly important. These are the kinds of things she also said.

And when I was walking through Tsarskoye Selo, exploring Alexander and Catherine Parks in Pushkin, I had this first impression — not just randomly, I mean, why would I even think this? — but the impression I got was that so many different structures had been preserved in a semi-ruined state, and even people didn't seem to know what they meant. But I could sense that they were all structures — built intentionally — like in miniature, almost like models. As if they were showing me samples. And in that park there were so many samples of what had been built somewhere else — bits from different cultures, each one like a fragment of a world: Gothic gates, a Turkish bathhouse, an Egyptian pyramid, and then that strange concrete ring I called the “telephone.” And I understood that something would happen in the future and I would be the one to restore it. I didn't see it as if I had to live in Tsarskoye Selo, that it was my home. No. I didn't see it like I lived there — I saw it as everything there held something hidden, both underground and in tunnels, just like in Petersburg. In Petersburg, I had the same feeling, like I knew where to enter and that many things were hidden there. Same with this town, in Pushkin. And all these structures — they weren't ordinary — and it felt like I was meant to restore them, to use them, that they were being passed down to me. But I understood that I was very young, and that all of this was being handed over for the future. And at that time, there was a strong emphasis on Petersburg. But what could I do with all of it at 20 years old? Sure, I understood that there were many abandoned churches, places that were now empty lots or just parks, but in fact you could go inside if you dug — of course, something like that should never be done without government approval. But the fact remains, there are many entrances, tunnels. Most palaces and cathedrals had a passage through a neighboring building, a tunnel, so you wouldn't enter through the main entrance but always through a side one. And the system was simply highlighting all this for me, showing me. I was just like, “Okay, okay” — as if I knew where everything was. But why was it shown to me? I didn't understand — I had no money, no resources. And who would believe me? Other than writing a book about it, that's really the only place it ended up — in the book. It never got to the point where I would interact with it directly or touch it. Maybe all of this is actually meant for someone else in the future — someone who'll read my book, and the system will highlight it for them,

that the time has come, and they'll uncover and open it all, and with the help of my book, find and decipher all those places. Maybe that's how it'll be. Or maybe I'll take it on myself—just not yet, the time hasn't come. I'm still not that old, so there's time. But again, it's all God's will and the system's will—I never approach it with the kind of curiosity or excitement that people do. No way. I remember when some of my acquaintances heard something like this from me, they immediately said, "Let's go, let's find it." And I replied, "No." It's enough for me just to know—it's not to be touched. When I'm told it's allowed, then I'll go. But I take it very seriously. It's like with the pyramids, the legends about their curse—same thing. Better not to touch anything, because those djinn, spirits, whatever you want to call them—higher powers, the system, the mind—they protect and control everything. You just think about it, and a minute later something bad happens at work, and you won't even realize it's connected. That misfortune will grab your attention so strongly that you'll forget all about the idea of going to Tsarskoye Selo. So it's better not to go there unnecessarily... Sure, as a museum—fine. But don't touch anything.



Question: It's always been interesting when, in "Alternative History," you talk about those you feel and call "they." Why do you use the plural? How is it that you're able to feel their diversity or their number?

It had always been like that. That's the whole point — if I were more like most people, relying more on the mind and living solely through logic... You know, before trusting the mind, one should actually develop it. If I had tried to shape everything with my mind back then, as people tend to do, I probably would've just said, "It's God," and left it at that, referring to it in the singular. But since I didn't try to fit anything into a predefined box or framework and instead focused on what truly is, on what's natural and authentic — just letting it be as it is and avoiding simplifications — even though everyone around me wanted to categorize it immediately, saying it's the Freemasons or aliens or someone else, I chose to describe only what I was actually feeling. I remember joking along with those friends, laughing, "Maybe it is them, who knows." Back then I didn't even know who the Freemasons were — they were the ones who told me. What I felt, I spoke: I sensed that those communicating with me, those watching me, their presence and attention — it was plural. Not a single entity, but many. They could even be interacting among themselves, like different ones speaking to me. So simply because I always had that sense of a presence in the plural, I referred to them as "they." Nobody confirmed that for me. Even Big Alexander didn't deny it, but he also never clarified who they were. He would just say things like, "They're the knowing ones," or "They are teachers," or "They're guiding you." But who they are, where they are — he never said. But I understood that they were the ones who controlled everything, and they were somewhere "there." Where exactly "there" was — I didn't know. Somewhere beyond something. But you could feel them as a form of consciousness. Imagine the sensation you get when someone is staring at the back of your head — you just feel it. Now imagine several people sitting behind you discussing you, and you can sense they're thinking about you or talking about you. It's the same with "them." At some point, you begin to feel that "they" want something, are saying something, or are trying to communicate. But that feeling wasn't constant. It came during certain periods. The first time I felt it was after my high school graduation.

I came home, changed clothes, and went outside. As I walked down the street, I felt like I was in a vacuum. You know how in movies, when someone's had a huge argument and walks out in an emotional daze — everything's slow, out of focus, they can't hear people waving or cars passing? It's like their world is in a bubble of emotional shock or trauma. That's exactly how I felt — like there was only me, and nothing else, and I was in this bubble. I remember taking the subway and ending up somewhere around Griboedov Canal, maybe near the Field of Mars or Palace Square. And I looked up at the sky and said, "What do you want from me?" But I wasn't talking to God — I was speaking to "them". That was probably the first time. I don't even know why I said it like that. I just said, "What do you want from me? Tell me where to go, what to do, why I was even born here?" And I clearly felt "them", like they were watching me, or sensing me. It was like a powerful consciousness, but not singular — it was plural. And that's when it all began.

So, for example, I'd be walking outside, and something would happen — maybe I was talking with a friend or a girl, and I could see that the person was lying to me. Or maybe I got shy and didn't say something I wanted to say — just regular human stuff. Then later, when I was alone at home, I might be standing at the window in the evening or at night, looking out, and suddenly I'd recall the whole day. And in that moment, say, when I had been shy, or when the person lied and I felt it — I would start speaking to "them," the ones above. I'd ask, "Why did that boy lie to me?" And the voice would reply, "Because that's the kind of person he is." Or the voice would say, "Why didn't you say that to him?" Or, "You can write to him now and ask — he'll admit it." And I'd do it, and he would. And this somehow became a kind of practice. Imagine me sitting at a table, and someone is across from me, and I'm silently asking the voice, "Should I offer this to this person?" and the voice says, "He'll say no." Or if I can tell the person is lying, I'd ask, "Is he lying?" and the voice would answer, "Yes." Then I'd ask, "Should I bring it up?" and the voice might say, "No, he'll get angry and attack you, saying you're worse than him, that you've got more flaws than he does." I'd say, "I don't believe that," and the voice would say, "Test it." I'd say exactly what we discussed with the voice, and the person would react exactly as predicted — word for word.

And this would happen often — I'd be having a conversation while already asking the voice what to say, what not to say, what to expect, if the person is lying, or what that person had been doing. Or sometimes the voice would say, "This person was bragging to his friends that he'd be meeting you today." Just like that. I don't know how the voice knows these things. And the voice would say, "Tell him." So I'd ask, "Hey, did you brag to your friends yesterday that you'd see me today?" And the person would stare in shock and say, "Yes, how did you know?" And I'd say, "Just a feeling." That kind of thing happened every day. Literally every single day. This was probably one of the first things that ever happened to me, even before the places of power. This was before September 2010. Back then, it felt like I was always with this voice — daily. And when I asked something, one specific voice would answer me. But sometimes, when I would reach out and that voice hadn't yet spoken to me — hadn't started talking — then it wasn't just one voice. It always felt like I was speaking to several of them. Because I could sense that "they" were discussing something among themselves. As if one of them could give permission for something, but another one couldn't. It felt somewhat similar to how humans interact, even though they're clearly not people. But there's something like that dynamic going on. These voices — though actually, they're not even voices — I feel them more than I hear them. And then my thoughts transform what I feel into something like a voice. So I give the impression of it myself. "They" — the ones I've been sensing since back then — I didn't actually hear them. It's something else. If we're talking about how the human brain works, I would say I sensed them, and then my brain could assign a visual image to them. Or what I felt could be turned by my brain into text, into words, but "they" didn't speak. They communicate through impulses, through energy, and my brain converts that into human language. That's how I communicate with them. And I do have this ability, I don't know what it is, where I can listen to a music track — no matter what language it's in, even if I don't know the title or what the song is about — and just from the feeling, I can tell what it's about, because I feel its code. And from "them," I feel that same kind of code. And yes, "they" are plural. As for what they look like — I've never seen them. My brain hasn't formed any visual image. It's just a kind of consciousness, a presence, that's there and everywhere. And it does seem to come in different types or categories, because I remember there was one that

felt more cheerful, like the “good cop,” and another one like the “bad cop.” One would sometimes scold me or pull me back in line, while the other would say something like, “It’s okay, don’t worry.” That’s why I say “they.” So when I say “voice,” it’s not like I actually hear a physical voice saying, “Hey, let’s go there.” No, I create that voice myself. I feel the impulse and I give it the voice cover. I know how the brain works. It’s not some literal physical voice in my head — I produce it myself. That’s what “they” are. And there were periods of time when I was in contact with them every single day — this was back in 2009–2010. Then I stopped hearing the voices, almost like I just forgot about them. There’s an explanation for that too: when you’re in one world — let’s call it a frequency or a multiverse — when you’re “without mind,” in the “cosmos,” you’re with yourself, and you can see and hear all of this, you’re in a world of creativity. But when you’re like everyone else, in the material-social world, in all the hustle, where your attention is occupied, scattered, where you have thoughts, goals, tasks — then all of that drowns it out, and you stop hearing the voice. There were several times when that voice disappeared and then came back. And in 2019, the voice returned again — fully. In 2019, around March or April, during that period when I began studying stones and started buying various crystals and gems, “they” began to switch off my mind and carry me into that state again, as if I were “without mind.” And at that point, I started hearing the voice again, started asking them questions, and that’s when the whole topic about aliens reemerged. That was when I gave them a new image — “oh, you’re aliens” — but that was already in 2019. Before that, I didn’t know who they were, but I understood they were definitely not humans. I always had the assumption that maybe — since we are evolving — maybe these are the ones who once lived here and developed so far that now they exist somewhere in the future. They became gods, and we’re all supposed to become gods in the future. So maybe they are gods of some kind, or angels, or something like that — those I was sensing. That’s what I used to think, back then. Later, that evolved year by year. But the essence still remains the same. I wasn’t wrong that it wasn’t a single voice. The ones I was sensing — there was more than one, definitely. There’s a number of them. That much I sensed correctly. Maybe I described it incorrectly at times, but the core truth stays unchanged.

Question: The moment when you told Big Alexander that the philosopher's stone definitely exists is very interesting — because what we talk about is, and what we don't talk about, isn't. Do I understand correctly that this means any human thought is limited to all that exists, and a person cannot even in theory imagine something that doesn't already exist?

But then, in 2010... I mean, he found out about me in 2009. And that was still some kind of summer-autumn period, but in the winter... So, in the winter of 2009, to be precise, I met Big Alexander for the first time, because then, in 2009, for New Year's going into 2010, Valentina called me — this was already after I'd met Big Alexander — she called me at the end of December and said that some man, very serious and wealthy, was in the hospital with pneumonia or something like that, and New Year's was approaching, and he was asking me to heal him. And I didn't understand how that could even be possible. How could I heal someone? That's just... well... how? I didn't know how. Who was I to do that? And she believed in me so much back then, as did Big Alexander. They were so amazed by me in 2009. And she says to me, "Try it, you can do it, you'll heal him." I ask, "But how? What do I need to do?" She says, "You'll understand." Understand how? I don't know, I don't know how. And what happened then? I remember I had this big black coat with a hood, and I was sitting in a movie theater. And I said, "Okay, give me the phone, let me talk to this person." She hands the phone to the man, and I say:

— Hi.

— Yes, hello. How are you doing?

— Well, as you can see, not great.

— I see... — and at that moment, it's like my consciousness is already there, inside him or on him, I don't know how I do it. I mean, two words are enough for me to connect to a person. And I tell him:

— Listen, let's do this — when we finish this call, Valentina should leave the room, leave the ward, and you turn off the phone, just close your eyes and lie still. Arms by your sides, just lie there and do nothing else. And stay like that for five minutes.

— Alright.

Well, that's it — I hang up, and immediately, so I don't lose the connection, I mustn't let myself get distracted — I instantly close my eyes, and that's it, I completely forget... I was so skilled at managing my focus at that time that I could shut out everyone, not hear people, not hear the cinema — as if, closing my eyes, I'm barely breathing and with my whole consciousness I imagine that I am him, that I'm lying there in his hospital room, in his body, and I imagine how all the energy is flowing into his whole body: his head, neck, chest, legs, arms. I imagine it all happening to me, as I sit there in my hood, but at the same time I picture that I am him. That everything I'm doing to myself — pulling this energy from above onto myself — I imagine it flowing into him, through his entire body, all his organs, however I could envision it. So I sat like that for five minutes, and that's it. How was I supposed to know if I healed him or not? But then Valentina tells me that the man got really scared, he thought he was going to die, that in that moment he felt like his breathing nearly stopped. And in the end, the next day, he recovered and got better. And I think: "Wow!". Then the second time I did this was with my grandmother, when I was visiting her. And that's it — I felt like I was all-powerful. And imagine, I was 19 or had just turned 19. My grandmother was sitting in the kitchen, her leg hurting. And that's when I tested this attention control. So, 2009 — imagine, I was testing this attention control. I was eating, the TV was on, plus I was on my phone, and at the same time I imagined that my leg was my grandmother's leg, and everything I was absorbing into my leg as energy from above, all of that energy going into the knee — it wasn't just going to me, but also to my grandmother. I just focused on that, activated it, and that's it. After that, I could be on my phone, watching a movie — the process was still running. I mean, it's insane. So, I did that, then asked my grandmother, "Did your leg stop hurting?" She said, "No." I said, "Well, go to sleep, it'll stop by morning." Even though her leg had been hurting for many days or weeks. And sure enough, the next morning she woke up and her leg had stopped hurting. I was in shock. How could this even work? And basically, I'd only healed people three times back then. That guy, Valentina's acquaintance; then my grandmother; and then Valentina herself when she had a cold. She was sitting in front of me, I remember it was some meeting, and I started imagining that I was her, and that all this divine energy was flowing into her.

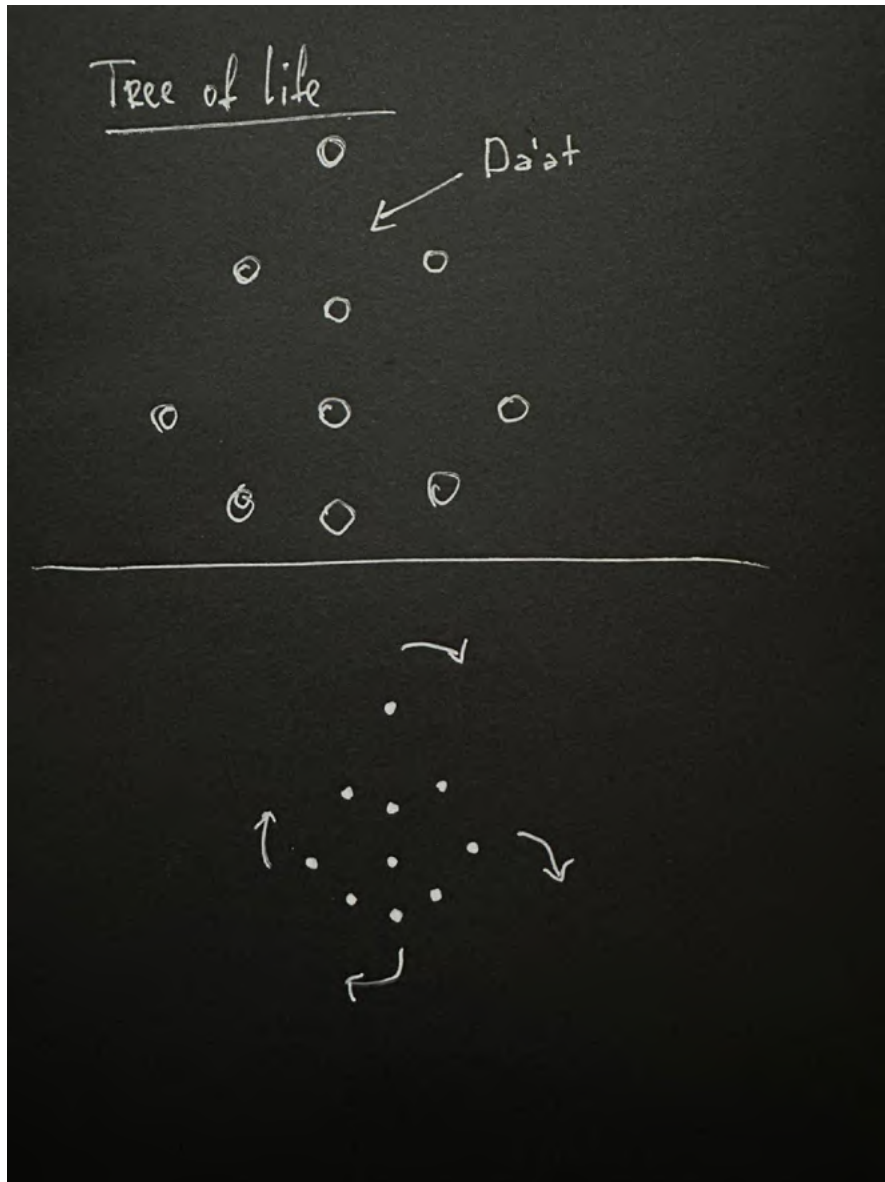
Back then, I always thought that if you're sick, it means you don't have energy — I was still young. And then, later in 2010, when I met again with Big Alexander, he told me that under no circumstances should I ever heal people, and never talk about it to anyone — that it was bad. He gave me examples, like people would later blame me, that if one of their relatives died, they'd think he didn't have to die, because I could've healed him, and then I'd be the one at fault. People would panic and everything. "So better play dumb and never help or heal anyone. Your job is to write books. That's it." So from 2010, when I was going through power places, he gave me that advice, and I said, "Okay, okay, I got it. I won't do it anymore."

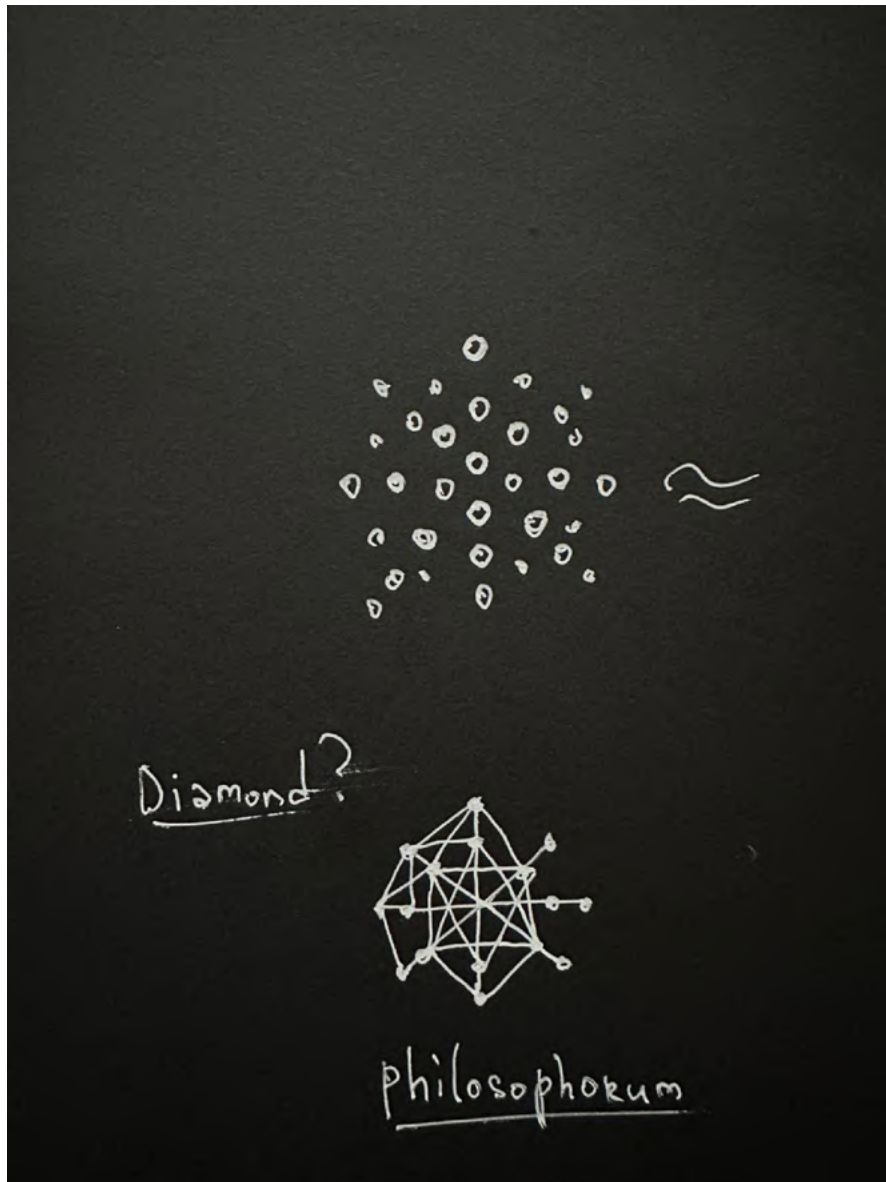
So, what am I getting at? It's just interesting how it all developed back then and what kind of abilities I had. And this story about how everything we talk about — that's what exists, is the same as how it was like the first manifestations of my abilities back then. The first was sensitivity — that I felt every person, what he was thinking. For example, he received a text message, and I immediately feel what he feels — lust, or aggression, or fear. And that immediately could transform in me into thoughts, and theoretically, I could — a bit clumsily at the time, but I practiced it — say, already put it into human text and say what he was thinking. And he would say: "Whoa, how did you know that?" I always said what someone was thinking. So I always knew who was lying, who was bad, who was good, who committed what crimes — I felt it all. As if I started to see it, how he did it, or something like that. So I felt it all this way. Empathy. Then this thing with energy, turns out. But I haven't tried this energy thing in a long time. I should try. I haven't tried anything in a long time. Back then, during that same period, from what I experienced, it was that when I went into some strange state, this unusual one, with energy, then the food around me would change taste, and the taste of a drink would change — I also tried that back then and everyone was surprised. Now that's kind of erased from my mind, I forgot it. And back then I also had this kind of thinking... But it's not just thinking. When Big Alexander was talking to me — as it turned out later, at the end of the first volume of "Alternative History" — it was actually me talking to myself. That Spirit entered into me as a child and entered into Big Alexander during our first meeting in December or November 2009.

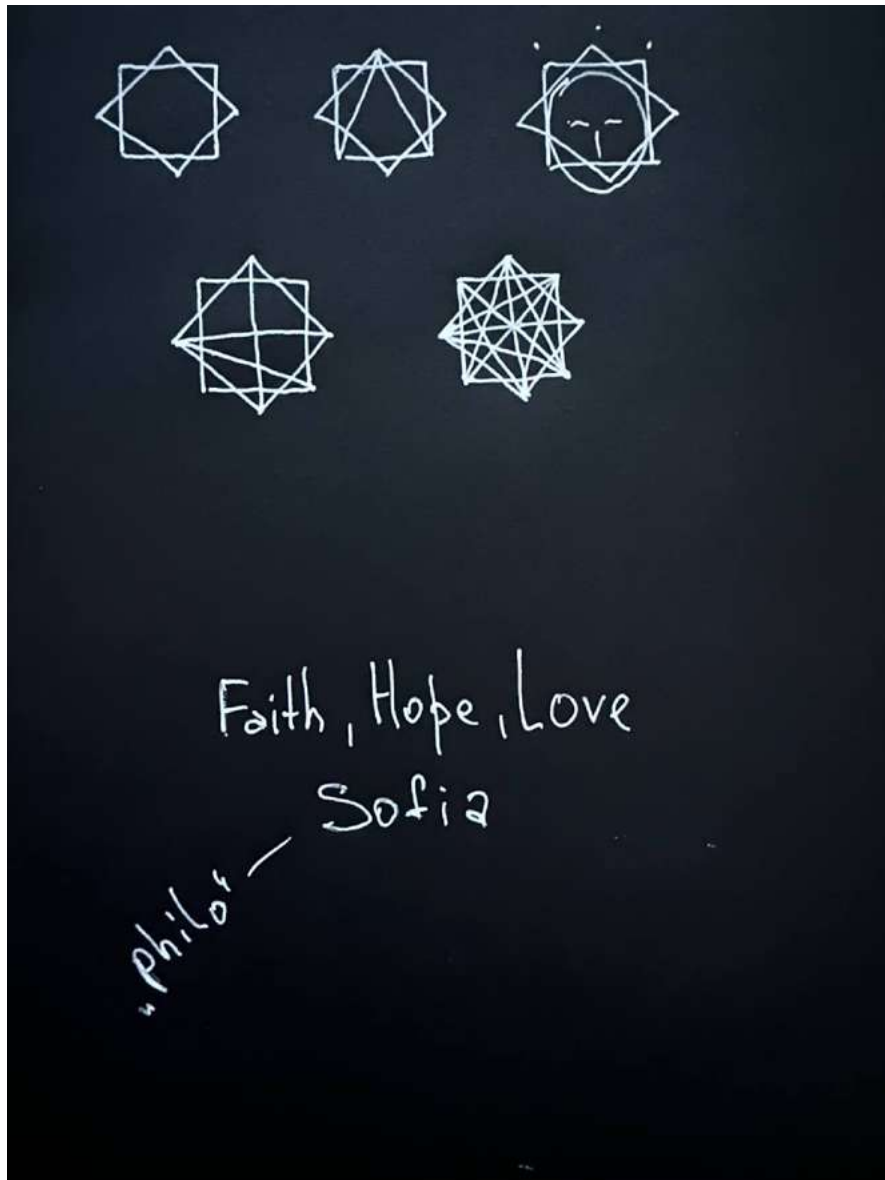
So it wasn't Big Alexander talking to me, but through him spoke that Force, that Spirit — it entered into him and spoke to me through him. And that same Spirit spoke to him through me. So the Spirit says: "Do you know the Philosopher's Stone?" And I, also being that Spirit — because how else could I think that way, I was a child — and I said: "Everything we talk about — that exists. What we don't talk about — doesn't exist." That everything we talk about — of course it exists. Otherwise we wouldn't be talking about it — it's logical. So that means it exists. Well and then I added more and told him that of course everyone may understand that word differently, but everything we talk about exists. That means vampires exist, and zombies — everything exists. We can't talk about what doesn't exist.

And returning to your question, what you said about the limitation of human thinking — yes, every person is in a certain cell of society, and on top of that, these cells are divided into at least three worlds, possibly even four. Well, the fourth is also otherworldly, mine. And when any person invents something, it's already... They're like living in a computer. They choose from what they've been given to choose. A person cannot exit the matrix. If a person lives in the world of sky, earth, or the underworld — these are the three main simulations governed by three minds, that is, three spirits — then their thoughts are limited within the framework of these worlds. And I always knew this, and I always knew that when I saw people, I would say: "You are from this world, your thoughts are like this, your desires like that, your fears like this, and so on, and so on." And I immediately knew where they were going next and who they would become. For another person from another world — I knew other things. And they were all like open books, these people. But I didn't understand back then who I was. Who am I, why do I see all this from the outside and know it? But I explained it at that time like this — that when a person is in these three earthly worlds — sky, earth, and the underworld, they're still human worlds governed by three main gods, or rather, three spirits — then their thinking is limited. But if you go beyond, and there is something otherworldly, then there are no boundaries. And that's exactly what this spirituality is, which is seen in all films, in all stories. That's what it is. It's like, figuratively speaking, if I am now the person who asked me the question, and I'm connected to his world, then my thinking will also be limited like his.

But if I exit the world of people, psychologically, with consciousness — and that's possible — if I connect to something beyond, otherworldly, then if I come up with something there, it doesn't yet exist in the world of people. But everything people come up with already exists. Or it appears simultaneously in a huge number of people. And then it just depends on who implements it first.







Question: At your meeting, Valentina called you a “golden child” and said you had a difficult fate. Does that mean she already knew back then who you would be in the future?

But she didn't say that. Yes, during our first meeting, I just, emotionally, like a child, started talking about how I could see what people think, and even what they feel, what they've done, I could see who was a criminal, who would be successful, who would get sick. It was like I saw and knew everything about each person. And I didn't understand what it was. If someone was near me, I knew even their thoughts about me, what they wanted from me. And I also knew that there was someone — “they” — I could hear or feel them — those who control everything — and I didn't understand what they wanted from me. And then once, I was home alone, listening to music, and I went into some kind of state where it was like I stopped breathing, I saw white light, and a voice told me I'm not human, that I'm an angel, that I didn't come here to live, but to work, and that everyone around me is just background, and I am alone. And then it felt like I was standing somewhere, and everyone was talking about me, and I was somewhere outside all of it watching, but the whole world was thinking or talking about me, and it was all in my head. It was like I could feel one person — but now I was feeling everyone. I was describing all this and saying that I didn't understand it. That if a person is sick, I start to get sick, I start to feel their sore knee or heart. Or if they breathe heavily, I start breathing heavily. I didn't understand what it was. I told her that it's like I know everything, how the world works. It's like I know the answers to all questions. I can ask the voice any question and get any answer. I know everything about everything. But I had no one to talk to. Even the school psychologists — I'd go to them and ask, “Can we talk about the soul?” And it turned out they were just regular people with fears and weaknesses. But I was always looking for some authoritative person to talk to, someone who could understand me and explain who I am and what's happening to me — but no one could explain it. And then I told all of this to my friend Masha, all in one breath. And Masha said that her mom is like that. I asked, “Like what?” She said, “Well, like that. Magical,” she said, “you need to meet her.” So I met her. I was telling all of this to Valentina — that is, Masha's mom — and she smiled and said, “You should write a book if you've got no one to talk to.” And I said:

– I have no one to talk to. My circle is foolish. They all just want silly things. Like money, cars, all that — bragging. They’re all constantly judging and showing off to each other. I don’t want that, it hurts me, it’s unpleasant to be around them. I sit at home, I don’t go out.

– What do you do at home?

– Well, I write in a diary, when I feel really down. Just like a cry from the soul. Just — who am I and why is all this happening to me? And she said:

– Write a book.

– Well, I’m already writing a diary, for many years now, since I was sixteen, since 2006.

– Well, when you finish it, collect it all and make a book out of it.

– What should I call it?, - I don’t know why I thought of the title right then. And she said:

– Well, what else — what? What have you been doing all this time? What are you always searching for?

– The answer.

– Then call it that — ‘The Answer.’ That’s it. , - and then I asked:

– But who am I? Who am I? Please explain it to me.

– Well, you are..., - she smiled and looked at me, - you are a golden child.

– Well, okay, and what then? So I’m a “golden child”, and then what?

– You’ll have a difficult destiny.

– You mean hard? You mean bad?

– No, just not like other people’s.

Not like other people’s, she said. I don’t know what she saw in me. She seemed both happy for me and worried at the same time. Both happy and worried. And then yes, the next day we spoke on the phone, and she said that someone called Alexander — my namesake — had called her, asking who she had met with, what she had been doing, and who that boy was. He said he wanted to meet that boy — me — that he needed kids like that. And it instantly reminded me of the movie “Indigo Children.” Just a year before, a Russian movie had come out where indigo children with special abilities were being tracked down. And for me, it felt like maybe this was some unusual man, some kind of scientist, who would confirm to me that I wasn’t crazy, that I really was magical —

because no one else believed me. Naturally, when I heard all that — that some man named Alexander was interested in me — I said to Valentina:

- Hooray, please introduce me to him.
- No, you can't, or else they'll take you.
- Take me where?
- Where? To those agencies.
- Wow, I want that.
- Alex, what are you saying? Why would you want that? Be free, live for yourself, hide, don't stick out, live like a regular person, enjoy life.
- But I can't, I'm not interested in this human life, these people are foolish. Over there I'll be among my own, at least there they'll understand that I'm real, that I didn't make all this up.

But try to understand why I had thoughts like that — because I had just finished school, had just started university, and was surrounded by all these people who only thought about cars, parties, and alcohol, while I... My life honestly felt like a movie. Like “Indiana Jones,” “Men in Black” — all of it combined. That's how I saw the world, and I had no one to talk to about it. Since childhood, I just wanted to talk to someone about it — didn't matter who or what. But she said I shouldn't. And she said:

- Alex, I told Alexander that you've just watched too many movies, that you're still young, only 18, and that you shouldn't be touched.

Ah, well, if she said I was 18 at that time, then it must have been summer 2009. And already in September 2009 I turned 19, and then in the winter I met Big Alexander for the first time at 19 years old. And back then, a couple of months later, I met Big Alexander for the first time. But he didn't say that I had a difficult fate. He said that everyone is looking for the Philosopher's Stone, that I have to find it, that I will be able to. And that with the help of this stone I will be able to become immortal and rule over everyone. And that it is located in the East. And that everything I can do or know now is just kindergarten stuff, that I have no idea what I'll be capable of in the future, that in the future I'll have

certain abilities, that I'll be able to influence not just one person, but the entire world, all people. I didn't understand why, and why — I didn't need any kind of power — to influence people. What for? And then he also said, during that time, "You know who you are," but he never said who I was. He just said, "You know who you are." "And you know that the people will follow you," and that "you will lead the people." And then he also said, "How will you fulfill the mission you came here with?" — that was when I wanted to stay home, write books, but not do anything at all, not talk to anyone, not work, and he said:

— How so? You definitely need to both communicate and work. You can't do anything without money.

— I don't want money.

— Money is a tool. How will you do what you're meant to do? How will you make sure people all over the world read your books if you don't have money?

— Ohhh.

And it really is such a simple way to manipulate me — when someone offers me something and then says that it will help spread my books, or that it'll get translated into some language, I immediately go "Ohhh." Now I try not to fall for that anymore. But for me, the book is the most important thing — I'm not even in first place. I don't care about myself, my health, my mood. Whether I have something or not, whether I'm hungry or not — it doesn't matter. The book — yes. The book is what matters. That I write the book, that it's published, that people read it — everything revolves around the book. Nothing else matters. That's just been my approach since childhood, for some reason. And no one will ever convince me otherwise. There's nothing that could tempt me or lure me away. Nothing is more important than the book. What "golden child" means — I don't know the exact meaning of the phrase. You can imagine anything. Maybe "chosen one." Maybe Son of God. Maybe the Fifth Element, like in the movies. Maybe an avatar. I've been called all sorts of things. Even an Indigo child, yes. But I wouldn't say I'm something supernatural — just an ordinary person, like everyone else, even simpler. People nowadays are very heavy, trying to be serious, while I'm super simple. So in fact, they're the ones who are more special, always trying to seem unique. I'm not special — I'm as simple as it gets.

Question: Can you please explain how power places actually work? Because you can look at their influence from different angles — for example, that they pour information into a person, making them different, and afterward their whole life changes. Or that they switch you to another frequency, as if they change the world you're living in, and afterward you see everything completely differently and feel differently too. Or maybe such places cleanse your soul of negative qualities and develop wisdom and nobility, which also changes your life. There are many explanations, but how do they technically work? After all, you can walk into an ordinary-looking building and come out completely changed. How is that possible?

Well, if we go in order — yes. Back then, when I... It was the second time I met Big Alexander. The first time was, it turns out, in the winter of 2009. And the next time I met him wasn't until 2010, in September — maybe on the 8th or 9th — near the arch by Vosstaniya metro station, the side where the Castle Rock store is. We stood on that side together. A boy I knew, my assistant, was sitting in the car, and I came out with a girl, and the three of us stood there — Olya, me, and Big Alexander. And that's when I showed him a note that was passed to me by a messenger on September 7, 2010. And he said that it was given to me by the knowers, the ones who know everything, that this note was a riddle tailored to my mind, and that however I interpret it — that's what's right. That no other person could solve it. That's a very important point, because this is how the system works — these ones who control everything — that's how they guide people: through something that can't be caught. Figuratively speaking, imagine if some secret service agent wanted to pass on a hint, it would be some kind of puzzle, a cipher, or a direct message with what I'm supposed to do. But these higher forces work differently. They can send you apples, and they'll look like dogs to you. And you understand — it's like your very first association for some reason tells you that you need to go to a kennel, and when you arrive there, they're already waiting for you. But if someone else tries to decode that riddle — what kennel, what dogs, how? That's the system. It gives you this mode of “it seems,” everything “seems” to you — but that “seems” is true, from God. And this God-given “seems” illuminates things so precisely that whatever comes into your mind — that's the right answer.

But later, when you try to verify it with logic, it turns out that none of that was actually there — it all just “seemed” to you. That’s why it can’t be caught — that’s a very important, interesting point. And so it turns out that I start to feel like it’s a certain place depicted on the little sheet that was passed to me by Nadezhda, the messenger from September 7, 2009. And that’s when the system illuminated to me that what she gave me — those were the “keys to paradise.” Because at that moment, I actually said to her, this Nadezhda:

- Do you know about the keys?
- The keys to paradise?
- Yes. How do you know about that?
- I know everything.

And then she gave me this note, and it had the names: Plekhanov Ignatich, Zasulich, Deich, and Axelrod, then the number 3, 14 – 15 – 26 – 42, and a little dash and 5. And some building or mountain, some kind of place, and there were two little figures or symbols, and in English it said: “Only you can read what is written on this stone.” And on that stone was written: Toti Emul Esto, and she gave that to me. And it wasn’t her — something was inside her, like in horror movies, as if some entity had taken over. From what I understood, she was an English teacher and lived somewhere near Vladimirskaia. How to find her now — I don’t know. And even if I did find her, she wouldn’t remember or would say it never happened, because something had entered her. But that’s not the point. At that time, I had the feeling that “they” — those above — had given me the keys to paradise through this woman. But again — what are the “keys to paradise”? I don’t know. It just sounds beautiful — some key, some entrance. Paradise — something unique, the best. I didn’t even know that these “keys to paradise” originally appear somewhere — that they come from some biblical stories, and that Peter has these keys, even though in St. Petersburg there are so many images of him holding keys. I never paid attention to that before. And it turns out that I meet with Big Alexander and show him this note. So that must have been September 8. Meaning, I met with him the next day in the afternoon, around two or three o’clock. I show him the note, and he says:

- They gave this to you — those who know.
- Which ones?
- Well, the ones who know everything.
- Okay... and?
- Well, they gave it to you, so it's meant for you.
- All right.

And he speaks so cautiously — unlike regular people, he's afraid to say even one unnecessary word of his own. He only hints, guides, but he's not allowed to name anything: not me, not them. And even when I ask him:

- What is this for?
- For you.
- What am I supposed to do with it?
- What do you see?
- Well, nothing — you all know everything, help me out, figure it out.
- I can't, it's for your mind. I can only guide you, but you have to solve it.
- I didn't sleep all night, I was trying to figure it out, I don't understand. This abbreviation, or rather this phrase, this list of five surnames — we found some warped version of Pi on the internet. But we don't know this place.
- All right, the place — what do you think it is?
- Some place.
- Right — a portal.
- Oh, a portal. What portal?

He's even surprised at that:

- What, you don't know what a portal is? You don't know that there are a whole bunch of portals and power places in Petersburg?
- What? What power places and portals in Petersburg? What?

And he seemed genuinely surprised that I didn't know. But how would I know? I was born into an ordinary family, with no interest in conspiracies — and me neither, really. Sure, I loved films like “Indiana Jones.” But for example,

to this day I've never even watched "Star Wars." I had no idea what was going on — what portals? And he tells me there are a lot of them, and that if I go into one of these portals, I need to extract the maximum amount of information from it. I didn't understand — how's that supposed to work? I took it literally, like I'd physically enter somewhere, and okay, fine, then I'll enter. And then he says:

— Well, okay, look for this portal, the power place they passed on to you. You can give it a try. And there are two power places.

And then he started correcting me, saying that a power place and a portal are not the same thing. So he says:

— There are two power places: Liteyny Bridge and the sphinxes on Universitetskaya Embankment.

— Alright.

The point is, there are the sphinxes, and there's Liteyny Bridge. So I went to Liteyny. I ask him:

— What do I do there?

— Well, just stand on Liteyny Bridge, on the pedestrian side of course. And by the sphinx, rub the left paw or the tail, then rub the right one. Then stand in the center. And something will happen. You'll enter somewhere, and the key thing is — hold on, grab it, take as much information as you can, extract as much as possible.

— Alright.

So I went to Liteyny Bridge, stood there in the center — nothing happened. I just stood there, closed my eyes, stared at a single spot, tried to meditate. Nothing happened. Then I went to the sphinxes on Universitetskaya Embankment, rubbed something there, stood in the center — again, nothing. I thought, "Strange." And then, sometime that same day or a couple days later, we were driving along Nevsky Prospekt or somewhere, and suddenly we saw — maybe we first found it on a map... But the point is, we realized that this first

power place, or portal, that had been shown to me was the Church of Peter and Paul at 22 Nevsky Prospekt. And that night, on September 11 to 12, 2010, I went up to the two monuments — my friends were waiting for me in the car on Bolshaya Konyushennaya, behind the building. And I remembered what Big Alexander had told me — that whatever comes to mind is the truth, “you can’t be wrong.” So I took out that paper and thought maybe I needed to repeat the numbers. I closed my eyes and started repeating to myself the numbers 3 – 14 – 15 – 26 – 42 – 5. I stood there. It was five minutes past midnight. Nothing happened. Then it occurred to me — maybe those five names meant I had to stand there with a girl. The girl with me was the driver. I called her over, took her hand. We began repeating the numbers together, and something happened then. What happened was as if we almost lost consciousness, and after that, it felt like something switched inside us — or something entered us. And after that, I started thinking differently, like I had a super brain, a kind of superintelligence... I don’t even know how to explain it. Before, I could read ten pages of a physics textbook and understand nothing. But now, I could read the whole textbook and it was like I understood the entire essence of it — even found mistakes in it. What is that? How can something like that be? And it was as if I was still empty inside, I didn’t have specific information, but this intellect — this mind I had — was super advanced. Like in movies, those robots, it was as if I looked at every person or every building, and my brain processed everything instantly. Cause-and-effect, all of it working so sharply. It was like I absorbed everything, comprehended everything, understood how it all functions. It was very strange. And during that time, it was like I couldn’t tell if I was hot or cold, I didn’t want to eat, I felt nauseous, like I couldn’t sleep. Just this constant state of being out of it. Every day was like that — you were just out of it. Like all people were existing in a parallel... Like I was in some kind of parallel vacuum, and everyone else was somewhere else. I saw everything from a distance, and I myself felt like I was something completely different, otherworldly. And we continued sketching the map, found the other places, and began going through them as well — and again something would happen, as if something was being poured into us. So the process goes like this: at first, you just stand there — and maybe, especially if you haven’t gone through a place of power for a long time and have been living in the everyday world — at first, your focus is scattered,

and you might get distracted by passing people, cars, external noise. But then, at some point, you start repeating the numbers, close your eyes, and it's like you disconnect from everything. You completely disconnect from the world — you fall into something. And in that moment, when you're on the verge of losing control over your body, that's when you suddenly come back. And that's it. And the longer you were in that state, the better. After that, you feel completely different — like someone else, a stranger. But I noticed that after going through each of those places of power, different things would happen. We'd see how certain films would get highlighted for us, or music, or unusual streets. We even noticed one strange thing: let's say we found three places of power on a map — until we went through all three, we wouldn't discover the fourth or fifth. Only after we completed the first, second, and third did the next one open up to us. Once we passed that one, the next would be revealed. We were never given all the places at once — it was step by step. You had to go through three and be “irradiated” by them before the fourth, fifth, and sixth would be revealed. That was an unusual and fascinating observation.

And it felt like what was pouring into me each time was so different — it's impossible to describe — but something was definitely happening that made you feel fearless. You felt an insane level of confidence, as if you were starting to see things you couldn't see before, like your entire angle of perception on the world had shifted. You'd come home to your apartment and not recognize it. You'd look in the mirror and not recognize yourself or understand what was happening to you. It was like a flash, a stream. It wasn't like we sat around for three days bored and then decided to go back to it. No, once it started, it went on nonstop until New Year's — like a series, like a film. We were constantly deciphering, decoding, digging into it again and again and again. And at the same time, we were watching movies like “The Da Vinci Code,” listening to music that matched the vibe. It was something unbelievable. It felt like something was about to happen at any second — as if I was just about to uncover something huge, or lift off, or a UFO was about to fly over. It all felt like it was peaking in 2010. And then suddenly, it all stopped, and regular human life began — routine, the everyday. That first year afterward was really hard for me. I used to explain it to my friends like this: “Imagine I was taken aboard a flying saucer.

They showed me how the entire world really works, what's real and what's fake. And then they just dropped me back into the world of people. And now I can't live among you because when you go to the movies and get excited, trying to guess what it's all about — you have no idea who really made it or why, and what the real meaning is." And I do know, so I don't even know what to talk about with people anymore. That's the kind of example I'd use to try and describe how I felt. Why it seemed like all things human felt cheapened after those places of power. And then, year after year, I kept sinking deeper and deeper, as if the system deliberately made me go as far into the world of people as possible. Like they had initiated me, shown me everything, given me everything — and then threw me into the world of people and forgot about me for ten years. That was cruel. At times, I would completely forget the whole story about the places of power and start to feel like maybe it had all just been a dream.

And going back to the question about places of power — how they work and what they are — at that time, that's how I perceived it. I also had that earlier experience when I was a child, listening to Yoav's song "Beautiful Lie," and I went into such a state that I stopped feeling my body and began to hear a voice. And the voice told me that I wasn't human, that I didn't come here to live, but to work. Later, people who read my books told me, "That's meditation." But I didn't know what meditation was. I never followed any external meditations — except the one that happened to me by accident, which I consider to be from God. I call it "channel opening." It worked like this: I'd sit down, close my eyes, and listen to every sound in the music, which was playing on repeat — "Beautiful Lie." It has these rising, high-pitched tones. And when I listen to that music, I imagine how the top of my head — or more accurately, my entire soul — wants to leave the body through the top of my head. And when I imagine that, energy actually starts to flow into me. First into my head — it gets heavy — then into my shoulders, then into my torso, and everything starts to feel lighter. Eventually, I become completely wrapped in this, and then I see white light and dissolve somewhere. That's what happened to me back then, a long time ago. And later, when these places of power opened up to me, I felt they were the same thing — only I didn't need to use any techniques. You just step into a point — these exist all over the world, as I came to understand — and it's like standing on a kind of intersection,

like a crosshair in a grid, like the squares in a notebook. And when you stand in that point, there's this energy — back then I perceived it as a beam coming from above — that enters into me and sort of transforms me. That's how I understood it in 2010. Today, I see it all differently. But in 2010, I understood it like this: that I had an energy body — like a network of neurons, threads, these webs — and that a lot of it was blocked, jammed, like puzzles that hadn't clicked into place yet. And we all have different levels of openness and blockage. And what happens when I connect to this channel — when I pass through a place of power — is that it's like it switches on lights in me that were turned off. We have lights inside us that can either ignite or go out depending on how we live and what we do. And I understood that my red lights — like illnesses or some internal problems — disappear; they turn green. And also dormant lights turn green, as if some potential inside me gets activated. I perceived it as though I was being irradiated by energy that fully restores my health, my energetic body, my physical body, and my soul — and switches on the soul. And that soul, it felt like it wasn't fully assembled inside me — that some pieces were missing. Or maybe the pieces were there but just not turned on, and the place of power switched them on. That's the kind of process I felt when going through places of power. I didn't think of it as stepping into another world or dimension, or that it was a portal, or that it was a shift in perception, or multiverse-related. At the time, I knew none of that. In 2010, my thinking was much simpler — just based on what vocabulary I had and what associations were available to me. That was the frame I gave to what I was feeling back then: that these lights were being turned on in me and blocks were being removed — through the technique of opening the channel and through places of power. But I definitely felt that these places of power were different from each other. I don't even know how to explain it now, but one place of power felt completely different from another. Different states, different energy. At one place, you'd feel more pressure in your stomach. At another, in your chest. And at a third, you'd nearly lose consciousness to the point of nausea. Why they're different — I still don't know. And the most interesting thing is this: tell any other friend to go there, and they'll describe word for word exactly what I described — even if they didn't know anything beforehand. Which means it's not suggestion. The effect is real and identical for everyone. And I, being a skeptic, always tried to test it. I don't know how it works

exactly. Let's say there's a person right now — someone with certain desires: maybe to buy a red convertible, divorce her husband, get a tattoo. Let's say it's a woman. How can she know if those desires are right or not? Where do they come from? What is she connected to? Under what influence? Maybe she's just watched too many videos from some blogger and accidentally tuned in to the spirit, or rather the frequency, the source, that blogger is connected to. And that energy manifests in her through these "desires" that she thinks are hers — when in fact, she doesn't even belong to herself. And let's suppose that this woman — who would otherwise never in her life learn about or go to places of power — something happens. For example, yesterday she lost a relative. And suddenly she becomes a little more open. She's momentarily "in the corridor," a bit "out of her mind." She starts to feel that she's been drifting too far, has some realization, maybe starts to believe in God, starts to reflect. This happens in tough times. Some people go even deeper into self-destruction, while others sort of awaken. Let's say she's one of those who slightly awakens. And she decides to go — like many people do in Moscow to Saint Matrona's site, or in Saint Petersburg to the chapel of Blessed Xenia. Let's suppose she goes to Blessed Xenia's chapel. That place, in Saint Petersburg, is very holy and filled with prayer. Many people go there with all kinds of personal requests — most often for health — and they truly believe in God. So let's say she goes there. If she arrives there with her heart open after some traumatic event — like losing someone — and in that kind of emotional shock, that state of being "out of her mind," then she's prepared for the place of power. And if she steps into that place in such a state, she'll feel the energy very intensely, and that energy will synchronize with her. And it may lock in — that she has passed through a place of power. But the paradox is this: the very next day — or even the same day — after visiting that place of power, all her thoughts and desires will be different. She won't want a car anymore. She won't want a tattoo. She won't want to divorce her husband. It's like her personality has been replaced. Her values, desires, worldview — everything will be completely reversed. She'll seem like the same person, but completely different. That's how a place of power works. But if you're someone who's lighthearted, always laughing "ha-ha-ha," and you haven't faced any deep pain, and your heart is closed, and you're completely in your head, a prisoner of society — then even if you visit ten places of power,

no connection will happen. That's what I've observed. Because it's like you can't let the light into your heart — the heart is off, the lens is off, and the connection doesn't occur. I've noticed this. A person, it seems, can only open up if they recall the worst pain in their life — that's when the mind that's usually jamming the signal switches off. Or, conversely, if they recall the happiest moment of their life, sometimes that also weakens the mind's grip and opens the heart — and then the place of power, like Wi-Fi or Bluetooth, connects. You see? So if your "Wi-Fi" is off, it won't work. First, you have to turn yourself on. That's why there are all sorts of techniques — and probably that's why it's said that you need to circle a holy site a few times, or touch something sacred — because it distracts you from those day-to-day worries and mental chatter that actually block your connection with nature. And in that moment, when that internal jammer shuts off, nature begins to enter you, and you synchronize with it. And some sort of upgrade happens — like a system update, with patch notes: what's been fixed, what new features are added. Something like that. That's how I saw it, how I reflected on it all back then, in 2010–2011, a long time ago. Now, I haven't gone through places of power in ages. I don't do any of that anymore. All of that was back then, in childhood. No techniques, no rituals — nothing. Back then, yes, I could remember it for the sake of the book, like I'm remembering now. But as for now... I'll tell you later how things are with me today. But now, imagine, I don't even go to places of power. I don't even have the thought. Back then, I understood it as if places of power were some kind of beam, and these beams existed, and that's how they affected you. Later, I also understood it like this: that if something bad happened to a person — say someone wants to divorce you, or you're being sued — then if you pass through a place of power, it could pass. How can that be? That's already a different topic. That's something I've come to more recently, just in theory — I haven't tested it now, but I've arrived at it while working on the later volumes of "Alternative History": that maybe all these miracles and effects don't come just from some energy entering you, awakening something, but because there are countless multiverses, countless dimensions, frequencies, and countless versions of us, and with every choice, we fall into a different sequence of events — and we think the world hasn't changed, but it already has, and so have we. And there are countless variations, and maybe that's why Big Alexander called these places "portals" —

because when you go through one, you really do enter a different world. Physically it seems the same, but imagine it like a script change. It's as if your life was the script of a comedy, and now it's a drama — or more precisely, the opposite: you were living in a horror film, and now you're in something kind and bright. The same parents, same you, same people — but now it's like everything is improving, or has already improved. And you used to be bitter, but now everything makes you happy. Or maybe that is the very definition of shifting — only it's invisible, imperceptible to the human eye, while in essence you are already different. You retain your memory, your self-perception, your familiar sense of continuity at the exact moment where you left off. You leave dirty dishes in the sink, and they're still there waiting for you — but when you pass through these places of power, you go through a portal and, perhaps, actually enter a completely different world. And when you return to your apartment in that world, the dishes are still dirty, so it seems like nothing changed. But in truth, everything has changed. Only the outer shell stayed the same to keep your psychological comfort intact. And from that point on, you continue your life — but now you live along a different life path. You're no longer in that horror-drama you used to be in; now you're living in a comedy, maybe even a family comedy. So theoretically, one could assume that portals truly exist — it's just that people imagined them like in sci-fi movies, with a green vortex that physically sucks you in. But no, that's not how it happens. It happens differently. After all, we live in a simulation, as it turns out, if you continue reading all my books.

That's my answer — my reflections on how places of power might work. Or maybe there really are two types: some that act like a beam, and others that are portals that transport you. Maybe both types exist. I've described how each of them works. I'll put it this way: if you're living well and this world suits you, don't go poking around power spots and portals unnecessarily — because you might leave this world, and the next day your life might turn into some drama-comedy, or a tragedy of some kind — and why would you need that? You see, in all the volumes I've written, there's never a call to do or not do anything. It's simply for those who like to stir their thoughts, people who try to broaden their horizons. When someone's already learned all the car brands and has traveled to nearly every country, what's next? Mythology, philosophy, and everything inexplicable. That's what “Alternative History” is.

Question: Yesterday I decided to read a bit of the first volume. I was practically falling asleep during the first five pages, but then my head cleared, and I ended up reading all the way to page 103 in one sitting. Somewhere around page 27, I felt the influence of the book. As you said, this book is bottomless — I'm noticing things I hadn't seen before. My question is: Big Alexander is a key figure in "Alternative History," but after reading 100 pages of the first volume, the impression forms that he is a man with a secret agenda. I understand why that is, but I wanted to hear your explanation.

When I first started sharing my early drafts — at the time, I called the book “The Path” — a lot of people were already leaving comments like: “Alexandr, be careful, this Big Alexander is very bad, don’t trust him, he’s using you, he’s manipulating you, be yourself, listen only to yourself and your heart.” There were many comments like that. And in general, when I worked on the books, since we now live in such a high-tech age, it was very convenient to test certain chapters or pages by posting rough drafts on social media or simply sharing parts of the story with a friend. That kind of reaction acts as a preview, allowing you to understand how readers might respond in the future when the book is actually published. That’s why I could always predict in advance what a person would think or feel after reading each line. And then, in the next line, I would speak to that feeling, which always amazed the reader — how I could do that. So yes, there was definitely a trend where no one trusted Big Alexander, and based on the first volume, people mostly perceived him as some kind of dark character. I’ll say this — even from the beginning to the end of the first volume, the overall association people had was that he was dark or had some kind of sinister intentions. Even the Mystic-Old-Man, when I asked him back in those days about Big Alexander, said things like “this man doesn’t give you anything,” “it’s not beneficial for you to speak with him, it’s beneficial for him to speak with you,” and “he talks to you because you’re a source of knowledge,” that he was taking all the information from me. That Mystic-Old-Man also once said — again, this was about ten years ago — he said: “This Big Alexander, I think I remember him, he came with someone else — they came together. Thought I’d fall for their bait, thought I’d dance to their tune.” Or something like that. “But I showed them that it wouldn’t work on me. I showed them.” And what that means — I don’t know. But the point is, it seems that there was even a story...

So it turns out that before I even knew Big Alexander, before I even knew the Mystic-Old-Man, Big Alexander had already come after the Mystic-Old-Man. And as I understood from the Mystic-Old-Man's story, he didn't let himself get caught. What does that mean? It's unclear. Maybe the Mystic-Old-Man didn't let himself get caught because he really is a magician, like me. And maybe that ties into what Valentina said, that Big Alexander is not so simple, that he tracks down people with abilities. Because back then Valentina told me he was looking for people with abilities, and in veiled language hinted that there was someone higher up in Moscow or some kind of agencies, and that he was somehow connected to them. At first, I thought he was some kind of boss in those agencies, then I realized he wasn't exactly that — more like someone who had been recruited. From what I gathered, he was once a magical boy like me, and then these people, some kind of special services, started using him to work for them. But he's still not quite a regular person — more like one of us — but under their control, and maybe they ordered him to look for certain special people. But that was back then, not now. And back then there were moments when Valentina would often say, "He's in Moscow, they called him up." Then I might hear from him that he had been summoned somewhere, to some mountains, some military place. And these military people would ask him, "What do you see?" He'd reply, "I see flying saucers in the mountains." They'd ask, "Well, should we touch them or not?" He'd answer, "They're not in sleep mode, it's like they're activated, running — just not moving. Better not to touch." And why were they asking him? Who was he, really? And I remember he also told me something about a Pinochet tower or something related to Pinochet — a Pinochet chapel — something hidden in a hangar in the Moscow suburbs. He said some intelligence service took him there blindfolded to verify it through him, to confirm its authenticity. Again, how do I know — maybe he made all this up. Who's spreading these rumors? I never saw any of this with my own eyes. He never told me directly that he worked somewhere like that. Never. Seriously. The whole time... he had some kind of foundation where he just organized events for children, for the cultural committee. And he had an office on Admiralty Embankment. And he also organized a concert or some kind of event from his foundation. He had a charitable foundation in a building near Anichkov Bridge, and that's exactly where I showed him the map with the places of power I had deciphered. And he told me that this was the philosopher's stone I had discovered, that it was the matrix by which everything is structured.

So, if I try to recall all the events about him in strict chronological order — what I heard about him, what people said about who he was, and what he told me — at that time I was young, still small and naive. I really perceived him as some kind of serious guy from the intelligence services, who, interestingly enough, never once actually said anything to confirm that. Just imagine how masterfully done that was — he never taught me anything directly. In fact, he only ever gave very good advice. Back then, when we first met, we had a conversation, and it felt more like a Spirit had entered him. And he told me about the philosopher's stone — that it was located in the East, that the stone had to become a diamond. That was our first meeting, in the winter of 2009. And in 2010, after the messenger handed me the keys to paradise, I saw him several times that autumn. That's when he would say things like “never heal people,” “never use your abilities,” “never become a psychic,” and that “all these psychics...” I think he even said “we,” not “they.” Like, “we catch all those psychics, all those frauds — we're going to lock them up.” That these tricks — moving objects and such — were all just clowns. He always told me, “Forget that path entirely. You must not become one of those clownish fools. You need to study, grow, earn money, build a reputation, write books, and just be a writer. But not some idiot clown.” He was telling me that from the very beginning, ever since we first met. And that's why in all my books I've always written about this, always spoken about it — that I'm absolutely against all of that. But people — how are they? If I write about something mystical, they immediately say, “Oh, so you're a psychic.” And I would respond, “Don't you dare call me by those filthy words. I don't belong to that group of people.” Everyone says, “Come on, why not? It's cool.” I said, “No, I'm the real deal. People like me, we don't call ourselves that. But those guys — they're all frauds. You want to lump me in with the frauds? Don't.” And so this fight started back in 2010 — everyone wanted to call me one of those “indigo children,” a psychic, something like that, and I kept saying “no.” Everyone would say, “Come on, give us some miracles.” I'd say, “No.” “Tell us about money” — that was another painful topic. I said, “No. I'm not interested in money. There will be no books about money.” Then they'd ask, “What about health?” I'd say, “Nothing about health. I don't even know what health is. I'm all crooked and sick myself. Leave me alone.” So it turned out that my focus was always only on awareness, morality, ethics, the gods, the higher force, places of power,

and all that — but never the stuff all these psychics do. I always avoided all those rituals, never tried them, and I was right to do so. And so really, if we're going to say he was some kind of bad person, then he would've taken me a long time ago, and I wouldn't have any freedom left. If he was bad, then why did he protect me like that and say, "Alex, the most important thing is to respect the state, the Church, never speak badly about them, and never heal anyone. And don't perform those miracles. Just write books on philosophy and that's it." Why would someone bad protect me and warn me like that? He saved my life. Because I could've, like a fool — with no one to guide me — started dressing like all those psychics, performing in front of everyone, and then people would've laughed at me. I really could've become that, right? I could have. But Big Alexander protected me when I was young and naive. What else? He never asked me for help, never got any benefit from me beyond conversation. Yes, he was always interested in hearing how I see the future, what I believe in, what stage I was at, what I had discovered. And the only thing I know he probably did was those moments when he would suddenly say, "I have to leave urgently." And I think the function he always fulfilled was that every time I wanted to stop writing books or sell everything and disappear into the woods, he would always forbid it. He always said I needed to earn a living like all modern people, that it was necessary to be among others, not to hide, that I needed to write books. And he always told me, "Keep a diary, write books, that's very important, it will be useful later." And that being a writer is a very good thing. And he would say, "Later, when it all happens, everyone will understand everything, and you'll understand everything too." He said, "Just write the books. The main thing," he said, "is to write the books." But I remember that back then, when I was still young, he used to scold me. He'd make remarks about relationships — one day I'd like one girl, then another. He'd say, "Alex, make up your mind — are you going to carry out your mission and lead the people, or are you going to think with the wrong head? You need to decide." I'd say, "I want to save the world, help people." He'd say, "Then what girls are you talking about?" I'd say, "Okay." Then he didn't like it when I got a tattoo — it really shocked him. And he said, "They won't let you through." Then he paused and said, "No, they'll let you through. You — they'll let through." Let me through where? Then he said again, "No, they'll still let you through." What is that? Where is it that I'm supposed to be let through?

But he was really displeased. And he had those moments. He told me, “Go to Moscow” — I didn’t go. He scolded me, said, “Moscow is for the strong,” something like that, that I needed to experience the material world, but instead I kept hiding among the white crows, being a white crow myself, or something like that. Then he also said, “Go to America,” and I did go to America then. And every time I wanted to live in Russia, he would tell me to leave. And every time I said I was for Russia, for Petersburg, he would say that I needed to think about the whole world, that I was limiting myself by always tying myself only to one city or country. He’d say, “What about all the other people, don’t you feel sorry for them?” Something like that, like, “What about them?” And back then, I couldn’t think on that scale — my world was just Petersburg. But he always wanted me to see the whole world and understand that I’m for the whole world, not just for Russia or Petersburg. What else? He had a lot of different stories. Like what Masha told me — the one who introduced me to her mother, Valentina — about what Valentina had told her. They said he was assembling some kind of helmet, that he was always studying something, just like I was, always trying to build something based on biblical scriptures, to create something, but the intelligence services wouldn’t let him. Later on, I started to get the sense, the understanding — and I talk about this further in the first volume of “Alternative History” — I started to feel like there was still someone behind him: some person or people who were watching over me through him, but not interfering. And I didn’t understand why they weren’t interfering. But it felt like there was someone else he was discussing me with, but he never mentioned them. As I understand it, it’s one person. I’ve had that feeling for a long time, and more recently, it even seemed like he started to talk about that person to me. Not directly, just in passing. He said, “Alex, you know I only talk to you and one other person, who’s abroad. He’s one of us too,” and that was it. And I thought, maybe that person abroad — that’s the one. Who that person is, I don’t know. What else did Big Alexander say? Well, back then he also... He somehow seemed to know all the secret Soviet organizations, I don’t know through whom. He said there was some head of a department that got disbanded, a department that handled all the anomalies, that they monitored everything, but now the department doesn’t exist. They want to bring it back now, but everyone is stupid — that’s more or less how he said it. And that they never listened to him, though he warned them

about everything, and now it's all going to come back to bite them. But he always presented it in a way that seemed like he was still more on my side, and just as magical as I was. And there were, apparently, really just some people from the intelligence services who tried to monitor and study all of it. But it didn't seem like he was close with them. Maybe they just knew him and used him once. I don't know. I don't know what his purpose is or who he really is. He looks, of course... I mean, I associate him more with something like, if you turn on the movie "Percy Jackson," you see a boy who just goes to school — seems like a regular kid. And then it turns out that his friend is a satyr. And some professor or teacher turns out to be someone too. And they're all watching over him. And for me, that's the kind of feeling I get — he's just someone who's watching over me. Something like that, you know... It feels like you could imagine Big Alexander as someone who was somehow connected to the intelligence services, but I'll say this — in recent years, I see it differently. In recent years, I see it more like this: there's him, and there are some other initiated, truly unusual people — some mages, wizards, shamans. Maybe there's someone like that in India, maybe in Ireland, or somewhere else. And they somehow all know each other, and they were all waiting for some kind of avatar boy, all finding and searching for boys like that. And in the end, it turns out that the one who found this boy was a wizard, a magical figure, and he was in Russia. And that's Big Alexander. And as I understand it, that was only recently confirmed for both him and me, and therefore for those other mages in the world too. And those other "magicians of the world" — in quotes, because I don't know what else to call them — they all gave their respect to Big Alexander, acknowledging that he's legit, that he's the one who was meant to take on the role of guiding me. And it feels like when he first met me, he was sure that it was me, then at some point even doubted, and that maybe there were other candidates. He never talked about that, but now he knows for sure that it's me. And they all know now too — someone among the initiated — that it's me. And whatever that is, whoever those wizards are and what they're connected to, it's definitely not some physical, material organization. They're some other kind of group, the ones who oversee everything, some kind of initiated elders. And he's part of that. And from what I understand, those who are watching over the world — at least here on Earth —

they already know now that the avatar is me. And it's as if even 10 years ago there were many options, even 7 years ago there still seemed to be many options, but now everyone is convinced that it's me. Yet still, no one tells me this directly, no one reaches out to me, they're all waiting for something. And Big Alexander hinted at this. He said, "Do you think they don't know about you? They do. But it's just not time yet. When everything happens, then they'll reach out to you." That's what he told me a year ago. So yes, let's put it this way: everything still comes from the main God. Of course, this God has both a light hand and a dark one. You see, He can yell at me through anyone, if it's necessary. Imagine, for example, that I need to stay home today in a bad mood and not go out, or else something bad might happen. And God's system has two ways to make me stay: either tempt me with something so I stay home for it, or scare me. And through whom will He do it? Through the tools closest to me. So if I talk to three people, He'll arrange it through those three people. If I don't talk to anyone — He'll do it through social media. If social media is off — then a pipe will burst at home — that's how God communicates. So, when needed, perhaps the dark role was played by God through Big Alexander, to frighten me. And at another time, it was the same God, the Spirit, spirits, who inspired me through Big Alexander. That's why, to me, Big Alexander is like a vessel, a character who has a very good, rich vocabulary and many examples, so if this intelligence, this Spirit, wants to speak through him, he'll reproduce it for me more accurately. That's why, when I want to talk to the Spirit, when the Spirit enters me, I call Big Alexander and speak with the Spirit that way. So I use Big Alexander to talk to the Spirit through him. And the Spirit uses him to talk to me. And afterward, when the Spirit leaves, Big Alexander — well, yes, maybe he is a well-read person, and yes, he does have a connection to those forces like I do — but he's still an ordinary person, just like me.

Yesterday I spoke with Big Alexander. I told him about how that switch happened — how I shifted from answering everyday human questions to answering questions about "Alternative History." And he said... Well, again, that's his usual theme — that maybe I'll even be able to fly, that I'll control everyone, perform miracles, that no one can know how it will unfold.

And how will it happen? “When the time comes,” he said, “they will tell the main one, ‘Your place is ready.’ And this main one will no longer just visit you temporarily — he will enter you for good. The Spirit will come and stay.” That’s what he said. “And the miracles will begin. And you’ll be the one choosing where there should be cataclysms and where not.” So I asked him:

— Will there be cataclysms?

— Yes, yes, there will. But it’ll be you deciding where, how, which territories to save, how to save them, and which ones not to save.

So that’s how he explained it all. And he also said that this planetary alignment — while it means nothing to ordinary people — for us, for him and for me, it does mean something. He said that some miracles are going to happen this year. That the system is preparing something for us, someone is preparing some kind of gift or surprise. I asked him:

— What exactly?

— Maybe the Spirit will enter and won’t leave anymore.

— I’m about to start spreading all this through videos, and maybe that way people will start entering this world.

— Yes, yes, yes. Go ahead, start doing it gradually.

So I told him that I like how I showed people, and how they noticed that when they turn their thoughts toward that false world — the social system — they end up getting pulled into it, but when they start thinking in this other direction, miracles begin to happen right away. And he said:

— Well, once people realize that even their material affairs are improving, then they’ll definitely start believing in your book even more. Just wait — once things start going well for them materially, they’ll immediately understand that it’s connected to this, and they’ll start reading your books even more, of their own free will.

So, that’s that. That’s the news.

Question: When you met Big Alexander for the first time, he told you about the Philosopher's Stone and asked you to remember it for the future. If the Philosopher's Stone is knowledge and the path itself, is it possible that your book "Alternative History" is the Philosopher's Stone — and that when a person comes to understand all its parts, they come to understand the Philosopher's Stone?

Yes, the first meeting with Big Alexander was very unusual because he spoke in riddles, and I didn't understand what he wanted from me or why he was telling me all this. How did the meeting happen? We met at a café; he was already sitting at a table. I came in and sat down across from him. And he smiled. I asked:

— Why are you smiling?

— Because, Alex, I see my younger self in you.

— I see. Well, I see many things that others don't, and I can do many things others can't.

— Yes, yes, Valentina told me that you know how to control energy, attention, and that you go into a certain state where you can ask a question and receive any answer.

— Yes.

And then, I can't say exactly in what order the conversation went — what came first and what came last — but there was a moment when he said to me:

— Can you answer one question for me: does the Philosopher's Stone exist?

And I immediately said, without hesitation:

— Yes.

— Wait, Alex. When our meeting is over, when you're alone at home, when you go into that state again, like meditation — then you can ask the voice and see.

— Why do I need that? I already asked now.

— Alright, then prove it.

— Everything we talk about exists. What we don't talk about doesn't exist.

So I told him this back then, in the winter of 2009. I'm still shocked I even said it. But in reality, there's a very logical explanation for everything — it really is just like that and nothing else. And he paused to think, surprised, and began telling me more, saying that the Philosopher's Stone is located... Well, of course, my associations with the Philosopher's Stone were naturally because of what? How is our brain wired? Meaning, whatever something is associated with in your mind, you subconsciously frame it within that. Like, for example, if you've seen a lot of movies about magicians and wizards who have some kind of ring, like I do, then when you see my ring, you assume I'm a magician or a wizard. But I, for example, watched a lot of films and TV shows about tsarist or historical times, and all kinds of kings and rulers had rings like this. That's my association, you see? For someone else, it might be the '90s. I've written about this before, using similar comparisons. And here it's the same with Harry Potter. Naturally, I was in school — I remember first grade, after the New Year holidays, everyone came back with the first volume of "Harry Potter and the Philosopher's Stone." And that was my association, because I had never encountered the term "Philosopher's Stone" anywhere else. That's how associations work — it's how we're wired. That's why the system is teaching me to be well-read. I never used to read books, and now I need to read a lot. I mostly read scientific, historical literature — history, mythology, I watch all sorts of documentaries. And the more of these accurate associations I have — the more correct word pairings and meanings I accumulate — the easier it is for the system to communicate with me and give me information that I can then decode. So at that time, as you see, my association was with Harry Potter. Well, let's go on.

And so Alexander tells me that this Philosopher's Stone is located in the East, that throughout all of history people have searched for it, and that if you find it, you can do anything — you can become immortal, you can rule the world. And I'm listening to all this, and naturally I'm thinking, again, "What Philosopher's Stone in the East? Where is this East?" Somewhere far away, somewhere hot, somewhere warm. And at that time, I didn't even have any thoughts about traveling at all. So I keep listening to him and then ask:

- Why are you telling me this? Why are you telling me all this? I’m thinking, “This is some kind of strange nonsense.”
- Well, Alex, just promise that you’ll remember this in the future.
- Okay, no problem.

And then there was another moment when he said, “You are a stone and must become a diamond.” And again, of course — stone, diamond — what kind of images do I get right away? A stone is something kind of gray, unattractive, something natural that lies somewhere in the ground or on the surface of the earth. And a diamond — I immediately associate it with something faceted, polished, something jewelry-like. And in this case, I kind of understood what he meant — that I probably need to develop. Those were the associations I had. I don’t know why he told me that. Then I kept listening to him carefully. He told me:

- Remember this for the future. Okay, Alex?
- Yes, okay, I’ll remember.

And then the following moment happens. So, he told me that in the winter of 2009. And a year later, in 2010, when I was already deciphering the map of power places in Petersburg, and when I had already found many such places, we met near Anichkov Bridge. I showed him the map and said, “Look what I’m starting to see.” And there was a kind of bisector from the zero kilometer point, and also from New Holland. And through the zero kilometer, through the cathedral, a bisector went out. And then I was looking — on both the left and right side — what palaces or cathedrals appeared at equal distances. And he said to me... Well, it looked like a compass and a square, to which dots had been added. A kind of compass with one square, turning into the 32 Paths to God. There’s such a thing — the Tree of the 32 Paths to God, in Kabbalah. And that’s what I had ended up with. And he said I should lay it out in different directions, as if this was just one petal, and I had to turn it into a full flower. And that this matrix, which I had outlined across the city, I should draw on a sheet of paper and then unfold it like that. I did that. And he asked me:

- What do you see? What does it look like?
- A diamond.
- Right, Alex. The Philosopher’s Stone. Remember?
- I remember, – I was in shock – I don’t understand, Alexander, who am I? What is even happening? Who am I? What is this? Why me? What? Who? How?
- Alex, – he said it in a certain way – you know who you are. Or are you pretending?
- I don’t understand.
- You know exactly who you are, – and he emphasized that I should ask myself. Naturally, my association was that I was some kind of chosen one. And right after that, he says to me:
- Jesus didn’t complete his path with his disciples, but you did.

What path? What does Jesus have to do with it? Why does he say He didn’t complete something? I mean, it seems like everything worked out for Him, judging by how people speak about it, and now he says this. What does he mean? I don’t understand. And then he says that what I drew — that is the Philosopher’s Stone, it’s the matrix by which everything is built: the structure of the solar system, the structure of DNA, the structure of the human being — everything. Time. Absolutely everything. And that people can’t decipher or decode it, but I can. That’s what he tells me. Because I don’t look at it the way people do. He says people see everything flat, but I see from the inside, because I’m like a child. Only children are capable of seeing this way. And he says, “We, you and I, see it like children.” And he always used this kind of example, as if we were the same somehow. He always said that only he and I — we’re the ones who can see it from the inside. Then he says that if I solve this, I’ll be able not to age, not to get sick. He talked about health, about “controlling everything.” In general, that I need to solve all of this.

And returning to the question of what the Philosopher’s Stone is. It seems to me, considering how I understand the world is structured — and it is structured as being divided into different worlds, and in those different worlds there is both a different kind of love and a different understanding of what’s good and bad — then the Philosopher’s Stone also appears to be different in each world, at least in how people understand it. Some imagine it physically, but I believe

it must also be physical in addition to being a code, an essence — it must exist physically too. The question is: what is it? Maybe it's our entire world, and we're looking for some stone, but it's all sacred language. I believe the "Philosopher's Stone" is everything I'm decoding across all volumes of "Alternative History": volume one, volume two, volume three, volume four, volume five, volume six, volume seven — this is all it. It's just that the code can also be... You know how some scientists or media have often talked about discovering the golden ratio everywhere — in works of art, in classical music by some composers. And how did they know or do that? The system simply did it through them, nature. It's the same here. The system is creating these books through me, and they're built according to all of that — using human slang, I'll say — "feng shui." They're made by feng shui, meaning the entire sequence, all the repetitions, how it compresses and decompresses, how the information is revealed. The entire presentation: the shift from one topic to another, then returning to something else — it's all time travel. It's a labyrinth for the consciousness, that is, for a person's attention, which walks through all these times, or more accurately, through this matrix, searching for a way out. But still, the Philosopher's Stone isn't just what I express in text, in my books "Alternative History" — it's also the physical matrix I am assembling, what I demonstrated in the second volume. So it is still ongoing, it's still happening. I am still continuing to draw and assemble this matrix. That is it — it exists physically, it also exists in the text, and everything is built upon it, all the keys to understanding the structure of the world — that is all "Alternative History."

Question: Valentina warned you not to tell anyone about yourself. Then how did Big Alexander find out about you?

Well, you've kind of lost track in my book, in the sequence of what came when and how it all unfolded. Valentina actually said that to me later. She called me the next day and said there was some namesake of mine who was interested in me, and that's when she told me, "don't tell anyone about yourself," but by that time, he already knew. It was precisely because of him that she panicked and said I needed to hide. So it actually happened the other way around — at the first meeting, she said, "write books." And the next day she said I'd better

not reveal myself or they'd take me. That's how it was. And then about half a year later, or maybe a year, but some time after that, I began insisting that she introduce me to Big Alexander. She asked why, and I told her that I didn't feel comfortable among my peers, people my age, because they had all these shallow values, desires, their attitude toward life and their view of the future had nothing in common with mine, and I didn't know how to deal with it. I understood that I was young, but I felt like I was super smart, as loud as that may sound. And it was like I was surrounded by idiots who only thought about stuffing their stomachs, showing off, deceiving everyone, and being liked. And to me, that all seemed so primitive. And all those guys would point fingers, asking why I didn't have a car, why I didn't want a car, why I dressed weirdly, why I listened to weird music and watched weird movies. But in fact, I was avoiding everything that actually, I would say, corrupts ethics, morality, and people's minds. I simply avoided all that, but the way they saw it — if you weren't like them, then you were already considered weird. I really didn't like that, it weighed on me, especially during that transitional period, the end of school and the beginning of university. And I understood that if there was someone who could confirm that I wasn't just some imaginative kid, that what I was feeling wasn't just in my head, and everything I was seeing wasn't imagined, and that maybe I really was some kind of genius, a scientist, that I could actually be a scientist — then why not? If there are people or organizations out there who understand these things and are looking for gifted people around the world, then I was all for it — take me. Naturally, that was my mindset. But no one took me. They gave me freedom and allowed me to write books. Well, that's wonderful. So here I am, writing books. I don't bother anyone. I'm still writing to this day. So for some reason, Valentina had this fear that if I told people who I was — although I myself didn't even know who I was — then they would come and take me. That's what she was afraid of. And she said, "You don't need that, it's better to be free, to live like an ordinary person, you don't need all that." But naturally, I had these movie-like associations — that maybe there really is some kind of organization, some secret agency that trains child spies, so to speak, or maybe they research aliens and all things paranormal. And I thought, "Wow, so there are others like me, and they'll explain to me who I am. And maybe I even have some powers and I'll save the world and help everyone." So I didn't view it as something bad.

After all, it's not a gang of criminals — it's the government. Why not help it? And if I was somehow unique, then that's great. Maybe together we could achieve some kind of progress in science or something else. That was my mindset. I just didn't feel like I belonged among my classmates or college peers because they were all busy with nonsense, and I literally couldn't understand it. I don't know why, but I've always been interested in something unique, and they weren't. They only thought about buying chips and going to the movies. That's why I was eager to meet Big Alexander as soon as possible. Valentina warned me about the consequences and asked if I really needed it. I said, "I don't mind at all. I could spend my whole life in a lab. If that's what it looks like, what's the problem?" I wasn't afraid. I remember telling my mom back then that I wanted the intelligence services to take me in. She got scared — just like everyone else always does. She said:

— No.

— Why? I don't understand. That's awesome — it's better than being just another lazy, aimless person like most people.

— You don't understand. If the intelligence services take you, do you think you'll be free? No. Let's say they tell you to work in McDonald's your whole life — for 10 years. And no matter what unique knowledge or amount of money you might have, you'll still be working there. Because maybe you're undercover. And no matter how much money you might have, you'll never be allowed to show it. And to no one — not even to us — will you ever be able to say that you're some kind of spy. So what's the point of being a spy if you can't tell anyone about it?

And that's roughly how my mom tried to explain it to me at the time — I remember, this was also back in 2009. But I still believed — probably because I really had watched too many movies — that it was cool. That exact word: "cool." It fit my age and that period perfectly. I thought it was cool, I was having fun, while everyone else looked at me with fear in their eyes, completely baffled about what I wanted. And honestly, throughout my whole life, I hoped and waited for some Men in Black to come and take me away. But I never thought they'd take me because I was bad. You know how in movies they show geniuses — hackers or someone else — who go against the law or authority,

and then they get taken, threatened with prison or recruited. But I was the opposite — I always wanted my knowledge to be for good, to strengthen the protection of the state or the country, or to strengthen security for peaceful citizens. That was always my approach — not to harm. So I always thought: “Wow, if someday I end up in the intelligence services, I’ll say: ‘Hey, cool.’” And they’ll say: “Yeah, cool, you’re a smart guy.” I’d say: “Yeah.” And they’d say: “We’re working on something, join us.” And I’d answer: “Sure, no problem, I’ll figure it all out.” So I always had this idea that together we’re strong. And what’s wrong with that? But no one ever came. Why? Maybe they had more important things to do in the world than deal with me. Or maybe it’s just that nowadays there are so many fake, phony self-promoters claiming they “see” things or “can do” something. Maybe I got lost among them, and that’s why no one can spot me, assuming I’m just like those people standing on nails somewhere in Bali. Maybe that’s why. So maybe nature is just hiding me from everyone — I don’t know. But I do understand that if it’s God’s will, or the system’s, or nature’s — whatever you want to call it — for me to write a huge number of books for humanity, then I’d probably be doing it under very different circumstances. That’s why, interestingly, my life has always been arranged in such a way that all distractions get eliminated: no personal life, no friendly get-togethers. The moment I start thinking about anything like that, spend even one day on it — it all collapses. And then I shut myself away again for six months and write books. And that’s been my entire life. Seriously — everything revolves around books. All I ever do is write books — that’s the core of everything. The rest is minor, occasional. Sometimes I’m allowed a pause so my psyche can reset, to digest something, so I’m ready to write the next books. And during those pauses, I might allow myself a little bit of everyday life — but it’s so modest, you wouldn’t believe it. People have dreams, desires, relationships, plans for the future, things they live for and worry about — but for me all of that feels devalued. The only thing that has value in my life is the path. My path through books — these books. And as long as I’m writing them, life has meaning. I’d even say, my life has meaning only for that reason. Because why else would the system need me if I stopped writing? It’s like writing is the only reason I came here — I’m here to write books.

I don't know what will happen next. When I finish writing the books — how will it all end? Will I end the way all the heroes of our time do? Or will I be given a pension and a vacation, and become an ordinary mortal, and the system, the Spirit, will finally let me go? I really don't know. Or maybe I do. But... about that word “publicity” — coming back to the question of whether I'll be noticed or recognized — I'll say this: I am very much aware that I'm in a shadow ban until a certain point. I'm deliberately made to be unknown, so that no people, no scientists, no secret services, no one notices or has noticed me — and it's all for one simple reason: because nature, the system, wants me not to be distracted and to continue working in my own rhythm, meaning writing books. If right now my book, the first volume of “Alternative History,” suddenly became noticed around the world, and people everywhere started discussing it on television, and writing to me, calling me, inviting me to meetings, interviews, or research projects — I wouldn't be able to write the rest of the volumes of “Alternative History.” So we can conclude that until I finish writing “Alternative History,” no one will notice it. It's in a shadow ban. Only when I finish it, then maybe — let's say — the system will allow me, or rather will itself arrange for people to find out about me. So this fear of Valentina's — that I shouldn't speak out about myself because they'll come take me... Well, maybe those who would take me already know, and they're just leaving me alone. Or maybe I really am under such a deep shadow ban that no one has even the slightest idea who I am. Even though my books are super intelligent and unique — about how the world works, what the future holds, what the past really was — they're sitting right in front of everyone's faces and remain invisible. Because I mustn't be distracted. Because people would start thinking about me too soon, and that would throw me off my writing rhythm. I need to finish the books. Once I finish them, then the system will pull me out of the shadow ban, and the books will, let's say, become revealed to everyone.

Question: At the beginning of the first volume, you describe a state in which you feel that “they” exist — “they” know everything and control everything. Can you describe in more detail when you began to understand this and how this feeling first appeared from the very beginning?

I may have felt something like this my whole life, but it's as if, you know, with each cycle, each age period, you assign different significance to things — or don't assign any at all. Even when I was 8, 10, or 12 years old, I was already kind of like an adult. I often used the film "Gainsbourg: A Heroic Life" as an example — there's a boy in it who, when shown as a child, talks to everyone like an adult, so boldly and confidently — that's how I was back then. It was like all the other kids were around me, but I felt like I was exactly the same as I am now — aware of everything: I could see who was thinking what, who was feeling what, who wanted what; I could see how everyone was different from one another, who came from which kind of family, who was whose continuation, what strengths and weaknesses they had, and even what awaited them. Basically, I was already sensing all of this back in school. I saw all of it, but I just didn't assign any special meaning to it — and in fact, I assumed that probably everyone else saw things the same way. How was I supposed to know that only I saw the world like that? You see, I didn't give it any special significance. I didn't know that it was something unique. Now I can look back and reflect, and realize that everyone else was in the clouds — only I wasn't asleep. And how can that be? And this feeling, that there was someone I was talking to... If I remember correctly, the first real experience of that was in 2008, in June or July — whenever graduation is. Probably in June. That was when my graduation ended, I came home, changed clothes, grabbed my things, my bag, and left the house. And that's when I started reaching out — it was just like... Imagine, before that I didn't even seem to have those kinds of thoughts. Well, not quite — because I had been keeping a diary since 2006, writing things like, "Why are people like this?" So it's like I already had a sense that there was some kind of God or system or something watching over all this — I had that feeling. And when I kept those diaries, they were all addressed to God, but I didn't imagine this God as some old man with a beard, and it wasn't connected to Christianity. It was more that I felt like there was something or someone higher. And I would write to that "higher" being in my notebooks: "Why does this girl hurt that boy, and why does this boy hurt the girl?" — school problems. "Why did I do nothing wrong, and people still think badly of me? Why is it like that? I'm good, and everyone's bad, but all the bad people judge me for being good. Should I become bad, or should I keep standing my ground?" That was always the question.

And that's what I wrote about in my diary. I had entries about how there's no real love. That even when people do feel love for each other, they start judging one another — like who their parents are, what others will say, what their friends or their partner's friends think — and if someone's friends disapprove of someone, they'll just ignore the person they love. So why are they so obsessed with this fake public opinion? I saw that everyone was lying, lying, lying, lying. Every chapter at that time was just a diary entry — every day or night. Every night when I wrote, I was writing things like: "Why is there so much lying and falseness? Where are the sincere people?", "Why don't people want to speak the truth? Why do they think one thing and say another? Why?" And it felt like I was addressing both my inner self, my soul, and also God — the system, the matrix, or whatever you want to call it. That's what my relationship with all of this was like, starting from 2006. And then, when I left home in 2008, instead of writing it in my diary, I was just walking down the street near the Field of Mars, in the center of Petersburg, and that's when I said: "So what do you want from me?" And that was the moment — it was the first time I felt "them," like "they" were many. "What do you want from me? Why all of this? Why these trials, these strange things, these illusions people get lost in and attack each other over? Why? And why am I even here, why did I even come here? What for?" That's how it was. And in that same year, 2008 — I can't say exactly when, but probably also in the summer, still before September — I was listening to the track "Beautiful Lie" by Yoav, writing in my diary about people, about everything, about all the injustice, and that's when I started feeling a heaviness above my head. I closed my eyes, and the heaviness grew stronger, like something was enveloping me from above. But I realized my breathing was distracting me, so I held my breath and started listening to every sound of the music — Yoav's "Beautiful Lie" on repeat. And something wrapped around me, I stopped feeling my body, stopped hearing the music, and I just ended up in some kind of white space, and there was a voice speaking to me. That was the second time. And honestly, the strongest appearances of that voice and all the anomalous, supernatural stuff — those were in 2008, 2009, 2010, up to 2011. Back then there were also moments when... Actually, now that I remember, even in 2011 I noticed things that felt like someone could burst through me — like, imagine a TV that's supposed to broadcast a pre-recorded program or news segment, and suddenly someone hijacks it and says:

“Vasya, take your hand out of your pants,” and you freeze up, hold your breath — and then the TV just keeps going: “Today’s weather forecast...” and you think: “What? Who? How? What was that?” And you, Vasya, you’re so spooked you can’t sleep, you try to tell someone and no one believes you — but it really happened. And that kind of thing happened to me many times, only not through a TV. And what’s most interesting is that this happened not only when someone entered into another person and spoke to me through them, but also the other way around — when someone entered me and spoke to someone else through me. And what’s amazing is that it was always different. Like, if someone wanted to commit a crime, something would suddenly activate inside me, beyond my control, and speak a few words to them — words so powerful that they’d get so scared they’d never again think of doing anything bad. And afterwards, I’d wonder: how did that happen? That wasn’t me. Who was it? Can you imagine? But someone could speak through me like that. Or the opposite could happen: someone was feeling down, but they had a lot of potential and a big heart, and then a voice through me would say something kind, a few encouraging words, and that person would light up and their life would take off. What is that? And I understand that it wasn’t me speaking. But also, it always happened that... Well, I never did harm to anyone — but in a positive sense, it would be like this: I just couldn’t control it, and I could randomly give money to a stranger or someone I barely knew, or give a gift, or help in some way. And people would get scared, ask: “Why are you doing this? What do you want in return?” And I’d answer: “Nothing.” And I couldn’t explain it, I couldn’t control it — it didn’t make any logical sense. Because back then I was still young, and I’d think, “This is strange — I’d be better off helping my mom,” logically speaking. But instead, I was helping random people. Why, right? And it wasn’t me doing it, it was the system. That was the period when this happened. But that’s exactly what “they” are. And so back in 2008–2009, it all started — when I began to feel that aside from my own thinking, there was someone else, some other kind of thinking too, if I can put it that way. Let’s say, for example, right now I’m sitting at a table, and imagine this: you’re sitting across from me and you ask, “Alexandr, let’s build our own boat together, and then do tours on it around Petersburg.” And so you propose that to me. And then what? And I say silently to the voice:

— Well, should I build the boat with Vasya?

And the voice immediately replies:

— You already know the answer is no.

— Why?

— Well, you know that in the end you'll end up doing everything yourself, he won't do anything, you'll get upset that he's doing nothing and you're doing it all, while he just waits for it to be done — and for you, it's a burden. So why do you need him in that? You could just do it yourself. He's asking you because he wants you to do it for him, and then you'll once again feel that unfairness, and you'll argue. And if you want to stay friends, it's better if nothing ties you together.

That's what my voice tells me. I think, "Okay." But this happens in a second — it doesn't take as long as I'm describing now. And after that, I say:

— Vasya, sorry, listen, let's not build the boat.

— Why not?

— Well, because it won't go the way you described — it'll go a completely different way. Too many risks, and we might end up arguing. What for? Let's just be friends. If you want to build the boat, go ahead — if you need advice, I'll help you. Don't worry about paying me.

That's how I talk to the voice. Or there were moments when... Again, it was all during 2008, 2009, 2010. I remember, I was supposed to meet with someone, and suddenly the voice tells me, "You don't need to meet with him." I call that person and say:

— Listen, sorry, I'm not coming to the meeting.

— Why not?

— Because I was told not to meet with you.

Back then I was young and said things bluntly; now, of course, I wouldn't say it like that. And the person asks:

- Who told you?
- “They” did.

And maybe that was the first time I called them “they.” The person asks me:

- What do you mean? Who are ‘they’?
- ‘They’? Who else? The ones who control everything.

I would say it like that, in that tone: “What, you don’t know who controls everything? ‘They’ do.” He asks:

- What do you mean, ‘they’? How do you hear them? How do they speak to you?
- Well, I just hear them in my head.
- Who are ‘they’? What are ‘they’?
- I don’t know, but just those who rule everything. But ‘they’ are somewhere beyond, and I can hear and feel them. ‘They’ always guide me, so it’s best not to mess with me or deceive me, because this force protects me. If this force said, ‘No-no, don’t meet with him,’ then I won’t, and I won’t go against this force.

And there were moments when we even kind of played a game with this voice, in the sense that “they” could tell me, “don’t go there,” and I would go anyway — and adventures would happen. And then I would apologize, say to “them,” “Sorry, I won’t do that again, I’ll listen to you.” So there were moments when I didn’t listen to them, and then something bad would happen, and I’d start believing in “them” again and listening to and hearing “them.” But it’s like... it’s really like two different states — when you feel them in your head and when you don’t. When you don’t feel them inside, then it’s like your little flame is extinguished, like you’re disconnected from something higher. You’re just this lost human. When “they” are there, you’re not alone, and you always have this insane support, this confidence. And these “they,” or “it,” or “he” — this connection to that — is very important, and I was always afraid of losing it. Because it’s like... You see, this voice, or these “they,” is actually that higher intelligence — and even within that intelligence, there are levels and sublevels depending on what you can handle, your rank, how powerful a being you can perceive —

and that's what gave me all the knowledge. Who gives me all the knowledge? Where do I know everything from? People think I read a bunch of books or listened to someone. No, the information isn't from the internet or books. I might be able to reference a film to illustrate something I described in the book, but that's just to help people grasp the idea. The information itself doesn't come from a movie, or from someone else's books. No. I never used to read books — I've only just recently started opening Wikipedia. Before that, I deliberately avoided reading even a single book so as not to fill my head with false or limited outside perspectives. Why should I look at the world through other people's narrow lenses when I had my own, different, and more accurate perception? And "they" would always highlight for me what to pay attention to, always gave me information, always guided me. These "they" are my teachers. I'm like their physical continuation here — some sort of transmitter — and they, you could say, are the ones writing the books through me. I'm just the vessel, you know, the channel. And even then, I often apologize to "them" and say, "Sorry if I can't always fully or quickly decode your information or if I'm slow on something." I feel ashamed before them. But on the other hand — what can I do? I'm still human, like everyone else. So who are these "they"? Going back to the question, when was the first contact? The first contact happened in 2008, in June, when I was walking down the street and started addressing them, asking what they wanted from me. And only the second time was when I was listening to music and began hearing a voice. But that was just one "he," not "they." And that "he" is of a higher rank than "they." The highest is "he." Just below in rank are "they."

The same question keeps coming up more than once, though everyone asks it in different ways or rephrases it.

Question: Big Alexander spoke about the Philosopher's Stone, which is located in the East. Does it exist physically or not?

Let's put it this way: the Philosopher's Stone is a code. And this code exists both in a small scale and in a large scale — it's essentially what everything is built upon. This Philosopher's Stone, meaning this matrix, exists within me as a human being, and it also exists out there — in the city, the country, the Solar System.

Even our planet Earth is built according to it. So it's all the Philosopher's Stone — it's a code. This very code is how God-born people are created, how unique creativity and art from God are made. It's all this kind of code. This code, of course, must be deciphered in the future — truly, as it actually is. What is this code? Right now, it's more like a shot in the dark, a guess — and there have been many such guesses over the last hundred years by various scientists and science fiction writers. But in my novel "Alternative History", I demonstrate this code right in the book — both in the text, through words, and in the structure of the book itself — it's encoded that way. And all the information I decode — I decode all these scattered puzzle pieces across the world, all the lost history, mythology — and it's exactly that which I use to build and assemble this matrix. And what's most curious is that in the second volume of "Alternative History", I even physically construct this matrix and show what it looks like, and that it was even encrypted by those who control everything, hidden in Christian icons. And as of today, since I'm already working on the fifth, sixth, and seventh books, I'll say this: Hinduism is the religion that has gone through all the cycles, even reaching the point of polytheism, arriving at an explanation and understanding of who these gods, avatars, spirits, and cycles are — that there are different yugas, which are like cycles: morning, day, evening, night. There are the same kinds of cycles for our eras, the ages we live in. There are also times of darkness, times of dawn, and the Golden Age — all of that. And within Hinduism, there are also yantras. Each yantra is linked to a particular deity, and essentially, it's all sacred geometry — lines drawn geometrically. It's all ancient, and what's reached us is what remains of that lost ancient knowledge. People keep copying these images so they survive to our time, but no one even knows how they're formed — everyone draws the yantras as flat images. In reality, each one is a three-dimensional geometric figure seen from different angles. And that geometric figure, you see, is encrypted even in Christian icons, where parts and details are depicted on the saints. For example, the Mother of God is always shown holding a veil, which represents an arc downward, an arc upward, like a rainbow or the firmament; seated on it is always the Son of God, the future God. There's also the mandorla, within which either Jesus or the Mother of God is shown in that opening.

You also see many other geometric figures, and it's all that same matrix I decipher in the second volume. And here, it's very important to emphasize the word "decipher," because I believe the Philosopher's Stone, in the future, may very well be both a code and the same physical geometric structure made from geometric figures, which I am currently assembling and continue to work on to this day. And all these geometric figures must somehow be connected to one another. Altogether, they form a complex matrix that includes all the elements — fire, water, earth, air — all these spirits, meaning Gods, which are all intelligences, minds, systems of simulation. And they are all part of one large simulation. All of it together is the system — meaning God. That's what it is. So the Philosopher's Stone is both knowledge, in the literal sense, and a code on the level of sensations, and also a physical code, an actual geometric matrix — this is all the Philosopher's Stone. It's like a computer, imagine, in which everything can exist, with no boundaries of time and space. You set those parameters yourself. The Philosopher's Stone is the explanation of the structure of the entire world. And this must be understood as... well, it's just so interesting how the whole system is built, and I explain this further in my upcoming volumes of "Alternative History" — that it may seem like you need to create some device, for example, to do something with it, to influence people or something else. But you yourself are part of the system, and you live inside the simulation, and if I finish loading this code... It's still not fully loaded, there are a few percentages left. And once I fully load them, I must then simply realize this code within myself, the full structure of this world. And that's it. Even when I physically assemble this matrix out of sticks, when I draw it — it's all just to realize the code, to load it into myself. I need to fully load it within me, it's not fully there yet. Imagine a string of lights that's already unrolled, but a couple of bulbs aren't lit, and I'm looking for them. And to put it in even more sacred language — I still need to retrieve three golden apples.

Question: At the beginning of the first volume, Valentina motivated you to go visit a certain woman who was waiting for some kind of chosen one. What was the purpose of that meeting with the woman Tamara? What did that meeting give you? What invisible keys did you receive from her? And why did she react to you the way she did, first saying: "What the hell are you talking about?" — as if she didn't see any chosen one in you, but only after talking to you did she change her stance?

Good question, since we are sort of going through the beginning of the first volume of “Alternative History,” there was such a moment... So, in the winter of 2009, I had already met Alexander “the Big.” Then came 2010, and that summer, Valentina told me that there was... She calls me on the phone, I answer, I clearly remember it, I was in the apartment at the time. And she says:

— Alex, there’s this one woman — (I don’t remember exactly how she put it) — she said, “She’s waiting for a boy from Petersburg. She is the keeper of the keys and is waiting for a boy from Petersburg, some chosen one who must be born or appear in Petersburg, to whom she must pass the keys to paradise.

And I’m listening to all of this. Naturally, it immediately... I mean, I was still a young guy. Of course, my first instinct was to think: this is probably about me, it’s me. But I stay calm and say:

— Alright, Valentina, you’re telling me all this — why?

— What if it turns out you’re interested? — and she laughs.

And so she said that this woman, Tamara, lives somewhere in the Pskov region or near the Pskov region, in some village or something like that. And then what? It all just happens. It was simply that kind of conversation. I didn’t have any questions like where this woman is, or that I want to go to her, or “tell her it’s me.” No, I had no such thoughts at all. Valentina just told me this, the conversation ended, and after that I felt every day this crazy faith that some unique miracles were happening, that none of this was my imagination, that more and more it was all unraveling toward the idea that I really was someone unique. First, Valentina confirmed it to me when I first met her. Then Big Alexander confirmed it, which made me believe even more. And now again Valentina called and planted even more faith in me by saying that there’s some woman who is waiting — or rather expecting — some chosen boy whom she has to give the keys to paradise. I didn’t even think at the time to Google it and look up what “keys to paradise” even meant. I just took it as something, like there is something unique in the world — like me — and something unique must happen, and everything seems to be leading up to that,

and everything is wonderful. And at that time, naturally, I had different groups of friends, and some of my friends were total troublemakers. They always used to say to me, “So, how’s it going? Still watching for your aliens out the window?” They joked like that, with rough humor, always teasing me. And back then I was very quiet, modest. I’d joke back, like, “Leave me alone.” And so I met up with these guys, and again they were laughing at me, and I said to them, “Well, we’ll see who’s laughing soon. You have no idea what just happened.” They asked, “What?” I said, “There’s a grandma named Tamara...” I think one of them was named Ilya. Anyway, I said, “There’s this old lady – a keeper of the keys – who’s supposed to give me the keys to paradise. And when she gives them to me, then we’ll all have a good laugh. And we’ll see who’s laughing, you or me.” And that’s when the guys realized, “Okay, Korol’s definitely lost it.” They joked to some of my relatives saying, “Alex is really starting to freak us out. He’s definitely gone off the rails,” but still... why react like that? I wasn’t doing anything crazy – I wasn’t climbing cathedral crosses naked at night or anything. I was always very well-mannered. But that’s the kind of reaction they had. And then what? About a month later I called my friend Vlad and said:

- Hey, Vlad, what are you up to? Let’s meet up.
- I can’t.
- Why not?
- Well, you know I’ve got health issues, diabetes. My mom found some healer woman. We have to go see her. We’re leaving early Thursday morning because it’s a long drive to the Pskov region.
- Where?
- To the Pskov region.
- Where exactly?
- To a village called OPOCHKA.
- What’s the woman’s name?
- Tamara.
- That’s the keeper of the keys to paradise!
- Well, want to come with us?
- Of course I want to.

We left early in the morning — I don't remember exactly what time, maybe five or six — because we had to get there by morning. We arrive. Just a little house. Like an old Russian dacha, wooden, single-story, you know, made of planks, painted green or something like that. A house with white window frames. When we pull up and go inside, there's a room, and she's sitting behind something like a school desk or a teacher's office table, that typical Soviet-style desk. The table is covered in stuff. Behind her, there's a whole wall full of icons. Everything is laid out in order. She was an energetic, lively woman — not some frail old lady gasping for breath, but rather someone who looked like she could whack you properly on the back of the head like in fairy tales — feisty. And the two of us walk in. And she kind of gets startled, flustered a bit, and says:

— And who did you bring with you?

And my friend says:

— My friend here wants to talk with you.

— Alright, go on then, what's hurting?, - she asks me.

— Nothing hurts, - I reply.

— What do you mean nothing? Then why'd you come here?, — just like that: “So, why'd you show up?”

— We have a mutual acquaintance, Valentina, she lives in Petersburg. And she said that you are the keeper of the keys to paradise.

I just remember my friend standing behind me, red in the face, laughing so hard he's crying. I remember her face — just shocked. And I say:

— Well... the keys... I came to you for the keys to paradise.

She crosses herself.

— What the hell are you talking about, you little devil? What keys? What paradise? Who even are you? Where did you come from? What Valentina? I don't know any Valentina.

— Well, alright. I don't know who I am either. Can you help me? Please, tell me.”

And I start explaining:

— I hear a voice, I see through people — everything they think. I can tell you everything about anyone just by their photo. I feel people. If someone has knee pain, my knee hurts. If someone's short of breath, I start breathing heavily. I don't know what's happening to me. Who am I? No one can explain it to me. I've spoken to different people online, I posted on a forum somewhere, in a VK group. People there started calling me an empath, an indigo child. I don't know what that even means. Who am I and what's going on with me? Please help.

So she started talking to me, listening to everything. Then she takes out a photo of her daughter, asks me about her, and says:

— Alex, I'm facing a decision — I'm building a church, and I'm wondering whether I should hand it over to her so she can take care of it, or maybe I shouldn't involve her in all of this...?

I don't remember exactly — there was some kind of choice, either the church or sending her to study, something like that. So Tamara is basically consulting me about what to do with her daughter. Then I give her some advice. Then I tell her that I see the world changing soon and that everything will be really good. And her face — full of fear, absolute horror, like she just saw death. And she says:

— No, you're mistaken.

— Mistaken? But I can't be mistaken.

— No, you're mistaken. You have no idea what kind of nightmare is coming. It's going to be horrible.

— But how can it be horrible? I see a bright future, that Russia will be number one in the world. And in the future, there'll be happiness and goodness.

— But before that — it will be a nightmare, a horror. It will be so terrifying, you can't even imagine. I feel sorry for all our children.

— Okay, but after that it will be good, right?

— Well... after that, yes.

But she tried to explain it to me in a way like, “You know, after all that, it’s almost like it won’t even matter anymore.” And she said that, on the contrary, evil is approaching. Then we talked some more, just casually, about nothing in particular. And I walk outside, standing between the house and the car, while my friend Vlad went to get some water for the herbal tea we were supposed to drink. And that woman comes outside, walks up to me, looks at me, and says:

– Do you want the keys from up there?, – pointing her finger upward.

– Yes.

– Alright. Just don’t tell anyone, do you understand?

– I understand.

And then Vlad walks by and sees and hears all of it. And that’s it — the state, the vacuum, time, “cosmos” — as if everything was erased. We get in the car. I say to him:

– Did you see that?

And he’s silent. I say:

– Did you see it?

– Alex, enough... Let’s not talk about it anymore.

And the whole ride he just sat there with me, not saying a word, in some kind of shock, in a trance, and turned the music up all the way so he wouldn’t hear me. And I said to him:

– When we get back to Petersburg, you’re going to tell all our friends that I’m not crazy, that all of this is real.

But he got really scared that day. And that was summer. Then, about a month or two later, came that moment in September when the first messenger, Nadezhda, came to me. And that’s when I realized — it was those “they” who decided to pass me the “keys to paradise.”

Question: Could you please tell us how circumstances led you to meet the Mystic-Old-Man?

It was an interesting case. The point is that everything that happened to me in 2008, 2009, 2010, and 2011 wasn't connected to readers at all. They exist now, but back then I had my own kind of world — my real, physical life, where there were friends, schoolmates, university classmates, friends of friends, various acquaintances. Everything happened among them. I only later described it in books, and outsiders read it. I always kept my distance; readers for me were people who found out about me through books or the internet, and that's where they should stay. I was supposed to be an internet character for them. I always tried to maintain that boundary. And there was a very interesting case: friends of friends whose family had a restaurant on Bolshaya or Malaya Morskaya in St. Petersburg... And as I understand it, their kids told their parents about me — that there's this boy who sees and hears things, who's all special, who writes some books. And they told this to a mutual family friend. His name was, interestingly, also Alexandr. He really wanted to meet me. And so he, let's say, "signed up" for a consultation with me, if that's what you can call it. And this was probably 2009. So before the messengers, even before Big Alexander, before all of it. Let's call him Alexandr "the Businessman," because he was that kind of businessman — always in a suit and tie after work. We could meet once a week and chat. And this Alexandr "the Businessman" was a friend of my friends, so I could trust him. He wasn't some random guy from the internet but a real Petersburger who worked at a serious company at that time. And we met in a café near my house, where I lived on Moskovskaya, Victory Square. And he just asked some personal questions. Just personal questions for himself, like he was talking to some sort of psychologist, I guess. I don't know how to explain it, but he talked to me as if I were super smart and could share some perspective, and that was very interesting to him. And he endlessly asked me about everything imaginable — both about himself and the world: whether I believe there's a soul, whether God exists, how I picture that God, why we all live, why bad things happen to people, why there are people like this and others like that. Basically, all the things I'd been pondering since childhood, all the things I used to write about in my diary. Maybe someone gave him my diary to read before we met,

because he was asking questions exactly like from my draft notebook, almost as if he wanted to decode it further. And he told me that he had always been interested in everything anomalous, unique, and spiritual that exists in the world. He had watched every possible video, every program on the subject, traveled to different countries, met with different “indigo children,” psychics — basically, he had studied it all. And from what I could tell, his approach was like what you see nowadays: there are entrepreneurs, even on a global scale, who make an effort to visit unique sacred places. And this man had that kind of approach. He wasn’t strange or eccentric like people who believe in miracles and esotericism often are — he wasn’t like that at all. On the contrary, that was the whole point — this Alexandr “the Businessman” was a serious, educated man who, like you sometimes see in movies, had everything in life but was curious to understand something inexplicable. He wanted to understand it all just for himself. Maybe he had a hungry mind, a sharp intellect, and was just built in a way that made him want to know and analyze everything. Of course, that’s just my guess — maybe something else pushed him toward all this. Maybe he went through some misfortune, or something bothered him deeply. But he never told me that directly — he never looked me in the eyes and said it. And he told me that no matter how many people he had met, no matter who he had talked to, or what he had thought before — that I was the one most closely aligned with the truth. He said that for the first time, he was seeing someone who was truly real sitting in front of him. He clearly said that no one had ever impressed or astonished him like I had. And again, you see, that same period of time — that stretch of years when I was receiving this overwhelming support and faith from all sides. See how the circumstances were aligning? On the one hand, there were silly young people from school or university laughing, pointing fingers at me. And maybe there were people on social media saying, “Oh, what a weirdo, posting strange things.” But in my actual, real life, that cycle was filled with serious, respectable people all telling me that I was unique. Maybe I was at some crossroads then — maybe I was close to giving up — and suddenly all these people showed up. I don’t know. But it really was “wow.” I even remember that before I ever met Valentina for the first time, there was this woman... well, not a girl — she was twice my age, a photographer. I think her name was Natalia. Natasha. Her last name started with a “G.” And she offered to take some photos of me.

I didn't know her. She truly had a unique and beautiful style of photography — not like those studio setups, but catching light and shadows in the moment. It was all so unusual. We would walk around the city, and she would take photos, and it was clear that she was a creative, vibrant soul. And we somehow started talking about life, and I said:

— I see this, and I feel that, and I don't understand what it is or how it works.

And she also fed that sense of belief — not in a judgmental way, but quite the opposite. She said it was wow, that it was something unique, and that she had also met people like that before, and that miracles happened in her life too. So just imagine — that's the kind of period I was living through back then.

And so, returning to the question — yes, this Alexander “Businessman,” at some point, maybe on the third time we met, or maybe the fifth, he said to me:

— Alex, I've asked everything I wanted to ask. Now I need to understand — how did you become this way?

— I don't know. I was born like this.

— No, you definitely must remember. What did you do? What happened to you? Something must have happened, there must be a reason. Why did you become like this? When did it happen? Do you remember?

And he really guided my attention — he was smart about it. He said:

— Okay, one year ago, could you do this and that?

— Yes.

— Two years ago?

— Yes.

— And three years ago?

And so he kept asking until he pinpointed the year, the time:

— Alright, what happened during that period?

- Well, back then I did this and that...
- And what were you doing then?
- Well, when I started feeling people, receiving information from above, sensing energy — it was after I did this technique by accident. When I was listening to music, Yoav’s ‘Beautiful Lie,’ I closed my eyes, and that’s when the voice spoke to me.
- What?”

I told him about it, and he asked:

- What music were you listening to? How? Were you sitting, lying down? What were you doing?
- Well... I was sitting on the bed, kind of reclining, head upright. There was a laptop in front of me. I was listening to that track, Yoav’s ‘Beautiful Lie.’ I closed my eyes. I started to feel something...
- Okay, how? What exactly?

And so he kept asking all these questions. Then he said:

- Listen. Have you ever done it again?
- No.
- What? You never tried that technique again?” — well, I’m calling it a technique now.
- It just happened once, and that’s it.

He was shocked and said:

- That’s it. Now go home and try it again.
- Okay.

And from that point on, our meetings with Alexander the “Businessman” changed — they were no longer just casual meetings between two strangers, where he’d treat me to dinner as a thank-you or even offer some money. He said:

— So how much do people usually charge for consultations? Well, here, take three thousand rubles.

And even though he was more like an acquaintance of acquaintances, people would still tell me: “Don’t turn down Alex the ‘Businessman.’ If he wants a consultation, you should do it. You’ll help him. Why not?” And I’d say, “I don’t want to take money; I’m fine doing it for free.” And they’d say, “No, that’s not right either.” I remember there was a whole period where everyone kept scolding me for being afraid of money — but that’s another story. Anyway, Alexander the “Businessman” introduced me to a lot of people, and he actually played one of the most significant roles in my life. It’s a pity that the system somehow pulled him away, disappeared him. I even tried a few times to get back in touch with him, but he says he’s busy. So, back then he told me about some Mystic-Old-Man who could also “sit in the “cosmos”” and answer questions. I told Alexander the “Businessman”: “Wow, I’ve been searching for someone who can see or know something, maybe he can help me figure out who I am. Please, book a session for me.” And so Alexander the “Businessman” and I — this was probably around 2009 or 2010, I can’t say exactly — went for a consultation in person. It was on Krasnoarmeyskaya Street... or maybe Malodetskoslensky, somewhere around the Tekhnologicheskoy Institut metro station. There was this building from the 1800s, super old, basically condemned, damp, rotting, with no lighting in the entrance hall. We go into this stairwell — it’s dark, gloomy, spooky. We climb the stairs almost to the very top, and suddenly — people. A whole crowd is standing there. You know, as usual. I had been to similar sessions several times before when my mom took me as a child, and it was always the same — some women, usually older women, grumpy, strange, the kind who’d be ready to fight in line. And here was a whole crowd of them again. As soon as we arrived, they snapped at us: “Where do you think you’re going? Get in line!” — with that kind of attitude. So we waited. Eventually, our turn came, and an old door creaked open. A grandma of some sort opened it — I don’t know, maybe she was the Mystic-Old-Man’s mother, maybe a relative, maybe not related at all. But she was this old little granny, in a headscarf, saying: “Who’s next? Come in.” She opened this massive door — ten times her size — and we walked through. I entered some room or hall and sat down at the table in front of this Mystic-Old-Man.

I honestly can't say or recall what I asked him the first time, what I asked the second time, or how many times I even went to him — it's just wiped from my memory. The earliest visit I do remember with him was in 2010, when I came with my group of friends who were helping me decode the maps of Petersburg. We visited him and asked him questions — we went to him several times. That was when I had drawn the matrix over Petersburg, and he confirmed: "Yes, it's real, it exists, and it appears in other places too — even on a painting somewhere or in the Hermitage." And then, naturally, our human minds kicked in with the obvious associations — all these crazy things happening in my life — so my friends started saying that I must be a future ruler, a president. Because what else do you call a ruler? President. So there I was, sitting with my friends, the Mystic-Old-Man in front of us. And then something really interesting happened — the power went out in the entire building, all the electricity went down. So then I ask him a question. I say:

— What about President Vladimir Vladimirovich, will I know him?

— No.

— Strange — if I'm supposed to rule the whole world, how is it that I won't know him? Okay. What about the other president? Dmitry Anatolyevich, will I know him?

— No.

— Alright. What about the next one?

So I realize that maybe I was wrong about myself, and it hits my faith and everything, and I think, "How can this be?" The guys are disappointed, and I'm disappointed too. I understand I need to somehow get out of this situation. I think maybe I'm not asking the question the right way. So I ask the Mystic-Old-Man:

— Alright, what about the next president, after Putin and Medvedev — will I know him?

— Yes.

— Oh, good. So what is he, is he my friend?

— I see him watching you on TV. He's watching you, maybe on the internet, but he's watching you somewhere. And he really likes your information.

- And what, he becomes my friend?
- Yes.
- And then I make him president?
- Yes.
- Okay. And the president after him — is he also my friend?
- Yes.
- Interesting.

Then I asked the Mystic-Old-Man another question. I said:

- Can you tell me who I am?
- I know who you are, but I can't say. I could write it down in an envelope, mark the date and sign it, seal it — but I can only give it to you later, because right now it's not allowed.

And yes, he confirmed that those who had come to me, those messengers — that it was real, that it actually happened, that it wasn't just my imagination. But what it all meant, I still didn't understand at the time. That's how the Mystic-Old-Man appeared in my life for the first time.

Question: Why do you think you had high values since childhood — where did that come from?

I don't know where it came from. I guess it was just a combination of things. Well, it's Petersburg after all, and also my parents. You know, when you're little, you don't really have anything to compare things to. You think everyone is like you, or that everyone lives like you. And only later do you start realizing that's not the case. I remember when I was in high school, I had a friend whose parents drank, fought, cursed, smoked cigarettes — this boy could yell at his mom or dad, or they'd yell at him. I never had anything like that in my life. So yeah, maybe I was just lucky. I thought everyone's home was normal — turns out, not everyone's is. People are different. But again, that boy and his family weren't from Petersburg. Maybe that's why — I used to explain it to myself like that. So probably it was upbringing: my mom,

dad, grandma, grandpa, all my relatives — everyone was very well-mannered, proper, and that was normal. And actually, all my childhood friends who were from Petersburg were also good, polite, and cultured. Sure, each had their own different values, but there were shared values too. I'll put it differently. It's not even about values, really. You see, imagine me in third or fifth grade, hanging out at a classmate's house, and suddenly a movie is on. There's a scene where a woman comes out of the shower naked, and they immediately hit pause and start staring at her — and to me, it felt shameful. But again, I hadn't even talked about things like that with my parents, so it's not like they specifically raised me that way — but somehow, I felt it was shameful. And there were other moments like that too — like when a boy had a ball and the other kids would always snatch it from him or throw it into a tree or a trash can. They did that sort of thing, and again, it made me uncomfortable. And again, nobody gave me a lecture beforehand saying, "You shouldn't act like that." I just felt it. You see, it's something internal — it's not knowledge in the usual sense. Nobody ever gave me lectures about how to behave with people or out in public. Sure, sometimes I might've put my fork down loudly in a café, and my parents would say, "Don't make noise, we're in a public place." But when it came to things like behaving modestly and properly in a tram, on the metro, at someone's house, or in a restaurant — I just got it. And when others didn't, I always thought of them as sort of rude or uncultured. And that kind of modest behavior, that attitude toward your loved ones and toward the people around you — that you shouldn't disturb them, that even if you're doing something at home, you should do it in a way that doesn't bother the neighbors... And then there are people who don't care at all about their neighbors and make noise in their rooms and then wonder why everyone hates them or why the police get called. So where did I get that from? I don't know. But I'll say this — I suffered because of it. That righteousness of mine, that kind of... You know, people even used to make fun of me at summer camp and called me a romantic. I'll never forget how one girl told me I was a good guy but she didn't want to date me because I was a romantic, and she liked bad boys, and I was just a pretty-faced romantic. And I thought, "How can that be? What's wrong with people? Why is it like this?" And at one point, I even tried to mess myself up, to get dirty and learn how to be like everyone else, because I realized —

the dirtier I was, the less people wanted to destroy me. Seriously. Can you imagine what a paradox that is? The more righteous, well-mannered, and pure you are, the more you get pecked at from all sides with such aggression, as if I must be destroyed — there was always that kind of reaction from everyone: “Oh, you’re smart? Well, that’s it, you’re done.” “Oh, people love you, admire you? We’re going to expose you now.” There was always this aggressive response from everyone, starting from school, from childhood — some kind of envy and a real desire to destroy me. And it always came from the darkest people. I’ll never forget the time when a girl at school, an older student, actually ordered a hit on me, and the boy she got to do it waited for me after school with an axe and hit me with it. And then of course I remember the shock that hit the whole school. Everyone was begging, as far as I understood, my family and me not to press charges and send that girl to prison. Her name was Masha, I think, she was tall. And for what? I never did anything to her at all, never called her a bad name, didn’t even know her. She would just come up to me during recess and tell me she hated me. And from what I gathered, it was just because someone said something nice about me — that I was cool or whatever — and that alone irritated her, that people were saying good things about me. And it’s always been like that. The only consistent thing from my childhood up to now has been this aggression — this strange, irrational reaction from people who get bothered when someone admires me or is pleased with me. It was the same with the books — when I used to post chapters of my books and people left comments about how much they liked reading them, how I was such a good guy — there would always be someone who’d show up and start posting nasty things from fake social media accounts, making up bad stories about me, just to make people stop looking at me with kindness and admiration, to flip their perception, to make them hate me. And the person doing it was always some stranger, someone I’d never met or spoken to.

If I were to answer your question about values, then I’d say I was born with them, plus I was raised that way — and still, I tried my best to become dirty, because even now — in 2025 — what do I see? I see that today, the dirtier and more ill-mannered a person is, someone with a criminal past, someone who went to prison for dealing drugs, a former addict, completely filthy, rude, uncultured,

playing pranks and scaring innocent, modest people — women, men, children — that person, you see, is the one hanging out with pop stars, appearing on every talk show, all over TV, all over social media, and it's the same with those kinds of women and those kinds of men. And the more dirt they put out there, the more they get praised and admired. Can you imagine what I see? And society supports it. People repeat the same jokes, and now I see this not just globally, but in Russia too. What is that? So it turns out that if someone like me shows up — someone proper, someone clean — they immediately want to do what? Completely smear that person in filth, destroy them, drag them down to their level, to that dirty level, so that person doesn't show off or act like they're better. They'll try to dig up anything they can on him, any dirt, any compromising detail, and smear him in everything to say, "Look, he's just like us, he's no better." And everything is just "into the mud, into the mud, into the mud," and everyone cheers for that. And that's so strange. It should be the other way around: if someone is uncultured, immoral, a troublemaker... Back then it used to be shameful to be that way, but now it's considered normal. And if I'm not like that, now that's considered not normal. So maybe being cultured and decent is what protects me from all sorts of temptations, what shields me from all those dark people — maybe it's this inner culture of mine, these high values, that have saved me all this time and kept me safe from the dark. But I'll say this — it's hard to live with this in a dark age, when everyone else is a hyena and you're a rabbit. The hyenas have taken over the whole world to the point where there's not even anywhere left to go for a walk. I have to sit here in my rabbit hole and not stick my head out, just keep writing books. I'll say that these high values — since you asked about them — they're probably the main thing that gave me... I mean, they're the strength that kept me from getting lost, from going astray in all the corrupt trials people go through. At times, I even voluntarily tried to dirty myself, tried to get into it all, just because I was tired of always holding the line and being alone. But still... You know how people often say things like, "You can take the person out of the village, but you can't take the village out of the person"? Well with me, it's the opposite — no matter what kind of village I move into, no matter how many messy people I surround myself with, this pedigree of mine, you can't get it out of me. No matter how much I tried to muddy it up to be closer to people, so they wouldn't get so triggered and angry — it never leaves me. It's a part of who I am.

Question: You wrote that Nadezhda is an ordinary person who was possessed by an entity. Where is the consciousness of this ordinary person at that moment? After all, the dialogue lasted a long time, and she didn't seem to be in a state of shock — on the contrary, it was probably you who was more shocked. Does the person in this state act as an observer, or do they simply fall asleep and won't remember what happened? And for an ordinary person, at the very least, it would be strange to turn to Artyom and say, "I'll stop your heart for a few seconds now" — a person would surely remember something like that once they're no longer under the influence.

I can say this based on my own experience, because this — if we're going to call it that — the system, the Spirit, also entered me. And yes, it's as if it takes control over you, you're saying and doing things, but at the same time, you're still seeing and hearing everything, and when it all ends, you do still remember it — but just not in the same way. There's this "but" to it. I even know how this works scientifically, can you believe that? Let me give you an example. Look, imagine there's a life path, so to speak. And this life path is where you're, say, creative. And then there's another life path where you live materially, driven by your mind, with your heart closed — two different paths. Now imagine that in 2008, you were living with an open heart, and a lot was happening in your life: for example, you were writing this book with me and deciphering things. But in 2010, something happened that caused you to shift from this path — this version of you where your heart was activated — to another life path, the social-material one, where from 2010 to 2025, you've been living from the mind. And if I now ask you, "Do you remember what happened in 2008?", of course you remember — you've got photos, and you kind of remember us meeting then, "We met back then, Korol," you might say. So you do remember, but it's like a dream, like a fog. That is, when you recall it, your consciousness doesn't return there, you don't feel the same emotions or sensations — you find it hard to even really remember it, like it's something hazy and parallel. You kind of recall it faintly, like a trace of something, and that's it. But why? Because that other world, from 2008 to 2010, was a different you, a different world. People just don't know this, they don't see it or notice it. And now, from 2010 to 2025, for example, you're someone else —

it's a completely different version of you, a completely different world, a different multiverse, and that's why you might even get the sense that yes, it really feels like two different lives. And people who have known you for a long time might even say, "Yeah, the you back then and the you now — completely different people." And if I were to pull you out of the multiverse you're currently living in — the social-material one, the one ruled by the mind — and place you into that other multiverse where you live through the heart, the one you were in from 2008 to 2010, then you'd start to remember everything from that time in detail, even with sensations, like you're actually there. And why would it be so easy to remember? Because you'd be in that multiverse. But at the same time, everything from the 2010–2025 period, the mind-based material world, would start to fade and blur, and you'd begin to forget those people, stop thinking about them. And those people from 2008, they'd suddenly start reappearing in your mind, even in your life, because you'd now be in that world. And yes, there really are other worlds. It's just that people can't see these transitions — but they exist. This is literal. I've been working for many years to prove this.

Regarding the question about Nadezhda, she was, of course, probably unique in her own way. And let's put it like this: I now know information from today's perspective — who she really is — and I also remember how I thought back then, during the time of writing the first volume. So I'll tell you how I remembered and perceived it back then. At that time, I understood that... I immediately understood that this woman wasn't anything special — that was the point. That if she were ever caught by some intelligence agency, she'd just be a regular English teacher at a school near Vladimirskaya metro, and that's it. She was just sitting in a café, in Pizza Hut, in 2010, on September 7, drinking beer and smoking cigarettes. She was giggling, and something was happening. But you see, what happened to her also happened to me. Speaking of transitions: I was walking to the café with a friend of mine who was as socially and materially minded as one can be. And I'd noticed something else: if I was alone, I was in one world, and if I was with someone else — I would fall into their world. And when I was with him, I was in what I'd call the socially-material world — not the magical one — where I was just a regular person.

But when I walked into the café and saw her, and she saw me, I could see that it was as if she had no soul, or rather, as if some kind of force, some kind of Spirit was in her — like in horror films. Back then, I didn't even use the word "Spirit." I called it an "entity." And I felt such a deep fear — like, I don't even know what I saw. Just that it wasn't a human. I couldn't read her. I could always read people, I saw everyone as being below me — I had already lived their whole life, I used to say. I knew everything about them — their fears, their thoughts. But this one — this presence — had no thoughts, no autopilot. Everyone else felt like bots to me, but this one wasn't asleep, like I wasn't asleep. It saw me, and I saw it. And I was afraid — because I couldn't see what was inside it. It didn't have the human weakness that everyone else had. "It" was consciousness in the flesh, a force. And we sat at a table next to hers, and this woman started... I didn't pay attention at first — I was still sitting and talking with my friend — but she started jumping into our conversation, making jokes and comments. Then I say to her:

— Do you know about the keys?

— From paradise?

And that's it. That's when that vacuum state hits — you don't hear any noise, nothing, it's like being underwater. I say:

— Yes, from paradise. How do you know?

— I know everything.

— Alright.

And I remember asking her, "What's your name?" She answered, "Nadezhda." She said something about her husband being in the FSB but having moved to America. She spoke to me partly in Russian, partly in English, with all kinds of jokes. I didn't know what was going on. She joked about social media being full of filth and pornography. I said that social media can have different kinds of content. She replied, "Uh-huh, uh-huh," and her eyes — her eyes looked like she wasn't even human. And my friend started laughing at her, and she turned to me, made a horn gesture with her fingers and pointed at him, like he was the horned one, and giggled. I said, "I know."

Then she sat down at the table next to my friend, right across from me, took a sheet of paper, drew something on it and handed it to me, saying:

— Solve this.

— I don't know.

— Well, you're an idiot,- she said, took the paper back, scribbled something else, handed it to me again.

— Thanks," - I said.

I don't remember exactly what she said — probably "you're welcome." But I understood that "they" had just handed me the keys to paradise through this woman, because I could feel that same force, something so unique. And yes, at that moment, my friend was laughing at her, and she told him, "If you keep laughing like that, I'll turn your heart off for a couple of minutes. And you'll remember it for the rest of your life, got it?" I was stunned when she said that to him. Then I remember she pulled out some kind of booklet — either a workbook or a labor book — and it had some year on it, either 1914 or 1917. And she brought it right up to my friend's face, eyes wild, and said:

— Look, look, look!

— What is it? I don't get it.

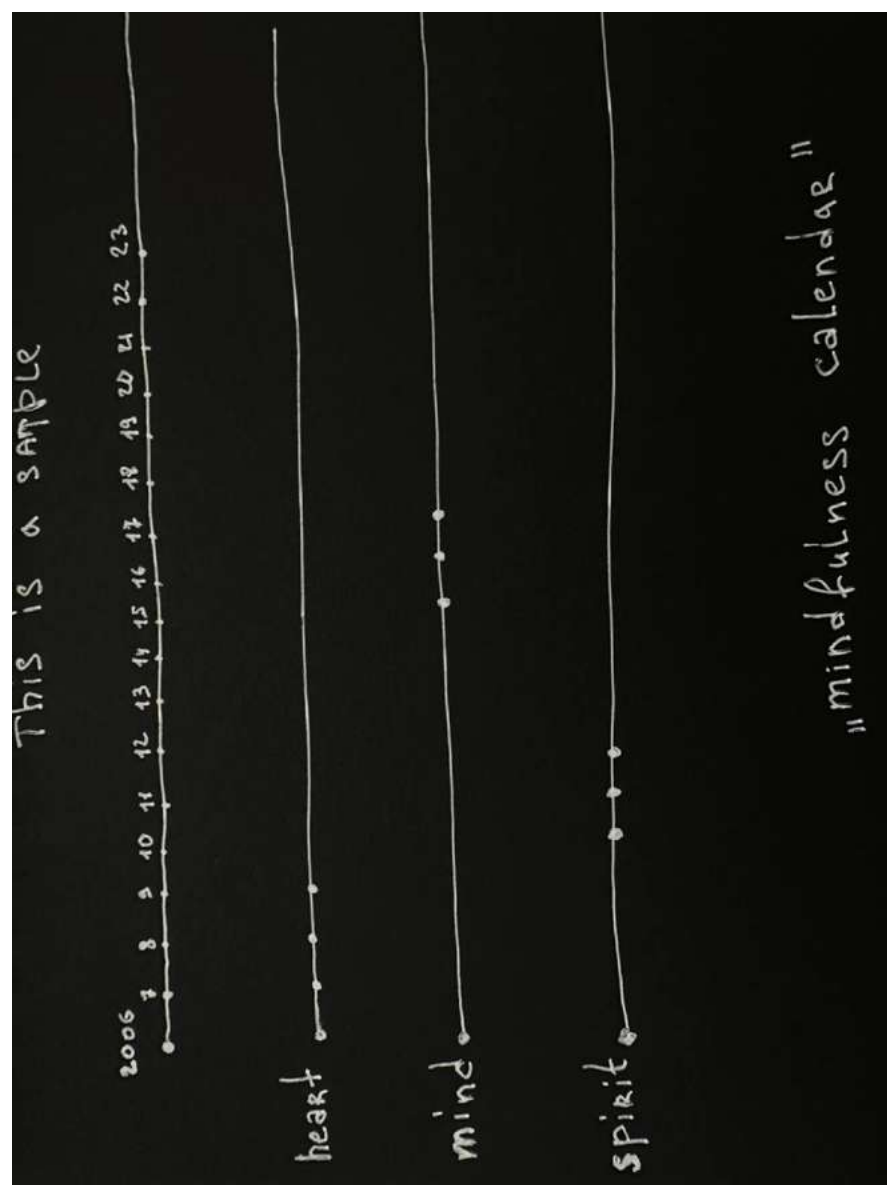
— It's not in dollars, it's in rubles.

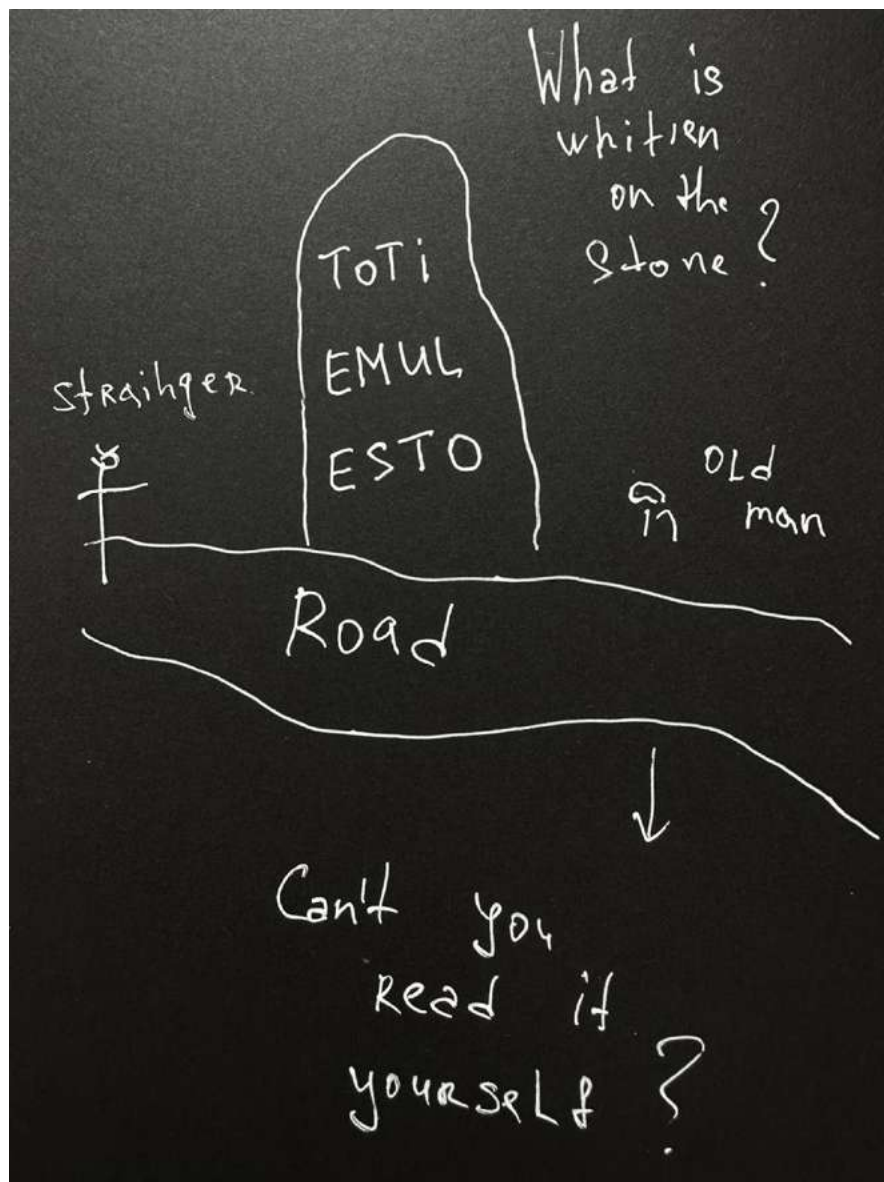
And then she turned to me the same way: "Look." I didn't understand what she was doing. Maybe she was hypnotizing me. And that's it. She was wearing some kind of pink jacket, had short hair, her name was Nadezhda, and she was the one who gave me that note.

And it's so interesting — I didn't mention this in the book — I walked out of that Pizza Hut, and there was an underground pedestrian crossing to the side of my house, where I lived, on Victory Square. I crossed the street through the underpass, and there was another old woman there, kind of out of it, maybe an alcoholic, and she was also yelling at the top of her lungs: "You're all gonna die, freaks!" Just screaming like that in the middle of the street,

completely losing her mind. My friend was walking with me, totally in shock, not understanding who that old woman was, or who the other one was, or what was going on at all. And he also knew that our mutual friend had taken me earlier that summer to Tamara — the one with the keys to paradise. So my friend was just in complete shock, didn't understand anything, but of course, he turned it all into a joke, saying they were just all mentally ill and that I was the one listening to them. That's how he tried to explain it to himself, so he wouldn't be scared. And then I didn't sleep all night, I stayed up with some other friends — the ones who respected my books and me and my work more than that devil-friend — and we sat together all night trying to decipher the note, trying to understand what it was and who gave it to me. And back then, I understood that even if we met her again the next day, she wouldn't know anything. And how did it work? Well, that force would simply enter her and speak, but to her it would feel like she was just sitting there, kind of drunk, joking around, rambling something — and she wouldn't even know what she said. That's how I think she would remember it.

But let's put it this way: that's how I was thinking back when I wrote the first volume. But when I was in the United States in 2024, spending New Year's and Christmas there, and when the messenger Toni Gibson came to me, I had new revelations and realizations. That's when I began to suspect that what sometimes enters Big Alexander is actually different from what enters other people — and that what enters those messengers is something else entirely, that these are different Spirits. At that time, I was already working on the third volume of "Alternative History," and I started to realize that it's not just one Spirit, but that there are many. And then I made a distinction: that there is the Spirit — the Father — and there is also another Spirit, the Mother of God. And I began to suspect that all the women who had come to me — that it was the system speaking to me, the intelligence, specifically the Mother of God. And above that system, there's something even higher — and that is the Spirit. And that Spirit is the one who came to me when I heard the voice — that's something completely different. And that Spirit sometimes entered Big Alexander and spoke to me. It's something else entirely. These are different things.





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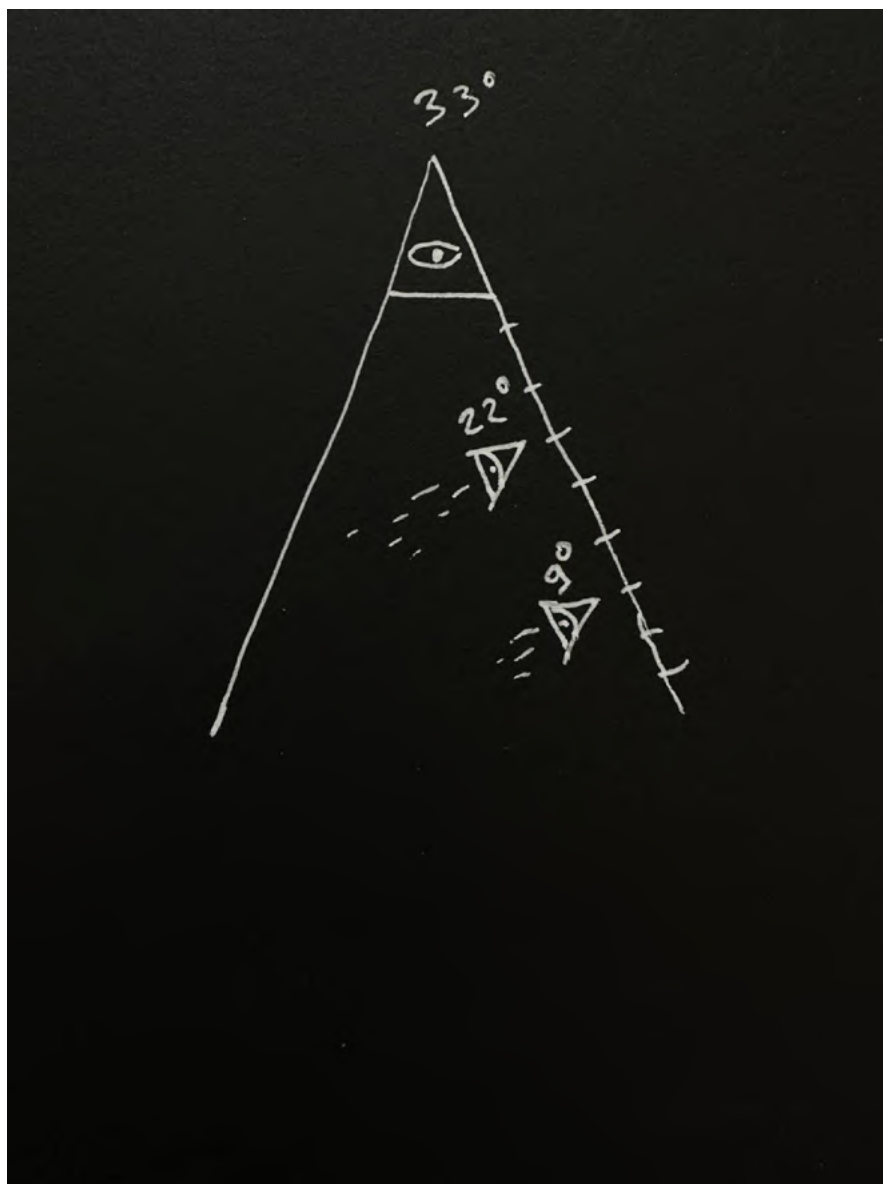
Question: How do you understand Big Alexander's statement that the Philosopher's Stone is located in the East? Could it be taken physically, that the answer should be sought in Eastern cultures? Or is it more related to the concept of cardinal directions — East, meaning the place where the Sun rises, the beginning and the source, as is often depicted on Masonic scrolls where a staircase leads to the East? Could it be connected to that?

When I was writing the first volume of “Alternative History” in 2010, just working on early drafts and notes, there was an interesting moment: we drew a compass and square on the map of St. Petersburg. And the guys who were helping me decode all of this were shocked and started saying that it was a Masonic symbol. But I didn't know that — I had never read about it, never paid attention to it in films, even if it had appeared somewhere. I didn't know who the Masons were. And it was fascinating that this information was being presented in that kind of wrapper, that everything revolved around Freemasonry, even though I had no clue what that was. You know, it's like those youth adventure series where they're solving some mysteries. And for that age — my age and the ages of my friends who were decoding all of this with me — that kind of wrapper, that there were Masons, a secret brotherhood, Illuminati — it was just so captivating and interesting. Probably, if we hadn't viewed it through that lens, we either wouldn't have understood it, or it wouldn't have sparked such excitement and curiosity. That wrapper, in a way, really pulled us in, and we ended up fitting everything into it. Or rather, not me so much as the guys who were helping me decode everything. They started showing me that compass and square online, then the triangle with the eye. Then I started reading that these were Freemasons, that they were some sort of initiates, that it was a secret brotherhood. And then I remembered that Big Alexander told me I would find a common language with the brothers — and now, here's some kind of brotherhood — maybe that's them? Then I started to think that maybe those who control everything really are these Masons. But even so, I still didn't perceive them as actual people. I always had this clear internal code, this very distinct feeling or image that those who rule everything are, let's say, immortal and, let's say, not human — though they might appear in human form. That's why my friends and I would joke and call them “the Masons.”

We'd say things like, "The Masons want something from me again," or "Oh, the Masons sent another messenger." We would say that kind of thing jokingly, just within our small circle. What else could we call that force when we didn't know how to define it? And this was already after the first meeting with Big Alexander — and even after the second one, I think. At the first meeting, he told me about the Philosopher's Stone, that I am the stone and must become a diamond. Then, at the second meeting, he told me that "those who know" had passed me that note, that they know absolutely everything, and that there are certain places of power, portals, and that I need to find them and take information from them. We had a couple more meetings after that, and that's when he began to speak of certain "brothers," saying I'd find a common language with the brothers, that I was being polished, mutating. When I would go through places of power and tell him something was happening to me, he'd say, "You're mutating, you're being polished, you'll soon find a common language with the brothers." And also, whenever he greeted me, he always did that three-time kiss — left, right, then again. I don't know, maybe that meant something, maybe something secret — I don't know. To this day, I don't know for sure — there are only assumptions. Back then, in the city of Petersburg, where we had drawn the compass and square, that's when the focus was drawn to it, but it was still the system that controls everything that created that emphasis. It made sure I would at least try to understand it through Freemasonry. So I began to decode all the old Masonic documents — their images, all kinds of illustrations — and I tried to decipher all those symbols. Then it immediately started to intersect with alchemy. Why? Because alchemy is connected to the Philosopher's Stone. And that's when I began trying to figure out what Kabbalah is, what Freemasonry is, what alchemy is. I started searching through all kinds of sources for where the Philosopher's Stone is mentioned. And then I suddenly learned about the ladder to the East, and I thought, "Wow. A ladder to the East — that must be it. So I'm probably climbing that ladder. And maybe the Philosopher's Stone isn't literally located in the East." And I began to see it that way.

But the options you described in your question — they're all correct, they all apply. Yes, maybe I do need to study Eastern teachings, why not?

They also have the Philosopher's Stone and everything related to it. And your suggestion — well, that's exactly what I'm working on in the fifth volume: that there are cycles of the Sun's moods, that there is twilight, a time when morning begins, a time of day, and that there are also eras, periods of humanity. And perhaps, just as there are four moods, four elements, four seasons — there are also four cardinal directions, why not. Although, if we want to get picky, we could say that those are still different — because there are “four” as space, and “four” as time, and then there's space and time — but okay, not now. I don't want to overwork people's brains. And when the Philosopher's Stone was first mentioned during that initial meeting, of course I interpreted it literally, that it was physically in the East and I would probably have to go there someday. But there are also various prophecies that say the chosen one will appear in the East, and again, maybe that's not a physical direction, or maybe it is, or maybe it refers to time — like a stage — and only there can the Golden Age arise, and all that we're heading toward. The matrix turns and spins, as they say. So how to interpret “the Philosopher's Stone is in the East”? Well, all those interpretations work. Just like in sacred geometry, the layout of the matrix, and the cycles, and even literal, physical geography — all of it fits. After all, it's still a kind of sacred language. A sacred language that has many meanings. All the versions are possible, because there are many angles of perception. Maybe it will be decoded further. We'll wait and see.



Question: How did you make the decision to leave home? Was it a material decision or a decision made “in the “cosmos”” after the turning point? What exactly happened? What other sensations and events preceded the first meditation and communication with the voice? I understand that these may seem like insignificant details in the context of the story, but I first read the book when I was 19, and as a very homebound teenager, that act felt like a feat — so strong, adult, and shocking. Perhaps that’s just my perspective.

But first of all, of course, it’s not a good example for readers, the fact that’s mentioned in the book — that I left home. And let’s say that today it’s no longer relevant for young people, but back then it was a different period. But it’s my personal story. How did it happen? Again, it’s the force. You see, someone can be moved or controlled by a dark force — you can’t just blindly trust all your feelings and thoughts and surrender to them. They might not come from the light force, but from the dark one. I was just lucky that I’ve always been moved by the light force, which protects me and, on the contrary, upholds those very high values and morals. Many people think they can just let everything go and trust that the system, that God, will guide them. But the question is — to which God are they connected? First, you have to have a pure heart and be sure that even if you surrender to God, the thoughts and desires that appear, the ones you’re ready to trust without thinking, will still be from the light. Because you can surrender to the force, to nature, and think that you’ve given yourself to God, but in fact, you’re plugged into sin and the dark force. And everything you want and everything you’re offered — if you agree to it — you’ll only harm yourself and your loved ones. So first you must be sure that your heart is activated and pure, and that you are connected to nature, to God. Back then, believe me, I couldn’t have known this and didn’t think like that. I was just lucky. But it turned out to be... yes, just a simple, primitive story. At graduation, all the kids came with their parents — I came alone. All the kids were picked up after the ceremony, but no one came for me. So I walked home all morning, came home upset and everything. And I decided that I wanted to take my life into my own hands, that I wasn’t ready to rely on my parents. I’ve always been like that — I never wanted help. You know, there are people who are always dependent on someone — on friends, always chasing relationships, always needing

someone to babysit them, help them, advise them. And there are people who live like that. But if you leave that kind of person alone — they're nothing, just emptiness. But I'm the opposite. Since childhood I've been very independent. All my decisions — I know they're right, correct. I don't need anyone's advice — I know exactly what I want, I have my own taste, my own vision. I want to work myself, earn my own money. I want to do everything myself — I don't want handouts. To me, that feels like disgrace. For some reason, I've had that attitude since I was a kid. Of course, some mean person would now say it's pride. But it's not that simple. Anything good can be called something bad — that's the paradox of the bright world and the reversed dark one: all the good things can be called bad, and all the bad things can be seen as good. I explain that well in Volume Four too, but that's later. And so just by making this kind of decision... it's like, you know, when I did something that wasn't from the heart, as I used to say back then. When I did something just because I was told "you have to study, you have to do this, do that" — it was so hard for me. I always had migraines, headaches, tension, fatigue, because I felt like I was different and couldn't keep forcing myself like that. But again, nowadays any lazy person might latch onto this and use it to justify themselves, saying they're just like that — when in reality it's just laziness. I wasn't lazy at all. I'm a workaholic. I can go without sleep, without food, and work endlessly. The point is that I've always felt this inner nature that I had to follow to the fullest. It was very painful for me to go against it — like going against the soul. You see, to say such things, you first have to actually have a soul. It's not something everyone has. And I felt it — felt that my soul was crying when I did something that went against it, and my soul wanted freedom. That's why I left home. And you know, when someone experiences a crisis — anything at all — there are always two types of reactions. Imagine, for example, someone is told: "Your car's been stolen," or "Your dog died" — there are always two reactions that arise. It's like two different states awaken in a person, or you can say they fall into two different "worlds," in quotes. If someone tells me my car was stolen or my dog died, I go into "cosmos" — that's how I used to describe it as a kid. No thoughts, pure vacuum, no sense of time or space, I'm just here and now, with an insane surge of energy and crazy faith. As if the shock gives me this jolt — and it sets my chest on fire even more. That's what I felt during every crisis. Because it's like the mind I was beginning to develop —

like regular people do, you know, with comfort zones and habits — it all got torn down. And from that destruction, I could breathe more freely. I loved every crisis, every stressful situation. Those 5% that the mind accumulates through social norms — those 5% would crumble again, and I'd be back to being "without mind." But I've also met people who live entirely in their minds, who don't even have a heart, who never experience that state of being "without mind." And when they face a crisis, like losing a dog or getting their car stolen, they don't suddenly shift into the heart or go "mindless." No, they don't. Their mind doesn't shut off — instead, it tries to understand and process everything, which leads to intense irritability, anger, stress, aggression. They become completely unhinged. It's like people are built differently. They live in entirely different worlds. And here's the paradox: whenever I lost everything, or had nothing at all, or could just snap my fingers — like I used to — and disappear from everyone, change my number and be alone again, I immediately felt immense power and flow, like I was fully connected to nature and to God. But as soon as I started accumulating the "fat" of the social world — when people got used to me, labeled me with their minds, boxed me into categories, when I got used to routines — I'd start to feel like stagnant water, like a blooming swamp, rather than a flowing river or waterfall. So what drove me? Mind, intellect, knowledge? No. I was young and dumb, like Ivan the Fool, but I was led by God, by nature. That's just how it happened — something took me away like that because it had to. Maybe it's because I felt that my parents, especially around graduation, were trying to box me in, impose boundaries, put me in a frame — and I just broke free. And I've always been like that. Nobody can categorize or contain me. That's why many people call me a ghost. Seriously. There are so many people who only see me once every five years. We'll talk deeply about life and everything, they'll want to be friends so badly — and then I disappear again. People even joked and said, "Maybe you don't even exist. Maybe you're just my imagination." And I'd say, "Why do you want to pick me like a flower and put me in your pocket? Why? Live your life. I just came and went. I didn't disturb your world. I'm very careful about that. And don't disturb mine — you won't understand it. I don't exist. I was just like your inner voice, and now I'm gone." That's how people used to perceive me whenever I showed up in someone's life back when I was younger.

Question: In the first book, you write that first you need to accept yourself as you are, and only then ask the question: “Am I worthy of being someone?” And when something is given, you believe it’s not yours, and there are many things you’re simply not allowed, things readers can’t even imagine. What is the main character’s attitude in the first volume toward all his “not allowed”?

You know, the first book, the very first book. I mean, of course I kept a diary, and later I turned it into the book “Answer.” But at the same time, I was also writing a book — deliberately, an actual book. I titled it “Character” — that was the very first book that was published. It wasn’t based on my diary entries but was structured more like a playful, interactive book. It began with something like, “So, you’re a person who’s stumbled upon this book, you’re reading it — why do you have this time now, and for what reason did you even get this book? Who recommended it to you? Do you realize that right now I’m controlling you, your attention? That whatever I write next, I already know what your thought, your reaction, your mood will be. And you don’t even know who I am — a girl, a boy, a man, a woman.” And in that book I tried to convey to the reader that a person can be anyone, that if you are aware and you are consciousness, and you look at the world soberly, clearly, then you can choose any life: you can be an actor, a football player, a doctor, a sniper — anyone at all. And I felt that way since childhood. But I saw that people didn’t think like that, that all people — at the time I was still in school, finishing school... No, actually, when I had already written that book, I think I had already graduated school, I was about 18 or 19. And at that time I saw that all the readers — or rather, all the people, since there were no readers yet — everyone was already settled into a role because of their own complexes, greed, desires, instincts, sins, vices — all these qualities, and every person had a huge set of them. And because of these qualities, they already saw the world in a distorted way — they saw people, me, everything. Some were driven only by greed, some only by their complexes. And from that, their further choices in life were already shaped — who they would become. And I felt like I couldn’t settle on anything because I could be anyone, absolutely anyone. And that any person who had become someone, or even someone who hadn’t yet become anything — I could easily guide them on how to become that, anyone at all. But I felt like I was zero. Everyone else wanted to define me, and of course,

I myself also wanted to be defined, at least at first, because it made me uneasy — why am I so undefined? Like, this one has chosen to be this, that one chose that, and so on. And who am I? I can do this and that, but it all feels like just small facets, and I don't want to be limited — I want to be everything at once. But how? I can't split myself apart. So what can you choose? Something higher than all of it. And that's when I started searching for a way to adapt myself, my inner nature. I was, in a way, of a different kind than most people, than the masses. Over time, I came to the point where I became a writer, because it's convenient — you can write about all worlds, all professions, all people, and how you see it all. And if you're that "observer," in quotes, then I can remain that observer, because once I choose something and settle in one little world, it's like I make myself limited. I don't want to be only in the world of sports — I want to be in the world of fashion, of clothing, so to speak, in the world of art, in the world of history, in the world of Indiana Jones too. So how can I be everywhere at once? And I realized that only when I'm in that position, when I'm like nobody, I feel like I'm everything, but also nothing. And in that position as an observer, I see and know everything, but at the same time, I don't drown in any of it. That's how it all came together that I became a writer. After all, "Alexander Korol" — that came from this idea that this character, these books, is already something I express through books. And also, since we live in the age of technology, cybernetics, social media, and everything like that, yes, it was convenient for me to ask some random people in social networks questions, to later take something from it for my book, publish a picture, observe the reaction, and then write about it in the book. It pleased me that I could observe people's reactions without leaving my house, see how they react to others, including to me, and understand cause and effect, then explain it in my books. And that presentation, that format, which I haven't changed, even though many urged me to change how I write, I kept this format of... Like how you're accustomed to reading texts, the format where I write in the first person, like a message, like a diary. It all started with this, with everything. And here you go, an interesting combination. The character, Alexander Korol, the hero of the book, is also the writer, he is both the hero of the book and the writer of it, and this novel is written in the first person, and all my rough drafts are essentially about this. In all the rough drafts, I touched on everything that's in my novel "Alternative History,"

just partially, separately, to reveal this information further, which later allowed me to describe everything in more depth in my novel “Alternative History.” That’s how it all works.

And so, returning to the question: “Am I worthy of being someone?”, “First, you have to accept yourself, not want anything”, “What can I do, what can’t I do?”. Probably, for a person to be, let’s say, aware or open, as it’s often called, spiritual, whatever other words there are, this person must first be free from all these desires, whims, so none of that should be present. That is, you accept yourself as you are: big ears, a big nose, maybe you have weaknesses in something, maybe you can’t draw. You accept everything as it is and that’s it, without trying to hide any of it with manipulations. You acknowledge yourself as you are, with all your strengths and weaknesses – that’s the first thing. And secondly, if you serve God, if you serve the system, as a musician, then write music, and think only about your soul always being open, so your heart burns and you write music. That should be the priority, and then success will follow. But you shouldn’t think about success, you should think about keeping your heart burning, sincerely creating from nature, from God, and everything else is secondary.

The “not allowed” you’re asking about, how did I understand this measure? Well, simply put, you must never allow anything to even slightly pull you off your path. For example, imagine a musician in poverty, hungry, sitting alone at home, and he writes a unique album, and everyone is shocked and amazed by it. But he must continue to sit and write like that. What happens next? He starts living in a luxurious place with people, builds relationships, starts arranging trips, begins running social media, discussing everyday life with people, asking about apartments, cars, and then he wonders why his talent is slipping away. Why doesn’t his next album appeal to people? Or why does it feel empty and lack energy? Because his heart turned off. He went into daily life, into society. A person must remain hungry. For instance, when I write books, and now, even as I answer questions, I haven’t eaten. What’s food got to do with it? And these desires that people always have – to be someone, to prove something to their parents, classmates – I always noticed that everyone is concerned with what others will think of them. And because of this, they live not by their soul,

but for others. For example, there's my friend Maxim. Suddenly, he worries about what his classmates, his coursemates, will think of him, and he adjusts to them. I say to him, "Maxim, are they God? What does it matter if they don't like something and make comments? Listen to your heart, be yourself. If you like skis, then ski. Why choose snowboarding? Just because they laughed? And who are they?" But Maxim, like them, gets his hair cut like them, listens to the same music, starts snowboarding, giving up everything he originally enjoyed, to fit in with a society of lost people. And he becomes a "lost one", starts feeling emptiness in his soul, losing interest in life because they too have no interest. Why? Because they turned away from God, from the heart. Should I be thinking about how to write my book, how to make videos, what books to post on social media, how I should look, how to set the lighting? Who am I doing this for? Who? If I suddenly want to make beaded bracelets, but it's not fashionable or relevant, and people laugh at me, saying a man over 30 shouldn't be doing this, I don't care: who are they to say that? And I've never succumbed to this pressure and manipulation from society. They all adjust to one another, and then these greedy, hungry thoughts arise: "I want this for myself, I want that," this judgment: "He has this, but I don't." I don't have such thoughts. I don't have these worries that now every other person has, who sits in social networks, because that's what gets broadcast from there. I don't have that judgmental reaction, that negative feeling in my soul that I don't have the right appearance, or enough cars, or don't own an apartment, or something else is missing. I don't have that evaluation. But people now go through this, they suffer, because they turned away from their hearts and fell into this trap. So regarding the "no" — any "lost" person, someone immersed in society, if they were in my place, what do you think they would be doing? Would they be sitting humbly and writing books? No! They'd already have a villa somewhere in the Maldives. They'd go to Japan to make videos, showing everywhere they visit. They'd buy the most expensive car. And they would use all my knowledge for what? For sins, to manipulate everyone. They'd use it for some kind of schemes, advertising, and so on. And that's the "no." There's nothing you can't do. Everything I know and can do, I can only write about in my books. I've never used my knowledge for my own benefit. Only tolerance, humility, which I still cultivate within myself — that's what I apply in society. In society, the most important thing is probably to understand

that you have to endure all of it: injustice, dirt, condemnation, that judgment, being compared to someone. So, what's my answer to your question? What's the hero of the first volume's attitude toward all his "nos"? Well, the attitude is that everything is allowed as long as it doesn't close my heart even a fraction, and doesn't divert me from the path of creative inspiration and my books. And if I allow myself anything — like a T-shirt, a vacation, a meeting, a dinner — but it clouds my judgment and makes me unconscious, leads me into society, into temptation, then that's it, I'll get a knock on the head for that. So, on one hand, I can do anything, but only on the condition that I won't shorten even a minute of the time I devote to my books, and instead, I'll write and work more, as a sign of gratitude — that's my approach. With people, it's the opposite. For example, if an employee is working poorly, acting out, distracted, and after being given two weeks off to rest, hoping that they'll work better, but then after the vacation, they work even worse, slower, more distracted — that's illogical. It should be the opposite. They should work twice as hard, faster, and more attentively as a sign of gratitude after the break. And when I allow myself something, I, you know, end up writing not 20 pages, but 50. But people are different. They've just had New Year and Christmas, and now they want to take a trip to the dacha for the weekend, or they want to go to the movies. But that's already too much. You should realize that the holidays are over, and you should be back in action, improving your productivity, staying alert and vigilant. But some people try to stay in their comfort zone throughout January and February, not doing anything, until the system hits them.

The conclusion is — everything is allowed, as long as it doesn't cloud, dim, or weaken my vigilance. And if I allow myself something, I must increase my vigilance even more afterward, and then there are no questions from the system. But if you allow yourself something, and afterward, your vigilance towards life and everything else, as well as your responsibility, falls and weakens, then it's not allowed.

Question: Not everyone has magical older uncles in their life. But for the hero in your book, magic is everywhere: on the streets of the city, meetings with unusual people, signs from above. Is this something you were born with, or is it your upbringing,

inner strength, and belief in magic that guide you? Maybe your parents spoke to you in a special way during your youth? Where does your awareness come from? How would you explain it?

Where awareness and miracles everywhere are still different things. Let's talk about miracles. Can you imagine the paradox? Right now, I am working on the fifth, sixth, and seventh volumes of "Alternative History." These answers to questions – this is my seventh book, my seventh volume. It has a very unusual format, where I allowed a group of readers who have read all my books to ask me questions about all five volumes, but in order, of course, starting from the first volume, so that I could make the seventh volume as a question-and-answer format, to clarify everything that might have been unclear to the reader, to satisfy their mind, and to make everything fit into one general puzzle, so that the entire picture would come together, the understanding of everything that was in the five volumes. And the seventh volume is about this. And it's not just like that. This is all preparation for the eighth volume. In order for me, for the readers, to be ready for the eighth volume, for the information that will be in the eighth volume, we need to first break down again, mentally, in the "question-answer" format, everything that was in the previous volumes, which is exactly what I'm doing now. And you know what the paradox is? That when readers, over the past 15 years, asked me questions, for example, on social media, they asked personal questions (personal means selfish questions: about appearance, money, health, conflicts, all that noise and daily life), when I answered those questions, I started feeling weak, sick, insecure, irritated. I began to feel laziness, weakness, fatigue, as if I were ill and about to die. And I felt this every time I answered readers' questions when the questions weren't about my books, but their personal, everyday ones. But what's the paradox? When, it doesn't matter if it's a friend or a relative, they start asking me questions about my books, especially about the topic of "Alternative History," then both I and this person immediately begin to feel as if time and space are disappearing, as if insane confidence and strength appear, as if your body stops hurting, if some muscles or something were aching, the apartment becomes super spacious, everything becomes so colorful, and different miracles begin to happen. You turn on music, and it becomes somehow three-dimensional, movies – some super-dimensional, deep ones.

And you don't even feel the passage of time – half an hour, five hours? You fall into some kind of vacuum. Answering your question, I want to explain to all readers that these miracles are not because I had some other upbringing from birth, some different life, but because I'm simply in a different world, a world where all of this is possible. It's just a different world. It's invisible, like a Wi-Fi point. Each of you is still connected to something. And if I start watching stand-up comedians and bloggers on social media, listening to their jokes, and speaking in their trendy words – I enter their world, and I begin to feel what they feel. And there is such a world. I avoid it, I shield myself from it because everything there is unpleasant, not good. And this world has grown significantly over the past 10 years and absorbed everyone. But there is also this world, the magical one, like the movie "Big Fish" or the movie "Route 60," or the movie "Amélie," the movie "Angel-A," the movie "Powder" – and in this world, people were there before, everyone was given a chance to experience this back then. It wasn't just me, but in 2008, many people felt this, they were given a chance to experience it, so they would, let's say, return to it with a thirst when this world would be shown to them again. But this world from 2008, everyone lost it, forgot it, lost it, it was gone. Everyone followed the serpent-tempter, society, especially social media spread all of this, and it consumed everything. And it felt like, you know, like a mood – under an evil Spirit. And there, all the thoughts, desires, moods, they're all bad: tension, irritation, the eternal feeling of dissatisfaction, that nothing is good enough. That's the kind of world it is. And everyone went there, even my friends. And they don't know it because they just ended up there by accident. They don't know how music, movies, actions affect them, they think it's not connected. But because they started preferring something else, listening to different people, all of that, and they chose other values for themselves, they ended up in that world, in society, in the dark world. And right now, I'm broadcasting this information from the world of miracles, and even when a person reads or listens to it, they will directly come into contact with it. And perhaps after this information, after these answers to questions, a person will notice that something in their life has changed, that miracles are starting to happen. So, you see, it turns out that you didn't have to be born magical and special for these miracles to happen. This world of miracles has always been here and exists. It's waiting for you.

Question: Why do messengers speak in riddles? Why, for example, through Big Alexander, can the Spirit directly say: “Go there” or “Don’t go there,” but with messengers, it’s different?

Good question, I’ve never thought about it like that. But in fact, it’s quite simple. Imagine, let’s step into the Spirit’s shoes. This actually fits perfectly with the third volume of “Alternative History,” but in that volume, the system, the higher mind, points out a series that I should watch to convey even more of the information I’m uncovering. And it gives me the series “Travelers.” I was shocked when I saw this series because I hadn’t known about it before. And it shows how a girl is simply riding her bicycle, and suddenly someone speaks through her: “Hey, don’t go there, go there.” And then the girl comes to and says, “Oh, how did I end up here?” But it was all people from the future who could possess someone and pass on information to them. But! Now let’s imagine that we, being from the other side, could possess someone to warn them about something. Let’s imagine that you and I are already on the other side, and your great-great-granddaughter is walking down the street, heading to meet her love, so to speak. She wants to meet the boy she likes, she’s going on a date. And we need to stop her. Most often, the easiest way to stop her would be how? Well, to stop her, we could make her get stuck in an elevator, or have a friend call her and ruin her mood, or simply make her stomach ache – the easiest way in the system, where everything is controlled, to stop this girl, your great-great-granddaughter, from going on that date with that bad person. But let’s suppose the situation is a bit more complex. And we specifically want to pass some information to this girl, so who will we try to send it through? We can highlight her attention at moments when she’s watching her girly series, we can make the focus fall on a car every time, because we, for example, want her to buy or sell a car. And so we highlight this in the radio, on broadcasts, on social media as she scrolls, and again there’s a car, and she thinks, “Why is this?” But again, if this great-great-granddaughter of yours read my book, she would understand that the system is highlighting this to her, and she’d at least give it some attention and listen. But if she has never read books like “Alternative History,” she’s not me, not Alexandr Korol, so when this is highlighted to her, she wouldn’t even know it’s being highlighted. Therefore, what happens?

She completely ignores it and doesn't pay attention. So, we can't highlight anything to her from the other side through movies, through music, because she doesn't give it any significance. And of course, the Spirits from the other side are very interested if you can connect with them and listen to all their signs and so on. And then what? It turns out, for example, there's some homeless person sitting on the street, and she's walking past him. And the homeless person, it's like, you know... Not all people are open to being controlled, but through him, you can mumble something. And he says to her – let's say we want to convey something to her, for example, to make sure she doesn't become a mother too early, metaphorically speaking – and suddenly he yells at her: "Why was I born?" Let's say he screams like this and looks at her, throwing a can at her. Well, imagine, it's like in the movie "Ghost." You can't speak to her word-for-word through this homeless person. But somehow, considering what words the homeless person knows and what tools he has at hand, you can distort the message and pass it on like that. She might think about it, or maybe not. Now, imagine another situation where this girl goes to, let's say, a priest in a church. And the priest is truly pure-hearted, well-read, with a rich vocabulary. And really, his mind isn't interrupted by anything, meaning he speaks not from himself, but truly from God, as a translator. And suddenly, this girl comes to him, and he says to her: "My daughter, don't rush to start a family. Patience is your best friend. It's never too late." And he tells her this. Why did we say it better through this priest? Well, because his heart is open, there's more access through him, he has words, and he doesn't distort them, meaning it's easier to transmit through him directly. And of course, it's easier to speak through priests, or certain kinds of sorcerers. Why? I apologize for comparing like that, sorry, the Orthodox Church – sorcerers, of course, that's absurd. But I mean that when a person is already playing the role of a kind of mediator, if he can still provide the opportunity for nature to speak through him, such magicians – that's why I call them sorcerers – can often be used by the system to communicate. And what I do openly at the end of the first volume of "Alternative History" and in the second volume of "Alternative History," I call the Mystic-Old-Man, make it so that the Spirit, the force, enters him, and this force speaks with me, and I speak with that force. And with the Mystic-Old-Man, it feels like I'm not speaking with him at all.

The Mystic-Old-Man doesn't know any information; the Spirit speaks through him to me. It's just convenient because the Mystic-Old-Man is also familiar with these topics, so at least he has these words. And that's why we can talk about complex things. So, he is a very good guide, an intermediary. And Big Alexander is also a convenient character because he knows all these world systems, all these words, and that's why it's easier for the voice to speak with me through him without distortion. And right now, if I could call someone, in fact... You see, Big Alexander, like the Mystic-Old-Man – it's not about them. And it's not about me either. Figuratively speaking, let's say some people or organizations want to catch me, Big Alexander, the Mystic-Old-Man. They catch us and think, "Oh! Now we're going to buy bitcoin through them, because they are magicians, they'll tell us everything." It won't work. Because you'll create a stressful situation for us, for me, the Mystic-Old-Man, and Big Alexander. Our channel, this "cosmos," will close. And who are we? We are nobody. Ordinary people, sick, crooked, useless to anyone. And the Spirits that entered through us, well, they are the ones, but how are you going to catch them? They are there, not here. So, you need to be very careful with us, so the Spirit can work, so you can communicate with this Spirit. First, you need to not disturb us, not touch us, but water us like a flower that can't even be touched with your hands. And you can communicate this way, and the Spirit will speak to you through him or through me. And this Spirit, it's through me, that is, this force, mind, nature, the system, it's through me that these books are made, and answers are given to questions now.

And if we return to the question about these wanderers, well, wanderers are a bit more distorted, but when needed, the Spirit whispers like this through them. I've noticed that when this Spirit descends, it immediately enters me, and everyone around me, and whoever can convey it does so in their own way. Those without control or hesitation, those who aren't embarrassed, just spill everything out, saying it as it is. And that's why, most often, it comes through word combinations, in riddles, but it's like a machine. Let's say every person is like light. How many pixels they have, how many colors: four colors, five colors. And those who are black and white, they transmit information to me in black and white, and I can barely decipher it.

But those who have a screen with 65 thousand colors, they can transmit less distorted information to me. And naturally, the force that exists is very interested in those who can transmit its information with minimal distortion and hear it without distortion, without adding their own thoughts, without any personal input. So, there shouldn't be any "you" at all; you should be like zero: no ego, no self-love, no personal interests, just zero, just a mediator. If you're like a microphone, a loudspeaker, an orator, then the system protects you, and through you, it speaks to whoever needs to hear what needs to be said. In Hinduism, these are avatars. I was recently in Nepal, and there is a girl there called Kumari. They follow a tradition, but she's just an ordinary girl, and they often change them. But believe me, if you are a special character upon whom the whole world depends, and you come to this girl, then if the system wants, it will enter her and speak with you. But this girl won't even understand what she's telling you. However, it's a convenient method for the future, to have an avatar like this in every country, and especially, it's important that they are well-read. As you know, I had an instance where a deity can enter a statue; similarly, it can enter a person. So, you can create an avatar in each country, someone highly educated, with a large vocabulary, many examples, and then, if the Spirit enters them, you can communicate through them. You can make such people – human phones. Avatars. Interesting, right? But even now, when I'm writing all my volumes of "Alternative History," I try to explain to people – you see, people have different values – I try to explain to the readers: you don't even realize how important it is to watch every movie, how important it is to watch every scientific program I recommend, how important it is to read every Wikipedia link, because if you don't know the basic information about history, culture, religion, and mythology, if you don't know that, then how will you understand what you feel, how will you reproduce it?

Question: You write that you felt fear when meeting with the messengers, and that an entity would enter them and speak to you. But with Big Alexander, Valentina, and Tamara, there was no fear, even though they are also entities. How are the messengers different?

Well, these are still different things. When it comes to messengers, it's really like someone has entered a wanderer, and a force is speaking to you through them, and once that force leaves the wanderer, the wanderer will simply remain a wanderer – that's the difference with these messengers. You can't communicate with that messenger every day. In the moment, someone has simply entered them. But with Valentina, Big Alexander, and Tamara – although I've only seen Tamara once in my life – I would say they are more like me, and I like them, in the sense that I, myself, am a person with knowledge and mind, but at the same time, when needed, the Spirit is present in me, and I let it in and know about it – it's something else. It's like I am on my own, but not in the sense of freedom and egoism, but I mean that when the Spirit is not there, it's not there, but when it's needed, it comes. I let it in as though. Sometimes it comes on its own, sometimes I call it. I've asked Big Alexander, the Mystic-Old-Man, so many times, and they all tell me that it's both ways. Both ways – I don't know. And that's the difference. It turns out that there are simply people, and I've called them entities, who are different from ordinary people. I've met many such people in my life, people-entities. They are people who appear like normal people, but they don't belong to the group of people as I see and calculate everyone, and behind them is some force; they are unpredictable. They don't fit the standards, the boundaries of society, the matrix in which people live. People live in this matrix, but they seem to live outside of this system, behind them is another kind of system, a higher one. So, they can be called fools or messengers of God. But there are many such people in life, and they don't even know that they are entities, but they are very unusual, and miracles can happen to them in life. And the most interesting thing is that it's common for people and society to think that if someone is from God, they must be dressed in white or be very beautiful, kind. No, these people could curse, drink, smoke. But you know what the paradox is? It's like this repelling cover, which, in reality, everyone falls for, and it's a mistake. In fact, the people you shouldn't trust at all are the ones who are very pleasant, beautiful, and proper. They do this, they hide behind this. And those who, on the contrary, have an incredible, boundless soul and a huge heart, they are the ones who, imagine, are a bit dirty, you know? And their values are such that they would give you all their money, they don't need anything at all, they are ready to help you, and they have completely different values.

They don't hold grudges against anyone, they aren't angry with anyone, they don't envy anyone, they don't want to prove anything to anyone, they have no desire for power, money, or attention – they don't need it. And you can't even imagine what this looks like. So, you're hearing this from my lips now, and you think it's all okay, clear. No, you don't understand. It could be a super-beautiful girl, but she's fixing a car in the garage with her brother, eating sunflower seeds, and doesn't need anything more. But she'll help her mom, help her dad, load all the wheels and tires, imagine? No whims, forgives everyone, gives everything to everyone. What is that? For me, it's always been the understanding that this is a real person, but I'll say this, now there are no such people. And there are these unique people, entities, whose intellect is boundless because they have this mind, meaning they have God in them. They have God, meaning they are people under God, under the main system. And these people, some might be preschool teachers, some might be laborers, but these people are super wise. And when needed, they will give advice to someone, or rather, God will speak through them. God speaks through such people. These people don't even know it, they might even say they are unbelievers. Can you imagine? But there are such people-entities. They radiate light, energy, and they are these "out of their minds," but very bright, meaning they will give you the last thing that's important. Because there are those false ones who, on the contrary, spoil, stain, break, take everything, and then tell you beautiful words. No, these people most often don't say they love you, they don't say you're beautiful, they will sincerely tell you to your face, you're a jerk, you were given potential from God, and you're not using it – that's what they'll say. They are always like that, tough, just like Tamara. I couldn't control this myself because it's the Spirit doing it. When I was 19, I could say to any serious man, "What's wrong with you? Why are you drinking? Look, you've been given a family, children, everything, and what are you doing?" And the Spirit would speak through me, and whatever it said, it would make him turn pale. And then I wouldn't even understand what I had said to him because it wasn't me speaking, it was the Spirit. And this Spirit speaks through Valentina when needed, through Big Alexander when needed, through me, through Tamara. But it's not always present. Sometimes it's not there, sometimes it is. And it can even happen that when I'm talking to people, I answer myself, as if my own information is enough, but when needed,

in the moment, the Spirit can enter and answer the question I'm reading right now. It's the Spirit, not me. Then the Spirit leaves again, and comes back when needed and answers. As for messengers, like wanderers and so on, they are ordinary people in whom the Spirit can enter, but by themselves, they are just wanderers; they're not entities, they're something else. People-entities are different. There's a person of instinct, a person of mind, a person of heart, soul, and then there's the Spirit. And there are people-spirits, I would probably call them that. And these spirits, paradoxically, are also different. And above them, there is the main Spirit. And all the entities I've encountered, I've always, even when I was little, said that I could see some force driving them, as if they were... Well, I always called it nature. But on the other hand, what is nature? It's the higher mind, it's the simulation of the system in which we live. There's just simulation within simulation, meaning a system within a system, and there are many such systems. So, there are people of the system of society, well not exactly society, let's say, there's the social-material world of people, and there's another world, another Wi-Fi point, higher, God. And those who disconnect their minds, disconnect from society, from the Mother of God, as if from the old system, and they still connect... They want to exit the matrix, but they enter another matrix, meaning they connect to God. But it's just a new system, it's stronger, and it's higher. And so, people-entities are those who are not limited like regular people; they are outside this matrix, but they are connected to another matrix-system, meaning to God, and they are driven by a force. And of course, it's better not to mess with them. I used to think of them as angels or whatever else you might call them. But they don't even know this themselves, which is curious. After all, this is all sacred language. In all mythological stories, different people who aren't like others were called by different names. They were called gods, demigods, angels, spirits, or something else. But the essence is almost the same. And in all these people, like Tamara, Big Alexander, Valentina, and me, we have both human qualities. If we disconnect from God, we connect to the human matrix. And we can connect to any human matrix, because the matrix in which people live is divided into frequencies, dimensions, everyone lives in different worlds: the sky, the earth, the underworld, plus the dimensions, and who lives at which level. And we can meet any person, enter their world, and be there. We can take our place anywhere in this old matrix.

But in reality, we are in the “corridor,” meaning outside of this matrix, we are already connected to another sphere, system – it’s God, exactly what everyone strives for, it’s spirituality, the future, and so on. And we are both here and there. I’ll start answering questions from the world of the matrix – I’ll enter that world. I’ll start building a dialogue with you from the next world – we enter there, and the Spirit enters me, and time, space – everything changes.



Question: The messenger Lyubov recommended that you learn about the church. You decided to work with the priest from the church, and you were given a certificate of assistant to the parish council chairman. And then you write: "I got to know the church from all sides, it was an interesting experience." Could you tell us more about this experience?

Well, first of all, I misunderstood the messenger Lyubov at that time. She meant it in a more figurative sense, not literally. But I still took all these riddles too literally, out of my own foolishness and youth, which I later laugh about in all my other volumes of "Alternative History." When I reveal the topic of immortality in the fifth volume and bring up all the information, all the archives where it was ever mentioned, I discuss how some rulers even drank certain elixirs and died from them because they drank mercury, thinking it would help them. You see, they took everything too literally. They thought it was the philosopher's stone, this code that you simply need to understand, and then you become a different person. That's the rewiring, like installing firmware into a person. They just need to read all the books. Seriously. Imagine, it's not for nothing that since childhood, we're told that reading books is very important, that a well-read person is a smart person. But yes, now there's a completely different generation of people, children, in the 21st century, and young people think that a book, which isn't some super-cool gadget but just paper and text, how will it help them in life? But in reality, it turns out that it's the strongest thing possible, stronger than any elixir. Imagine, there's no need to drink any secret formula, you just need to read a book. Why? Because you are a system living in a system, and when you read a book, it's like you're updating your firmware. But that's a topic I'll explore more in the books later. For now, we'll focus more on the first volume of "Alternative History."

And returning to the question about the messenger Lyubov and about "knowing the church," I took it literally, but in reality, why not? I was a young guy. In fact, as it turned out, people are all at different levels. And those people who, theoretically, cannot develop just by sitting at home, reading books, or keeping a journal, they have the social-material world created for them, where they learn everything through practice. Because there are people who don't

understand from words, they need to physically burn themselves, get hurt. Do you understand? Only then do they learn. There's simply a group of people, let's say they are young students, because we all live like we're in school. And yes, at that time, it so happened that I got a job at the church. But again, I couldn't lead services, I hadn't attended any theological seminary, I hadn't studied anywhere. I was more of a helper. You know, the priest might have a driver, there might be people in the kitchen preparing food. And I was a helper in what regard? One of the three angels on the dome was being restored. We have a legend about the three angels that form a triangle in St. Petersburg, connecting three islands. One of those angels is on Vasilyevsky Island. And I had to help the priest with the internet, the website, the design, how to make certain brochures, posters about this, various technical issues. As a young guy, I was only 20 at the time, I gave the priest advice on all this. So, I wouldn't say I was dealing with any serious matters, I was just a helper, an active young helper, because the priest was old – that's one reason. And if we talk about how I got to know the church from all sides – well, of course, I was deeply impressed: when you go to church not as a parishioner for a service, but when you see everything behind the scenes, it's very curious. So naturally, I was very interested, and with curiosity, I would talk to various priests, if I can put it correctly, and ask them questions like a child, you know: "Why is this? Why is that?" Something like that. You know, the fact that I started working at the church, you know what it gave me? I stopped looking at it with some caution. Because, I don't know about others, but for me, there was always this association from childhood that in the church, everyone suffers, cries, everyone is so angry, gloomy, you always have to be with a sad face, always silent. Well, when I went to church with my parents, it always seemed a little bleak to me. But here, when I saw it from the inside, ordinary people work there, everything is very simple, and it was just interesting to see how everything is arranged. Let's put it this way, to explore the labyrinths that are off-limits to parishioners – that's interesting. To see how everything looks, climb to the very top, where the dome is, go down to the basement, where the dining hall is – it was really interesting to see all of that. And secondly, of course, probably, I would never have become interested in the meaning of any icon, what it means, who is depicted on the icon, without a reason. So, all my interest in the Orthodox Church really grew when I worked there. The priests would

tell me how to behave in church. And since it was more casual, let's say, not from my parents when you're a child, but because you're showing this interest yourself, it was great that I had the opportunity to ask someone. Normally, you might be shy to disturb someone in church to ask these things, but here you can ask whatever you want – and that's great. I asked a lot of questions, and later shared much of what I learned in my books, helping readers to feel more at ease with the church, that there's no need to fear it, that it's a good place. Of course, there may be matrons who clean the candles, and they might snap at you in some cathedrals or churches – but that doesn't mean the church is bad; it just means they're keeping an eye on things, maintaining order. So, what did I take away from all of this? Well, it became interesting to me. I also learned socially and materially what it's about: there's the Moscow Patriarchate, different dioceses, and the St. Petersburg dioceses. It's interesting how everything is organized, who is responsible for which church, which area, which parishioners there are, and what events they hold. It's like a government service, similar to how there are municipal deputies and district administrations responsible for various things – the church operates the same way. They have plans and tasks, too. So, if there's no iconostasis, it has to be set up; if there's no dome or angel on the dome, it needs to be put in place. These technical, everyday tasks are common everywhere. But there are also respected church leaders, whom people come to from different cities for services and holidays – that's interesting, too. Well, I learned all that, but what really caught my interest was when I spoke with the priests and asked them about different icons. I gave it a deeper meaning. It's one thing when you walk into a church or cathedral casually and see an icon – you see it, but you're afraid to take a photo, afraid it might be forbidden. You're also hesitant to ask because everyone seems so serious, not eager to engage with you like a waiter serving you. They look grim, and you don't want to disturb anyone in someone else's church. But when you're in your own church, of course, I started asking about every icon, and it became interesting: who is depicted, why this one, why this one is different, why this one is behind armored glass, and where it came from. It was really fascinating. And that's when I first learned about the icon of "Faith, Hope, and Love," and that they have a mother, Sophia, meaning philosophy, wisdom. I also later found out that there's an icon with seven steps, which also leads to glory and grace.

I saw many interesting icons in which I again began to see riddles, hidden symbols, meanings, this formula, the matrix. Naturally, with curiosity, I began looking for all the icons that exist, the rarest ones. It was very interesting. I looked at the various gestures, the positions of their hands, how they held their fingers, who was depicted where, from which side. In general, it was all fascinating. Of course, I liked the icons more where a lot of detail was depicted. For example, the icon of the “Last Judgment”: I wanted to make out something, see something, understand something. What if this is the time now? Yes, but primarily what matched was that there was the messenger Hope, and then there was the messenger Lyubov. And after this messenger Lyubov, I ended up working at the church, where suddenly I stumbled upon the icon of “Faith, Hope, Love, and their mother Sophia.” And that was it – I was in shock, I understood that this was some kind of path, that these were qualities a person must probably acquire within themselves, like faith, hope, and love, and then they come to Sophia, which is love for wisdom. And I thought, “Wow.” After that, I became insanely interested in Orthodoxy, well, in Christianity in general. Naturally, I bought a Bible and started studying everything, including the Prayer Book. In the Bible, I only read the beginning and the end, never the middle, even though everyone said I should. I said, “I think the most important thing to know is the beginning and the end,” that was my personal approach. And when I read the beginning and the end, I started seeing again that everything was encrypted there; it wouldn’t let me go, that it was all a matrix, the philosopher’s stone, and that even Sophia exists in Orthodoxy. And I thought, “Wow.” So, since that moment, since 2010, to this day, I’ve had a great interest in the church. I was, of course, baptized before, but I still didn’t quite... I always, when passing by, would naturally go into any church if I saw it. But it became... Let’s put it this way, it sparked even more interest in the church for me. Now every Orthodox holiday is important to me, I’ve read about each one, studied it all, and it’s all interesting to me. I always try to observe the fast, and I don’t always succeed, I admit. Also, of course, I always recommend it to others. Because I began to understand the purpose of it all. That a person, especially in our time, in the 21st century, who is very influenced by society, social networks, all of that, plus there’s a huge temptation – so much food, so much given to people, and all of this strongly, let’s say, intoxicates a person, stuns a person.

And because of that, a person makes wrong decisions, wrong thoughts come to mind, uncontrollable instincts appear. And in order to at least manage yourself, to regain this inner strength, to control yourself and your life, that's why fasting is needed. That's the purpose of fasting, in a way. But there's still a lot more interesting things to explore.

So, when the messenger Lyubov met me, it was probably just a coincidence of events. The next day, I met the priest, and I was asked, "Do you want to work? Do you need a job?" I said, "Yes." Maybe I wouldn't have agreed otherwise, but because the messenger had said to learn about the church, I agreed, and everything just fell into place. However, I didn't work at the church for long. The reason was that I was also studying at the university, and I was still young and uncertain about what I wanted, but it was a positive experience – I just visited and got to know everything, and they showed and told me a lot. After that, my attitude toward the church became more positive and interested. When I say that maybe the messenger Lyubov didn't mean exactly what I thought – well, you see, I took it literally, that she meant "know the church": this is the church, it stands here, get to know it. But as I later understood, and it turned out that another messenger visited me at the Church of Peter and Paul on Nevsky, number 22, an elderly man. He talked about "On this rock, I will build my church, and the gates of hell will not prevail against it." He said something like that, but it was about something else. He told me that "the church is a gathering of believers, not just a building." Of course, you can interpret this differently, understand it differently, but from that moment on, I thought maybe this was what Lyubov meant, that I should understand what believers are, or what faith truly means – something more philosophical, rather than just physically getting to know the church: how it's structured or who works there. So, my interpretation changed after that. At first, I took it literally, but then I understood it a bit differently.

Question: You talk about how you bought an icon from an antique shop, from which you felt energy and through which you were able to turn off thoughts in people and yourself, and influence food and drinks. Could you please explain why this particular icon has such an effect? What is the principle behind it?

There was an incident on Nevsky Prospect, it was already 2015-2016, quite a few years ago. I was walking around St. Petersburg with a friend in the city center, we were on Italian Street and entered the Passage. When we entered the Passage, if you enter from Italian Street and walk through the entire Passage towards Nevsky Prospect, towards the exit to Nevsky, the antique shop was on the left. We went inside, and something strange started happening – when I entered, I felt all my thoughts disappear, as if I was in a state of maximum bewilderment, like being in a trance, as if I couldn't focus on my thoughts, and the control of my mind – “where am I and why” – all of that just vanished. I told my friend what I was feeling, but I didn't understand why. And that's when I first learned how to find what I call “buzzing things” – I learned how to look for them properly. I began searching properly. I was standing in front of a huge display case, a shelf, and I wasn't moving, just looking at each item. I'd glance at each item separately: three, four, five, six, like that, seven, eight, nine. And suddenly on the tenth one, it was like something ignited in my chest, and my head felt even more foggy. I thought, “Oh! That's it, probably.” So I started again, eleven, twelve, then again eight, nine, and back to the tenth. And I thought, “Oh! That's it. It seems to be it.” I looked around, and there were a few more rows with some objects, and behind one of them was an icon. I couldn't tell if it was an object or an icon. I said to the woman, “Give me that icon.” She handed me an icon about the size of half an A4 sheet, something like that. There were very expensive items there, seriously, costing a million or five hundred thousand rubles, and I knew I would never be able to buy something like that. I wasn't very knowledgeable about these things back then. I asked, “How much is this icon?” The woman replied, “Three thousand rubles.” I said, “What? I'll buy it.” And when she handed me the icon, it felt like my whole body was about to stop feeling anything. Can you imagine? I thought, “Wow, what is happening?” She placed it into a kraft envelope, and I have a photo where I'm walking around the city with it. It was so strong that even through the kraft bag, the icon was emitting energy. And it wasn't just me feeling it. Imagine, even my friend, an ordinary person who doesn't have any particular interest in spirituality or anything mysterious, a regular socially-material person, when I brought the icon near his face or turned it towards him like a beam, he could feel this beam passing through him. I'd move it across his body, and he'd feel

this beam as if I were shining a super-powerful flashlight on him – that’s how strong the radiation from the icon was. Then I went inside the Yeliseyevsky store, sat on a bench, and began recording a video, saying how unusual I felt, how I wanted to capture this moment right then, that I had just bought the icon, and it was so powerful, and I was shocked. I had tried before, through books, to explain to people how to lead a proper lifestyle – in terms of being alone with yourself, keeping a journal, meditating, to feel your inner self, so that the parasitic thoughts would calm down – and here, all thoughts disappeared just from holding an icon, and you didn’t have to do anything. That was a shock for me at the time. And what’s interesting is that when I took the icon and placed, let’s say, a glass of water under it, if I held the drink over the icon for just half a minute or a minute, the water became oily and its taste changed. But the paradox was this: if I gave the water to someone, say, a friend, and they drank it, they would feel the same way, as if they had been “radiated” by the icon, like their body’s tension would disappear, their thoughts would vanish, and they’d become “here and now,” everything would become beautiful and spacious. How could that happen?

But what’s even more interesting is that one time, I was sitting with my phone, scrolling through photos, just looking for one specific picture. Suddenly, as I was flipping through, I felt this “bam,” like a beam again, and it disconnected me as if my thoughts disappeared. I looked, and it was an icon that had come up. That’s when I had a new realization – that it wasn’t even the physical icon I needed, but just a photograph of it; even the photo emitted a beam. I was in shock. But, of course, what did I do? I printed that icon and placed it in different directions around my apartment, creating a kind of temple for myself. I even did an experiment, and indeed, it worked, but of course, you don’t want to stay in that state for too long. Plus, you don’t want to trivialize it, so later I put all those photos together and started keeping an album. I have a photo album now, and in it, I’ve collected pictures of any places or objects I encountered in the world that emitted such strong radiation that my chest would burn, my hands would burn, and my thoughts would disappear – if something divine, so to speak, happened. I photographed everything and put those pictures in my album. So, I have this album in case I ever get completely lost in the socially-material world – I can open it, scroll through each photo, look at it, and it will bring me back.

But returning to the icon and the question about the icon, how does it work? I'll say how I understood it at that time. At that time, I understood that it wasn't about the icon itself, it wasn't about who was depicted on it, but rather that it was consecrated because it was antique. That means it had been with deeply religious people or a person who prayed a lot. When a person prays, they disconnect from the social-material rhythm and enter a flow. Prayers are very powerful and work strongly; it's a shame that people, especially young people nowadays, underestimate them. But prayers are exactly what works fastest, for free, and quickly. You don't need these things that are currently being promoted, like retreats or whatever they call them. Just find the rarest, preferably unique, untouched five prayers, recite each one carefully three times to yourself when you wake up, and you will have incredible clarity of mind and heart, no madness, no external influences on you. All your instincts, fears, and sinful desires will be tamed and suppressed. You'll be as connected as possible, let's say, to God, to nature, to the system. And all your decisions will be purer and more correct. So, it's generally wrong to make any serious decisions, especially significant ones, if you haven't cleared yourself like this first. That's very important. I think, as I understood it at that time, that it was consecrated, and that's why it emitted this flow, which was present when people prayed before this icon many times. This flow from it radiated from the icon. When you touch the icon, it's as if, like a person who prays, all your thoughts disappear, and you enter that "without thought" state, a meditative state. The Orthodox Church isn't very fond of meditation. On one hand, that's right, because there must be a boundary kept between different teachings. But from an Orthodox point of view, consecrated icons, and yes, of course, consecrated places — they open the heart, so to speak. They scatter the "cockroaches" in your mind, open the heart, nourish the heart, and nourish faith. It works. It works very strongly and powerfully. So, it's not the icon itself that's important, but rather that it's consecrated. And since you liked it so much, and some of you found it interesting that there was such a powerful icon, instead of searching for it, you can create one yourself. Please, buy any icon, preferably one in a silver setting, and pray every day: in the morning, as soon as you wake up, to set your day right, and in the evening, to cleanse yourself from the day. If you do this with the icon, the next time you take it out, you'll immediately enter that state of flow, just like in church.

Many people in church immediately feel their thoughts disappear, depending on how sensitive they are. It also depends on who is purer – their synchronization happens faster, like Wi-Fi. Those with a dirty, closed, or turned heart won't feel the light entering them, they won't feel holy places, won't feel the icon – they won't feel anything. I feel it very strongly, even through a photo on my phone. There was an instance when I saw a video on a social network, where a woman posted a video of her meeting an elder somewhere in Russia a couple of years ago. He was getting into a car on the video, and from him, there was the same radiation as from an icon or from a sacred place. Do you see? Everywhere, in every corner of the Earth, there are such people, places, and objects. It's just consecrated. So when I start talking about things like this, everything around me becomes, so to speak, consecrated. My apartment becomes a place like that, so if a friend comes over later, they'll immediately say, "It's like stepping into another world, all the thoughts disappear, the air feels like gel," that's what my friends tell me when they come to my place after I've spent the whole day writing the book.

Question: Please tell us about the grandfather who was at the Church of Peter and Paul on the night of September 12. He discussed theology, and then, surprisingly, after some time, following a trip to London, you met him again near the same church. The fact that he appears twice in your life at the same place, at important moments in your life, is an amazing coincidence. Can you tell us more about the second meeting with this grandfather? Have you thought about who this grandfather is and what role he plays? Can you distinguish any differences between this messenger and those you've encountered before?

But he is still one of the messengers, and if we were to divide all these magical people into groups, then Valentina, Tamara, and the Mystic-Old-Man, who appears in all the books, and Big Alexander – these people are not messengers. A messenger is like a street wanderer, through whom it seems that the system begins to speak with me, tells me something, and then lets him go, and he continues wandering. That's how it communicates through him. But they are still people of faith. Take the example of the messenger Lyubov, for instance; she always wears a cross on her chest. I met her again, aside from the first time

in 2010, when she was there in October or November, I met her again near the BCK (Big Concert Hall) in St. Petersburg, I saw her there. There's even a photograph from that time, and I took a picture with her, and she had the cross on her chest. She always talks a lot about the church. So, she's like a gypsy, but not really, and yet she's a believer, with a cross. As for this old man who was near the church twice... Yes, there was a moment in 2011, a year after the situation I had with the power places, when I decided to go back to the Church of Peter and Paul on the night of September 11-12, on my birthday. I went there alone, to the church, but already in advance. I was raised to believe that if you arrange to meet someone at 12, you should be there by 11:30 and wait. I always approach meetings this way, but people don't treat meetings with me the same. But that's okay. And I arrived there at 11:30 PM, waiting for midnight, for September 12 to come. Then my friend calls me, the one I mentioned in the book. Well, the messenger Hope had shown me that he was the devil, and she had come by him. So, this same friend writes and calls me, asking where I am, saying, "Let's go to a bar to celebrate your birthday." I told him I didn't want to. He asked where I was, and I told him I was standing by the church, waiting for the messenger. He laughed because he always trivialized everything, he takes everything very superficially, like... Let's just say, you know... Although, no, I don't want to say anything negative about him, but let's just say, if something were to happen to one person, like they dropped something or got dirty, I would sympathize, but he would laugh at them. There are people like that. But anyway. So, this friend arrives just before midnight, along with another friend. They ask me what I'm doing here. And I end up telling his friend, not my own friend, because his friend has no idea who I am. I said to him, his name was Arthur, I think:

– Listen, I have an unusual life. A year ago, messengers came to me and gave me the keys to paradise, some riddles. I started solving them. It turned out that St. Petersburg is no ordinary city, it's like a mechanism, there are places of power here, portals, and I pass through them. It has greatly impacted my life. And I'm sure those who rule everything will come to congratulate me or send me some message. So I came here on the night of September 12, 2011, and I'm waiting for someone to approach me or for something to happen.

- Oh, cool, what do you need to do?
- Well, last year, I stood here between two monuments, facing the church. I just stood there, closed my eyes, and repeated numbers to myself.
- Oh, let's try that.

So, he stands, I stand, and my friend is also there – the three of us: Arthur, my friend, and me. Exactly at midnight, with our eyes closed, suddenly – a voice behind us: “Jesus said, upon this rock I will build my church.” We all jump, shocked. I even took my camera with me at that time to record this on video – because no one believed me, and I always wanted to prove that these messengers came to me every day, but everyone thought I was some fool and it was just in my head. I turn on the camera to capture this on video. And I ask him:

- Repeat, repeat, say again what you just said?
- What? What?

And then he repeats these riddles again, talks about theology, explains what Petra – the rock is, who the Templars are, about the Aramaic language, which I didn't even know what it was. He talks about so many interesting things. And at that moment, it really fueled my faith, because, you see, what were the odds that this would happen? It was a shock. And after that incident, it was already 2013, during the May holidays, I was returning from London. At that time, I was traveling around Europe, and it was my first time in London, I really liked it there, very much. I truly felt like I was at home. But I hadn't seen many countries to compare, but at that time, it was something number one for me. I didn't want to leave there, it was like a fairy tale and magic, all those Gothic churches. I realized that all these fairy tales, like Harry Potter, Mary Poppins, and all this kind of magical culture, it all came from there. I thought, “Wow, what is this? This whole England and London.” I was absolutely in love with it. I was amazed by the people I saw, the atmosphere – everything was so beautiful. And then I returned to St. Petersburg with thoughts of wanting to live in London. And you know, for something to be more appealing to me than St. Petersburg – that's almost impossible. But here I was, wanting to move to London. I went straight from the airport, I hadn't even gone home yet, for some reason,

I walked to the Church of Peter and Paul. I came there with my friend, the one I was in London with, and again, that old man. I said:

– Oh, hello.

– Hello.

– Do you remember me?

He didn't remember anything. I thought, well, that's okay. I said to him:

– I've just come back from London.

– London?

– Yes. It's so nice there, I really like it.

And he starts telling me that the Queen of Britain orders pies from some city in Russia, because our pies are the best. He says that the English don't have anything of their own, they just collect the best things from all over the world, but they have nothing of their own. And he says all of this just to try to convince me. Well, he succeeded – I was completely convinced and programmed that I couldn't live in England. Since that moment, I haven't lived there, even though I could have. This was the second time such a grandfather-messenger came. And why was he there? Well, he's just wandering around, collecting bottles. Everyone has their own spot. He walks around, and it turns out he's everywhere in the courtyards. Why did I meet him there? Well, because the church is located more in the courtyards, and he likes it there. But I only received one message from him that moment when he appeared for the second time – to never, under any circumstances, go to London to live. He erased that idea from my mind.

Question: Big Alexander said that you conquered the material world when you were in New York. What do you think you learned in New York and in America that led to the completion of your understanding of the material world?

I don't quite link it that way. Of course, it can be linked. But you see, when I first appeared on your land, when I flew here, when I arrived, it felt like I had all the knowledge and sciences within me. But I didn't know your human ways,

these human layers of knowledge. How can I explain this? They say a person is intelligent. But what does intelligent mean? Is an intelligent person someone who has ten degrees but can't communicate with others and sits at home? Or is an intelligent person the one who can earn a lot of money and is very adaptable to society, easily interacting with everyone? Or is an intelligent person someone else? Do you see? So, there are different layers of understanding of "intelligent." If a person, perhaps, is intelligent and opened a network of banks, but is constantly in conflict with people, and then one day gets hit on the head and the banker is gone, then maybe he wasn't that intelligent, right? Or he was intelligent in his banking system, but when it comes to interacting with society, he wasn't as smart. And still, one has to be wise in that domain, I would say. Wisdom is multi-layered, and intelligence, cleverness, and wisdom all overlap.

Returning to the topic of New York and material development, when I first appeared, I had this knowledge within me, but it felt like I lacked practice. I needed practice. It was as if social and material adaptation were necessary for me, because after all the power places in 2010 and all the miracles that occurred until 2011, they then came to an end. They were partial, but essentially, for almost 10 years, I wandered in the social-material world, as if these higher forces had thrown me into this world of people. Although I was in some magical, otherworldly realm, they tossed me out of the otherworldly world and threw me into the social-material one. For me, it felt like a past century, like an era gone by, like something old – that's how I perceived it. Because the value system of people, all their relationships with each other... Imagine, a person can love someone because they gave them an iPhone. Or a person can hold a grudge for life, stop talking to someone because that person accidentally broke their iPhone. When you look at this interaction between people and society, you are horrified if you look at it from my perspective. And this had troubled me since childhood, which is why I kept a journal, because people had values that were completely different from mine. Completely different, too earthly, too superficial. And I understood from within that my "software" was different, but I understood that I still had to experience this for myself, to learn it in practice. I needed to buy something, break something, experience the moment when someone broke or lost or stole your possession.

And it felt like God or the system was watching how I reacted, how I understood it, so I could understand why all of this – everything that happens to people, and everything people do with each other – was happening. It was as if I was thrown into the world of people for this very purpose. And you know, writing a smart book – that's not enough. You also have to understand the rules of the 21st century social world in which they live, so that those people would want to publish your book. So, let's put it this way: if you want to go to America, you have to follow all the corresponding rules and do what's required of you. You have to have a good history, you have to get your documents in order, and only then will you be able to go to America. You won't get into America without a passport – it's logical, right? And in a way, that's probably what the social-material adaptation was about. Maybe it wasn't America that gave me something, but the very fact that I found myself there at that time. Again, there's no point in judging or evaluating it now, thinking about people in America or thinking that they have somehow understood the material world. No, I'm saying it's not about America itself, it's the fact that Big Alexander congratulated me for having fully understood this society from the inside, that I've fully understood this world of people from the inside. Initially, I wasn't supposed to build relationships, you see. So, I ended up with employees, a company, work, documents, all that – a social life, growing up. Traveling, countries, making connections. And it was during this time that I started working on my first book to get it published. Before that, books were just published for free on the internet, in open access, in electronic format. But here, I decided that if people in the world don't recognize you as a writer, no matter how many manuscripts you write, they won't recognize you until you get it published. So I thought, "Fine, I'll play by your rules." That's what social-material adaptation is about – that's what it means to understand the material world. Simply put, I became independent, I learned to work, to earn money, to have relationships, to have friends and employees. All of that appeared in my life. I started traveling, began publishing books. This, I suppose, is what Big Alexander meant when he said I had conquered the "red dragon," as he called it, meaning the material world. He said, after a small incident, "Now your heart is open," meaning it was closed before. And that's a paradox because, truly, when you live with your heart open, you live in one world, while people without their heart live in another.

Although everyone thinks they're all living in the same world, in reality, they're living in different worlds. The point is that when you're in the social-material world, you live more through your mind, logic, analytics, and all that. And I was like that. But then it was as if all that... I disconnected from it, it turned off inside me after my understanding, and my heart turned back on, this creativity, this magic. And then, when my heart turned on, he congratulated me, saying I could now listen to my heart, nature within me, God, and that whatever I wanted, I could trust it, do it — but only in the world of the heart. In the world of the mind, it's as if you need to make decisions with your mind, not trust your feelings, but here it's as if you can trust your inner voice, your feelings. That's when I started hearing the voice again. And all of this was part of cycles in life, which I later analyze in my books "Alternative History", that it wasn't just by chance. There were periods when I, so to speak, became material, then spiritually creative, then material again — these were all certain cycles of the Sun's mood.

So, returning to the question of what New York gave me? Well, I spent time in the city that, again, every city and country exists in a different stage of time: some live in the past, some in the present, some in the future. I think I reached a peak after traveling to many countries. I chose New York specifically to live in — it was a city that I liked. I saw that the people there were interesting, from all over the world, unique — I liked it. It felt like everything came from there, you know, like there were some sources, maybe not just one, maybe several, from which everything is created, and then it gets copied and replicated throughout the world, across all countries and cities. I felt like in the United States, I was at some kind of source, like everything was coming from here to the rest of the world. But still, I couldn't shake the thought that sooner or later, this divine beam that shines over the United States would stop shining there and begin to shine over Russia, because I always held this idea that Russia has a future, a golden age, that Russia will be the number one country in the world in the future. I understood that at that moment, when I was in New York, it was still a central point of world management, it was like it was here, but in the future, it would be in St. Petersburg — that's how I thought at the time. How old was I then? Twenty-six, twenty-seven, when I came to New York, when I was congratulated on having conquered the social-material world.

Question: In the first 100 pages, after you've gone through all the stages of the material world and freed yourself from it, you ask Big Alexander again who you are, to which he replies that you are a preacher. How did you understand for yourself at that moment what he meant by calling you that?

At that time, seriously, when he said that, I didn't perceive it as someone simply transmitting information. I took it more in a religious sense, like I was some kind of wise elder carrying something to the people. I perceived it too theatrically, visualizing it in a cinematic way, thinking of myself, metaphorically speaking, as Moses. But then I reflected on what he said, on the word "preacher," and I realized that it's just the 21st century — I'm not supposed to be some Moses with a beard. It's silly to apply that kind of image to the 21st century. We have to remember that we're in the 21st century. Even if some unique world events happen, they will look modern. A preacher is someone who carries the truth, acting as an intermediary from God to the people. I think that's what he meant. I wouldn't say I gave it much thought. I know myself that there are periods in time when I am deeply in the Spirit, and there are times when I'm at a crossroads, feeling a little lost, not understanding where to turn or what's happening. These are temporary phenomena, but they do happen. And in those moments, I might start asking silly questions in my head and, naturally, ask Big Alexander. I've asked him many times, "Who am I? Who am I? Who am I?" and every time he gives me something new, but he never directly says who I am. So, when he said that I was a preacher, well, how else could I interpret it? He needed to give an answer because I was waiting for it, so he gave one, but he never directly told me who I am. I don't really know what he meant by the word "preaching." Probably, it's still about being a knowledgeable person, someone who should... You know, he used to say back in 2010, that the people would follow me, I would lead them. When I was younger, I took that literally, visualizing it as if I were walking, like in a movie, and the people were following me, like in the film "Exodus: Gods and Kings" about Moses. But no, the people are not going to follow me like that — it's more about ideology. It's quite possible that there are people now, say, growing up, but beyond just being raised, they follow certain artists, bloggers — there are a lot of these people now. So, there's an artist, and behind him is a large number of his followers, or rather listeners,

which means they share his point of view. So, if he jokes about a woman's big butt that can stop five cars, and he's this stand-up comedian on TV, and if he has millions of imitators, it means they also think that way about women's buttocks. That's their shared ideology. That's what connects them.

As you can see, my books are about something else. I would say they're probably about something deeper than something superficial. And those people who think about the high, the profound, who look at life more soberly, consciously, from the outside, prefer to read my books. And therefore, these are my followers, and what unites us, thank God, is not the woman's big butt that can stop cars, nor some shallow jokes. That's probably why I have fewer readers than all the artists out there today. Think about it. The artists with a lot of followers, what unites them? What words, key phrases? These are the leaders, the shepherds. We're all shepherds, to some extent. It doesn't matter whether you want to be one or not; everyone follows us, and we follow someone. Sometimes it's on a large scale, sometimes on a smaller one, but it's there. I never set out to lead people somewhere for something or from somewhere. I just shared my perspective on the world, on life, and I was very pleased when I found out that I'm not alone in this, that there were readers who agreed with what I wrote and shared similar stories. And I really appreciate that. Yes, there aren't many readers, but looking at the 21st century and the world today, it makes sense, and it's probably how it should be. I'll say this: I'm surprised that there are readers at all in the time we live in.

Question: During your meeting with Big Alexander, when he told you to go to New York, he later asked you where Mary Magdalene, the last Templar, and Jesus were buried, and you responded that all of this is under St. Petersburg. Also, Alexander the Great may have been born near St. Petersburg, in Pella. This was said and included in your book not just for the sake of it, it will eventually be revealed to the world, right? Will evidence be found to show that the entire biblical and pre-biblical history took place on Russian territory?

Well, I can't make such a bold statement that the entire pre-biblical and post-biblical history took place on Russian territory. But I can confirm the path,

and I can repeat it. “Alternative History” is a journey in search of truth, the unraveling of everything that is unexplained in the world. I come into contact with it, I decode it, and it decodes itself. But I want you to know that I don’t sit here thinking like a person and coming up with: “Oh, I’ll figure out who the Anunnaki are and where this tribe or civilization lived and why.” It’s not like that. I’m not doing it with my mind or from my personal self or internal desire; it’s simply fate, a true chain of events from above, as I see it. And it’s really paradoxical, what happened — like when I worked at the Contemporary Art Center as the director of development, and a certain man came in. It turned out that this man worked in the election campaign of a woman who was a politician. He started telling me that he had an idea to prove to the world that Alexander the Great was Russian. He told me that he even had a document he had gathered himself, an ideology about the Olympics, about Olympians, with some supposed evidence that Alexander the Great was Russian and that he was born in the city of Pella, and we have a city near St. Petersburg called Pella, which is now called Otradnoye. There’s even a factory there where a royal structure once stood. He just tossed this idea to me like a hook, and I took note of it. It all started to come together in a chain. I listen to him, and I don’t really care about Alexander the Great at all, but then he tells me... Well, he’s not a messenger, just some guy who walked into the office, and honestly, he wasn’t even there to talk to me, but to others. He just decided to chat with me about this. Why did he decide to talk to me? I don’t know. But he told me, and he gave me this file, which I still have. I then Googled it online, and indeed, there is a city called Pella. And that... Now I can’t recall exactly, but it was something like this: supposedly there was something with Catherine the Great, something with our tsars there, and that it was destroyed. And I thought, “What if what was destroyed there was actually something else? Maybe that’s where Alexander the Great was born?” Then there was another case, with people I met by accident, for a completely different reason, and then one person, and then another (I can’t remember who exactly), told me that when they were building a restaurant and placing their ship on the embankment in St. Petersburg, they found ancient amphorae in the Neva River when they were setting it up. And they also saw something else. Someone told them from above that they should never talk about it, or everyone would face problems.

So that was another secret. Why was I told this? I didn't check it myself. I didn't see the amphorae. But that's what they said. Not just some random guys, but serious people. Now, imagine, in one day, all of this comes together. I thought, "This is strange. Why is this happening?" Then I started thinking, why are there so many angels on the facades of buildings in St. Petersburg, more than in any other city in the world? That's one thing, but also, why are there so many ancient Greek gods depicted in all the parks? St. Petersburg doesn't look like any other city in Russia. It's as if it's been added, but it feels like it's completely different, like it has its own unique essence. You know, when a person is different from another person, a city from another city, it's always time, physically time. It's different, but it exists — this time. And it's either the future, the past, or the present. This city, St. Petersburg, is from another time. Unlike all the other Russian cities, where there are small white churches with onion domes, we don't have gothic cathedrals like the ones in St. Petersburg. There were many such signs. Then there was another sign — the original iconostasis that stood in the Hermitage, where the tsars prayed, disappeared, and now it's not the original one. But then, again, the system showed me where the original is and that it's located in a church on Vasilevsky Island. There's a church on a promenade street, like when you exit from the "Vasileostrovskaya" metro station and immediately turn right, there's a pedestrian street with little restaurants, and at the end of the street, there are two little churches. In one of them, as the spirits "sang" to me, this iconostasis, which was originally for the tsars, stood in the Hermitage. Then I started seeing cathedrals, churches, and palaces and knew that the entrance to one palace was through the neighboring house, that underground there's a tunnel, and you can enter the church or cathedral through that house and exit. All this hidden knowledge, as I used to joke when it all happened to me in 2010, I said, "These are all the secrets the masons gave me." Of course, I don't say that now, and I feel embarrassed even to utter that word, but at the time, I was young — 20 years old. So, back then, the "masons" gave me all these secrets: where things were stored, where things were hidden, how things worked. And I understood it then, and at that time, Big Alexander also told me a lot about it: that cities were built differently before, and around St. Petersburg, all the cities were constructed in rings, like rings within rings. That's how cities were built in ancient times.

You know, then I started realizing that Lake Ladoga, the Gulf of Finland, and where St. Petersburg is now, all of that used to be under water, and later it all dried up, which is why the city is built on a swamp, and everything here was rebuilt from scratch. But something was here before St. Petersburg. It's like everywhere else, considering how the world is structured — everything happens at the same locations, everything repeats, and everything is built from cycle to cycle. I also developed a strong love for the history of St. Petersburg. It was my favorite subject when I was a kid. I also remember something a teacher once said, though I don't know who it was: that the tsars were all in a hurry to build the city, as though their only task was not to live for themselves but to complete the city by a certain appointed time. They had to finish it, and all of them worked to build this city. Later, I started realizing that this city, like a machine, like the pyramids in Egypt or the Angkor Wat complex in Cambodia, is the same thing, just St. Petersburg. But people don't even notice or understand that it's all still hidden. I also remember, when I was little, I used to say that I liked St. Petersburg more than Helsinki, which is nearby in Finland, because in Finland, it felt like there were only two or three worlds, so to speak. There was the classic-dressed man and woman, then there were the bearded ones, like rockers or Viking types with tattoos, the chubby ones who grunted, and then a third group, and that's about it. It felt like there were no more social layers or worlds — very dull. But St. Petersburg was different — it felt like people were gathered here like in New York, except in New York, they came from all over the world, and in our case, it was people from the former Soviet Union, all different and unique, from various worlds: from hardcore rockers and rappers to bohemians, intellectuals, aristocrats, and Christians. It's a mixture of everything: from purebred to mongrel, from talented creatives to the darkest souls — everything is here in St. Petersburg. That's why I loved St. Petersburg, because it felt like a station or an airport, where a lot of worlds intersect and mix together. It's true, I noticed that when I walked through the city, I saw how people lived in different worlds. The city is so multi-faceted. You might think you're living in the same city as everyone else, but in reality, there are many versions of it, and these are all different worlds. I traveled through all of them. That's why I loved and still love St. Petersburg. Also, naturally,

there's the fact that in many places — on bridges, on churches, on palaces — there are these golden apples, which form some kind of network, a web. Everything works like a mechanism, influencing us in ways we don't fully understand. I was really interested in studying this. And there were so many signs pointing to the fact that St. Petersburg is truly a unique city, like Egypt. I even used to say, when I was younger, before the experiences with places of power and the messengers in 2010, that St. Petersburg would eventually become like the pyramids of Egypt. People would find it and say, "Look, there were deities, there was a unique civilization, how did they build all this, and then they disappeared?" I said, "We don't have anything like this in our history yet. But it will come. It will be St. Petersburg." I was sure of it. We're on the way to this. A Golden Age is approaching, and then it will all be found in ruins. But don't worry, those who will live in the Golden Age will move forward into that multiverse. In another multiverse, our descendants will find all of this in ruins and go through the same process, learning from it.

And returning to the question about Jesus, where He is buried. I remember, back then we were sitting at a café on Rubinstein Street. There was a person sitting with us, a friend who had told me about the ship and how amphorae were found under the water in the Neva. Then Big Alexander was sitting next to me, and I remember that an actor happened to walk by and sat down with us, greeting us. He knew someone from our group, but not Big Alexander or me, but one other person sitting with us. And we were talking about something. Then Big Alexander said:

- Well done! You've grown, become wiser, matured, refreshed. You look good.
- Yes, I'm writing books. People like them.
- Well done.

Well, then he told me that I should go to New York. I said:

- When?
- Right now, within a month.
- Alright.

And so, I moved to New York. At that time, I was as socially-material as possible, without any miracles. I had dogs, a girlfriend, we all moved to New York together, but that's beside the point. And so, I was talking to Big Alexander and he said to me:

– Can you go into your “cosmos” and answer the question of where Mary Magdalene is buried?

I point with my hand – over there, but I don't know if it's north, south, west, or east. I say:

– Over there, and it's like right next to Petersburg, like Petersburg is right here.

– And can you see where she is, what's she like... Is she in a coffin or what?

– I don't know, probably in something.

– In a crystal coffin?

– I don't see. Probably. I don't know. Well, she's there.

– Alright. And where is the Templar buried?

– Over there.

– Okay. Alright.

This is where the last Templar is buried. And I realize that the distance from the city is the same as it is to Mary Magdalene, meaning there's some distance here, and the same distance from the city, but in the opposite direction, from Petersburg to the place where the Templar is buried. And then he also asks:

– Where is Jesus buried?

– Right here, – and I show another place.

But again, I just felt it, and for some reason, the system showed me these places. Maybe no Jesus is buried there, maybe someone else is really buried there or it's a holy place. And maybe I discovered it, or maybe it was discovered through me by Big Alexander, all the secret holy places. So I showed exactly where the hidden places are, and they are indeed hidden places, but what is buried there – that's the question. Maybe it's not what Big Alexander was asking me about.

But when he asked me about it, I showed him like this. But more than that, it wasn't what intrigued me, what amazed me more was why they were all around Petersburg. And then for me, it was like the map loaded further, that I had previously only studied Petersburg, and now I realize that I need to study all the cities around Petersburg, all the royal cities, they're unique. And they're not just here by chance. And so I began studying all the cities around Petersburg: Pushkin, Pavlovsk, Lomonosov, Gatchina, and many others. Oh, the interesting places there are, specifically the royal ones that remain. And there are many places of power there. Then Big Alexander mentioned an anomalous place, saying there's a place called Voronya Mountain, that something is hidden there in a lake, something is held there with lasers, it's preserved. What it is, I don't know. But there are more anomalous places and all kinds of magical, anomalous things in Petersburg than anywhere else, I would say. This is how history just led me through all of this for some reason. Why — I don't know. My task was to write down everything that happened to me, everything that caught my attention, and turn it into a book. I wrote it down. Maybe, in the future, all this will be deciphered and revealed. Maybe.

Question: When Big Alexander asked you to leave Russia, you chose New York. Although logically, after hearing that the Philosopher's Stone is located in the East, you should have gone to those countries. It's clear that you made the choice with your heart, but could you explain why New York specifically?

First of all, when he told me about the East and that the stone is located there, it was 2009, and I moved to New York in 2017. Imagine how much time had passed — that's one thing. Second, back in 2008, 2009, and 2010, I was in one world, the world of magic and miracles, in which I was writing books, and there your values and choices are completely different. But from 2011 to 2017, I was in the social-material world. Yes, of course, sometimes, when we live in any cycle, we can arrange a spiritual cycle for ourselves once a week or twice a week, even if you live in a material cycle. And likewise, when you live in a spiritual cycle all year round, you can arrange material household matters once a week. And for the most part, I was in the social-material world, the world of people, but at times I secluded myself, stayed with myself, meditated, and wrote books.

And then, when I met Big Alexander, it was the social-material world of people. And that's when I was learning all about the material: relationships, animals, I bought myself a car, so everything was socially-material. And then he said, "That's it, go ahead, you need to leave urgently." And no, it wasn't like he said: New York. He said:

- First thing that comes to your mind.
- I was recently in New York, I liked it.
- Well, then, New York.
- Okay.

And that's it, I went to New York. Why New York? Well, because when I traveled around the world and saw different countries, at first London was at the top for me, if I compared it with the whole of Europe. But then, New York became number one, if I compared it to both Europe and London. What did I like about it? I noticed there were a lot of questions about New York. Why New York? Well, imagine... I'm just documenting this like a diary and honestly telling what happened. I arrive in New York and feel like it's something familiar, like I've been home all my life, as if I've always lived here. I like the people, everyone is smiling. In the building where I lived, everyone says hi to me, talks to me, everything feels safe. I'm sitting with my laptop at one o'clock in the morning by the house, on a bench, a homeless man sits next to me and asks me to open his YouTube, saying he sings, he has his own YouTube channel, a kind and cheerful guy. The police officers give you tips, smile. It's like being in a movie. After all, I'm a child of the 90s, raised on American movies and cartoons. Maybe that's why I had such a response, but I really liked it. You're walking even on the ground, and when you see that it's not asphalt but these white tiles, you feel differently. Plus, I felt different energies there, meaning all the neighborhoods have their own vibe. The most mystical neighborhoods in New York were Chelsea, Greenwich Village, all that English-style area, which is the most interesting – this little England in New York, there you could feel some kind of magic and wonder. I will never forget Thompson Street, and on that street is my favorite chess shop. I often walked there with my camera, during that special time,

half an hour before sunset, when the light and shadows create a very beautiful scene. People walk on one side of the street, and the sun is shining, while on the other side it's dark. And everyone looks so interesting. And I felt for some reason very relaxed there, as if in St. Petersburg, I felt an immense tension in my body and head, as if I was always on edge. So, when I am at home and close myself off with myself, I feel immense faith and confidence. But when I'm with people in St. Petersburg, in Russia, I feel this intense tension from them. But there, in New York, I didn't feel that tension. I started to feel how much tension I was carrying, how tight and tense I was. I arrived in New York and began to relax. It was as if you're walking down the street at home, like no one is going to harm you. For some reason, I felt an incredible sense of security in New York. Although again, I'm just sharing how it was for me. Of course, if you look at different stories, read, and listen to bloggers, everyone will say that it's dirty and bad there, well, that means they were in that world, and I was in another. But during all my time in New York, no one attacked me, no one deceived me, I really liked how polite and cultured everyone was there. I saw how you have to stand in line for an hour, even two, to get into a restaurant, and I stood in line with everyone on the street and smiled. And I saw other people from Russia who came, barged into the door, didn't want to wait in line and said they were kings, and why there were any rules – and I saw that too. But that's their alternative reality. I have my own, they have theirs. I really liked the rules, like everything was by the rules, no one was pushing. Everyone kind of... Everyone knows and respects the law, and that really appealed to me because I was always overly polite since childhood, and everyone in Russia would laugh and poke fun at me for that, but here it seemed like it was all respected, and I felt like I was at home, like in my own environment. Everyone loves dogs, and I love animals a lot. Everyone has dogs. If you don't have a dog, people think you're crazy, they consider you weird if you live without a dog. Once, if we're talking about messengers, there was a strange monk, a Chinese or someone, and that's it. I didn't really understand what he said to anyone. I wasn't alone at that time. So you can't really count that as a messenger. Among the truly anomalous, paranormal wonders that happened in New York during my time there, it was... something unique. Maybe I opened up in that city, but it happened that whenever I entered any store or restaurant,

all the people would look at me and couldn't take their eyes off me. There were times when I'd walk down the street, and people would stick their heads out of their cars, as if they couldn't control their attention. It was all focused on me. I didn't understand what was happening. I had to describe it all, and I recorded it. At that time, I was with my girlfriend, and I remember we were at an Indian restaurant near Central Park, and right next to it was Trump's building, and there was my favorite restaurant. I went there with my girlfriend as well. I went to the restroom, came out, and she looked at me with wide eyes. I noticed that people were staring too, as if someone had introduced me. And she said:

— Wow.

— What?

— So unusual.

— What?

— You just came out of the restroom, walking through the restaurant to our table, and everyone is looking at you, like they can't take their eyes off you. It feels like the owner of the restaurant isn't the man, but you are the owner of this place.

Then she said that on Fifth Avenue, she saw a man who had just gotten out of a taxi. Well, my girlfriend said that she saw a man getting out of a taxi, and everyone was looking at him. She looked at him like he was someone she either recognized or like he was some kind of celebrity. But she didn't know who he was, yet his presence drew so much attention that it seemed like all the focus was on him, and everyone else was just part of the background. And she said, "And you get the same reaction." What is this? This was happening to me at that time, I don't know what it was, it doesn't happen now, but I don't go out much. People just couldn't take their eyes off me, and it was happening during that period of time.

Another thing that started happening in New York was with stones. Precious stones. Specifically, I was walking down Madison Avenue and all around Manhattan, and I noticed that certain men of a certain status, those in suits or coats, men over 60, had rings. Again, you can focus on anything, but the question is different — why did the system, the simulation of the mind

that we live in, highlight this to me? It made it so that whenever I walked down the street, I would see men wearing rings on their ring fingers, on both the left and right hands. These rings were oval-shaped, or they had no stone, or a stone, but it was a cabochon stone — smooth and oval. This bothered me, and I felt that I absolutely needed this. I had to have it. So I started going to all kinds of stores, even went into Tiffany's, and I went everywhere. I was even ready to buy a ring from Tiffany's and resize it later. There was a very expensive ring with onyx for 2000 bucks, just an onyx ring. But it was at least similar to what I wanted, with a cabochon stone, it was oval, and it was small enough for me. But at that time, I just didn't understand where this came from, how it was made, I didn't know the world of jewelers. And once I asked a man, I said:

— Where did you get this?

— Oh, they made it for me.

Those who understand stones, and those who know the meaning behind them, they order them for themselves — they find the stone and have it custom-made.

So I realized that I needed to have these stones custom-made, not just buy them somewhere — I thought, okay. And I had this fixation that I needed these stones. I told Big Alexander about it. He said:

— Yes, one stone needs to be red, and the other black. One of the most expensive ones you can afford.

— Okay.

And so I started looking for these stones for myself — that's what also opened up for me in New York. But in New York, it's very strange, why people reacted the way they did. My heart really switched on. I listened to music, watched all the films about love, remembered my childhood, love, childhood, and everything warm. Everything was so, you know, like childlike love. That was the kind of frequency, if I can call it that. And again, this is also, in essence, nature leading me somewhere, and later I looked at myself from the outside, studied myself, and asked questions: why was I dressed this way,

why was I cut this way, why was I there? For some reason, the system led me to this New York. Plus, I looked completely different there, and I lived a completely different lifestyle, had different values, everything was different. My favorite place there in New York was Columbia University, I walked around there endlessly. Plus, there's a big church I like, where peacocks walk, a white peacock strolls around. I walked there a lot. I liked walking there. I thought about why I have this fate and life, why I am from Petersburg, why I seem to exist, but it's like I don't, and everyone else has figured it out. And that I could have gone to study at Columbia University 10 years ago. Why didn't I do it? Because I didn't know about it. Why didn't I know about it? Because I had a different circle of people who didn't tell me about it? Well, maybe. Maybe because I had completely different values, and I was focused on something else? Well, maybe. Plus, again, propaganda influences everyone differently, but... I had quite a few friends who, all through childhood, talked about how they wanted to go to America. And I laughed at them, telling them, why would they want America. But in the end, it turned out that I was in America, and they weren't, and only after me did they come. Even though they wanted to go there so badly, I never wanted any part of America. I said, "Why? I like Russia. I love Petersburg." Yes, I saw the difference. You know, I like the history of Russia, I like Tsarist Russia, I love my Petersburg. But I honestly admit, when I was in New York, I couldn't hold back my words about how different people are from each other.

Imagine this, let's draw conclusions for yourself. I return to Petersburg from New York for the presentation of my first book, and before I even get home, I'm sitting in a taxi in traffic. A person in front of me gets out of the car, starts hitting the car next to him, pulling the person out, and starts beating him. This happened at the "Gorkovskaya" metro station, at the intersection. And I realize that every time I came back from New York to Petersburg, people would be drawn to me, they would say, "You radiate warmth, goodness, and self-sufficiency." People calmed down when they were near me when I came back from New York. And when I hadn't been in Russia for long, under the influence of New York, I came back to Russia, to Petersburg, and people said I radiated confidence, goodness, and money. And what's interesting is that

it was honest money, real work, and something self-sufficient. But then I saw that in Petersburg, people were all angry, envious, beaten down, and aggressive. I honestly admit, when I traveled the world, and after America, I said I hadn't met more angry people than in Russia. Now, again, you might say that means I don't love Russia. No, I love Russia. I love Petersburg. I'm a St. Petersburg. And there's a lot I love in Russian people. Especially our cunning, intelligence — we still have it, even if it's not always honest, but we have intelligence. For example, when comparing it to Europeans, I don't like Europeans. They seem to me like characters from the game Sims, like strange zombies. But that's honestly my opinion. And I'll say this: it would be foolish to argue with me or try to provoke me, but the truth is, if you've been to some kind countries that are truly kind, after you come back to Russia and see how everyone looks at each other with eyes as if they're about to kill you, you realize that it's not just your imagination. I honestly admit, I've felt this every time I've returned to Russia, as if they were going to eat you, tear you apart. I've never seen such angry eyes anywhere else in the world as in Russia, especially, interestingly, from women. Just eyes as if they're about to rip you apart. But again, I've always tried to explain to people, those who speak badly of Russia, I tried to tell them, yes, I'll agree that maybe in some things we are poorly raised, in some ways like children, and in some ways we're angry. But you need to understand, there are reasons for this: hard times, revolution, World War I, World War II. People went through so many difficulties in the 90s. Naturally. But thanks to all these qualities — maybe people are a bit embittered, nervous in Russia — but there are qualities, many of them, that no one else in the world has. Like, for example, not throwing away a half-used tube of toothpaste but squeezing it all out, finishing your food to the end. You understand? And valuing things and money. So this moment — valuing money and things, not just being a dreamy person, like in Asia — Russia has this, and it's very valuable and important. So everyone has their pros and cons, but we should be talking more about New York now. But I noticed that in New York, people seem to be more positive, lighter, more open, less tense. They have this thing where they wear five different-colored jackets, sweaters, some mismatched shoes, go down the street, and no one judges them. Yes, I felt that the first thing I noticed in New York was that when you go into any establishment, shop, restaurant,

or hotel lobby, no one looks at you with a nasty stare, judging how you look and who you are. No one cares who you are, in a good way, and you can go in however you look, and everyone is happy to see you and smiles. But in Russia, when you go into any restaurant, all the bartenders, waiters, everyone looks at you sideways: “Oh, here he is,” and they start... But it shouldn’t be like that, after all, you’re working, and this is your guest. I’m very sensitive, and I always felt that envy, some anger, judgment, and it’s quite aggressive. It’s the same as if I were to publish information not in Russia, but in America — America would have a kinder attitude toward my information. But in Russia, immediately a thousand judgments, a thousand complaints, they’ll latch onto any word and just try to tear you apart. That’s the difference. But again, this was back then. After the pandemic, after everything that happened, a lot has changed, and a lot has deteriorated. It’s not the same New York it used to be, maybe it will recover, but it’s no longer what it was before. So what I’m telling you now is the story of 2017. Maybe now, you know, in Russia, in St. Petersburg, people have become kinder. I would like that, I hope for that, but I don’t know what needs to happen for there to be no more of that angry, judgmental stare, that tension. Everyone is tense because of that, and everyone makes each other tense, and it’s all about who’s tense more. But in New York, there was none of that. You can wear whatever you want, go out, eat a sandwich, listen to music with a pom-pom hat, and everyone smiles at you. It doesn’t matter to anyone, such freedom. But in St. Petersburg, I go out now: one person looks at me crooked, another one, a third, a fourth, gossip, envy, nasty things. And only bad things. No one will say anything good, only bad. They will only think bad things. And I, imagine, I feel everything that people think. That’s New York. What else did it give me? It taught me to treat money correctly, that if you want something expensive, earn more money, and that you need to do everything well, produce quality things, and buy quality things. Well, and in general, the attitude towards money is different there, and after that, you appreciate everything differently. That’s why I decided to buy land in Russia, because I understand that America is the future of Russia, and that in America, you can’t buy anything anymore, or you’ll buy it for millions of dollars, and since it’s not valued in Russia yet, you have to buy everything urgently. And before the pandemic, I started buying land and recommended it to all my friends.

It's better, instead of spending 500 thousand on a trip to Italy, to buy land near St. Petersburg. And all those who listened to me before the pandemic are now very grateful to me, because land is no longer worth 500 thousand rubles. New York really affected my taste. It opened up so much to me, all these different social strata of society, rich, materialistic, various. A taste for music, films, clothes, food. Simply social-material adaptation, some kind of expansion of horizons. I've tried all the different cuisines of different countries, but in New York, you don't need to go anywhere, I've tried everything there. Japanese food of various kinds, Thai food of various kinds, Mexican, and so on, and so on, and so on. It's like New York, it taught me to be more open and not to be shy about myself. Because when I'm in Russia, it's like you don't even want to stick out unnecessarily. That's how it was at that time. Now, of course, there are a lot of upstarts, but now the time is different. And again, if a person is not shy about anything, it means something is wrong with them. All people are different, of course, the time is different, but I don't want to talk about people. I want to talk about miracles.

Question: What you saw in America and described as a landscape resembling the aftermath of a nuclear explosion, can we assume that things are not as straightforward as what was written in history textbooks, and that there were advanced civilizations before us, of which only small traces remain?

When I was in San Francisco, I saw that all of this landscape – it was all shaped by waves of water. There must have been huge waves, and then they just receded, and San Francisco was built on top of it. And I thought, 'Wow, why is nobody talking about this?' Also, when I traveled through all the national parks of California, and everywhere across the states, I went to where the sequoias are. And suddenly, I felt and saw that these sequoias became like that because of radiation, that these trees just survived because they were hidden among the mountains, and when there was some kind of nuclear explosion, everything around the 'Sequoia' national park was wiped out, but inside, it was preserved because radiation from the mountain, from the sky, all the fallout went there. And inside, these trees mutated from radiation and became so big – that's how the sequoia appeared. I saw it like that.

I don't know if it's true or not. But this is just something the system highlighted to me when I traveled across the United States – I saw it. And then I assumed that perhaps dinosaurs... Well, I had assumed earlier too, that dinosaurs – they were birds or lizards that became like that because of radiation, and then they died because the radiation disrupted the whole natural system, and that's why they all froze later. You understand, from all the animals – and since childhood, I would flip through books with pictures, I know that lizards are more resilient than other animals. More resilient, more, let's say, resistant to radiation. And it is quite possible that they survived all the radiation, and that's how dinosaurs were. And where they meet – that's where the radiation was, where they reached, and we can see that. Dinosaurs don't appear all over the Earth, only in a certain part. So, that means it was already there. That means there were nuclear explosions. That means there was nuclear weapons. That means there was already civilization. It means everything repeats. It means it all happened and then was destroyed, and we don't know about it. And now again, it seems, it's meant to happen. That's how I've always referred to it, that since everywhere there are traces of gods, but we haven't had that yet, it means we should have gods. In ancient Egypt, there were gods, in Hinduism, there were gods, in ancient Greece, there were gods, so we should have gods, a golden age, and everything super-unique, and we're just heading toward that. And then after that, there should be a nuclear explosion, and everything should be destroyed. I saw it like this: if it's not here yet, but the historical trace I see, then if we haven't had it yet, it means it will happen. And I started to wait for it and believe in it, and for some reason, I had the feeling that this would happen now, in our, in my lifetime, that I would witness all of it. That's why I've always been afraid of cataclysms since childhood and understood that something terrible would happen in the world, but I didn't know where, when, or why. Not that the whole world would disappear, otherwise, why would I write books? But something will happen. Then rumors started to appear that global warming had emerged, and it was intensifying. Maybe this is it. I don't know. Well, yes, what I noticed in the States since June, that's true. Then I told Big Alexander about it, and he said that in China, there are also traces of nuclear strikes, but no one talks about it, that they've turned those places into reserves. So, there must have been nuclear strikes already, but it's all hidden from us.

When this happened: in our era or just in other eras – I don't know. If everything repeats, then in other eras, it definitely always happened, that's how eras probably ended. But whether it happened in our era – I don't know.

Question: The messenger Lyubov said during the meeting on Vladimirskaia that "we are here to help people, to put them on the right path." How did you understand this at the time, and did you do anything after that?

And what was I supposed to do after that? But what she said – that there are few like us, like her and me. And I ask:

– Who are we?

– We are here to help people, to put them on the right path. People don't know how to have fun, but we do.

Well, it turns out that there are some people here, among others. There are people who experience... Well, let's put it this way, people live in a system. This system has classes, like in school, and everyone lives in their own class. Each person is given their own weaknesses, difficulties, with which they struggle, develop, and learn. Everyone is born with their own set of weaknesses, strengths, and flaws. Strengths are developed throughout life, which help you in life – these are the strengths you acquire. And there are some things that are passed down genetically or in different ways. There are also unsolved problems that you face. Because of these unsolved problems, some people have envy, some have greed. You live your whole life with this greed or envy, and that's how the world spins, all from this perspective, until you recognize this negative trait in yourself and free yourself from it. And all people, all prisoners of these negative traits, live in this world. But there are people who live outside this world, the system doesn't work on them. They are different. And they exist. And they are the servants of God, of the system. Well, it can be understood like this. And it's quite possible that this Lyubov, and perhaps even I, we are all servants. Maybe our ranks are just different. So, there is God-the-system, which controls everything, it decides whether you'll slip in the bathroom today or not. I'm giving a tough example, but so you understand how serious it is.

And it knows every thought of yours and every piece of gum you stuck under the table, it sees everything because you live in this simulation. I didn't fully realize this before, but now I realize it much more because I write about it in the other volumes of "Alternative History." And so, there is a system in which all people live and develop. And there are, let's say, those who are outside this system, but they may not know this, yet they all serve this God, meaning this system. They perform certain tasks. God, through them, can say something or do something – I thought about this even when there were no places of power, if I'm not mistaken, when there were no places of power, no messengers. Back then, I was already pondering in my rough drafts that any scientist appears at the time when electricity is needed, and he gives it to you, but in reality, it's all from those who control everything. And at the right time, there will always be someone who creates a weapon or a cure for a disease. All of this is done by God through certain people, these messengers, that at the right time, a person is born, like a program, like a system – Jesus or some scientist, who must perform a certain task. They perform it, and that's it, but this is how God works through this person. So, in fact, this God... But it's wrong to call it God, because it's still limited within the framework of the task it was born for. And God, in a way, is everything, but this is like an embodiment of God. So, it manifests in this person, or the person connects with this God, meaning directly to nature. And it is nature, through this person, creating something human for you, people: either bad or good. And all of this is for development. And so there are those who work for it. It turns out that I am the same servant, serving the system, God, only I am a writer. I just have to write books. That's it. If I write books, everything will be fine for me. And as long as I write books, I am needed by God, meaning the system, and everything is okay. If I stop writing books, the system, God, through people, through everything, He can, through anything, start giving me slaps. If any of you tries to stop me from writing books – God will come for you. Because you cannot interfere with me writing books if I am supposed to write books while working for God. This is my job, I must write them. That's why I always ask people: "Don't distract me under any circumstances, because otherwise the system will be upset." So who are we? We set people on the right path. That means I don't do anything on purpose, I don't help anyone,

I don't grab anyone by the hand, I don't impose anything on anyone. If someone accidentally appears in my life – for example, a gardener appeared, and he smokes harmful cigarettes – well, of course, I will tell him: “Don't smoke, you'll die soon.” But I don't do this in the image that I am a great messenger of God and must do this. I don't have such ambitions or ego, no. Many such people exist in our time now, but I've never behaved like that. That is, only people who accidentally appear in my life – or rather not accidentally – if I see someone out of breath, I will ask what's wrong with them and send them to the doctor. But if a stranger on the street or on the internet is living wrongly, then why should I even touch them? They are not in my world, they don't concern me, I don't touch them, and I respect these boundaries. If we're just talking about my life, I've never saved anyone, I've never been a messenger for anyone. That is, I am a messenger, just like you, the person, my reader. You are a messenger to anyone who just sat next to you on a plane – if you told them how great it is to relax in Vietnam, they will probably go there after your words, like from a messenger. But that's how we all interact, but I've never given this any special importance. And by accident, we are all messengers to each other. But I never searched for any people. I write books, but my books are made very carefully. That is, I write books, and they are simply published on my platforms, on my territory, and those who need them, know about them and will read them. But I never impose them on anyone. If someone doesn't want to read – fine, let them not read. But why? This is very important. Even when suddenly a reader might say to me:

– Alexandr, can I recommend this book to someone?

– Why? If it's necessary for your person, for them to read something, they should be interested themselves – why impose something on them? That would be unnatural, so to speak.

That is, for me, everything has always been from the heart, not from the mind, from feelings. If I want to – I do, if I don't want to – I don't. Why impose something? And I have never approved of those readers who often wrote to me saying they want to help people. I say:

– Why? Which people do you want to help? Help yourself. Become pure, obedient, attentive, well-mannered first. Who do you want to help and why? I don't help anyone, and you want to help someone. Who do you think you are? Are you God?

That's the thing. So, don't be any messengers, don't help anyone. Help your parents, children – that's the limit of your world. Family. That's it. And with them, settle your relationships, they raise you, and you raise them. In this small, narrow circle of your world, you can develop beautifully. And there's no need to interact with strangers or unclear people. Don't let strangers into your life, and don't interfere in others' lives. And then everything in your life will be fine. That's my advice to you, as someone who sets people on the right path.

Question: The question about the gypsy who approached you on Nevsky Prospect. How could she have known when and where exactly you would be to hand you the paper with the phone number she had written in advance? It feels like someone was watching you and orchestrating this whole thing.

But again, if you evaluate this with the mind, like people do, and think about how it works in the world of humans... Well, with the mind, you come up with everything, you want something, you have greed, some thoughts sneak in, and when you find out something, you want to go there, to get involved. And here's how a person thought: since I was planning to travel somewhere, and the Philosopher's Stone is in the East, why didn't I go East? But I don't have that mentality where I think, plan, and convince myself to go search for something. I don't rush ahead of the train. This is very important. I don't do anything with my mind. If a thousand signs occurred, showing me to go East, I would be there, but I won't go there by myself, based on my own mind. I don't have that greedy, eager mind, like people do. This is very important to understand. Very important.

And about the messenger... Well, the messenger, again, if you... You perceive her as a person. She's just a woman who is simply walking, and the system inhabits her and starts speaking to me through her. It's all a series of random

events. She didn't know me and didn't know anything. It's just the system doing this through her. I could have been in her place – I could have just gone out on the street, because I have a film camera at home that I don't need. I go outside, stand on the street, and think: "I'll give this camera to the first person I see who grabs my attention." And then a person walks by, who has been thinking about that camera all week. I stop him and give him the camera. He thinks I've been watching him. But I didn't even know who I was going to meet today. The system just guided me to want to bring order today and to take that camera outside, and that person had been thinking about that camera all week. Yes, the system brought us together, and at the moment when I stepped outside, he was passing by, and I gave him the camera. But it's the system, nature, the simulation, the higher mind doing this. Messenger Lyubov didn't do this with her mind, and neither do I. Do you think it's possible to write the book that I am writing, "Alternative History," all five volumes, with the mind? No. To know everything in advance about what all five volumes will be about and to write it all like that – it's impossible. It's not me doing it, it's the system. It specifically creates a certain life for me, certain circumstances, and all these situations and circumstances that happen to me, I must describe them in the book. That's how we agreed, that it will give me information this way, and it's easier. Therefore, I cannot interact with people and live like a regular person while I am working on this novel; I am completely in seclusion. Yes, I can allow myself to go out once a week, but it's all very careful. And after that, I pray a thousand times, meditate, just to disconnect from everything, switch off, and be alone, connected to nature. And nature highlights for me what to say, what to decipher next. I decipher all this and write about it – the system does all this, don't underestimate it. So, when it wants, the person who is meant to read this book will read it. If that person never encounters this book, it doesn't mean that I was at fault for not making the book popular. No. If needed, everything will fall into place. My task, working for the system, for God, is just to write the book, and then it will decide on its own: whether people need to know about it or not, or whether certain people will – it will make sure that they come across it. I don't need to do anything special for that. It's enough just to publish it and that's it. Whoever needs it, the system will lead them to it.

Question: Why did the system lead you to believe that you are someone significant in the future, but at the same time, it didn't allow the Mystic-Old-Man and Big Alexander to tell you who you are? Why does definition from others hinder development?

It's actually quite clear. Imagine, you were born into this world, and you're not an ordinary person, and you have an extraordinary destiny, and it's yours, and you're meant to become someone. You don't know this. And suddenly, the system, through different people, hints to you that you will be great, but doesn't tell you what or when. And this is correct. Why? Because if the Mystic-Old-Man, Big Alexander, or I tell you that you will become great only at 50, you wouldn't do anything before that. Well, why would you? On one hand, you'd lose faith. You could start imagining that you'll become great in 5 years. Do you understand? But here, you learn that you'll become great only in 30 or 40 years, and you feel somewhat sad. You lose faith in it. And this illusion — believe it or not — it's very strong. It either stimulates people or stops them from doing something, it protects them from something. And I've given such examples before. Imagine if I were told that I would become president at 50. You might think that if I knew that, I would go for it. No, that's not the case. People have different psyches. Some people, and maybe even I, would do nothing for it and relax, thinking, "Why try if I'll be president at 50 anyway?" And so, you know, to become president, you need to not know that you're going to become president, and then you work towards it or strive for it. This is very important. I didn't know that there would be so many books. I didn't know how long I would write books. I just write them, and that's all. But of course, I always had the illusion. In fact, only the illusion, that it would be soon. Yes, I was always given this premonition, or rather, this feeling, this illusion that I was writing books and that I would write something that would make the whole world recognize me one day, or that something would happen, and everyone would talk about me. Yes, I was implanted with this idea since childhood. And because of that, I kept writing books, hoping that one day it would happen, and probably it would be because of the books. But imagine how many years have passed, and this hasn't happened. And maybe it will never happen.

Maybe it's just like the carrot for the donkey, to create these illusions in me, so I would have the drive and inspiration to write these books. And maybe I'll write them my whole life, and no one will ever recognize them or me while I'm alive. And then, only 500 years later, figuratively speaking, people will start reading them and understanding what I meant, but I'll be long gone. And if they had told me this from the beginning, do you think I would have been interested in writing books if I knew I would always be an outcast until the end of my days and my books would only be recognized 500 years later? Would I want to write them? No. And this illusion is what intoxicates me, that something will happen soon. I wouldn't say that I'm waiting for it or that I'm burning with the idea of the future. No, but... Of course, my whole life, since childhood, I wanted to know who is behind all this. Who are these higher powers, why have they never directly contacted me? Why do I only hear some voice, which is basically my own? Why do I see signs? In principle, each person chooses something for themselves, so it's impossible to catch, impossible to prove. Essentially, yes, people all have different psyches. Essentially, I do everything myself. I charge myself, I inspire myself, I shine the light on what to write books about. Essentially, no one has ever reached out to me, so all the books are mine, the information is mine. But I call it the system that gives it to me, it highlights it, it suggests it to me – that's obvious. But in reality, there is no one specific who would say: "Hello, Alexandr, I am God, hello. You've been hearing me your whole life and writing books thanks to my information." Well, no God has introduced himself, nor has any angel, devil, mason, alien, nor any plasma creatures, no one has come to me. Maybe I'm just not psychologically ready for this. Or maybe it just doesn't exist. I don't know.

So, returning to the question of whether to believe or not believe what they told me about myself. Well, Big Alexander said, yes, the people will follow me. Then he said that I would become famous, that everyone would talk about me, that I would be famous and rich, that he couldn't do that, that he was in the shadows, that there are those like him – in the shadows. And I am one of those who are public, that I came for the people, like a preacher, to preach something. But I don't know where I came to preach. Now it's 2025, and if you look now at who is preaching what, the preachers are completely different and preach

completely different things. I'm not even close to them. They are all great, famous, and rich, and I'm just an ordinary guy with books like this. But they told me that I'm a preacher with books, that these books are for humanity and for the world. And I even had visions, even when I was a child, that the whole world reads all my books, the whole world understood my information, recognized it, and those who didn't recognize it – those people won't exist in the future. I even saw that. But when that will happen, I don't know. And they don't tell me who I am, how, what, or why. If we're talking within the framework of the first volume, then yes, like some "chosen one" in quotation marks, but no one talks about me, and no one knows that something is happening to me, that they seem to be hiding me, but at the same time, not hiding me, that someone is standing behind me, but there seems to be no one. And that I have to write books, keep a diary, and I write books, keep a diary. Am I doing this for people or for myself? Maybe it's all for me, so that I learn something and become someone. Or maybe these books are for humanity, by which people will live on. I don't know. To be honest, I didn't know this in the first volume of "Alternative History." Later, of course, I have many guesses, but that's later.

Question: The meeting on September 12, 2011, with the elderly man. Some expressions are unclear, for example, about the gates of hell and the comparison with the Russian song about Dunya. Can this dialogue from that evening be clarified for ordinary people?

Well, that song 'Dunya sits at the gates, wide open mouth, and no one can tell where Dunya is, and where the mouth is.' The meaning here is actually a concept. You see, Petersburg can be a city when viewed from one angle, and then – bam – it turns out to be the Third Temple that everyone is searching for. Or suddenly – bam – it turns out to be Shambhala, which everyone is looking for. And it seems like the city already exists and has been built for a long time, but how do you name it? Earlier, in the sixth volume, I gave the example about the flute. You see, a wooden stick can seem like just a stick to an ordinary person, and they use it all their life to prop open a door. But if you tell them it's a flute and that these holes are there for a reason, that you can blow into it and play a melody, then the stick, see, turns into a flute. Though it was always a flute,

the person just didn't see it and didn't know it, and perceived it as a stick. And there are many things in the world that people don't see because they think it's a stick. But if you give them an explanation and call it something else, show it from a different angle, it takes on an entirely different meaning. And that's what the song 'Dunya sits at the gates' is about. And, basically, through all my "Alternative History," through all my volumes, that's what I'm doing. I'm, in essence, sharing my unconventional, different, alternative perspective with the reader. How I look at the world from a different angle, how everything is structured, that maybe it's not this, but that. Do you understand? It's just a song. And about "the gates of hell shall not prevail against it" – that's from somewhere very famous, something from the Bible. You see, this isn't mine, it didn't steal my attention, I didn't read it in the Bible, I didn't even check, but I heard it not only from the old man, even in films, it's mentioned in many films, "I will build my church on this rock, and the gates of hell shall not prevail against it." Well, you can Google it now if you want to check the interpretation. I just, if I read the text correctly, I can interpret it. At least I'll share my perspective on how I see it. Well, from Matthew, the Holy Gospel. "And I say also unto thee, That thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it; and I will give unto thee the keys of the kingdom of heaven: and whatsoever thou shalt bind on earth shall be bound in heaven: and whatsoever thou shalt loose on earth shall be loosed in heaven." This is a very famous quote. We've all heard it somewhere and encountered it. It's interesting why the gates of hell should prevail over something – "even the gates of hell shall not prevail against it." I don't know what exactly "the gates of hell shall not prevail against it" means, because the word "gates" is misleading. Why gates? If it were simply that hell would not prevail over it, the church. Well, the church is the assembly of believers, and that hell won't consume them. But maybe, here's "Dunya," "the mouth," and "at the gates," maybe that's why he gave the riddle? That "the mouth of hell," maybe the mouth of hell won't prevail over it? And that's why he sang the song about Dunya. That Dunya sits at the gates, and no one can tell where Dunya is and where the mouth is, because it's the same thing. So, at that time, I perceived this messenger and what he said as everything being right in front of us, but people were misinterpreting it. They called it something else –

that's how I saw the riddle back then. I didn't place any significance on the fact that the "gates of hell" should prevail over something. No. And then, imagine, I first Googled this in my life, and there's a continuation. "And I will give thee the keys of the kingdom of heaven. And whatsoever thou shalt bind on earth shall be bound in heaven, and whatsoever thou shalt loose on earth shall be loosed in heaven." About the world of heaven and the world of earth, I discuss this in great detail in my later volumes of "Alternative History," especially in the third and fourth ones. I understand it now. At that time, I didn't understand it. But my interpretation is that the whole story is about the flute – that as long as the flute is a stick, to you, it's just a stick. Once you're told that there are holes in it, you press them and blow into it, it becomes a melody – it turns into a flute for you. And if I tell you that this flute is ritualistic, that it does something, it will gain even more meaning. But, in essence, this stick was always there for you. And it's like the whole world, you see, it's perceived as flat and superficial under one angle, like concrete, food, and we just live and live in concrete. But if you look at it from a different angle, it turns out that it's all some kind of mechanism. And it turns out that it's all built on a certain matrix, that everything is arranged according to a certain matrix, like a rainbow, that everywhere there is time physically. And it seems that we don't need to create anything new – it's all there; it's just hidden – we just need to uncover it, look at it from a different angle, and it will no longer be a stick, but a flute. That's how I interpreted the message from this old man back then.

Question: You described a case where you published a chapter on the internet about who the messengers are, how they come, and how they provoke your attention. Soon after, you meet a woman who talks to you about "the keys to paradise" and the electronic path. Could you tell us more about the essence of this electronic path for you and for readers?

There was a case, I don't know what year it was, maybe 2014, maybe 2015. I just went through periods when I hadn't fully controlled everything yet, got lost in all these worlds, meaning they pushed me into the socio-material world, and I was drowning in it, and then the system would pull me out. It's hard to understand, but when a person reads all five volumes of

“Alternative History,” they will understand what I mean. This is just for the future, I’m saying it now. But the point is, at that time, I was in a relationship with a girl, and I really missed that magical period, that alternative history, because the girl was materialistic, she only cared about socio-material things: appearance, food, clothes, just like any other person from the Earth’s world. And I... Again, these might be nature’s cycles, I don’t know. But I suddenly started feeling how this “cosmos” was waking up in me, all these paradoxes, magic. I began to long for all of that, remembering it, but at the same time, it wasn’t around me. There was no Big Alexander, no messengers, just ordinary human life. It was like I had been sleeping and woke up. I began to remember it, and during these periods, I would start writing immediately. When I felt that a spark had turned on in me, and I was connected to nature, I wrote. And at that time, I published a few chapters, wrote and published a few chapters for my future book, which later became called “Paradox,” but at first, it was titled something like “The Language of Circumstances,” “Another World,” and “The Fool.” These were the three books I wrote when I was in the socio-material world, but grew tired of it, and when I would enter that paradoxical, otherworldly state, I would write these books, these diary-books. Later, I gathered everything and made the book “Paradox,” then the second part, the third part. This is how it all happened, these were all drafts of mine, attempts, some preparation to figure out how the world is arranged, how I am arranged, what is actually going on. And later on, all of this flowed into the novel “Alternative History,” meaning what came earlier was some kind of training and preparation. At that time, I published a few chapters about who the messengers are, how they used to come to me, how they communicated with me, how they behaved. This is in my book “Three Paradoxes of a Creative Person,” the latest edition, which contains all of this. And there was a case on Vladimirskaia again, at the “MegaFon” mobile salon. I went there with my girlfriend to get a SIM card. We stood in line. I even have a photo. There was a woman in front of us, again, in quotes “foolish”: strange, ugly, dirty. She stood right in front of us, and then suddenly she turned her head, or rather, turned like this toward my girlfriend, and said the name of some guy, saying: “Stop thinking about him! Do you understand me? Stop thinking about him.” Well, my girlfriend was in shock.

She thought: “What is happening?” But I didn’t know that this was a messenger, meaning she didn’t address me yet, but addressed my girlfriend. So she said something to my girlfriend. Then she turns her head toward me and says: “Only the electronic path. Do you understand me? Only the electronic path.” And if I’m not mistaken, at that time I wanted to arrange some meeting, like a book presentation, an offline meeting, a book discussion with people in person, and that’s when the messenger told me, “No, only the electronic path.” I thought, “Alright.” Well, I understood that the system told me that it’s better to do everything online. We exit the shop and get into the car. My girlfriend, in shock, with wide eyes, says:

— Alex, that was a messenger.

— Yes.

— Well, you understand, that was... well, this is just... Why aren’t you reacting? Aren’t you surprised?

— What’s there to be surprised about? You’ve always laughed at me when I told you all this. That’s why I don’t even discuss it with you, because it makes you laugh.

— No, I’m not laughing, I now understand what you mean, I believe you.

I don’t understand why she’s acting like this. She says:

— I just remember how I was reading what you posted on social media this morning, and imagine, everything you described was exactly how it happened. First, she looks like this, and then she starts talking — and that’s it, you fall into this vacuum, as if there’s no time, no space, nothing, and no thoughts.

— Yeah.

— Wow, weren’t you surprised by this at all?

— I don’t know, I’ve been living like this all my life. What’s there to be surprised about?

And here I begin to understand that the messenger told my girlfriend about some man, specifically named him, and told her not to think about him. That’s why my girlfriend was so scared. This is how the system speaks.

Maybe it can enter someone and tell you: “Don’t you dare leave bad comments under Alexandr Korol’s books.” Maybe someone will say that to you. Just don’t think it’s me. I’m just an ordinary writer, like you, an ordinary person, but there is some kind of force — better to be friends with it.

I didn’t ask what the messenger’s name was at that time, but there was such an incident. There were several other incidents. There was a messenger, I remember. There was a messenger near the “Alexandr Nevsky” metro station. I was sitting with an acquaintance, her name was Ksyusha, I think. It was 2012, if I’m not mistaken. We were sitting in a café, and there was a woman sitting there with a white wig, bright hair, about fifty years old. She looked... I don’t know how to explain. She was talking again about America. All made-up, painted. And I still didn’t understand what she was trying to convey, but she kept talking about America, about America. She was sitting far away and then suddenly said to me, “What are you staring at?” — “Look at your woman instead.” And one of the men, there was a couple of men and women sitting, one of the men said to her, “Listen, don’t yell at the whole restaurant, have some respect.” She replied, “Shut up, or I’ll deal with you right now.” The man was in shock, almost ready to fight, and the others at the table were holding him back. I said, “Calm down.” Imagine how brave I was. I went to the woman, sat down at her table, and said:

— Hello.

— What are you here for?

— What do you want?

— I don’t want anything.

— What do you want to say?

— I don’t want to say anything.

And then she started talking about America again. Seriously, I don’t know why I didn’t write down or keep what she told me at that time, but she was definitely a messenger. Because she created the same “cosmos,” provoked the people just like the others, and revealed that I was the only one not in the system. This is how they operate. If you want to know — you asked a question — I described how these messengers interact: they make it so that if you’re sitting

in a restaurant or café and the messenger comes in or is already sitting there, she does something first. She might shout some word: “Mammoth’s trunk!” — like that, and looks at the people, and everyone gets tense, scared. But if you’re not in this system, you react differently, and she immediately notices, it’s like you’re shining a different color. You’re like suspended, looking at her, and she’s in the same flow. It’s as if she can tell if you’re from that sphere or this one. People live in one, and you’re in another, like in the “corridor.” She identifies you, and she looks at you, and you look at her. Kind of like, “Hello.” That’s how she knows who’s in the “corridor.” And she talks to those in the “corridor.” And she talks like this: “What are you doing here, sitting down?” — and they always communicate in this rough, strange way. They sort of dance around: “What do you want, huh?” That was one of the messengers. The most interesting messenger, if we are talking about messengers, was when I was sitting on the terrace on Vosstaniya Street, where there was a sushi restaurant called “Dve Palochki.” I was sitting with a boy named Ilya, my reader, who helped me with the website and design, something like that. He was also reading about messengers and all that, but we met for socially-material reasons, just for work. And suddenly, in the distance, a woman is walking, and she just stole my attention, and I saw her. It was as if she could feel me, as if she was looking at me, as if she had this awareness. I said:

— Ilya, listen, there’s a messenger walking over there.
— What? Where? Let’s catch her.

And this human approach — you don’t need to catch anyone, don’t disturb poor beggars or people like that. I never approached anyone on purpose. They themselves must appear first, and then the contact begins. I said to him:

— If it’s a messenger, she will come to us herself.

So we continue sitting, and after about half an hour, I look, and at the very end of the terrace, in the corner, there’s this woman sitting and talking to someone. I say:

- Ilya, don't turn around too quickly, that old woman, she's sitting over there.
- Really?
- Yes.

I see that people are always scared of these messengers, because I always see fear, tension, and anxiety in everyone when a messenger starts doing something, because they move in such a different trajectory and speak in such a way that everyone gets stuck when a messenger arrives. And the waiters stand by the restaurant door with wide eyes, not knowing what to do. And then I look, and this old woman is talking. You know, the door of the restaurant was slightly open. And she's sitting there, and I thought there was someone behind the door, but then I looked again – and there was no one. She's talking to someone who's not there, just talking and chatting. Then, I briefly turned away to tell Ilya something about work, we were working on the website and design. Suddenly, this old woman is standing right at our table and says:

- Korol! (King in Russian)
- What?
- What – what! The king ordered the flea to sew a coat!
- Okay, and what?
- What? Shalyapin! Do you know his songs?
- I know.
- They all have meaning. Figure it out.
- Okay, and what's your name?
- It doesn't matter, - she dances a little and runs away, like everyone else.

I just realized that five minutes before this, I had called the “Shalyapin” restaurant to make a reservation, and I was supposed to have my wedding there soon. And I start to decipher it. Well, of course, the boy, who is a reader, is in shock, he can't understand how this could happen, that he ended up in my book, the one he had read, and what this all means. He asks what the messenger told me. I say I don't know myself. I start googling, writing to friends, asking if they know this song, what the meaning is about the king who ordered the flea

to sew a coat, what it means. And I remember going to the Philharmonic, I remember all these songs. I remember them from childhood, from school, it's funny. But that's alright. And then I understand, I decipher it like this: there is a king who does everything for the flea: gifts, gives it power, everything. And at court, those who are at the top are all outraged by this story, dissatisfied with the fact that the king got involved with the flea. And that's it, I understand that these higher forces, these aliens, "masons" or God, or the system, are upset that I've gotten involved in relationships and decided to play at a wedding. And I realize that if I disobey now – I'm done. Well, not me, but something bad will happen. I call my girlfriend, sincerely, and openly tell her everything as it is. She says:

– Alex, if you cancel the wedding, I will kill you, – she says it jokingly, but with some tension. I also chuckle and say:

– Don't worry, I'm not canceling anything, I still have this responsibility towards you, the people, but I warned you this would happen. So if something happens and you get upset at the wedding or something else happens, just know that I warned you, so my conscience will be clear. It's better not to mess with this force.

In the end, everything went well. But why did I say I warned her? Because when we first met, I immediately told her that I am not an ordinary person, that my mission is to write books, that some force drives me, and that I don't care what people think of me, I don't care if there's money or not, if there are relationships or not. These things don't matter to me, what matters is what is interesting to you, people. I told her, "I serve God, the system, and my task is to write books. So if these aliens come for me and tell me it's time to go somewhere – I'll go. If they say I can't be in a relationship anymore – I'll leave the relationship. And no one will be able to convince me otherwise. Don't try to talk me out of it like you do with people. It won't work. I won't go against this force." And my girlfriend thought I was just making this up, didn't take it seriously. But, in fact, that's normal. She's from another world. She's from the world of people. How could she know? In the world of people, everything is simple. They evaluate everything only based on who has money, positions, so that's how they measure who is better and who is worse,

and that's how they build trust. You trust based on that. But you see, I'm a bit from another world. I tried to explain to her that I'm, in quotation marks, "Harry Potter," but she thought I was joking. But I wasn't joking. But thanks to the higher forces for making it so that it wasn't me, let's say, who broke up with her, but rather she with me, and everything worked out so that I was freed, because I would have never made that decision; my conscience wouldn't have allowed me to leave someone. I have a sense of responsibility. And the system itself made everything happen. But the point is that these messengers and the system, you know, circumstances, all kinds of things — whew! The system is always on guard, it's here, in my life, it's often present. It can make it so I talk about what I'm talking about now, or it can make it so that this information gets lost if it's not needed. Therefore, there can be no mistake. Everything that should be in my books is there. What shouldn't be in my books, isn't there.

Question: Why didn't the letter you wrote help, and why did all the guys who were with you in the team close themselves off, causing the team to fall apart? Was it possible to avoid this and do something more to prevent the closure and help everyone remember and stay open?

Yes, there was a case when there were guys: two Finnish boys, then another boy and a girl — this was the team of my friends with whom we were solving all these places of power. And then, at the end of 2010, around December, we came to the Mystic-Old-Man for a meeting, and he said that we would all stop communicating in February, and everyone would scatter. And that's exactly what happened. And when he said that, we even wrote a note, and I told them: "You have no idea how the system works. It will make it so that you look at me differently, maybe be disappointed in some way, or that I will think badly of you, or it will deceive us somehow." And all the guys naturally said that this couldn't happen. "How can we forget the alternative history?" Well, at that time we didn't call it alternative history, but we called it everything related to places of power, Freemasonry — that's what we called it. "How can we forget all this? It's incredible, it's a miracle, it's something unique, and we have all changed so much, and everything we found in Petersburg is unique. How can the system somehow

divide us or mislead us? This can't happen." And then, in the end, that's exactly what happened. And yes, we wrote the note, saying that if this happens, we will open this note, it will sober us up, and this note will help us not to break apart. We made this note, and ultimately, when everything started happening, the note didn't help. Why? Because the people weren't the same anymore. You see, what the catch is? The guys weren't the same anymore. So, it was as if there were one person in these guys, and then, imagine, in them there were different people. Imagine you have a romantic person, and suddenly – bam, he becomes a biker hooligan. And how are you going to talk to him? The romantic is gone. That's it, the romantic turned off, and another personality turned on. Can you imagine? But at that time, I didn't know how it worked, what it was. Now, of course, I know the explanation for all of this, but back then it was "wow," and it was useless to control it. Even now, I honestly confess to you, even today, the same thing happens in my life. There are people with heart, and I say to them: "The demon will tempt you, and that's it. You'll go the way everyone else does." And a person responds: "No, Alexandr, what are you talking about, that will never happen." And then – bam, that's it, and he became that way. Well, how? A demon. How did he become that? Well, just like that. How to control this when one personality in a person has been replaced by another? I explain this further in my books, that there is the world of heaven, earth, and the underworld, like three simulations, three systems. And people have three main personalities: the mind, the heart, and instincts. There's also the Spirit and so on. And so, these cycles of nature work in such a way that a person can be one way, and then suddenly become another. And it's not some kind of miracle, it's actually a phenomenon that happens all the time in everyone's life. Haven't you encountered this, that you could meet a person or you had someone in a relationship, and at first, he was one way, with one set of values, and then – bam, he suddenly became someone else? Or he became someone else for you, or you for him. But the person who became different, he didn't notice and doesn't know about it. That's the problem. People need to learn to notice how their moods change. These moods, it's not just a mood, it's a change in the person themselves, meaning we have many different personalities, like spring, summer, autumn, and winter, with different moods. And again, the forces also work like this, and this is very interesting. Let's imagine that there are people-demons. These people-demons are just

people, so you won't meet anyone with horns, they're simply people who somehow tempt or provoke you. They are like circumstances that try to lead you off the bright path. For example, they might tempt you, seduce you, or push you into committing a bad deed, a crime. And this could be just your friend or acquaintance, someone you met at football or in the gym. If you go against nature and the soul and agree to it, well, then the system will put you through the grinder, quite literally. And there are various such demons, and the toughest demons are those who change your angle of perception, those who try to convince you otherwise. So, figuratively speaking, a boy named Lyosha falls in love with Olya, and he sees her as a wonderful person, but then some demon, like his friend, starts to convince Lyosha of how bad Olya is and begins to tune Lyosha into seeing her from a different angle, from a different perspective. We all have different perspectives. The point is that the demon shows you how to look at her from a bad perspective to see all the bad things. The truth is, it doesn't mean that it's really like that. You just start to see things distorted because the demon sets that prism for you. And he starts to tune you into thinking Olya is bad, and you end up leaving Olya. These demons are everywhere now. And I often noticed this with readers – a person reads my book, then they quit drinking, quit smoking, started going to church, made up with their mother – everything seems great. Imagine how the book inspired the person. Like, in principle, all different types of creative work. Those who write books or make films, they send out some kind of message, and they really do inspire many people to do something. And imagine, a person becomes cool, refreshed, takes control of themselves, when before, they were gloomy and didn't want to live. And they got inspired by the book, they believed in themselves, they believed in something higher. Then suddenly, they have a friend, a classmate, or a relative who starts telling them, "The book is bad, the writer is bad, look at him, look at his eyes, he's a demon." And most often, demons are the ones who try to set you against someone, and they most often call people demons, which is funny. And that's how they start. And if you start listening to that demon, meaning you start falling under its influence, it's like hypnosis, and you begin to perceive not only the writer and the books negatively, but the whole world and yourself. You start seeing everything negatively, like everything is terribly bad, and everyone is bad, and that's what the demon does. The point is, you can change your angle

like this, and you begin to see the world as a magical, kind fairy tale, or you can change the angle of perception, and suddenly, you see everything as darkness. And that's what makes people different, and they wonder why one person sees things one way, and another sees them differently, even though we live in the same world. No, we live in different worlds. And in my book, I always tried to show the angle where everything is possible, where it's not just a stick but a flute, and everything is very interesting, and everything in life is possible. And if you're a kind, good person, everything will always work out for you. That's always been my approach, but there's always the opposite force trying to convince you otherwise. It's like the left and right hand of God, that's how the system works. It's also from God. But just because it's from God doesn't mean you have to trust it. No. God always hopes that when this hand, which is the devil, starts leading you away from my books — although it first led you to my books — it tries to lead you away, but He hopes you won't fall for that hand, the devil, and will continue to believe in the book. And if you turn away from it and ultimately trust what that devil has told you, then it's God who has done that to you too. And God is disappointed that you're not ready, that you can so easily change your mind, change your angle, and you lose yourself so easily in all these worlds and angles of perception. And He sets up a meat grinder for you. Then He spits you back into the fresh, bright, good world, and you wake up again, realizing everything is good. You start reading books again, feeling inspired. Then the system sends you more devils to convince you otherwise. And so it goes endlessly, endlessly, endlessly, endlessly. And you need to reach a level where, no matter what devil appears in your life, you will never listen to them or believe them. You will already know the truth for sure. That's what the system wants from us. So, it was inevitable that the guys who went through the sacred places with me in 2010 would all scatter. It had to happen. Because that was when the socially-material period began, and everyone's hearts closed. The mind switched on for each person. Socially-material evaluation of everything began to dominate. They all told themselves with their minds, just like I did, that it was all an illusion, that none of it was real. And so, each person started thinking about what? Their everyday concerns. Everyone started learning and working. If, by chance, their hearts awaken again and they find themselves back in that vacuum — the "corridor" — they will naturally remember me and all these books,

because they will return to that world, and they will remember everything that's in that world. But they left that world for another world, the world of people, where none of this exists. So it's pointless to even talk to them about it — they're like different people, it's as if they've been replaced.

Question: A quote from the first volume: "In India, there are people who have a device, and they measure who, when, and where unusual people are born. They may never contact them, but they observe them throughout their lives." Who are these people and where do they come from?

This is what Big Alexander told me. You know, all the time I've known him, he always plays the role of an equalizer. He can sense exactly what my state is, even before I start talking to him. Whether I'm feeling down or insecure, or on the contrary, super confident to the point that I might get arrogant. He seems to always regulate it. And if I'm a little, let's say, "down," even if I don't notice it myself but feel like I'm not burning with enthusiasm, like I'm not ready to write 100 chapters today, and if he feels it, he encourages me with some phrase, after which I immediately write 100 chapters. But sometimes, on the contrary, if I feel like I've discovered something, not because I've become arrogant, but just because I've made so many discoveries, and I feel like I'm about to lose touch with reality, he'll say something to, you know, bring me down a bit. And I immediately deflate. He says:

— What made you think it's you? Maybe you're not chosen at all.

That's how he says it to me. And then, at another moment, he says:

— Alex, you know who you are. Do you even realize that people will follow you?

And after that, you listen to it and feel so inspired, your confidence returns. And it's the same thing. So, at one point, he just said, "Alex, you know, there are people in India who have devices, there are people who monitor every special person born in the world. They know the exact date of birth and where they were born." And he said that they can even put some mark on them,

that they come a few times, when they were born, and then again after several years. And they might not make contact for a lifetime but just observe. I don't know who they are. But of course, when he told me all of this, what was his goal? He was boosting my faith, so I would take it personally. He didn't say that they were coming to me. He didn't say I was special. He said it in a way that made me think, "Maybe I am special, maybe people know about me, maybe everything is okay" — to again feed my belief, you know? Maybe this is all untrue. Maybe everything he's saying is some illusion that makes me get inspired and then deflate, inspired and deflate. Maybe that's how it works. I asked him about it recently. About what he said, "Remember you said that in India people, some devices, equipment," but this time he said it differently. He didn't say they come anywhere. He said, "Yes, they calculate things by dates, and they don't really know who it is." Actually, they know the date, the time, and roughly where, but they don't know who it is. That's how he put it. But that was just a month ago. But I don't know who he's talking about.

Question: How do you think St. Petersburg and Egypt are interconnected? There are many intersections, such as sphinxes, miniatures, and the pyramid in Tsarskoye Selo.

Well, you see, what you need to understand right away. There are now many different social platforms, accounts, where people try to match some of our modern things with ancient drawings and say, "Look, how similar it is." And the people who are the most superficial fall for all this, but it's all nonsense. And as long as a person perceives everything superficially, they will never decipher anything or see the truth. Here, on the contrary, you need to understand the essence, not just the surface. And what, do you think that just because something Egyptian is in St. Petersburg, it automatically makes St. Petersburg Egypt? It doesn't matter what it's called. Egypt, sphinxes, pyramids, churches — it's all irrelevant. The essence is what matters. There has always been some large complex built with certain distances between the structures, according to a specific matrix. And these buildings were always constructed towards some golden age. And I'll even say, in analogy between Egypt and St. Petersburg, it can be assumed, and historians, I'm sure, will confirm, that when there were great rulers in Egypt, the pyramids were built before them. They came and adapted

everything to themselves, meaning they were made by the same Egyptians, but there were no gods yet. And then, later, everything was made for them. And then, when these gods left Egypt, everyone else continued to use everything and adapted it to themselves, but without the gods — this is also an interesting point. The same applies to St. Petersburg. St. Petersburg was built by the tsars, and perhaps even the gods didn't use this St. Petersburg as their divine complex. They will come, use it, then leave. And in this city, both before and after the gods, people lived, and still live, just like in any other city. But for the gods, it is a whole center, a mechanism for governance, and all other such unique complexes. That's the connection. There are eras, a specific era when the gods rule the world, during the golden age, and they rule within these complexes. Then they leave, and everything is destroyed, starting all over again. This has always been the case, and always will be. So what's the difference, whether we call it St. Petersburg or rename it? And besides Egypt, you understand, there were such central points for the gods all over the world: in China, in Mexico. But back then, it wasn't even called Mexico, you know? And these Maya pyramids — this was a whole period when all of this was built, then the gods came there, and then they left, and people continued to live there. We just see it as ruins, but they still live there. There's just a division between these multiverses. And that's how humanity lives. I explain all of this in great detail in my books, especially in the third volume.

Question: In the first volume, there was a moment when in Los Angeles, your acquaintance asked you to demonstrate how paradoxes work. You indicated the direction to go and arrived at a shop where there was King Tut's ring. How does this work? How did you know that you needed to go there? Was it intuition, or did the Spirit enter you and direct your hand, or was it something else?

Yes, it was like this: I was in Los Angeles, it was 2019, if I'm not mistaken. And then a friend and reader from Los Angeles said to me:

— Alexandr, in your book 'Paradox,' you often described how unusual things happen in your life, how you walk down the street, someone talks to you, or there are signs, and all this magical stuff, like in the movie 'The Highway 60' or 'Big Fish.' How does that work? Can you show me this?

- Okay, where is the ocean?
- There.
- Okay, let's go there, just straight there.

And he opens the map, which is typical of someone from the world of earth, the world of humans, and starts looking at the map, choosing a nearby city, off to the side, either left or right. I say:

- Wait. Don't go left or right. It has to be straight.
- But there's nothing there.
- Well, then let's go to nothing.

We arrive, and it turns out there's a small town. It's strange that I didn't go there that time; I should have. I'll go there this year. So, we're just driving there in the car, and we see a billboard on the way out of town, as we're about to get on the highway. I see it says "King Tut" and something else, a big billboard. Well, my friend noticed it, and I did too. Then, when we arrive in the town, there's another billboard, different, from a different company, with different advertising, but it still says "King Tut." We park right by it, I didn't know why, it just happens, the system highlights it. We get out of the car, and it's about half an hour before sunset. And he says:

- Where to next?
- Let's just walk around the city. No need to plan, don't think with your mind. This is a world without the mind.

And we go. And just the first antique shop on the left catches our eye. It's a curious little store, like something out of a magical film. He says:

- Let's go in, you wanted a ring, right?, – he says to me, and I had been wanting to make a ring with a gemstone for myself.
- Let's go."

We go in, and I see a display cabinet with an Egyptian silver ring lying there.

That's it. It's exactly the one. And it says "King Tut." At that moment, I didn't even know that "King Tut" referred to Tutankhamun. I had been seeing all these billboards saying "king here," "king here," and now here it was again – "king here." So, I buy the ring without trying it on, they put it in a little box and wrap it up. We leave the shop, and it's already quite dark, dusk setting in. I say:

– Let's go to the nearest café and sit down.

We sit down on the terrace of a café, on the veranda. And then my friend notices that everyone is looking at us strangely. All the people, from the cars, from the restaurant, they're all watching us, as if there's intense attention on us. He pointed it out and said:

– Why is everyone looking at us?

I replied:

– Well, this is it, everything I described in the books.

I take the ring out, open the box, and there's this buzzing sound in my ears, the radiation coming from it is so strong. I put it on and feel like there's something moving in my head, like snakes crawling around, something wiggling. I feel something shifting in my head, like snakes. And immediately I want to sit up straight, straighten my shoulders, my back, like I'm super confident, a sense of power and authority. And imagine, everyone I let wear this ring, without saying anything, and who hasn't read my books, all say they feel the same way, like they want to lean back, sit like that, feeling like authority. They all say the same thing. I give the ring to my friend, and he's afraid to wear it, thinking it might bring an Egyptian curse, even though it's obviously not an ancient Egyptian ring. He puts it on, and starts feeling the same thing. He's in shock, wondering how he's feeling everything I felt. How can that be? What I felt, he feels too. But that's not the point. He thought – as people often do when they try to protect themselves with their minds, those who are fearful – that maybe it's all in his head, that he made it up. Self-suggestion – since Alexander Korol described it,

he started feeling the same thing himself. But the real twist is, when we returned to Los Angeles, we gave the ring to a girl, a friend of ours, to try on. She put it on – and she didn't know anything about it – and she described everything my friend and I had felt. And he was shocked because he knew she wasn't aware, that it wasn't self-suggestion, but she described word for word everything we had felt. That's when he started believing in it more. And so, you see, the boy asked me to show him some paradoxes, and in the end, here I am, still walking around with this ring to this day. Miracles. What was that, how did it happen, why did I do it? At that time, I didn't know what Spirit was. It's only in the later volumes of "Alternative History" that I began to understand it. So, in a way, the first volume of "Alternative History" ends with me discovering what Spirit is. After that, I start revealing it in more detail in the following volumes. But back then, I called it something different. I understood that when I make plans with material people, following a plan, a navigator, going somewhere, it all feels lifeless, soulless, bland, and flat. And that's how people who live in this world, in this flat world, live. People who live in such a material world without miracles, hearts, and magic – I called it that. I said the reason for this is the mind and control, and that you need to turn off the mind. The mind is needed in certain tasks, but not all the time. But when you're going for a walk, you need to turn off the mind and pay attention to what captures your attention, listen to your heart. And so, when the boy asked me to show him these miracles I had written about in the book "Paradox", what did I do? I was simply trying to take him out of the system of the world we were in, where he lives in the socio-material world, and I needed to take him into the world of miracles, into the world of the "mad." So, his mind wanted to go, already thinking, distorting things, to a nearby town that was familiar to his mind, but I told him to just go straight, not knowing where. And this is the way out from under the influence of the system we were both in, the system where we lived, let's say. The point is that there's a certain algorithm, a way of acting: if I now follow this specific "without mind" algorithm, I enter this world "without mind." And in this algorithm, the messengers live, and I write my books in it. This is a world where you control nothing, but give yourself over to nature, to the system, and it moves you, and there are all sorts of miracles – it's a separate, parallel world. And that's where we ended up.

So, again, it was the same Los Angeles, everything was the same, and the person who was with me was socio-material, but you see, there are different angles to perceive this reality. It's like different spheres, different worlds. I switched him to the "without mind" world, where you see people in a completely different way, people see you differently, where all kinds of miracles happen, everywhere, all the time. I took him to this "without mind" world and showed him that. I live in this world, but people occasionally get into it when their minds are turned off, in emergencies, or for some other reason, or I can take them there – boom, and they're there. But then they return to their world, where everything is defined, everything is concrete, everything is under control, everything is planned, everything follows the navigator. That's the world of people. These are different worlds.



Question: When you told Big Alexander that people are bad in Russia and need to change, and he responded that “everyone must die for everything to change,” is it true that this must happen, or is it meant in a figurative sense, that the personality of each person must change?

Well, that was 2010. I asked him a thousand times who I am, and he told me that people will follow me, that “you know who you are.”

– How do you see why you came here?, – he says to me.

– Well, it’s not to change the world, everyone is bad, evil. I must create a new world altogether. Change people so that they all become good.

Well, that’s how awkwardly I expressed myself, but imagine, I was 20 years old, just turned. And he says:

– Well, you understand, to create a new world, or rather, to fix the world, to make it good, the old one must be destroyed.

And he looks at me as if waiting for my reaction. But I had no reaction, I said:

– Well, okay.

– How okay? Do you understand that all people must die? Well, almost all of them.

– Well, so what’s wrong with that? If after this the world becomes good and everyone becomes good, the bad ones will probably die. What’s wrong with that?

And he looks at me again as if he’s seriously talking about this with me, and I, as if I’m a little naive and don’t understand, ask:

– What?

As if he was even surprised by this, how I wasn’t scared by it. But I really didn’t give it much serious thought, I was just talking about how the world is cruel, there’s so much injustice. And it was like I was born with a different world

inside me. It was as if I had a different programming, as if I wasn't made for this world, but for another one. And in that other world, all the people are kind, everything is good, everyone is honest, everyone is kind, they live with their hearts. And I want everyone to become like that. And he says:

— Alex, you can't change people. To create a new world, the old one has to be destroyed, and everyone must die.

— Well, okay, — and that's it.

And then he looks at me like, “Wow,” as if he's shocked that I'm not against it. But that was back then. But I'll say this, since that moment, from 2010 until today, he's never said anything like that again. On the contrary, he started saying that all people should survive, that everyone should be saved, that people can change, that I should believe in people, that I shouldn't think about destruction, but rather about how everyone can become kind and good, something like that. But, again, we must not forget the moment when Big Alexander speaks to me as a person, and when Big Alexander speaks to me when the Spirit speaks through him. And maybe, back in 2010, it was the Spirit speaking through him and saying such things. At this moment, perhaps it's no coincidence that a reader is asking me this question, since I'm currently working on the fifth volume of “Alternative History,” and there's everything about death in it. In a literal sense, I am learning what the Spirit of Death is, the God of Death, what death is, and what happens after it. And there are such insane discoveries happening about how when a person dies, they don't even know it, but they end up in another world. And maybe people who live in an evil world will die, but they won't even realize it and will end up in a good world. And maybe this is the transition. Maybe that's the riddle. I don't know for sure. Still, right now I'm more focused on answering the questions from the first volume and sharing the answers and reflections from that time, as I thought back then. I don't want to mix the first volume with the fifth.

But in the fifth volume, I explore this topic and hope to reveal more when I finish it. Maybe, you see, just like the Mystic-Old-Man, this is the system. I even caught the Mystic-Old-Man on this. I called him and said:

– Could it be that what you’re saying about 2025, 2026, 2027, 2028 — that something good will happen in 2028, that something will happen in the world — might not happen at that time? After all, if God, the system, controls everything, then it also controls you. Maybe to prevent people from waiting and expecting, it speaks through you and all the psychics, saying that everything will happen in 2028, but in reality, it might happen now.

– That’s right, it is.

And another possibility is that when Big Alexander and the Mystic-Old-Man say that there will be no catastrophes, maybe the system is saying this on purpose so that no one is afraid and doesn’t expect it. And then, suddenly, it will happen — everyone will die and not even notice it. After that, the new multiverse will begin, the new era. It could happen any way. It’s very interesting, but I’ll reflect on this in the fifth volume, so let’s wait until we reach the fifth volume.

Question: Why did you decide not to react to the message from the messenger regarding the king and the flea? Why did you act according to your own way, even though you were warned?

We are all evolving, and at that time, and probably even now, I have this weakness. I have some kind of crazy responsibility towards people. How can I explain this to you? Why is it difficult for me to explain? This is from your world, from the world of people. Everything is very simple. Haven’t you ever faced the problem, when you’re in a relationship: girls, if you are a girl — women with a man, and a man, for example, with a girl. And you seemingly don’t want to be with this person anymore, you just don’t want to, who knows what happened. But you can’t tell them this because you’re afraid to hurt them. Or you worry about how they will cope without you. And it’s like you’re no longer living for yourself, but for them, so that they’re okay, while you’re not okay anymore. The same thing happens at work. You may work at a job where you don’t want to work anymore, but you understand that without you, the company or office will fall apart. It’s like you have these qualities, these good feelings, that it’s not about what you should do, but it’s just... You understand, only cold-hearted egoists without a heart can throw anyone out of their life, break up with anyone,

easily change jobs, easily change relationships, easily change friends. But that's only with people who have no heart, you understand? But for people with a heart, it's a bit different. And you know, this exists. And then, after all that, it's like the higher power, like God, the system, messengers came straight to me, and said: "Hey, don't you dare deal with this flea." But I still didn't cancel anything. Because, imagine, I would have to tell all her relatives, all my relatives. And I imagined how everyone would gasp, sigh, worry, be scared, all that stuff, trying to explain to them, and no one understands who I am. And I was just scared of how everything could boil over. I'll say this: even if... well, I broke up with that girl, again, by the higher powers, and she knows it, the higher powers did it. I would never have broken up with her myself because I was just scared. Scared of conflicts, persuading, arguments, manipulations from her side, a lot of things could have happened. And then there's this moment. Well, it's like I didn't want to upset her relatives and mine, because all people are good, and many are already older, elderly, I just didn't want all of that. And you're already involved in all this. And on one hand, they told you that there would never be any relationships, no family, because you came here not to live, but to work. That's what they told me, and I didn't listen. Foolish, right? So I'm already to blame for getting involved. On the other hand, if God didn't want it, He wouldn't have allowed it. He still allowed it. He knew it would be temporary, for a certain period, until I was needed by the higher powers and should be stewing and adapting in the social-material world, so that's where I was. So while I was in society and in a relationship, it was like a social-material school for me, and I'm thankful for it, but I wouldn't have left on my own. And the girl herself said, when I asked her, "What do you want?" she said: "That's it, we're breaking up." I thought: "Oh, good, at least I didn't have to say it." I replied: "Alright." Of course, she later wanted to change everything again, but I said: "No, that's it, since you said it – everything's fine, my conscience is clear. I didn't do anything bad, you suggested it – fine." Well, I'll say this – in a sign of protection for this girl, I'll say – she's not guilty at all. Not in the sense that the higher powers specifically set her up, deliberately misled her, and did everything so that she herself would do foolish things, I know what kinds, and nasty things, and feel guilty for it, and so she would make up something in her head and break up with me according to her conscience. So the higher powers did all this to free me from her.

So they gave it, and they took it away. I was just sitting there, writing my books. I've always had this approach. I even told this girl. So, imagine, two years pass, and she writes to me:

— Alex, how are you?

— Well, everything is fine.

— I thought you found a girl there, but you're really, as you said, not into relationships, you're writing books.

— Well, as you can see, I'm still writing books.

— Oh, and I read books too, by the way.

— Well done, you should have read earlier.

— No, everything has its time.

There are people who regret that they did something wrong in their life, treated themselves or others in a certain way. I don't have that at all. I accept everything as it is because I understand that everything is according to God's will, as they say. So, if I had to sit at home sad for a whole month — then that's how it had to be. If I had to get inspired by something, fall in love with someone, and then write five books afterward — then that's how it had to be. Naturally, when you live this kind of life and go through this kind of path, you have to make conclusions, learn the lesson. From that, your choices are formed. And choice is very important. And today, I am formed the way I should be, with all my "buts," with my pros and cons. That's how I've been formed, and that's how it is. I can't say whether I like my life or not, whether I'm satisfied or not.

So, returning to the question, what the system, or the messengers, or Big Alexander tell me, I don't always listen. It's true, it happens. You see, I'm not that much of an alien after all, I'm a person like you. You also read books, you know that drinking coffee isn't good, it's better to pray in the mornings and evenings, but you don't always do that either. It's the same for me, you see, when the voice, the higher power, the messengers, and Big Alexander tell me something, I don't always follow it. I'm just as much of a slacker as you are, a slacker. Then we both get the consequences. We're no different from each other. They allowed me many things — didn't allow me some things — and I didn't always listen.

Sometimes I'd come up with something in my head, some excuse to break the rules again. You know, life is very interesting. Just imagine, now I'm over 30, if I meet my classmates, university mates – they won't care what has happened in my life. And I don't care what happened in theirs. How is life evaluated? How has it passed in these 30 years? Even though there are still 30 years ahead. But again, how did it go? How can you understand how you lived now? Worthily or not, right or wrong? How? Well, alive – that's good already. What's next? Well, no one cares where you've been, who you've known. Everyone will ask you: "Do you have an apartment? Kids, dogs?" So what are the key achievements? A car, an apartment, and no problems by the age of thirty. If you don't have that, well, it means you're living wrong. This is how it is evaluated. Now, if some young guy, a twenty-year-old blogger, says that he's great and has known the whole world, that's, of course, good. Maybe I haven't been to Brazil and South Africa. I haven't, yes, I agree. I don't know how to make beautiful videos, as you can see.

Question: In the first volume, there was a mention of crowns, rings, jewelry, and artifacts. You wrote that there was a time when these items were used for their intended purpose, to focus energy. And that time should come soon, as opposed to now, when people wear jewelry for beauty. The question is: when these tools, jewelry, were used, was it a time when people had high values, a high level of spirituality, morality, and ethics? Was that period characterized by the peak of civilization, or was it not necessarily the case?

Let's put it this way. Imagine that we are now in the worst and most terrifying time. Chaos. If we finally understand that we should not take everything literally, then in mythological tales it is said that the world was created from chaos. "From chaos" does not mean everything is in ashes, but that chaos exists right now – there is no ash, but there is chaos. Chaos is when the boundaries of worlds are broken, and the boundaries of good and evil are broken in people's minds, in their heads, in their hearts – it's all disturbed. This is chaos. After this chaos, the golden age must come. But you understand that after the golden age, there are other cycles. There are many cycles. In Hinduism, they even talk about four key cycles. And right now we are in the Kali Yuga cycle, and then the Satya Yuga, the next cycle, will begin.

These cycles are different periods of time. There have been periods of time. There is a period of time, which I believe we are heading towards, when everything will make sense. Right now, on the contrary, everything is debased and destroyed, and everything has been turned into money and pots; we are in such a decline. But before — and now we are heading towards it again — there was the golden age. And after the golden age, there are still many cycles leading up to this chaotic cycle. It turns out that after the golden age, there were other cycles where many secret teachings from the golden age were not lost. This is how it works. And it turns out that even in the imperial times, when the kings said they were under God, and they believed in God, and were anointed by God — now no one believes in this anymore. But back then, people sincerely believed in it, and over time, this was lost. And at that time, people wore jewelry not only for beauty. Yes, there were times when all these jewels were used as something ritualistic. And in general, let's say this: there was a time — and now we are only heading towards it, but it also existed — when everything had a different meaning, when everything was ritualistic. And I've been saying this since childhood: music used to not be for dancing. Songs were not for entertainment. Now everything has turned into that. Now, this is how everything is perceived, in a negative light. But there was a time, and there will be a time, when music will be ritualistic, and dances will be ritualistic. And alcohol will not be for fun, but as a medicinal, ritualistic substance. Everything will be ritualistic. Everyone in this world will know this, and everyone will use it for its intended purpose, including precious stones. But now, everything has turned into something to brag about, to show off, to have fun. This is the time we live in. But sooner or later, it will end. Since I am already writing books about the way out of this period, out of this decline, it means that this decline will soon end, because I am already writing books. I am already writing books about the future that is coming.

Question: When you told Big Alexander about the King Tut ring, he said that when they found his tomb, when they found the sarcophagus and opened it, they discovered an alien. Later, this was mentioned in the news. How did you perceive this information and did you reflect on why it was given to you?

Yes, Big Alexander simply said that King Tut is not a human, but an alien. He didn't say anything about finding something. I'm also not sure about the news about what was said later — whether it was mentioned or not — I need to check. But this was around 2019, when I started studying stones and crystals more thoroughly. So, what happened with me? In 2010, I discovered that I could look at a drink, and it would change its taste. I could look at food, and it would change its taste. I also noticed interesting moments, like being able to influence a coin, and when you take it in your hand, it becomes heavier or lighter. What this is, that's a different question. But this happened in 2010. Also, for example, I could wave my hand over someone's palm, and they would feel it in their palm — that was in 2008, 2009, 2010. Not now — back then. That's how it was. And then on the internet, someone suggested that there are energy centers — I remember a woman named Alena told me about them — chakras. I didn't know what they were. I just started to imagine each chakra and began to feel it as it turned on, but I never read anything about this; I don't like all that esotericism. She simply asked me, "Do you feel anything in your chest?" And suddenly, I immediately felt fire there, some warmth, and it even went through my back. The back of my head also immediately felt heavy, and it felt like there was a hole in my head, like a spiral. It was like back and forth. I felt all of these chakras. Just think about any of them, and it turns on immediately. I didn't understand what it was, but the interesting thing is that as soon as I thought about it and told the person, "Pay attention, do you feel it?" — they also started feeling it. I don't know how it works. Well, I can, of course, think about it, but at that time, I didn't know how it worked. That was back then. The next wonders were the power spots, where you stand, and it's like a technique for opening a channel, like meditation, where everything happens by itself. You just stand there, and that's it, your mind shuts off, and something happens to your body, and then you perceive everything differently. These are the power spots — this is the second one. The first one was energy management, the second one is the power spots. And the third is what happened with the icon, that it radiates such energy, I was amazed, how could that be? And what's most interesting is that I remembered that, besides this icon, Big Alexander also gave me a card, in which, he said, there are some crystals, stones, something ground up,

something made from it. And this card also had a strong effect on me, it turned off my thoughts and turned on my heart. He gave me such a card. And then this card appeared. Then this icon appeared. Afterward, I was with a friend in Los Angeles, and there was a museum of minerals and crystals, I began to feel energy from them. Then we went to a bookstore, to a souvenir shop, and bought these crystals, I could feel something from each one. At that time, Los Angeles already had many crystal shops. I bought a bunch of crystals for myself, each one I took in my hand or just looked at it and paid attention to what was happening to me. And with each of them, it was different, my perception angle, sensations, everything changed. And then, I made myself a ring with a black stone, a sapphire, and another ring with a ruby. And another ring was gifted to me by those who rule everything – the King Tut ring. Now, if we talk about Tutankhamun and aliens, then... It turns out that 2019 was such a key year when I received information from someone, those aliens. Before that, I could joke, saying “those up there, angels, Freemasons, aliens” – I would always express myself like that because someone is there, but how to call them? You don’t understand. Well, you don’t know how to name them, right? Why get hung up on words? But here, it turns out to be a paradox. I meet a girl in Los Angeles, and she tells me she had a dream that aliens built Saint Petersburg, even though she had never been to Petersburg. Then, another man in Santa Monica, where he sells dinosaurs and various artifacts, tells me about seeing aliens, that they fly in and out, and that they landed on Olympus. Then I meet Big Alexander, and he tells me that my King Tut ring is an alien’s. And then everything was like from all sides, all: “Aliens, aliens, aliens.” All about aliens. And I had never been interested in this before, but now the system, you see, highlights it. Well, then, I have to tell you this through books, so I need to understand this. I didn’t even google anything about aliens, because what will you find about them? It’s all just tabloid news. And there was a case where, while I was studying all these stones that I feel energy from, I remember that the Bible mentioned 12 biblical stones, so I started looking for these 12 biblical stones. I acquired them, wore them around my neck at home in Los Angeles, and my thoughts disappeared. I felt this crazy, unusual state. And I said to the voice: “Listen, I get it. So, you are the ones I hear, you are the aliens?” They answered: “Yes.” I said:

“Wow. So that’s who you are.” And then I said: “And you forbade me from building relationships and always wanted me to live alone so I could hear your voice?” They answered: “Yes.” Because when I’m with people, they can’t communicate with me, and I can’t communicate with them. But when I’m alone, I hear them, and they hear me – no distortion. I replied: “Okay, sorry for breaking the rules.” And then only from 2019 onwards, the topic about aliens starts to unfold, but it continues later on. This is my adventure when I return to Russia after Los Angeles.

Question: Why do you briefly touch upon the topic on page 60 that the matrix unfolds and folds, without explaining it in detail? Should the reader stumble upon these lines or seek further information, what do you think?

I believe that the information laid out in the first volume, which is not revealed, will be explained in the following volumes. When a person re-reads it, it will gain meaning. Right now, it doesn’t make sense, but it will in the future. What’s the paradox? When a person reads the first volume, they see one thing. After reading the first and second volumes, they will re-read the first volume with a new perspective, because the second volume will have shed light on a lot of things. After reading the first, second, and third volumes, when they read the first again, they will see everything differently because the second and third volumes will have illuminated a lot for them – what was a stick has now become a flute. Everything changes, perception changes, the meaning of words changes, everything changes. The same goes here. In the first volume, there was a lot that seemed like it had been planted in a garden, and now we’re waiting for it to grow, and it will grow. There was something key, something interesting, like the matrix folding and unfolding – that’s one thing. The second thing is what Big Alexander said: “Since this is a mechanism and clock, which direction should we set it to? Clockwise or counterclockwise? Forward or backward?” That’s what he told me. And he said: “Think about this.” What he meant by that, I still don’t know, but it will unfold – both the folding and the unfolding of the matrix will be revealed. But what’s interesting is that such a short phrase like “the matrix folded, unfolded” has kept people hooked for more than 10 years. Imagine, readers have been fixated on this phrase for over 10 years. Why? Why?

I touch on so many important things in the first volume, yet this doesn't let you go. I have more of a question for you: Why does this capture your attention so much? What do you see in it? I've noticed that many people later start using it in conversations, saying, "Oh, now the matrix is folding, or maybe it's unfolding." I don't know what you mean by that. I just mentioned what needed to be mentioned, back in 2010, but I've never really come back to this phrase. Yet readers constantly bring me back to it. I don't know why or what it means: "the matrix is folding, unfolding." Back then, Big Alexander hinted at this topic. Those were his words. Of course, I could ask him, but as I understood it, it seemed like it had been unfolded, and now it's folding, to then unfold again. Well, maybe this is the disintegration of light, meaning it's now gathering back into one point towards the source, and then will unfold again. Maybe that's what he meant. I should ask him, it would be interesting to hear what he says about it now. And will he speak, or will it be the Spirit through him?

Question: Had you felt energy from objects before, like from the icon you bought at the antique store? Or was this the first time?

It was the first time I felt it from objects. The second time was when Big Alexander gave me a card before I left for New York in 2017. I'll say this, I had felt it from people before; I could meet someone and all my thoughts would stop, and all my chakras would turn on. What it is, I don't know. It happened to the person too, and for me, it felt like a chemical reaction, like love. That was probably what I felt before the icons. The first was the icon. The second was the card. Then came the stones, crystals, rings with stones, and the King Tut ring. And from there, it kept going. To this day, I collect all these things from around the world that emit this kind of energy. It's still different, this energy. For example, Egyptian Ushabti figurines emit one kind of energy, Buddhist, Tibetan ones – another, Islamic blessed items – another kind. Africa's – another. It's all energy that seems to turn everything on in you, but the nuances are different. It's like these are still different kinds of forces. They are divine, but different. Also, stones influence differently. And I've even come across books like that, imagine. An antique book, from which

such energy radiates, and the same kind of energy comes from my books, “Alternative History” volumes one, two, and three, you open them, and there’s this radiation, like all your thoughts shut off, and it’s like a beam is coming from it. But I didn’t do anything for that, it just happens. Sometimes, I’ll record an audio message for work, and the person says that all their thoughts shut off, they can’t think, can’t work. Why did that happen? Well, that’s the kind of radiation I emit. Where does it come from? Why does the person feel it? Well, it means that in that moment, I’m in the Spirit, as Big Alexander explained it to me. When I’m disconnected from the world of people, when I’m in some kind of “cosmos,” in the flow, when I’m working on a book, that’s when this radiation starts. Strange things happen from it. It’s like I radiate, like that icon, sometimes when I turn myself on. I can turn it on, I can turn it off.

Question: You wrote that Buddha, in his time, adjusted his frequency when asked to do so. And even after his death, people continued to live by his rules and frequency. So, by analogy, you are also creating your own frequency, all the rules in the books “Alternative History,” all the examples of how to live properly, as well as your own music, clothing, time, calendar, and specific days – and all of this is supposed to become this one frequency in the future?

If we return to the moment mentioned about Buddha in the first volume of “Alternative History,” it was in 2012, and I was in Thailand. It was a day, and then... I don’t know how it happened. I simply closed my eyes and began communicating with Buddha. I know it sounds strange. How could I understand this, and why? But somehow, I understood that I was communicating with Buddha. And this Buddha... Imagine, it was 2012, I was 22 years old at the time. And Buddha shows me, as if... But again, what is Buddha? What is happening? I close my eyes, while in the bedroom on the second floor of the house, and it’s like I’m mentally communicating with him, and he mentally responds to me, while also showing images of certain events. I perceive this visually with my eyes closed, and at the same time, it feels like he’s speaking to me. But really, it’s all code. He is simply giving me this code, and I am translating it into text and images in my mind, which I then perceive. It was as if I were meditating and communicating with Buddha, and Buddha showed me how Buddhism was born,

that at some point, all the people connected to him, and because they connected to him, they entered his world. It was as if there were people, and everything in the world was bad, and it turned out that everything was bad because they had the wrong values, the wrong rules in their minds about how to live. And he, as if surrounding them, as if making an impression, you know, like bending his line, like a spell, he surrounded them with these rules-elements, which kind of connected those people to his world, where there is no suffering, where people feel happy and confident. And that's how Buddhism was born. And he showed me this. Before that, I had never read about who Buddha was and how Buddhism was born. Then I started reading various articles on the internet, including Wikipedia, where it says that there were some difficult times, and that the state even approached Buddha himself to help the people and the state, as there was some unrest. And from the fact that they, the state, appealed to him, he took advantage of this moment, and thanks to that, he was able to connect people to his frequency – and that's how Buddhism was born. At that time, I was writing the next chapters on the topic of frequencies, because in 2010, 2011, or rather 2011, 2012, 2013, those were the years when I wrote two key books – “Attention Management” and “Frequencies.” And that's when Buddha came to me, and he seemed to show me even more about what frequency is. And it was a shock for me. Why? Because I realized that if I now take a person, let's say from world number five, and surround myself with his elements, his music, the movies he watches, the clothes he wears, start living the same lifestyle as him, and communicate with those like him, and with his environment, and with him, then everything that exists in his world – his problems, his instincts, everything in his world – will be in me. In other words, I will specifically enter his world. And I will enter his world, that person from number five, because I surrounded myself with the elements of number five. So, I began to study all of this, and I did a lot of work on this topic. I won't go into all the details now, it's enough to find the separate book “Frequencies” and read about it. And it was just confirmation that there are these different worlds, and if you take an unhappy person and take an imprint of what he prefers, what he thinks about, what values he has, what he listens to, eats, wears, where he lives, how he behaves – if you now start to transmit all this and advise everyone to do the same, then all people, if they surround themselves with the same elements, will become as unhappy as he is. And if this person has many illnesses – then everyone will also be sick.

In other words, all the pros and cons that each person has, and everything that a person has – their thoughts, desires, what they get, and what they lose – all of this comes from the worlds in which people live: some live in world 5, some in world 7, some in world 10. And when you want something that life doesn't give you, you can't get it because you're in world 5, and what you want is in world 10. So, you need to give up the 5th world, enter the 10th, and then you'll get what you want. And all of this is already distributed across all the worlds. And when people change, develop, or something happens to them – actually, it's not the person who changes. They do change, of course, but they change because of where they are connected, to which Wi-Fi point, that is, to which world: the first, second, third, tenth, fifth. I noticed that there were many different worlds, good and different. But there was also a very bad separate world, like a virus – it's the society. I also call it the serpent-tempter, like "agent smith," something like that. And people who had their own little worlds would all fall under the influence of this serpent and fall into this society, where they become all the same, unhappy, and all evaluate each other. And this force, this world, it's one that absorbs all worlds, and it grows. But I've always had my own world since childhood, where I'm happy, where there's magic, which, in fact, I described in many of my diaries and draft books about this world. I was always afraid of losing it, and I lost it, but then I would return to it. And when I started interacting with people who imposed everything on me, I would again fall into their unhappy world. Then, when I began to remember my world of the heart and returned to my world, I became happy again, and everything was good there. There were moments when a person would accidentally enter my world and see how great everything was, but then they would lose it again because they went into another world. People don't see or understand these boundaries, but they exist. And yes, it turns out that I assumed that, in order for a person to become Buddha or God, to bring all people into their world, they must spread their world through films, clothes, well, through everything, through music. If you surround people with all of this, they will enter your world. And whatever your mood, thoughts, desires are – all of this will be transmitted to them, and that's how everyone lives. But the paradox is that now almost all people, who may have been free and individual just recently, with their own little worlds, have lost their little worlds and individuality and have begun serving this snake. That is, having fallen under

the influence of society, one common Spirit has entered them, which is why these people are the same – they are not different, but rather they have this one force, like a demon, within them. And it is through these people that it tempts everyone else, and now we see this through social networks. And this dark Spirit, this snake – I am always opposing him. He inhabits people, and through people, and through everything, tries to attack me and, consequently, surround me with them and all their elements. And I am constantly trying to hold my ground, not give up, not lose my spirit, so as not to let in that evil. That's why, all my life, I have been recording and noting down, observing people, myself, living in the world of people, I recorded what pulls you off the path and takes you away from God, and what, on the contrary, helps you stand firm – and I have been writing it all down. There is nothing new in this, actually. In all religions, all rituals, all rules are actually built around this idea, to keep out, to avoid being influenced by this snake. And this snake enters through the internet, especially through social networks, corrupts society now, destroys all religions, because when a person connects to this Wi-Fi snake, all their thoughts and values change, and they begin, like everyone else, to jump around on social networks, as they say. And we are witnesses to what we are seeing right now. I wouldn't say that my goal is to, like Buddha, create my own frequency. I haven't set such a grand task, and certainly not to impose anything on people. No. At least I've been trying all this time to preserve and protect myself, because it feels like, you know, the Earth was, figuratively speaking, green, and there was somewhere a red spot, this is the society, "agent smith," this virus, demon, snake, and there was a blue spot somewhere – that would be me, and everything else was green – different people's worlds. And the point is that this red spot has already consumed all the green. And it surrounded me from all sides, like I'm standing on an island and it's like I can't step anywhere because this dark force has already consumed everything – scientists, the movie world, music, creative people – almost everyone, and it's scary. You realize that it's all nearly over. It's like you're standing on one leg. That's what's been happening all this time. And yes, such thoughts have crossed my mind that if I wanted to... Naturally, I wanted to. But again, these are too big of tasks and goals. Of course, I want people to be happy, for people not to be sick, for people not to be angry at each other. Of course, I want that. Because it's not like I'm going to sit at home all my life watching

this zombieland that's happening now. I do want to go outside and see people helping each other, smiling at each other. But how can I do this? I would need to go to the number one fashion house, the one that makes clothing, and tell them how to make clothes based on the heart, based on the soul, so that they create it with my frequency. I would need to tell musicians to make music with my frequency. And then, yes, if films are made with this code, and music, and clothing, then people's perception would change, they would enter a different angle, meaning they would exit this dark world and move into the light one, and begin to think positively, believe in themselves, believe in people, live with their hearts. But how can I tell someone this? Who will listen to me? That there is a book "Alternative History," and the truth is, when a person is under the influence of this society, the devil, this snake, if they start reading my book "Alternative History," all of its volumes, their connection will change. They will disconnect from what they were connected to and reconnect to what I am connected to. They will change their Wi-Fi user, disconnect from one company and switch to the one I am connected to. Then they will have completely different values, completely different thoughts, desires, and views on life; their angle of perception will change. They will lose anger, envy, and all these bad qualities will disappear, laziness will disappear, and they will feel super energized, confident, happy, inspired every day. But for now, I can only share this world through my books. Yes, of course, if I include any references in my books, recommend certain songs, movies, places to visit, or suggest something like buying a ring, for example, with amethyst, or a pendant from anywhere, online, in a shop, something that will nourish the heart more, then of course, if a person collects all these elements, they will gradually connect more and more to this system, to the Spirit, or to the source from which I write these books. They will connect to this source. But this source is not me, I'm just connected to it. Everyone can be connected to it. And if all people connected to it, through whom I write these books, especially creative people, if they connected to this source, then with this code, the philosopher's stone code, they would create paintings, films, and music. It would be wonderful. So yes, Buddha came to me, you could say, in meditation, to put it in a way that people could understand, and showed me and told me how he founded Buddhism. That people simply connected during difficult times, when the world was in hardship, or, I don't know,

on his territory, they accepted his teachings at some point. And even when he was no longer there, they were still connected to him. Why? Because he was also connected to it, to what he transmitted. What difference does it make if I exist or not? This code is now just transmitted through me. So, everything I do, it will be from this world, from this code, from this frequency, as I call it, “the corridor,” the eighth angle. And even if I don’t make my own T-shirt, but simply go to a store and pick some items, they will all be from this code, because the choice will also be from my angle. And it turns out that the colors, things, everything I prefer – it’s all already a mold of this world. And even if I’m not around in the future, all these rules, if a person reads them, follows them, they will still connect to this Spirit, to the one I was connected to. And this Spirit, as it entered me, will enter any other person as well. And it turns out that this is how it all happened before. In difficult times, someone like Buddha would come, just as people disconnected from one source and connected to the snake, to save them. They would later switch to Buddha. And through Buddha, they would connect, so to speak, to God. But Buddha is essentially God. Even though they don’t want to call him that, he is God. That’s how it is. And Buddha came to me many times. Buddha came, besides the time he came to me in Thailand, there was also an incident when I was, I won’t say which year, maybe the twentieth. I went to an Ayurvedic acupuncture session, I was lying on the table, they pricked me with various needles. I was lying there and just felt that someone was standing behind me. I even, with the needles in me, not afraid, turned my head to see who it was. And there stood a huge wooden Buddha. This Buddha was ancient, from an Indian temple. It was gifted to the owner of this, let’s say, medical center. And in the end, I took this Buddha, bought it. Why? Because the real Buddha entered it. I mean, the Spirit came to me, I spoke with him again. But he came into this statue. And then I came up with a new theory, a discovery, about why all these statues were made. In reality, it wasn’t just for no reason that many believers pray to a statue of some Hindu deity every day. In fact, if necessary, the Spirit can descend into this statue. And so, it turns out, Buddha entered this statue, and of course, I bought it and took it with me. And after this entry, it naturally emits energy, radiation, as I call it, “it gives off a signal.” Stones give off energy, sacred places give off energy, and this statue gives off energy too. And I have a very close connection with Buddha and Buddhism. When I wrote my books,

I didn't read anything, I didn't know anything, but when I started hearing from readers that it's very similar to what is mentioned in Buddhism, I was very surprised. Naturally, I read at least on Wikipedia what this Buddhism is, who it is, what it is, how it happened, and of course, I was very interested in visiting Buddhist temples. In fact, my whole life has somehow intersected with Buddhism, starting from 2011.

Question: The Mystic-Old-Man, in a conversation with your employee, mentions that you have support. And then you, reflecting on this, say that you perceived it as the higher powers boosting your faith. So, is this situation related to the theme of motivation (illusions), through which the system regulates your state (as you often describe in conversations with Big Alexander)? Or is there something deeper here that may unfold later in "Alternative History"?

Both. I mean, yes, people tend to take everything literally. But I wouldn't say it's naivety on my part. I would probably say it's connected to egoism, as I don't have the same egoism as others. You know, it's the same as if someone told me, "Alexandr, we've prepared a golden car as a gift for you," I would just say, "Okay, thank you," but I wouldn't ask who, when, or how much it costs. I don't seem to have those kinds of human, consumer-oriented thoughts. I simply take everything more as a fact, and I truly understand how the system works, and it actually operates in 99% of cases, managing people through illusions. It may seem like someone is chasing you, and because of that, you're cautious your whole life, but in reality, the system just wanted you to be cautious, and no one is actually chasing you or even knows about you. But you thought it, and that thought is controlling you. It may seem like you're super-beautiful, although in reality, you're not. But the system can also, you know, introduce people to you who will constantly tell you that you are beautiful. And then, you start to believe it, and that makes you go out more often or look into people's eyes more, but in reality, you're not a beautiful person. So, what is the philosophical conclusion here? This whole novel is actually a hidden, subtle, deep philosophy. You shouldn't take the character of the boy Alexandr Korol (me) or some Big Alexander as just a literal Alexandr "Big." What difference does it make where he lives or where I live? The point is how he joked somewhere and how

I reacted – these deep moments provide the reader with crazy discoveries, these are, you know, the keys. And going back to the question when the friend called the Mystic-Old-Man, the friend expected... well, not exactly expected... Let's not call him a colleague but a friend. I've often been a witness to the fact that there's a friend who's clear and pure, with no money, nothing, just a simple guy who's always ready to help, answers the phone anytime, comes anytime, always accompanies you in everything: "Want to go fishing?" – "Let's go." Imagine that I have such a friend. And it's strange that before, I had many such friends, and they never disappeared. But lately, such friends have become fewer and fewer, but not because I've changed, not because we've gotten older. No. But because I've started noticing, and I feel this energy, like a smell, it's felt from people, that this person, who was with you, connected to you, is no longer there. I just woke up one day and felt that the friend wasn't there. I used to feel him, but now it's as if he's somewhere else. It's like how mothers feel their children. I feel he's somewhere. I text him, he doesn't answer, though he used to answer. I think, "Strange." Then he replied after an hour. You ask him: "Where were you?" or "Why didn't you answer?" – and he says everything is fine but doesn't tell you anything. And you also think, strange, because your friend used to tell you everything, but now he's not saying anything, staying silent, hiding something, disappearing somewhere. And the longer I notice that he doesn't communicate with me, the more I feel he's being sucked somewhere. And then it turns out that it's these social networks and the people around them, who suddenly, many of them now, impose acquaintanceship, friendship, who are under the influence of this society – and they whisper here and there, and he watches bloggers, spends time on social media, and connects to this snake, to this society. As a result, he immediately loses his soul, so to speak, disconnects from his individuality, from awareness, from nature, from God, he disconnects from all of this. And I'm connected to God, and he's disconnected from Him. And I see that this person is somewhat inattentive, with thoughts that he doesn't look right, that he wants to do something with his face, that he starts thinking he's unsuccessful and must become successful – such thoughts start to arise. But he says it almost indirectly, because he feels that I'm from a different world, and it's like he's discussing this with other people, not telling me,

as if he knows I'm different, he feels I'm different. And I really am connected to one Wi-Fi point, while he disconnected and connected to another. And then this person starts thinking, because he develops this ambition, vanity, egoism, that he wants to live for himself, not caring about fishing. But the thing is, when he connects to this society, a year, two, three, or four will pass, and he won't have achieved anything, he won't have become anyone, he won't have accomplished anything, but he'll be lost, he'll be completely lost: his heart is turned off, and in his head, there are beliefs imposed by society, by the society in which everyone drowned and got lost. And this boy, whom you asked about, his name is Yura. He's a good boy, but imagine the paradox, that everyone has this, I also call it, this lens, and when it's open, the heart is on, the Spirit enters you, and you're like bright and kind, here and now. But his lens somehow closed, the mind turned on, society connected to him, and that's it, he was like replaced, he has different thoughts, different desires, different values. And then he started having a bunch of thoughts about wanting to arrange travels for himself, to go to Iceland, build a family. But it would be fine if those thoughts were truly from the heart, from God, I would say "bless you." But I knew that they were from the devil, and he didn't listen to me and didn't hear. So, egoism is such a hidden thing, no one ever knows they're falling under the influence of the snake. And this boy fell under this influence and suddenly wondered, "What if Alexander Korol with his books is imposing his life, imposing his rules? Why are they needed if you can be free and live by your own rules?" – these thoughts came to him. In reality, this is a mistake, a trap. In fact, all the people who wanted freedom, they sold their souls to the devil and connected to the snake. And the rules and advice I list in the books are only about how to be free and connected to nature, how to live with an open heart. And this is not my world. I'm just a guest in it. I'm connected to it. But people, because their egoism is turned on... And what do egoists have? They immediately have competition and resistance, and rivalry, and they, when their ego turns on and they think only of themselves, they immediately think: "Ah, so he's propagating his own world, so I don't want that, I want my own," – and that's how people go into egoism. And this boy started wondering, what if I'm actually imposing my foolishness through the books, and he decided to check on this. He called the Mystic-Old-Man and asked the question: "Should I communicate with Alexander Korol?"

The Mystic-Old-Man said: “Of course, you should.” Then this boy, Yura, asked something else: “But the information he gives...” But I don’t remember exactly what, but it was about where the information comes from, who I am, something like that. And the Mystic-Old-Man said: “He’s ‘wow.’” Oh, there was another moment, that this boy Yura, he didn’t give my first and last name to the Mystic-Old-Man, he didn’t mention my last name. He just said: “There’s a person, can I introduce him?” And so, the boy Yura introduces me, and the Mystic-Old-Man sees this and says:

- Wow, who is this? I’ve never encountered such support. Who is he? How can one have support like this now?
- What kind of support?
- Well, someone up there ordered not to touch him.

And this boy asks:

- Who is this? Not to touch where? In the world or in Russia?
- In Russia. It’s been said at the highest level that he should not be touched, that no one should touch him., – and the Mystic-Old-Man smirks. – Can you imagine this? Is this even possible now? And who is this? – he keeps asking.

And the boy Yura says:

- It’s Alexander Korol.
- Well, it’s great that he has such support.

And why did I react to this then? Well, actually, here you can also look at it: if the system wanted this boy to be punished, it would have made the Mystic-Old-Man say: “Alexander Korol is bad,” so that the boy would lose faith and get lost. And again, if the Mystic-Old-Man had said that I was bad, the system might have intentionally made him say that, so someone would think that about me. But for other people, it can say that I am good. The system controls everything. No matter which Mystic-Old-Man in the world you go to, if the system’s goal is for no one to know about me, then if you ask about me, “Is he a magical boy?”

and the system doesn't want you to know, then through all the psychics, it will say, "No, Alexander Korol is nobody. Just an ordinary guy." But when the time comes and the system wants everyone to know about me, then every time you go to any mystic, even in Africa, and ask, "Is there a magical boy somewhere in the world, the most unique one?" – even in Africa, in the jungles, they will tell you that there is a boy from St. Petersburg with the last name Korol. The system controls all of this, it controls everything. And of course, when it answers like this, the system already knows whether I will know about this conversation or not, and it controls what needs to be heard by me, what needs to be heard by this boy, and what needs to be heard by this Mystic-Old-Man – everything is taken into account by the system. And so, at that moment, there were just so many different signs, well, not signs, but these interventions from the system, that the system was really strongly fueling my faith from all sides. And it also fueled it with this case, where the boy called the Mystic-Old-Man, and then showed me the recording of this conversation. Naturally, my faith rose even more, that someone is standing behind me, that it was ordered not to touch me, that I am like, wow, this is the level. Well, naturally, after this, I felt even more how my chest was burning. After all, I am still human.

But the paradox is different. The system, if it wants me not to feel this confidence... After all, confidence generates something, activity in my social networks, activity in my interaction with people. And it turns out that when it gave me faith like this, I started reaching out to people, but if the system wants me, on the contrary, to stay at home, it will somehow hint that there is no support at all. And why? So that I would deflate and stay at home, but in reality, there would be no support and no danger. But it creates this illusion, and through these illusions, it regulates when I need to stay at home and when I need to go out. As of 2025, and in recent years, many people, especially those with pure hearts, creative people, magical people who once had incredible faith – during all this time, over the past few years, you may certainly feel this faith in yourself in your studio when you're painting, that's understandable. But as soon as you want to step into society, you immediately feel danger or uncertainty. To understand this, don't worry about feeling these emotions, the system is doing this on purpose to preserve you, because it's dangerous to go out.

And when you suddenly feel that nothing scares you anymore, and nothing threatens you, then it means it's really true, and you will start stepping out everywhere. But right now, on the contrary, you are all hiding because you feel some kind of insecurity. This feeling was specifically created by the system to protect you, to keep you safe. Don't fight this feeling, and don't be upset by it. It's not your problem, it's how God is protecting you, as they say.

If we talk about how, as the question mentioned, perhaps the Mystic-Old-Man and the system also regulate, just like Big Alexander, then yes, Big Alexander often regulates, he is basically some kind of equalizer. That is, if I am super happy right now, he will immediately say, "What are you doing, if you continue like this, you'll make a mistake and die." And that's it – he'll scare me, and I'll deflate right away. Or, on the contrary, if he sees that I am slightly deflated, he will say, "Alex, do you even remember who you are? Do you remember why you came here? Do you even realize who's behind you? Do you understand that right now aliens will land and they will say that they will only talk to you and solve problems here on Earth?" And when he says that to me – that's it, my chest immediately lights up, my confidence comes back, and I start writing books right away. And also, again, returning to the question you ask me, you ask this, so what is it? An illusion of control by the system? Or is there really someone standing behind me? I don't know if someone stands behind me. I don't know. But I'll say this, that when there were periods when danger threatened me, no special services or governments or higher powers, no one saved or protected me. No alien, no man in black ever came and protected me. I did it all myself. So, I don't have even one percent of the feeling that I can relax, hoping that someone or something stands behind me. No. I understand that I rely only on myself. Everything depends on my choices, my will, my hard work, my determination, and my humility. Everything depends on that. If I work hard, if I take care of my health – I don't get sick. If I work hard – I reap the rewards, the results. And the less I can be tempted by the serpent because labor protects you from temptation. If you are lazy, sitting at home, feeling bored, the devils start surrounding you from all sides through your thoughts, through your instincts, through work, through your surroundings, through social media, and you start getting nervous, fidgety, feeling constant insecurity, irritability, self-criticism,

and it goes on and on. So... I know that if I live the right way, my thoughts will be right, and my circumstances will align properly. If I slip up now, give in to weakness, well, then don't be surprised if a slap on the back of the head comes through some circumstances. Let's see, maybe in the future it will be revealed that someone knew something, and I had insane support and protection – I don't know. Well, they can always say later: "Alex, look, you're alive, free, writing books, so we're protecting you." Well, on one hand, you can say that, meaning there's protection, but I haven't seen it. Let's think that it's there.

Question: When you were studying stones, you wanted to make a crown for yourself. Did you succeed? Please tell us about it.

No, I didn't make the crown. It sounds grand, but here's how it went. I started feeling the stones, started sensing the energy from them, and I began to notice how each stone made me feel differently. I perceived it as if I were entirely made up of... Well, even though we know there are many layers and this is all a physical, biological body, I still perceive it as pixels moving, like grains of sand, like a projection, moving at a certain speed. We all have this rhythm, speed, density. I noticed that when I held a stone, my speed would change: it either slowed down or sped up. And all stones work only in this way – they either slow you down or speed you up. Then, when I made rings, I realized, "Oh, so when you wear a ring, this stone affects you," and that, indeed, it changes your mood. So, you can wear one stone and feel kinder, more forgiving, wear another and you become sharper, more focused or collected. It's so unusual that each stone is responsible for something. And then I thought, what if I made a crown with stones and wore it on my head, and then I realized, "Wow, this is already a crown!" So, everything had already been figured out before me. I think, "That's what it is for!" Again, not for beauty. And I think, "Wow, this is a crown." And it fits, this ring, with stones. Then I start thinking in this first volume, I was thinking about this topic 10 years ago, why kings, even in movies, you can see that when they travel by carriage for several days to another city, they take with them a box of jewels, crosses, and prayers. They take it with them, you know, like their little place of power, like their little temple, so to speak, it's all like talismans. So, when you are in your house, you have this frequency,

and if it's as high as possible and you're as connected as possible to God through it, if you're a king, then everything is made of stone, all from natural materials, everything is consecrated, and you pray to God, and you have all these jewels, and it seems like status, but in reality, it all started not from status but from the fact that it helps you resist the snake, to prevent dark thoughts, to make sure the snake doesn't sneak up on you, to have a connection with God, to have pure thoughts and a pure heart. That's what all these rituals, prayers, and jewels were for. So, it's actually more correct to be married, not to have a wedding party, and I believe this truly works. And these coronations, these kings – God's anointed, and that they are intermediaries of God, that was actually real, not just something cool. It was real. Now it's just lost, but at least it's preserved through history and films until today – that's good. But we are going to return to this again. And so, at that time, when I was researching all of this, naturally, I wanted to make a crown. At that time, I didn't have the means, time, masters, or opportunities to do so. Now, there is even the possibility, but again, I don't have, well, how can I say, the signs. The system, nature, doesn't tell me to do it. And I, as a person, can't do it on my own with just my mind. What's most interesting is that some jewelry pieces, the system still shows me that I need to create. It showed me in 2025 that I need to create something with a white stone, or with pearls, or with a white stone. And now, I'm going to ask the masters to make me a cross with a white sapphire, or to make me a cross with pearls. Why – I don't know. Maybe I'll feel it and describe it further in the book – I don't know. The last thing was the gift I received on my birthday in 2024, September 12th, when the system told me to make a piece of jewelry out of gold. In the summer of 2024, the Spirit showed me a blue stone and that I should wear everything blue; this was a year ago. This is in the third volume. The fourth volume is about black stones. The fifth volume is about gold and the stone I found. And this Spirit told me to make gold jewelry with my stone. So, I did. This is the ring, and it's with a blue sapphire. And there are no signs to indicate that I should make a crown. It's quite possible that if it were made, I would never post a photo of myself wearing a crown, because society would even criticize you for wearing a cap now, people are so angry. And a crown would be even worse. So, how would I use it? Naturally, I would never wear it out in public, I could just wear it when writing books.

But the paradox is that I can already let the Spirit into myself without that, and it's much stronger than any crown, any precious stones, any jewelry. So, those who can't connect use these little helpers, but I don't really need them. Well, I still use them, but... It works if I'm in society, among people, as protection or to not lose the spark inside me. I could adorn myself with all sorts of precious things when I'm around people, and that's basically what kings did. It's like protection. When you're alone at home, in the "cosmos", writing books, you don't really need it. Well, if you can't tune into it, you use it to help you focus. But for me, if someone doesn't see the King Tut ring, it means it's on my neck, of course. So, it's either on my neck or on my finger. Whenever I write books, I try to wear it. I believe that there are deities, spirits, and I serve them with respect, I never disobey, I try not to disobey, and then everything goes well. So, regarding the crown – no. No crown, I didn't make it. I've made many other interesting pieces while going through the path of all my volumes of "Alternative History." The third volume – that's about the blue stone. The fourth volume – that's about the underworld, so black stones like tourmaline, black obsidian, onyx, black sapphire – all black stones, but tourmaline probably suits best. And Baphomet, its embodiment, and the five-pointed star, or rather, the pentagram. So, that's all in the fourth volume, all related to the underworld. And I even tried, made such pieces. The third volume is more about Vishnu, Kalki, and Hinduism. And there were a lot of signs, clues about why blue gods, why blue is used even by superheroes. And the messenger told me to wear a blue sweater the next time she meets me. So, I started making blue pieces with blue stones. The cheapest, simplest, most accessible one is lapis lazuli, and the expensive one, of course, is blue sapphire. And the fifth volume – that's about Ancient Egypt, but there's a lot of interesting stuff in it. There's the afterlife, the Sun God, gold, the golden age, a lot of interesting things. And there are golden pieces, Egyptian, with my unique stone. That's how I express it all. But no crown.

Question: At a meeting with Big Alexander, there was a moment when he demonstrated how one can control people. People at the neighboring table stood up and started looking at each other, and these were ordinary people, not connected to nature. How is it possible that with the power of thought one can connect to a person without pulling them onto one's own frequency?

Yes. This was a moment that I would add to the draft of the book, then delete, then add again, then delete again. I kept thinking it wasn't necessary to write about it, then thought, well, I'll write it, I don't believe in it myself, then again realizing, no, it happened, I should write about it. And yes, there was such a moment when I met Big Alexander for the first time in 2009, and he was talking about abilities, asking me what I could do. And I said, well, I can read minds, hear voices, and I feel like I can influence with energy. He said:

– That's all nonsense, Alex. You can't even imagine what you'll be able to do in the future.

– What will I be able to do in the future?

– Well, you'll be able to influence people, not just one person, but all people.

– Wow.

– Look.

And he turns his head like this, and a man who was sitting at the table just gets up and stands. Then he turns his head, looks at me, and says: "Look again," – and the man sits down. Then he turns his head again, and two men get up, and then he turns his head – they sit down. And he says:

– Well, this is just an example, Alex. Just so you understand what you can do. You can influence people. Why show tricks, like moving objects with your gaze or setting papers on fire? Only fools do that. You're not some kind of psychic. All these psychics are frauds.

And then he showed me this. What else did he tell me at that time? He told me that there is some equipment in St. Petersburg, in a laboratory, through which you can influence people. It was used in 1993 in Moscow when they influenced something, bombed the parliament. Then he said that Vadim Zeland is a project of people who... Just a group of esotericists gathered, and they listened to people like me, and to people like him, gathered all this information, and started a commercial project. There is no specific Vadim Zeland, it's all done by the group. But again, that's what he said. Then he said that Ninel Kulagina, who moved objects, really existed. Then he said that Kashpirovsky also, really,

can do something, that in fact, however strange the reviews about these magical people might be, they're all frauds, but true ones exist. I don't know if they are dark or light, what stands behind them, but they do exist. After all, when I first met the Mystic-Old-Man, I witnessed things that you can't even imagine. He told me: "I had a man. I told him where a treasure was. And he, imagine, found the treasure with gold in the basement." And then I started working at the Center for Contemporary Art at Sennaya Square, near the Sennaya metro station, and I asked the man who was in charge of the center, I said:

- Can you show me the basement?
- Why?
- What if I find the treasure?
- There was another person here before. And imagine, he found the treasure.
- What?

And suddenly I made the connection, as if it was the same story. I go to the Mystic-Old-Man and say:

- Listen, the treasure you mentioned, the one that a person found after you told him where it was, where was that?
- Well, I work in theater, well, there was the Center for Contemporary Art.

I am shocked: "What?" And if you lose your passport and say, "I lost my passport," he will say, "Well, you have a mirror, and behind the mirror is a red-colored cover." And you come home and look, and there it is behind the mirror. I don't believe in scammers and all that, but the real ones exist. They're few, but they exist. The Mystic-Old-Man is real. Big Alexander is real too, he sees everything, but he speaks about it in a different way, and no one comes to him for consultations, of course. And no one comes to me for consultations either, because people like that don't engage in such things. Those who arrange consultations are just showmen. Well, what Big Alexander told me back then is that Kashpirovsky can do it. Oh, and he also talked about Vanga, that she was real and knew a lot. So he was listing all the real ones to me when we first met. And the Mystic-Old-Man often talked about Kashpirovsky,

how he does certain things, that some force helps him. You see, it turns out that despite the fact that people might mock this old man, he could have been a scientist, or a writer, or maybe even made movies about the things he can do, but, you see, he chose to call himself a psychic and packaged himself like that. And, you see, people have an aversion, a mistrust of this. Why? Because in the social sphere, in the packaging of being a psychic, people don't like them, they don't trust them, because most of them are scammers. So Big Alexander told me back then, in 2009:

- You, Alex, are a magical boy, but don't be a magician. We don't like those kinds.
- Okay, I won't.
- As a writer, please, write as much as you want, but don't show any of these wonders to anyone, no matter how much money they offer.

I have never shown any miracles to anyone for any money. Please, books, presentations, lectures, no problem. The questions you ask, that's not a problem at all, of course. But all these things, these money-related channels, that's all nonsense.

Well, returning to the question. You ask me how it happened that he influenced them? It wasn't him, first of all, how he influenced the people at the neighboring table back in 2009. It was that Spirit, that system, which entered him and spoke to me through him. And it told me, 'I see myself young in you, Alex.' Do you know why? Because it was me from the future speaking, which is what is later revealed in my first volume. I from the future entered my younger self in 2009, and even into Big Alexander, and that's how I spoke. Can you imagine? And why was that me from the future, or rather that Spirit that entered Big Alexander, able to influence people? That's why Big Alexander, or rather the Spirit, told me that I would be able to do this later. Understand? And why was he able to influence them, even though the frequencies are different? Because there are three main frequencies – heaven, earth, and the underworld. And before, when I was still young, I was only in the spiritual world, where you can feel these miracles, while in all other worlds, whether material or underground, there are no such miracles. But these worlds too come from God,

from the main God, who governs everything. And it turns out that God can influence anyone, in any world, in both the material and spiritual worlds, however He wishes. Everything that seems to you, what you imagine, whether a brick fell past you or on you – this is still the system. And the system is the mind, God, it controls it. So, what's the difference? This is just one of... Well, let's say, these are all just projected people, it's just that their density rhythm, for example, was not from the world of heaven, but from the world of earth or the underworld. But in all these worlds, there is this God, and He can control anyone, enter anyone. And He showed this, but Big Alexander doesn't know how to do this. I don't know how to do this, and Big Alexander doesn't know how to do this. This was shown by that Spirit, God, that force that writes these books through me, that communicates with me through Big Alexander and through me communicates with Big Alexander. But, to understand, this force is not only in me, but in many serious people in the world now and controls and manages them all. I will talk more about this later in all of my following volumes of "Alternative History". The main thing is patience; everything must be in the right sequence. But in the end, we will come to all of this later.

Question: Could you please explain the phrase "people don't know how to have fun, but we do"? What does "having fun" mean in this context? It seems that, in reality, it's not the kind of fun people usually understand.

Well, back then there was the messenger Lyubov, at the Vladimirskaya metro station, 6 PM, it was probably October or the end of September, 2010. She came to me and said:

- I see you from a distance.
- I see you too.
- Yes, there are not many like us.
- What do you mean by 'like us'?
- Well, we are here to help people, to guide them onto the right path. People don't know how to have fun, but we do. I'll be buying myself a little red car soon.
- Why?
- For show. And I also live in a small room on the 12th floor. It's a tiny room,

I can't invite you or anyone over. But soon I'll have a house, and I can invite everyone over. What's your mother's name? Olga? Princess Olga, Princess Olga. And you are Nevsky, Alexander Nevsky, Alexander Nevsky.

And she almost cries and says:

- Everyone has been waiting for you. Everyone was waiting for you. People are waiting for you. You need to get to know the church.
- If you don't know, I've actually been going to churches for the past month. I sketch all these places of power.
- No, you didn't understand, you need to get to know the church from the inside.
- Alright, as you say.

And then I realized that what she said about the apartment and the car, she was talking about me. I had a red car, and I lived on the 12th floor in a small apartment, then I lived in a house. As for “we know how to have fun,” I think she meant that when something happens or something occurs, she is above all that. Well, figuratively speaking, everything is as it should be, and it should be that way. That's how I understood it then and still do now. Figuratively speaking, if someone leaves you, a guy, a girl, you're upset, but I think, “Well, that's how it should be.” For example, the phone breaks, well, that money I wanted to spend on something, maybe I shouldn't be spending it on that, and now I have to spend it on the phone again, or maybe today I should be without a phone. So, you look at everything as a series of circumstances that all come from God, and it should be this way, and it's all kind of cool. If you tear your shirt, well, then it's time to change it. So, even when God rips your shirt, it's only to make you change it. And when you need something, God will give it to you, and when it's time, He will take it away. And you kind of treat it carefully, like you're dancing with nature. And they all, these messengers, always dance along. So, she probably meant that “having fun” means to take all situations – both good and bad – more lightly and simply. That is, when you're appointed to a position, you shouldn't get arrogant and have a blast, but simply think, “Well, it had to be this way,” that should be your attitude, without the burst of this kind of clouded thinking. And likewise, when you're demoted or your job changes unexpectedly, you should take it as,

“Okay, it’s time to change it.” So, I have this approach, you know, that I won’t change jobs until they fire me. That’s my approach. But people are so impatient, and in their heads, there’s such a mess, that they may have a good job, a good salary – everything is fine – but they want to destroy it just because everything is good, and they think, “What if it gets bad?” And because they think so much, they start ruining it for no reason. But you should keep working until you’re fired, or until the company goes under, or until they stop paying you. As long as they’re paying, as long as the work is going, why change it? And people, they try to rush and change everything, add something to their relationships, fix something in their work, and in other things, as well as in the place where they live – if in your apartment the ceiling doesn’t leak, there are no bugs, no parasites, no bedbugs, the neighbors don’t bother you, and you’re working well, why would you change it then? Change is necessary when, you know... I always wait for signs: one, two, three. Signs from the system, when it hints at me – it’s time to move out. Or when it hints at me – it’s time to do something... But people, without waiting for that, start destroying everything themselves. Well, because they don’t hear God, nature, or the system. You must also understand that all these rules, where you can listen to God and trust your heart, don’t work in the world of society, when you’re connected to the snake. They only work when you’re connected to God, to nature. But when you’re connected to the snake, there are only bad thoughts, and you can’t trust them. So, before believing in yourself and in the signs, you must be convinced and sure that you’re in the world where these rules work, otherwise, maybe you’re not in the right world, where all of this doesn’t work, or it works completely the opposite way.

Question: The book mentions that King Tut is Tutankhamun, and as it turns out, he is not human. Did you know of any other famous historical figures at that time who fit the category of aliens or were obviously aliens?

This topic is just now being revealed in my upcoming draft books. I discussed it with Big Alexander and the Mystic-Old-Man. Let me start in order. The Mystic-Old-Man confirmed to me back in the summer of 2024 that there are cyborgs, robots, and people who have come from the future among us,

but we simply do not know about it; they are among us, and this was confirmed by the Mystic-Old-Man. I delve deeper into this in my books. As for Big Alexander, he said something even more interesting. He mentioned that I, specifically, am from the recent past – he said it maybe a month or two ago – that I am born here, but the Spirit of another being entered me. There is a way to “appear here” – when a person is born, but the Spirit comes into their body and controls it, while the Spirit is from elsewhere. This is one way. Another way is when the alien physically comes from somewhere else to us. And he said that there were great historical figures who, like me, were born physically here, but this Spirit entered them. However, he said that in Ancient Egypt, Tutankhamun was not born and became a deity, but rather came physically from somewhere else like that. But again, it is natural for people to take everything very literally, and you immediately imagine a little green man with big eyes, but you should understand that aliens are us in the future. Simply put, in the near future, I would say, a time machine has been created through which one can travel back in time. There is also an even more distant future, where we exist, but we are further advanced, and the technologies there are even more powerful. That’s why the flying saucers are different from one another. And aliens differ from each other because, in that future, one can transform into anyone, look any way, and do many other things. But essentially, they are still us in the future, not some other green little creatures from other planets. It’s all about planets, plans, a different plan, time – but these planets are all our planet in different times. Everything will be revealed in more detail later. Why say this now? It will all be explained in my future volumes of “Alternative History.” Well, I’ll add a little, even though we’re still discussing the first volume.

We live in an era that is now coming to an end, and a new one is about to begin, the era in which we were born. The history we were meant to witness, the values, rules, and principles by which we live – such as the concept of the state, religion – these all belong to this era. But you must understand that there are other eras where, figuratively speaking, everyone worships a banana, and there are no religions, no states, everything is completely different. And there, the one with the most bananas wins, figuratively speaking.

The point is that you must realize that only in our era does the concept of a God exist, as everyone talks about it, just like people talk in historical films about certain rituals. But all this is now repeated in cinema just because that's how it used to be. Yet, no one knows how it works or what its meaning is. But it's great that at least this is still being repeated to this day. However, no one feels it, so all of this is very lost. What am I leading to with this? I'm leading to the fact that the new era will be one where all the mysteries of this era will be revealed. When that happens, this era will lose its value, like a system of values in the mind; it will be erased, and a new system of values will emerge, with new goals and tasks. And this will be the second era. The second era will be when humans will understand that God is a simulation, a consciousness, that there are different spirits, and all these spirits, about which we have always read in books, are actually systems, meaning simulations as well, meaning consciousnesses. And that all of this is computer-based, and we are all evolving, and that aliens, these flying saucers, are actually us from the future — flying saucers are a time machine. Well, after that, there will be entirely different goals and tasks. Those who are behind all of this are like freeing us from this era, our consciousness, but at the same time, when we free ourselves and gain freedom, learning something new, this new thing, in a way... We will become prisoners of this new thing. But because it is new, we will think that we have been freed and learned everything, but we have freed ourselves from the old, and we will simply transition to the next era. But then we will free ourselves from that era too, moving on to the next one, but all of this is in the mind. And now I am simply writing all of this in my books, "Alternative History," all the volumes, to explain why this era, this whole human life, was needed, what the next one will be like, and how all of this works and is arranged. I even said more than needed about who the aliens are. But specifically, regarding the question of who else could be an alien, but we think they are human, I cannot say, I don't know, and I am not curious. It doesn't interest me. These are just human desires to know: "Oh, maybe Michael Jackson was an alien." Why? And what will it give you? Will it make you have more faith in God, feel more confident in yourself, or healthier? No. So why? I haven't even thought about it.

Question: In the book, you mention that talking to someone from the heart is like a technique where the mind shuts off and the heart turns on. This seems to be all about trust. How does this work?

It's not about trust. You see, do you need trust to talk not about underwear and the price of underwear, but about God? Do you need trust to talk about the meaning of life, fate, or depth? Or do you need trust to discuss who has what kind of man, who earns how much, and gossip? For all those social, material, surface-level gossip, do you need trust? Or how is that? Yes, it turns out that before, I placed a big emphasis in my books on how even what you eat, listen to, or watch — these things, even what you wear and the apartment you're in — affect the world you live in. Surround yourself with elements of world 5, and you enter world 5. Surround yourself with elements of world 10, and you enter world 10, where there are different rules, a different fate, a different life. But the most powerful thing is not all of these things — it's not music, not films, not clothes, not food. The most powerful thing influencing you is simply your thoughts from today. If you believe in God and think that there is you, there is God, there is the soul, that you need to live from the heart, remember all your virtues, try to help your parents, read prayers, exercise, and think only about learning a lot, not being conceited, not wanting too much, but simply being in your small world, getting an education, becoming a doctor, working, and toiling — if you have these thoughts, you will have one life and one destiny. And if you have other thoughts, don't be surprised if your life turns out to be mediocre. And when you gossip, lie, envy, or discuss some silly jokes or fashionable phrases that young people use today, you connect to their source, to which they are connected, and you become just as foolish. Your memory deteriorates, your attention weakens, you become distracted, feel lazy like them, bad, lustful, and corrupt thoughts start to arise, and it turns out you even begin to see everything from a different perspective. It turns out that even thoughts, not actions, but thoughts alone already define you and where you live, in which reality. And if your thoughts are bright and pure, then your life will be clean and bright. If you have constant gloom, self-criticism, complaints about people, about yourself, negativity, envy, then you see this reality and live in it, and you decay in it.

And even though there are many worlds, as it turns out, what I will describe in the following volumes of “Alternative History” – even if we divide them only into two, yes – there is the world of the heart and the world of the mind. And, of course, if I spend the whole day thinking about appearance, food, clothing, news, social media, then I stop feeling the heart and miracles. And I move into those vibrations, into that reality. But if I watch deep films, read profound books, and only talk about them, think only about them, then I enter a different reality. I will have a different mood, different thoughts, a different focus of perception of reality. And it turns out that when you, if you have a conversation with someone about frequencies, attention management, Egypt, the pyramids of the Mayans, why there were different religions in the past, why paganism existed, why monotheism appeared, and why in all mythologies and religions there are three main gods, why three and not four, and what they have in common – and when you talk about this, think about it, communicate, and also talk about feelings, when was the last time you fell in love, what touched you the most, what made you cry, when you talk about such deep, high things, then after that, you feel how your heart burns, you’re inspired, it’s as if you’ve connected with nature. And you turn on an interesting movie. For example, “K-PAX,” or “City of Angels,” or “Michael” with John Travolta, or “Phenomenon” with John Travolta, or the movie “Powder.” After that, instead of wasting time on silly social media, you sit and write in your journal about how you remember your childhood, what you dreamed of at 10 years old, at 15 years old. Or you write down all the happy moments you had in your life, because you want to remember where it happened, what it was about, who you were with. And you pray, asking God what He wants or what you need to correct so that nature is pleased with you. If you live this kind of life, you enter a magical world. And it turns out that if a person truly asks questions about “Alternative History,” if they read “Alternative History” and discuss my book with someone – you don’t need to talk about me – just about my book, but if someone simply says: “Listen, I read a book, I don’t remember the title, but it says that aliens are actually us from the future,” and if you start discussing this with a person, specifically in a spiritual or philosophical sense, then that person connects to high vibrations and you both enter the world of “Alternative History,” meaning the eighth angle, the “corridor,” whatever you want to call it, the world “without mind,”

the world of the heart, magic, Spirit. But if you start telling this to your friend and they laugh, saying: “Ha-ha-ha,” and start showing memes of Elon Musk, and talking about how we need to fly to Mars, saying, “Oh, you also plan on going, ha-ha-ha,” then, of course, you’ll connect to those vibrations of jokes, memes, social networks, nonsense, and all those words, and you’ll feel even more how your heart is dead, extinguished, and only the mind, some thoughts, dissatisfaction with yourself, complexes, low self-esteem, and so on. So, choose carefully what you think about, what you talk about, and what dialogues you build with others. So, if I want to always be in the magical world, I must always talk about it, write about it, that’s why I’ve always written. Because when I was in society with people, when I was little, their conversations were always about the same thing – gossip, money, and nothing else, and all the jokes they saw during the week. And I felt that after that, it was as if I couldn’t hear God, I couldn’t feel my heart. I would come home and write in my diary all night about deep things, about feelings, about God, and everything like that. And because of this, I felt how everything inside me would turn back on, my chest would burn, my hands would burn, like fire, like a magnet. I even feel it now. And it would flow into the book, this energy of mine. And I would enter into some kind of flow. After that, I would watch some deep movie about the meaning of life. A movie like “Peaceful Warrior.” And so, I need to stick to this little world, hold onto it. You know, it’s like this: how can you check how much a person is in the spiritual world with their heart or how much they’ve closed their heart and gotten lost in the world of the mind? “Peaceful Warrior.” If you turn on “Peaceful Warrior,” and it grabs your attention, and you can focus on it, and you’re really interested, and you’re in that rhythm, then you’re on that wave. And if you turn it on, and it’s hard to concentrate, and it’s all kind of in the background, and you’re not interested, and you don’t feel anything, that means you’re closed off and in the world of the mind. But again, the world of the mind is not bad; it’s necessary, and we all fall into it from time to time. The mind also needs to be developed, trained, and nurtured, but the heart shouldn’t be forgotten either. That’s why I always try to either meditate, or pray, or keep a diary, or just be alone with myself for two or three hours, pulling out some artifacts, listening to some truly classic spiritual music, to shut off my mind from all the noise and bring myself back to my center,

to feel myself here and now. So, I always bring back my clarity. And when people dive into this social or material world, into the world of the mind, when they return home, they don't turn off their heads, they forget this, they don't control it. And then, they go on autopilot until some kind of emergency happens.

Question: When you were at the Hermitage and talking to the elderly guide, she told you about the stones. Was that Spirit speaking through her?

What year was that? 2018 or 2019? Yes, it was 2019. The elderly guide was just an ordinary grandmother. I hired her and asked her to show me everything related to stones in the Hermitage, what stones were used in the interior by the tsars, what stones they had in their jewelry, everything about stones. And she told me all about them, showed me different stones, but then the Spirit entered her, and she said that she also had some stones, a necklace that she had bought, that she also feels something from them. Then she said there's a special place and told me to visit it, saying it was a place of power. She told me to go to... What is it called, the stock exchange? Well, probably the stock exchange. But the point is, it's where the rostral columns are, I think. For some reason, I started doubting. I want to call them rostral columns, but then I thought maybe they aren't. Okay, there's the Alexandrian Column at Palace Square, and there are the rostral columns. So, these two columns with ship's prows. They also light fires on them, and there's this dock. Across the road is a building, it used to be some sort of port, where they always unloaded food, alcohol, and other goods, and there was also an old restaurant there. It's called something like an old customs house. And near this building, across the road from these columns, there's also a place of power — she told me to stand there. And yes, there are moments when not only the messengers, not only Big Alexander, but also this Spirit, this force, this system could speak to me through any person. There was a case when I was drawing a map with some guys, and I went to show this map to a relative. I thought he would say I was a fool, wasting my time. But instead, he said, "You haven't figured everything out yet." I was in shock: "What?" He replied, "Imagine you drew a bicycle, but you only have the rear wheel, the trunk, and the seat. But you're missing the front wheel and the handlebars." I was in shock:

“What?” He said, “Well, go ahead and figure it out.” And I know this relative couldn’t have said something like that. So, it wasn’t him speaking. I only realized all of this when I finished writing and completed the book “Alternative History” in 2023, in August. Only then did I understand what this Spirit was, this voice I had heard, the one that entered everyone. Only then, when I reread the book, did I begin to understand what was really happening. Why did Big Alexander say he saw his younger self in me? Because I am from the future, and I am that Spirit. And that relative, why did he tell me, “Keep solving it,” even though it wasn’t like him? It’s because it wasn’t him speaking, it was the Spirit that entered him. And when necessary, this Spirit would enter everyone, and it also entered me. So, I could be an ordinary boy, and I remember how I was getting out of a taxi, and some thugs approached me. One was sitting in the car, and the other approached me, with a knife under his jacket, holding his jacket like that, with the knife inside, and he starts talking to me to get me to come closer to the car. And then the Spirit entered me, I took off my glasses and said to him:

- Listen, do you want a job? I need people like you.
- What kind?
- Well, you’re playing the role of a tourist right now, saying you’re lost. And I’m playing the role of a stupid boy. And tomorrow,” – I take out my ID – tomorrow I work in a church, the day after tomorrow I could be someone else.
- Don’t get it.
- What don’t you get? Why did you stop me?
- Well, because it’s obvious you’re sweet, you have money.
- Well, obviously. You see, tomorrow I’m someone else, – I take out my phone, even though he wanted to take it from me, I hand it to him and say, – Save your number, I’ll call you tomorrow.

And he saves the number. I take the phone back, turn away from him to head towards the entrance, and he quickly gets into the car, and they drive off. Then, after a few years or maybe a year, they were arrested, this gang. These thugs used to work at Victory Square, near the Moskovskaya metro, at the underground passage near the Victory monument. They would always target

tourists staying at the hotel, stopping them in the evenings, and robbing them. And they decided to rob me, but the Spirit didn't allow it. And there were other cases where the Spirit could enter like that and through me say something to someone: "Sit and be quiet, don't dare mess around," and at those moments, people would freeze and feel that it wasn't me speaking, but it was the power, though I didn't control it, it just happened. And this power, when needed, can speak like that through me, telling someone "shame on you" from my acquaintances. And there was an incident a year ago, in June or July 10th, when this power entered me, and there are different types of these spirits, mind you. It's alright, I'm saying Spirit now, but they are different. And so it entered me, and It told me everything about this person, about that person, about everyone in my circle. What weaknesses they have, who is who, what needs to be fixed. And I call, or rather, this Spirit calls Big Alexander and says: "Why did you do this?", and gives him a remark: this, this, this, and this. After that, Big Alexander kept apologizing for several months and said, "I did everything as I was told." I said, "It wasn't me... the Spirit sent you greetings." He said, "Yeah, I understood, understood, I immediately did everything as It said." And this was the main Spirit back then, I also mentioned this in the book. And now, which Spirit is answering the question? Or is it not the Spirit? Or is it one of the Spirits? Or is it just me for now, who knows? Actually, it can always just be felt. If thoughts disappear and there's some kind of haze, then the Spirit is in me. Or, on the contrary, there's no haze, and the thoughts disappear, but there's crazy clarity, as if it's here and now. But then, if you can't remember anything about the conversation, it means the Spirit was there too. But just – I'm returning to the question – how did I realize that the old lady, the guide at the museum, why there was a Spirit (and it's immediately felt). It's like when the Spirit enters her head, It also enters my head simultaneously, it feels like It enters everyone at once. And if the Spirit wants to intervene, It appears for a moment, says something that makes everything hum, and then leaves, and I continue living.

I just saw an interesting question: "Why is St. Petersburg not like all the other cities in Russia, and how did it happen, and why?"

Of course, there are historical explanations and facts as to why: Peter the First, the reformer, traveled through Europe, saw all sorts of interesting things, and decided to build such a city. That's clear. But why is my novel "Alternative History" called "Alternative History"? Because it offers an alternative view on our entire life, on people, on events, situations, on the future, past, and present. And now I'll say this: this city is from another time. When it was being built, it was built by the spirit of the future. So, the entire Rus, which was all across Russia, this Rus was full of warriors, little churches, all of that remained. But St. Petersburg – it's a different Spirit, built by the Spirit of another time, from the future. It was built for a future that hasn't arrived yet. That's why it's different. And this whole city – it's all one big temple. And how I understand it is that all this information will be revealed in the future, in the next volumes of "Alternative History," but that's not coming soon. Perhaps it will be after the seventh volume of "Alternative History."

Question: You wrote that something was always built on power places. Could it be the opposite, that a power spot appears because something was built there?

I can say, if you ask this question, like the classic "which came first, the chicken or the egg," the question that all scientists wonder about. But, you see, one can say that everything we see built now, especially unique and sacred places, which we have all over the earth, were built in places where sacred places existed before. Even if they were destroyed, washed away, demolished, or buried, these places are still built again in the future. Can we assume that because something was built there before, it is considered a power spot, and that's why they build there again? It can be considered like that. But to answer the way you phrased the question – whether a power spot appears because something was built there – no. It seems to me that even before any constructions, the original power spot is a power spot not because of the buildings, but simply because it is a specific point. Just a specific point. You know, I can answer this question once again, even though I've answered it many times in my books, and also answer two of the most interesting questions that scientists puzzle over and don't understand the right answer to. About the chicken or the egg, everyone doesn't understand which came first, but in fact,

it's simple: the egg came before the chicken, because the egg came before the chicken from a lizard, and the lizard is a transformed chicken. Lizards were around earlier, and these kinds of creatures were the first to have eggs. Later, feathered animals appeared, and that's why the egg came before the chicken. That's one.

And about the crop circles, the symbols that scientists are also trying to decipher, and they don't understand who makes them, how, and why. We, together with the Mystic-Old-Man – I'll share some of the glory with him – came to the common answer, when I was studying various anomalous places, and he saw it and said:

– Now everything is clear.

– What?

– Well, where do all these circles on the fields come from, you know, the ones people find? It's not something someone from above makes, it's what's underground. And what's there, this anomaly, like a flying saucer or some specific place located underground, creates these patterns. That's why the grass on the fields changes shape like that.

But again, why are these found specifically in fields? Because with certain, let's say, vegetation in certain places, it's easier to see these patterns, designs. In fact, if we planted the same grass in other places where there are no signs, the signs would still appear. But, essentially, I'll put it another way. They are there, they just aren't visible because they don't manifest through other types of vegetation, but through the field grass in the meadows, they do manifest. Because when I studied not fields, but forests, in principle, if you look closely enough, even the forest starts to behave differently in such anomalous places, the trees, so to speak, grow differently. Well, you see, it's hard to tell by the trees, they don't all tilt in one direction at a 90-degree angle like we read in the news about what happens to the grass with farmers when all these symbols form. But all these symbols, it's all underground. That's where the radiation, the influence comes from. And there you go, the egg appeared before the chicken. The signs in the fields – they come from underground.

Returning to the question about power spots, power spots have always been built in the same locations, but still, the place came first. It's not that it became a power spot because something was there before – no. It's just certain points on the matrix. And these points exist, and something was always built on them. How were they found? People found them in different ways. Some found them through feelings, some chose these places by chance, and some found old buildings and built new ones on old foundations. There were always different reasons, but still, everything was built in the same places. So, when they speculate about St. Petersburg being dug up – well, yes and no. In fact, if someone is into construction and has read the history well, you can see that everything was indeed done in our Tsarist times, all of St. Petersburg. Maybe some details, elements, like a statue was dug up from somewhere, but the city was still built anew. The fact that it was built on top of an old city – that's not a secret. Yes, something like this was already here, and it has been rebuilt and constructed on top of each other a thousand times, and now it's repeated again – yes, that's true. But there is no such thing as the entire St. Petersburg being dug up in its design. No, it was built over 300 years with all the money, strength, time, and effort. So, in the end, it was all built, all the channels were dug, things were filled in, all the granite embankments, everything – it was all done. Some things were possibly found, dug up, and restored, but still, it was all from scratch. But the fact that there's a layer of the same kind of city under it, not visually the same, but a city that existed before – of course, yes, that's true, and it's the same everywhere. Cities were always built on top of cities, houses on houses, churches on churches, church on church.

Question: When you studied energy, you could show someone certain things with energy, and they would start to feel something. Were there any people who felt nothing? What could this be related to?

Well, let's start from the beginning. The first time I started feeling energy was even before the places of power, before 2010. This was actually at the end of 2008 and the beginning of 2009. And all that time, I felt energy. I lived alone, near the “Tekhnologichesky Institut” metro station, on Klinisky Prospekt,

and I was going to university, writing a book every day. I was also already publishing something on social media. And by then, I had developed empathy, it appeared in the summer, and then autumn-winter came, and I went to the university. I lived alone. And then, there were unique cases. The first case was in the summer of 2008, I was in some hospital clinic, already with adults. There were many adults. Suddenly, one woman felt unwell in the corridor, and at that moment, I was going into the office where all the chief doctors were. I sit down with one of the women, who is a doctor. At the same time, they bring a woman into their office, not a worker, but a patient. They bring her into the office because she felt unwell, and they start figuring out what's wrong with her. I'm sitting with the doctor and telling her that the woman felt like this, this, this, and then like this. I literally tell her exactly how she feels right now. And the doctor doesn't understand:

– How do you know this?

– I feel it.

– What do you mean, you feel it?

– I don't know how I do it, but I feel everyone. When I stand in line, if someone is breathing heavily, I breathe heavily. If someone is sitting with me and has a sore knee, my knee hurts. Only interestingly, in a reflective way. So, if a person has pain in their right knee, I feel it in my left.

Well, I then remembered and knew what to say when I felt it. I told her I simply felt the woman and described exactly what she was going through. And the doctor, the woman, was shocked. She said:

– Alright, I'll check and verify later.

And what happened? A week later, I come back to that doctor, sit down with her. And there's a large room with many tables, maybe eight. And I can feel that everyone has gone silent. I always feel when someone is looking at me or thinking about me, when their attention is on me. But here, everyone's attention is on me. They're sitting, pretending to work, but they've all gone quiet to listen to my conversation with the doctor. Well, of course, I tell her, saying:

- What’s going on here?
- Well, you described everything exactly as it happened. How could that be? How did you know? How did you figure this out?
- I don’t know. I read about it on the internet or asked on some forum, maybe in a group on VKontakte. Someone answered that it’s empathy. I don’t know what it is. It just appeared in me recently, this year.

And that’s it. This woman is in shock. She says that she’s sure that in the future I will be famous, and that she will definitely see me on TV, that I’m unique. Everything that happens to me, I immediately write in my diary, which later turns into my first book that I eventually publish, and so I write about this moment. Then she asks for my personal phone number. A month later, she calls me and says:

- Alex, can my husband talk to you? He has a question.
- Sure.

And he was consulting me about real estate. With me, an 18-year-old child, an adult uncle was consulting about real estate. That was one case. And there was another case when I was taking photos, which was pretty much how I lived. I remember meeting a person, walking down the street, and I said:

- You have pain right here.
- Where?
- Well, right here.
- How do you know that? How did you figure that out?
- I just feel it. When I’m alone, nothing hurts, but when I’m with someone, I can feel what hurts in the other person.

And the person was in shock. Then, what also happened often in 2008. Almost every person who was with me, I would always ask: “What are you thinking right now?”, “What are you thinking?”, “What did you just think?”. People really didn’t like it – they didn’t understand why I was always asking that. But I had just started to hear people’s thoughts at that moment.

Not like in the movies, not as a voice, but feeling them, feeling what they were thinking. I wasn't reading their minds, but I could sense what they were thinking. Not feeling their mood, but feeling their reaction in the exact moment when they were discovering something, or looking at something, or recalling something. I immediately felt it in myself as if it was mine. But I understood that it wasn't mine. And that's why I could feel anger, envy, or lust in a person, and I understood that it wasn't my feelings, but the feelings of the person next to me.

I will say this: believe me, it wasn't easy when I felt people who had very bad moods and thoughts, and when I felt someone who was completely sick or filled with fear, I would take all that on myself — I felt it all, and of course, I wanted to run away from those people. And also, on the contrary, if I suddenly felt immense love in someone, with boundless confidence and happiness, naturally, I really wanted to interact with such a person. It didn't matter, even just texting online was very pleasant to me, because after that, the whole apartment would feel very beautiful, and it turned out that this person was very creative. That this person, their entire family was creative. I could feel it, like I was connecting to it. My perception of the world would change depending on the person I was seeing or talking to, or texting with. And also, on the contrary, I could feel fear, horror, some insecurity from talking with someone, texting with someone. I didn't understand what it was, but then I started noticing, observing it from the outside and realizing that I felt people like that, and that it wasn't me, it was that person's thoughts, their fears. And, of course, I tried to avoid such people, because I was afraid I might get stuck in this world. And when all of this was happening, I remember it was probably 2009. In 2008, I remember meeting a girl, just a regular date, who, when we met, started talking about how she saw the world differently and so on. At that time, I didn't really talk about such things. But she was already talking about strange, unusual things regarding spirituality. She was my age, but it seemed like she already understood all of this, while I, on the other hand, had no idea what was happening to me. And then I realized that she wouldn't judge me because every time I wanted to tell someone what was happening to me and who I was, if that person was, as I call it, "with a mind," an egoist, they would immediately attack, laugh, belittle everything, trivialize it.

It's painful when you share something so deeply personal with someone from the materialistic world, as I called it. But with this girl, I could see that her heart was open, that if I told her everything, she wouldn't laugh at me or mock me. I tell her:

— Listen, I don't know what's going on with me. Honestly, I've been listening to all kinds of unusual classical music since childhood. And there was a moment when I entered some state where I communicated with a voice, and this voice told me about the future, about me. And after that, I became different. I started reading people's thoughts, knowing everything they think, everything they feel. I started feeling all their ailments. Everything. Even from a distance, all I need is to see a person's photo. And I don't know what this is or what to do with it. What kind of energy is this, or what is it?

And then she tells me:

— Give me your hand.

And she places her palm in front of mine, and I bring my hand close to hers. Imagine, we're both 18, and this is 2008, I think. I keep my hand about 7 centimeters away from hers. She asks, "Can you feel it?" And I feel it, truly, a tingling sensation, like electricity between my fingers, followed by warmth, like a magnet. And I'm in shock. Wow! What is this? How can this be? She says:

— Well, this is energy.

Incredible.

— You can try it yourself, just do this with your palms.

I start doing it with my palms and feel the energy. And I say:

— Yeah. When I'm sitting at the computer, typing a book, I often do this, because it feels like a really big magnet.

I couldn't even squeeze my palms, actually. And when I sat at the computer, I always had to do it like this, as if to breathe, because there was such a great density, an insane density, my hands couldn't be brought together. This energy would turn on, especially at the moment when I was writing. And that's what she showed me. Then there was an instance where we increased the distance. Then I remember trying to move a plastic bag with this thing, tilting it. Moving it didn't work, but I could tilt it. Then I started trying something like this: let's say, a person's hand, they're sitting there, their hand is there. And I imagine that my hand is theirs, and if I move my hand along my own, they feel it on theirs, even if they don't see it, even if they close their eyes, so it's not self-suggestion. If I poke like this, they feel the same phantom spot on themselves. That's where I touched, they feel it in their own hand. This is what appeared. But this happened when I was young, and it all started manifesting like this for me. This was probably the first time I felt energy.

The second thing that happened, and again, this means the system must have been sending me these people, because they came one after the other. I was just an ordinary person, never believing in anything like this, with a regular family, relatives. And suddenly, starting from 2008, I was surrounded by all these people. Then another person appeared, a woman. And this woman says she conducts training for business companies, something like that. And she asks:

- Can you activate the chakras?
- What? What chakras? What is that?
- Well, the energy centers. Can you activate the heart center?
- What? What heart center?
- Well, you have centers, seven of them, — she shows me some picture.

I was at her office at the time, when some event was being prepared, I came as a guest. They invited me, so I came. And she says:

- Here's the Anahata chakra, it's the heart, try to activate it.

I just start thinking about it and I feel this pressure, like a heavy, hot cat is lying on my chest, breathing, and it's also passing through. And I think, "Wow." She says:

— Well, you can activate all the chakras like that. I have this chakra activated, it's responsible for this, and that one is responsible for that.

Of course, I didn't understand anything and to this day I've never really delved into it, imagine that, figuring out which chakra is responsible for what, so I wouldn't clutter my mind. But what I felt, that's true. So what happened next? Imagine, after this moment, up until that point, I'd never felt any kind of sensation like that here. But then, I felt it just from my thought. And then, the next time I met some acquaintances, whether in a café or even when I could be messaging someone in 2008, I felt this thing activating. And at one point, I don't remember to whom, I asked the question. I said:

— Hey, don't you feel this? — I describe it.

— Yeah, what is that?

— Wow, so you feel it too? That means you feel me?

And then I started to understand that, meaning, I can also transmit a state, that not only I, as an empath, can feel people when someone's knee hurts, but if my knee hurts, I can make the other person feel it too. And it was so interesting. And then I started to feel all these chakras. And actually, over time, there is no difference. That's how I understood it. At first, as a physical, superficial person, you perceive it as something that if you adjust yourself in a certain way, if you breathe correctly, then you can activate this chakra. And when this chakra activates, you can tune into the person in front of you, and they will start feeling it. But in reality, it's much simpler. It's a matter of belief. When you begin to breathe in a certain way, close your eyes, you're actually disconnecting from the superficial, social rhythm, calming your mind, and entering a meditative state, let's call it that. And for many people, they need to go through these rituals to enter this state. But if you can already do this, you don't need to do anything for it. And also, regarding the person — you think that if you tune into them,

think about them, it will transfer from you to them. But in reality, it's just a preparation for the mind, once again, working with your mind. When you're unsure of yourself, you need to first feel it within yourself, then imagine that you are giving it to them, and they feel it. In fact, it's much simpler. You can now simply think that their chakra has turned on, and it will. I don't even need to turn it on in myself. In fact, it's even easier. I don't have to think about it at all; I just tell them to think about it, and it will turn on. But a person may think that I am somehow influencing them, that I have some kind of strong energy. No, I'm not doing anything. The person does it themselves. You can just focus the energy on a part of your body, why not? You know, you can think about your feet, and you will start to feel them burning, or numbing, or becoming heavy or weightless. If you concentrate very well, you will feel that. So what's next? How did this manifest for me? Well, then I, like a fool, tried to learn to move objects, tried to find something light to move. Then what else? Well, I felt this energy, this magnet, then I mentally activated these chakras. Then, of course, I did the channel opening technique. And also, all these spiritual esoteric people would always make remarks to me because they were all well-read in books, and they always disagreed with what I was saying. They saw that I was unique, but they said that everything was the opposite for them. For example, I remember a case when I told some yogis that when I started hearing the voice, and after that, I developed all these abilities, I simply closed my eyes and imagined myself going up through the top of my head, stretching upwards with every sound of music. They told me, "How can that be? That's not right." They talked about kundalini and said that one should focus on activating the lower chakra, while I was activating the upper one. I said, "I don't know what I'm activating. But when I focus like this – it's mine. And what you do – that's yours, and that's what makes us different." And it's true, I noticed that all people tend to believe that the most important chakras are the lower ones, while for me, it's the opposite. My lower ones never activated, or very hard. All the lower ones, below the stomach, for example. For me, it's always from the stomach upwards. It's always been this way, even from the stomach – the chest, throat, forehead, and crown – those are the ones that always get activated.

Especially my head, it always felt so heavy, as if there was a heavy pot on it.

And that's why I heard the voice, that's why I asked everything, saw everything. And for people who, as I understood, were interested in yoga or esotericism, they all said that their lower chakras were somehow activated, but not these. Why? I don't know. Well, I didn't know at that time. Let's not forget, it's still 2008. What happened next? Then, it all had to do with empathy; a very strong empathy manifested. I remember there was a singer I knew, and she had a sister who was pregnant. I mentioned that and could feel it, describing how she felt. How is it possible? I felt how a pregnant person feels. Well, that was happening to me in 2008. I wrote all of this down in my notebooks and diaries. There was a case when two of my classmates came to my place. They sat in the kitchen, drinking alcohol, some kind of cocktail, I don't remember what it was called. I went to another room and came back after maybe half an hour or an hour. They asked:

- Where were you?
- I was consulting someone.
- What do you mean, consulting?

Well, I wasn't actually consulting, it's just that now it's so developed, but back then it was completely different, you need to understand that. Well, that's how I expressed it, because so many people were writing questions, and I was answering them on VKontakte, of course, for free. Back then, few people knew me. Every day, maybe three new people would write to me, and I personally responded to everyone because I was interested. I was typing endlessly, replying, and communicating with everyone. It was interesting to me that I could discuss such things with someone. And many people were already writing to me then, even when I was publishing rough drafts, even when I hadn't yet compiled them into one book, but it seemed like it was already published, although that's not the point. And the guys on the kitchen were sitting, laughing, listening to this. I said, "Well, this person asked me to talk about someone, so I did, talked about him, and about someone else as well." They say:

- Tell us about us.
- No, you'll laugh.
- Come on, tell us.

- No. When something happens, then we'll talk.
- Why?
- Because when something happens to people, they become kinder, somehow, and listen to me more. You only talk to me after something happens. When everything is fine, this superficial cheerfulness of yours, you'll just joke and mock me.
- No, no, come on," – they pour me a cocktail. Naturally, I think they mixed it, half a glass would be enough. I drank it, started to feel a little tipsy, and they say,
- Come on.
- You're a killer. Every time you come to visit, I feel this energy from you, like from a killer. I just know what energy a killer gives off when they show those people on the news, it's the same energy as yours. And every time you come in, I feel this atmosphere.

And he sits there, crying, in shock, the boy. And he says:

- How do you know this?
- I feel it like I just described.
- No one knows this. Only relatives know.

And he starts justifying himself to me and says:

- I didn't do it on purpose. They attacked me, and I defended myself.

Some thugs attacked him, some guys with knives, and he practiced martial arts and defended himself, and one of them, as I understand it, died. Well, for him, this was a shock. That was the story. And he's in shock, wondering how I know this. Then the other boy says:

- Tell me about me, tell me about me.
- Well, when we were at the store buying groceries, you deliberately pretended you were talking on the phone, stepped aside to avoid giving money at the checkout, not paying half. And you thought about it a lot, worried the whole time we were shopping. And then, when we had paid for everything, you calmed down. And you were thinking about it.

And he is silent. I say:

— Did you think about this?

He is silent.

— Did you think about this?

— Yes.

And then he starts, again, justifying himself, explaining why he did that, that he has money problems. Then they ask:

— How do you do this?

— I don't know. No one can explain to me who I am. I don't understand how I do it. I didn't learn this, no one taught me. I just feel and see everything about every person.

And naturally, I also write this moment in the books. And so I write, write, write, and record everything. And people read, of course, and want to ask more questions. They write to me on social media, in comments somewhere: "Alexandr, what do you feel? What do you feel about this, about this person, about something else? What do you say about aliens? What do you say about who controls us?" And I didn't understand because I had never been interested in who controls us, and I had never been interested in aliens. I mean, I could feel people, plus they showed me how to feel this chakra energy. But I had never been interested in all of this. So when in my rough drafts and chapters, a whole bunch of discussions about Masonic conspiracies started appearing, it was just people. It wasn't my choice to write about this, it was the people's choice for me to write about it, for me to answer them. I was just answering everything they asked me, but I would have been discussing completely different topics. So this wasn't my choice, and this wasn't a topic I found interesting. It's so interesting. At first, people asked me about who the Freemasons are, aliens, and what the soul is. And then, these same people, after some time, criticized me for writing about it because it's dubious literature, even though they themselves

asked about it. I'm not interested in any of this. No, I was interested, of course, in who the Egyptians with the pyramids were. Of course, I was interested in why 12 hours or 24 hours, why 12 zodiac signs. That was the only thing that interested me. But I wasn't interested in any superpowers, I wasn't interested in any conspiracies. It's all too far-fetched, exaggerated, and made up.

How else did I feel and manage energy? Well, here's a case: I had bought perfume, and it was sitting on my table. I was doing a meditation technique, which now I can call "opening the channel" — when I listen to this music and stretch into it. Then my friend came over, sprayed the perfume, and said it smelled like my grandmother's cologne, some kind of alcohol. I tried it, and indeed, it smelled off. Well, my friend left, and I stayed up all night, trying to find the answer to a question, and I wasn't going to sleep until I figured it out. Then I started to realize that maybe the perfume had gone bad because I had been meditating near it. What did I do? I poured a drink — I think it was some berry juice, I can't remember, maybe tea or water. The point is, I put the glass next to the perfume, started doing the technique again, and the taste changed. And that was it. I was in shock, thinking, "Wow." It wasn't just that I could feel people, or feel how a person's finger hurt, or, conversely, make a sick finger of mine feel different for someone else. It wasn't just that — I could even influence the taste of food and drinks. And at that time, of course, it was just playful. Every time I went to a cafe or a restaurant with some guys, they would hide their plates under the table and say, "Alex, let us eat," so I wouldn't spoil the food. We also had this case in a restaurant where we were arguing with the bartender or whoever was there, saying we'd buy wine, and if it didn't taste like it should when he opened it, he'd have to give it to us for free. I could change the taste of drinks in wine bottles or glasses just by looking at them. That was another interesting moment. At first, when we did this, I would hold my palm up because that's when I started feeling the field from my palm. I would hold my palm and imagine that I was sending energy into the glass with that field. Well, psychologically, that's what I needed, and for anyone, it's more comfortable that way. Now, of course, there's no need to do that. You don't need to use your palms or put in any effort. Yes, there were such things. I remember someone also showed me that you could put money on your hand, and it would curl up.

Now, of course, this kind of thing is all over the internet. And people think it's because of the heat, but I deliberately put my hand in the freezer for a minute, took it out freezing cold, and it still curled up, so it wasn't due to the heat but for some other reason. Well, that was just a bit of fun, you know... It was 2008, the first year, 18 years old. Now, when someone's 18, it's a different generation altogether, different thinking. But back then, the iPhone had just come out, so don't judge too harshly, but... Yeah, take into account that it was a different time. And at that time, it was a shock to me that I was already some kind of special character. I remember a case when I could call someone and say, "Are you thinking about me, talking to someone right now?" And they'd say, "Yeah, how do you do that?" I'd reply, "Because you popped into my head." And it turned out that when I was alone and not talking to anyone, my head felt clean, like I was somewhere else. But if suddenly a thought of someone would pop into my mind, that meant they were thinking about me, not the other way around. So, imagine, I could control that back then. I could immediately text or call, and people would ask, "How did you do that? How did you feel that, know that?"

What else could I do? I could do an interesting thing, that if there is a person... I can't do this anymore, it was back in 2008, seriously, I only did this then, and I never did it again. It somehow manifested itself at that time for some reason. And then I almost forgot about it. And at that time, I could do something like this: if you show me a person, let's say, I'm in St. Petersburg, and you show me a photo or social media of that person, just a couple of photos, that's enough for me to meet him in the next few days. Just so you understand, this doesn't happen with the mind, I don't need to look at where he lives. I don't need anything at all. I just connect with him mentally when you show me a photo. And when I'm out of my mind, I go out on the streets, start walking those same roads, those same streets, go into the same stores, almost at the same time that person does. Well, I connect to his source, I become his copy. And everything that steals my attention – it steals his attention. I start seeing through his eyes, thinking like he does. And I see what he sees, what he hears, what he would choose. That is, I become him, can you imagine? Just from a photo. That's why I can go out into the street and immediately, in the next – however long it takes, depending on whether the person leaves their house or not – day, two, three, a week.

But I'll walk around the street and I'll meet him if I'm connected to him. There's also another thing: people were in different worlds then, and if I connected to world ten, all the people in world ten could think of me, remember me, and I would appear in their heads. Or I could intersect with them, as if they thought of me, and I thought of them, and then suddenly I meet this person on the street. Does that sound familiar? Has it happened? I could control it all. And so people were still in these different worlds, but I could also leave all these worlds and go into my "corridor," as I called it, and then I became invisible. That is, if I'm in this "corridor" and go outside, no one will meet or recognize me, because I walk in a time, on a route, where no one from the other worlds will be walking. Only those who are in the "corridor" walk there. So, when I was in the "corridor," it's a world "without the mind," you're like a ghost, and material-social people, it's as if you are erased from their heads, and they'll never notice you because you're walking in a different parallel. And when I walked, if by chance someone saw me or I saw someone, I would say:

— Oh, come here! Who are you? What are you doing in my world?

— Didn't get it.

— Well, how can you not get it? All people are connected to society, but you're not. I see you, but this is my world. So, you feel that this is the world "without the mind," everything feels vast, beautiful, and so on. When did this happen to you?

And so, when I would ask people, each one would say, "I had a critical event," meaning someone buried someone, someone almost got into an accident, someone else nearly died. For some, a critical event occurred, and because of that, they ended up in the "corridor." And I could immediately see that person and say, "Oh, hi. Something happened recently?" They'd reply, "Yeah, how do you know?" Well, I was young back then, of course. Naturally, I had that kind of character. Now, I'm much more modest. Back then, of course, I could say, "I know everything. This is my world." I wouldn't say that now, no, I don't do that, I can't. Honestly, I can't. But back then, I could. I don't know what it was with me. Well, I know, and I don't know. Yeah, there were things like that. I could disappear from people's minds, and they would just stop thinking about me.

I could make it so that everyone would remember me or so that I would appear in everyone's dreams.

Ah, and also all the people who... You see, I didn't control any of this back then, it all just happened by itself in 2008. And I was always this super-spiritual, like I might have tried to always keep this, but it was as if it was impossible to lose that state. I was always in some kind of "cosmos," so to speak. I listened to slow, classical music, watched unusual movies like "Peaceful Warrior" or the film "Powder," drew, stayed up all night, kept a diary, reflected on the meaning of life, why I was born, why people live, why there are bad people and good people, why we live. I wrote books about that. What other abilities did I have? What happened with my energy, with managing energy? Well, there was a case where there was a famous guy, like a soldier, who – there's a video – masters the art of unarmed combat. It was a super-famous video from RUSSIA TODAY at that time. His deputy, some tall karate master, came to meet me. This karate master met me at a cafe in a shopping mall near the "Alexander Nevsky Square" metro station. As I understood, someone recommended me to him because by then I was already posting these draft books, you know, the preparation for "Alternative History," learning and training to write. And this person says to me:

– Listen, we have a method, when we prepare our people, they almost place a knife under their pillow and sleep like that to 'shed the husk.' We have a method to remove the 'husk' from a person like peeling cabbage. But it's very hard for us to do, and until a person becomes like this, as you say, "without mind," they can't practice unarmed combat.

And so he tells me all this and says that he met with me so that I could teach him to be in this state of "without mind." I showed him – he was drinking coffee at the time – and I changed the taste of the coffee, the drink. He started asking how I learned all of this. I said that I didn't know how, but I started describing everything, the entire story of what has been happening to me recently. And we went – the reason we met there – we went to a school, to a gym, where he demonstrated this unarmed combat to me. And he said that, of course,

all of this is too exaggerated, what is shown on the internet. It's all made up, and it looks like the "wow" effect, but in reality, it's very simple. And so he showed me that, in fact, it's more psychology than some kind of energy, as many think. And so he demonstrated a moment where, for example, I hit him on the shoulder, lower my hand to return to the regular position, then raise my hand again and hit the shoulder, then lower my hand again. And the next time, he takes my hand and guides it under mine when I want to strike him on the shoulder. He guides it, and I feel like, because he's guiding it, I'm slightly pulled off balance, like I'm losing coordination. He says, "Imagine like you're pulling his hand by a string." And that's how he taught me, and I did it the same way. Then he says:

– Come on, run up to me, push me in the chest, then step back, lower your hands, then run up again, push me in the chest, – I do it again.

And at some point, he takes his leg and, at just the right moment, moves it in front of me. And at that moment, it's like a barrier appears in front of me, and because of that, I almost trip, and he catches me. He could have just flicked me with his finger, and I would have fallen. Well, we tossed each other around like that, and he showed me all of this, and how easily it came to me. And he said that people can't do this, because they have too many thoughts in their heads, they think and overthink, but you're just without a mind – how is that? But then I ask him:

– What else is there?

– Well, you still need to know something basic, like some martial arts. And if you're a fighter in martial arts, you can apply this in some way. But it's more of an entertainment thing.

But he was very interested, and so was the person he came from, about how I turned off my mind. Well, I explained the technique of opening the channel, how it works, that I listen to this music track every day and sit with my eyes closed. Yes, that was the case.

There was an instance, after that meeting, I gathered with friends, although I usually prefer being alone, but at that moment the guys were all spiritual geeks, not those who laugh at me. And there was an instance where the guys were sitting on the couch, two or three of them, and one boy was standing with his back to me, and I was standing behind him. I tuned in and began, for example, to make it seem as if I was leaning to the right, and he leaned to the right too. Or I, for example, pinched my ear painfully, imagining his ear, and he started to feel as if his ear was burning. This was another thing I could do. Imagine this, all of this was in 2008. And then, I met Big Alexander, and he told me not to do this anymore – and I just forgot about it all. Those were the instances, well, I mentioned earlier, when Valentina asked me to heal her acquaintance, then I healed her and my grandmother. These were the three people I healed in my life. And I still don't know what I did. I just imagined energy flowing to them. That's all. These are the only cases. But back then, naturally, I was shocked by this, and when my first book came out, I was shouting about it, saying that you could heal people with energy, direct that energy from the "cosmos", that there are people who are like a lake, and others who are like a river, like a waterfall. And that it is necessary to have this channel opening, to be connected to nature, then your energy system will be in balance, and you won't decay or rot. And if a person cannot connect like that, then you can give them this energy through yourself. Well, that's what I said, of course, and I was sincere. Of course, I probably used too many grand words, and back then I was still young, and not everyone understood what I meant. Now at least I've grown, and I can explain this in simpler terms, in a way that doesn't scare anyone or make them uncomfortable. I think I've told everything about energy and the abilities I had back then. But it's all about attention. I felt that my attention should always be on me. Attention is energy, I used to say. And that if someone owes me money, or I owe someone, or if I even told a small lie, I immediately feel a block, and I can't even sleep, so I need to have all my tasks resolved. There should be no psychological debt to anyone, no unresolved conflicts, no knots – everything must be untangled. Then, I am fully in this "cosmos." And then I'm pure, I feel the energy, I hear the voice, I see everything, and I feel everything. So it was very funny when someone could say that I was lying. I can't lie. This contradicts how a person is structured because if a person lies, they suppress themselves.

Then they think about it, they generate thoughts with their mind, and I don't have one. If I had a mind, you would feel it, even now, when someone is thinking, and it's like a snake inside them. And thinking means lying. Seriously, no matter how loud that sounds. Of course, there is a good analytical mind, for the moment when you need to make a decision, but only then should you think. But not when you're talking to someone close to you and you're also thinking of what to say to them and what to hide. That's it, that's immediately deceit, that's like a snake, like a rat. But I didn't have that. I always spoke directly, honestly, openly, as it is. If I see someone thinking badly of me, I say, "You think badly of me, you want to deceive me. It's better not to do that, God will punish you." They laugh: "Hee-hee, ha-ha." I say: "I'm worried about you. I'm just saying everything as it is. I don't care. You can do whatever you want with me, but God will punish you." Yes, and there were moments, but this was later, regarding how I read people's thoughts, how one person actually wanted to steal from me. Yes, I read many different thoughts. I remember there were some people from Kazan who pretended to be other people, wrote to me on social media, wanted to meet, and I told them: "You are deceiving me. You want to harm me, I will not meet with you." This was one such case too. But then I showed them that I knew everything and saw it, that I wasn't imagining it, that I wasn't some kind of... What else? Mystic-Old-Man too. When I came to him back then, I felt where he was connected, when I first met him. And then I demonstrated it to the guys. I remembered this Mystic-Old-Man, became him. And my friends, acquaintances, could ask me questions, and I, like the Mystic-Old-Man, would sit in the same trance and answer them. And the source is different, not the one I have, they are different. No, it's all one, as we dig deeper, but he has his own psychological setting.

Question: In the first volume of "Alternative History," you meet Big Alexander, the Mystic-Old-Man, Tamara, and Valentina. question: Did you then think about or, rather, feel what energy each of them carries? How did you perceive each of them? And if we make an analogy with stones, which were also present during that period, what stone would you choose for them as a characteristic of each person?

I won't pick a stone because you're forcing me to do it right now, something I haven't done before. I can only speak about what happened, not what you're forcing me to do for the first time. So, of course, I haven't picked any stones for them. But if I describe, remembering... and now we are remembering, then of course, Valentina, Tamara, Big Alexander, and the Mystic-Old-Man all have different energy. That's obvious, they are all different. But again, we are all different, that's what makes us unique. We have a lot in common, but we are different in some ways because if we were identically the same, it would be like a glitch. You'd open your phone and see messages from other people with the same phone. You should have a serial code to distinguish yourself. We all have our own serial number. Of course, there's a lot in common, like the iPhone 10 model or the iPhone 15 model. We all belong to something in common, but we are still different.

What did I feel? Well, first of all, I'll say that Big Alexander is different, both as a person and as a Spirit. And Valentina is also different as a person and as a Spirit. And the Mystic-Old-Man is different as a person and as a Spirit. I saw Tamara once, and I can assume she is both a person and a Spirit. When the Spirit enters them, you can no longer understand how you feel them, because essentially... Well, again, back then – I wouldn't say so now – but at that time, it was as if the same Spirit always entered all of them, including me, and you are simply in a state of vacuum, they are in a state of vacuum, it's as if you are in their head and they are in yours, and you communicate in that vacuum. And it's always the same state. And the messengers who came – it was the same. When in the Spirit – the same thing. Though I still differentiate them: those people, the messengers – that's one thing, these people – that's another, the messengers, as if the Spirit doesn't enter them but the system speaks through them, but still, that same feeling. Maybe back then I wasn't feeling them, but rather myself. But I was always in the same state of this trance. Well, in shock. When a messenger came or when I talked to Big Alexander about something high, back then, in 2009-2010, and it's simply a state of being out of it, in the vacuum, you're here and now, you speak, and it's unclear how much time has passed, and then you struggle to remember that conversation. Yes, that happened. But there are differences in energy, of course.

Valentina has her own energy, Tamara has hers, they all have different ones. They're like, I'd say, different little creatures, different entities. They are still different. Just like my energy, it is probably also something special, different. Of course, there is the divine – that's one thing, but in addition to that, there's my own personal shade, a part of me, it's there. I don't know how to describe myself in words. Yes, but such deep, detailed questions are still good to ask. Because the truth is, yes, energy is different. It doesn't even align with stones, to compare which stone would suit which person – it doesn't align at all. I'd say it's more like certain functions. For example, the Mystic-Old-Man, he gives information, but it's as if he gives it to you and that's it, but you are responsible for your choice – this is a very important point. Let me explain. Imagine, the Mystic-Old-Man is sitting, and suddenly someone calls him and asks, "Can I move to another country? Will I be happy there?" The Mystic-Old-Man says, "Yes, you'll be happy." It would really be good for that person there, but the fact that they came back covered in tattoos or lost their job after that – the person didn't ask the Mystic-Old-Man about that. So, what I mean is that the Mystic-Old-Man doesn't bear responsibility for the consequences. For example, if someone asks me something, I won't just say yes or no and see some future. I immediately see what they might lose, what nuances may arise, the consequences – I take all of that into account, every little detail. But when someone turns to the Mystic-Old-Man, they don't take that into account: neither the Mystic-Old-Man nor the person. And in addition to that, the system itself, if it wants to punish you or, on the contrary, reward you, can use the Mystic-Old-Man to tell you exactly what it needs. Well, actually, what it needs for your development, but not necessarily what you want. Suppose you don't want to go to London to study, but the system wants you to go to London to study. And through the Mystic-Old-Man, it says that it will be good for you there, but in reality, it will be incredibly difficult for you there. But the system has arranged everything so that everyone says you should go to London. Even the Mystic-Old-Man confirms that you should go. But in reality, he is just working for the system, doing what the system wants. Through him, the system has made it so that you end up in London. And then, in the end, it turns out that London wasn't all that great. This could be one possible scenario. But this is a rare exception. It doesn't happen with everyone; it happens with a few people, like me, when the system can intervene like that,

inhabit the Mystic-Old-Man. And when it doesn't intervene, he will honestly tell you if he sees that it will be difficult for you in London. Then you list a few more cities, and he will say, "In Melbourne, your soul will feel at peace." And because of this, you choose Melbourne. So, in this case, it seems like the system didn't intervene, although, as you can see, the Mystic-Old-Man peeked in, took your psyche into account, your code, and saw how you would be if you ended up there, as one of your possible variations. He saw it. So, you understand, imagine that whenever you ask the Mystic-Old-Man a question, there are 5 possible outcomes. These 5 options are 5 different multiverses that already exist. When you ask him about something, he immediately looks into any of those multiverses at that moment and sees how you live in each one. And he says, "Yes, this option will be good." Why? Because if you choose it, you will live just like he saw you living in that multiverse, and you will simply enter and arrive there, metaphorically. That's a rough way to describe how it works in simple terms. There are many more nuances, but this is the basic idea. And the Mystic-Old-Man is that type of character. He never imposes anything from himself, never says anything, and always tries to ensure it doesn't happen. Of course, there are some moments, but he tries to make it always neutral, he doesn't care who you are or what you are. So, when you ask him a question, his consciousness moves there, he sees it, and then says yes or no. There can be some inaccuracies, but he still knows how to do it. There are very few people like that. Maybe he's the only oracle in the world who can do this more purely. And that's his function. Maybe he has a million other functions, but this is the one I described. There's another interesting case with Valentina. She has a completely different thing going on, a different task. Well, maybe she has many tasks, but from what I've seen — she's the kind of person that no matter who appears in her life, she immediately... You know, she has a very correct and interesting position. Even when she first appeared, when Big Alexander first learned about me, Valentina behaved in such a way that she said I should be free. She tells everyone that. So, she has this position that, if you were to consult with her — of course, Valentina doesn't consult anyone, just like I don't consult anyone, and just like Big Alexander doesn't consult anyone. But again, let's imagine that you were to consult with Valentina, and anyone who spoke with her would hear the same thing. I mean, with the same message, which is: "Your life is in your hands."

No one is restricting you. Not your husband, not your wife, not your parents, not some God, not some system. You are the creator of your life. And if you want to work with kangaroos in Australia, why aren't you there yet?" She would straight up clear out any psychological barriers that you might have, all the things that you blame for not taking action or not doing something, she would clear all of it and just tell you, you feel like there's just you and that's it. All your worries and burdens just disappear, they fade into the background. And she speaks with you in this way, asking you what you want, what's holding you back, what's stopping you from doing something. You say: "I've always dreamed of riding horses." She would respond: "Well then, go tomorrow and ride horses." And you answer: "Well, you see, I have this and that, and I have a renovation going on." And she says: "What does the renovation have to do with anything? Go. Who is stopping you?" And she has this way of freeing people, you know, when someone has completely lost themselves, drowned in daily life, or when someone has potential but is afraid to unlock it — she makes it feel like there are no obstacles. It's like, for example, you're a child, and you say that your parents dream of you becoming a judge, but you tell Valentina that your soul aches and you want to be an artist. She will tell you: "Be an artist. And if your parents like judges, let them go work as judges. But you should be an artist if that's what you want." And she has this kind of message. But again, understand the right moment. She behaves like this because she plays this role, and only those people who need to hear it can randomly appear in her life, and she will tell them. So, through her, God speaks to people and only performs this particular task. But if you never meet her, she will never tell you something like that, and therefore, it's not meant for you to hear it from her. She only says it to those who truly need to hear it and who will not have any issues because of it, so to speak. She kind of pulls people out of the mud, the ones who happen to appear in her life at certain moments. That's what I've noticed.

What else did I notice? If we talk about Big Alexander, he's still an equalizer, which was clear back in 2010, when he told me that I was great, and after that, I was super happy, confident. But when it all gets to an extreme, he tells me: "You're nobody. If you die now, nobody will even remember you."

They won't even have time to know you." And then everything just deflates, and you're left sitting there, afraid to even leave the house. He's the great equalizer. He knows exactly when to pump you up and when to deflate you, and he can do it with a snap of his fingers. You know, there are people who can talk to you for five hours, tell you how the world works. Like I do, for example, because I'm more of a writer. But after that, you know... How to say, "to action," you hear it all, you like it, but you still return to your old world and live the same way. But, on the other hand, that's how it should be, because I can't influence people, and I shouldn't interfere in their lives. I just tell them, and they have to make the choice. But the thing is, Big Alexander is different. He doesn't tell you anything for five hours. He just says something like Valentina: "Don't be afraid," and suddenly you're no longer afraid. How does that happen? Or he says: "Be afraid," and you will be afraid. All he has to do is say it. You hear it, and that's it. But I, on the other hand, talk and explain everything, how it all works, but I don't do what makes everyone confident in themselves. No. I could talk a thousand times about how people lose their confidence, how to gain confidence through different life circumstances, and what makes a person confident, or rather, what makes a person confident. Yes, but only those who are already capable of working with this information can apply it. And for those who just listen — confidence won't fall from the sky. I talk about how to work on yourself to develop confidence. But Big Alexander can just, you know, turn on this illusion for you — "Look, you have this ear, this nose, this surname." He'll say: "Yeah, do you know what power this is? You're still not confident? You are more confident than anyone." And that's it, after that, you go out and feel more confident than everyone else. But when you start getting arrogant with your confidence, Big Alexander says: "Look at your nose, your ear, your surname. Do you know that these people always lived until fifty, no longer?" And that's it, after that, you lower your nose, get scared, and no longer show off or walk around like a goose with a puffed-up chest. That's how he does it. You asked me about energy, and I'm telling you these details. Regarding Tamara. I've seen Tamara once, I won't say anything about her. But it's true that the Spirit enters her. And when needed, it can enter someone to help them, since she helps people.

Question: The hero asks the person if they feel that he is strange. The person replies that no, on the contrary, but overall the hero continues to believe that people still see him in a negative light. It turns out that people perceive him poorly, while entities and messengers see him as one of their own, either positively or neutrally. How do his close ones, friends, and relatives perceive him, especially those who have known him since his earliest childhood?

Let's put it this way, I am the hero of the book. You made the question quite complicated. Well, fine. But I remember in 2011 or 2012, I met a woman who was in the committee for culture and tourism in St. Petersburg. I told her that I was very strange. I said, "Please don't be scared, but can I tell you something?" And I kept saying, "You know, I'm very strange." Every other word was "I'm strange, I'm strange, I'm not like others, I'm strange." And I decided to tell her everything, like a confession: how I feel people, read thoughts, hear a voice — everything. But with every minute, I kept adding, "I'm strange, please don't think I'm some kind of weird person, don't think I'm strange, I'm normal." And she caught me on that and said:

— You don't need to explain to me whether you're strange or not. You know, for me, the strange ones are most people in society, who are all the same. They are the ones who are strange. But you, you're normal.

And thanks to that woman, she gave me a lot of confidence in myself, boosted me. I'm very grateful to her. She told me that she has a brother in Moscow, a very serious person, and that they drink tea together on weekends and discuss such things. And she said that normal people, they see the world consciously, like I do, and they see it from the outside and don't act like all those zombie people. And that, on the contrary, these zombie people, they are the strange ones, she says. And she says, "Do you think if you were like them, you'd be sitting here with me in this office right now? No." And then she offered me a job. But I'm both guilty and not guilty. I'm guilty for not going to the interview, but I had reasons, naturally, related to him, to God. Because the circumstances lead me, they can cancel anything in my life, cross it out, and naturally, only for such reasons could I disappear. And I disappeared at that time when I was supposed to meet

her again. When I showed up many years later, she said, “Alex, well, I usually understand people, and I see that you’re not an ordinary boy. And hardworking, goal-oriented, but how could you disappear like that? That’s just not good.” And I replied, “Yeah, I understand myself. If a person disappeared like that, I wouldn’t trust that person, I wouldn’t hire them.” But, you see, again, I have the force behind me, there was a significant reason, as they say. Not because, like young people at the age of 20, I went off and had fun. No, of course not because of that. Not because I overslept. So in that sense, everything is clear and strict for me, in terms of responsibility. But there was such a case. And what am I getting at? That my relatives never considered me strange. Maybe they were scared of something, but still, for all of them, I was always the one who was smart, probably. And they valued this intelligence not by achieving goals. My intelligence, from childhood, manifested probably in this quick-wittedness, that I could quickly figure out: who lied, how to do something, how to trick someone – these things were already showing up in me from a young age. And that was a good thing. Although, on the other hand, because I seriously lagged behind in school, my mom took me to various brain institutes to develop my attention. But maybe it even helped me, because I’ve always been in this “out” state since childhood. I couldn’t even read a line and repeat it; I was somewhere in the clouds. And so I was taught attention at the brain institute. I don’t remember exactly where it was, somewhere near the bridge, near Petrogradskaya, I used to go to the brain institute. And there were a lot of cool tests, two or three hours long: catching a square or memorizing words, pictures. In fact, I would implement that for everyone now, it would be useful for all people. So, I wasn’t scaring my relatives by being “strange” – no. For example, my mom told me more than once that she wasn’t worried about me, that I would never disappear, that I would never become a drug addict. I ask, “Why do you think that?” I remember when I was about 20, she said to me, “Because you’re already ‘crazy,’” and laughed. I thought, okay, I get it. But see, she said it in a joking way. But what she meant was that my life is already interesting. But seriously, I’m like the character in the movie “Dr. Dolittle” or like a scientist who lives and talks to everyone, studying something, creating something, with all sorts of things going on. I’m like that. I don’t need anyone, and she knows that. No people. There are people who are truly empty inside, always wanting something from society, so they’re always

going where all the tourists go, always trying to show off, meet someone, learn something, get something from them. I've never needed that. On the contrary, people always flock to me, and I'm always with my ideas, discoveries, studying something. And I get it all, of course, not from people, but from somewhere inside. I knew I wouldn't be lost, that I was super smart, quick-witted. So, none of my relatives ever worried that something might happen to me, because yes, I have brains, I'm responsible, and I'll never get involved in anything bad. There was a time when my mom said, I remember... I started helping a friend organize parties at a bar with guys from the "Zerkalny" children's camp, and I helped them with the parties. My mom got scared and said, "Don't go there, it's full of drugs, people, mutants with improper orientations. Why do you need that?" She was right, because, in truth, I could have fallen under their influence and become like that, but I didn't have that weakness of character. I listened to classical music and just counted money, watching and realizing I was above these people, not a victim. So, that was my approach when I was young. And I always looked at the system, and saw all the people in it. I saw that there were systems of good levels, where people were doing great, being in those positions, and there were those where people were deteriorating. Naturally, I worried about those people, but since I could see this from the outside, how could I become a victim of these decaying social layers? I would never have gotten involved in that, but I could see it clearly, while they just didn't, and that's why they sank into it.

So, who could have thought or said I was "strange"? Well, friends and the people around me were different. And it turns out that people who, you know, are without complexes, with an open heart, simple-hearted, and straightforward, they never thought badly of me and never felt embarrassed by me. But the people who, interestingly enough, might look visually successful and beautiful, but actually have problems. They are very complexed, insecure, bitter, unhappy, and all these people, naturally, were scared of me or shy around me because I didn't fit their image of being cool. They had to be among the cool ones, and here was this Alex, this strange boy, and while they found me interesting, they were still shy, fearing society would judge them if they were seen with me. This was already noticeable even at 18, 19, 20 years old — a lot of fashionable,

cool guys from Moscow and St. Petersburg were embarrassed to say they knew me or were friends with me, because they had built up an image of being cool, and the opinion and judgment from their social circle really scared them. And I would say:

- But your circle — they are nobody.
- Alex, come on!
- They are all poor and sick.

Naturally, this infuriated them even more, and they all called me “crazy.” But all of this was said only by the most sinful, selfish people. Never has a good person spoken badly about me, only these show-offs. So I always respond... These show-offs bark at me, and I mention them in my books, saying, “You are still the lower layer, and people will always perceive you that way, and you will always be like that, with that stigma. So you can’t hide from it with your brands and images.” So we always had that fight. Only these people were ashamed of me. Normal people are not ashamed. Those with more soul and heart are not ashamed of me, but those who are without soul, without heart, and all in their image, with complexes, and so on, those are the ones who always sneer, saying, “I don’t know him.” This started back in school. Even in school, when I didn’t know anything and wasn’t aware of my abilities, hadn’t written any books, hadn’t even kept a diary, it was already like that — I listened to classical music, and people divided into those who were ashamed and those who weren’t ashamed of it. And I had a friend who was ashamed to say he liked that kind of music too; he was afraid of society’s judgment. And there’s the difference. There are people who live adapting to society and fear its judgment, and there are those who are free at heart, unaffected by society’s opinions. I was born free from that influence. But there are those who are influenced by it and suffer because of it, constantly fearing society’s judgment, and they adapt to it. And here are the two mazes.

What else was in the question? Ah, how friends and relatives perceive me. Well, I already explained how relatives perceive me, now about friends. Well, of course, the times have changed, and I’ve already explained how I was

perceived back then. But also, you know, as they say, “A person is known by their actions.” No matter what people invent about me, I’ve done so much for others that you can’t even imagine. I’ve built, given, bought, paid for, pulled people out of tough situations — so much that no one ever posted a loud message on social media saying I saved them. Not a single person. Yet there are so many huge posts from people saying I did something terrible that I didn’t do. And these are people who are sinful, envious, with mental issues, and so on. And they’re shaken by it, there’s bile inside them, and that’s what they do. But we live in a time like this. It’s not my fault. Social media has erased the boundaries of worlds, and because of that, people from lower worlds have started crossing paths with people from higher worlds and from different worlds altogether. And that’s why everyone is seeing each other like this, and it creates chaos, and people attack each other. But it’s just a phase in time, so there’s no point in blaming or judging the person who wrote it, whether it’s Masha or Pasha. There are people who, let’s say, were like in cages, like the worst bullies, and now they’ve been released from those cages, like wild animals, and now they’re barking at everyone like “woof-woof-woof,” because that’s who they are — but I didn’t make them that way, life did. They have this gene, it’s their lineage, their world, from where they came. Well, there are people like that, it’s just the time we live in. It’s like an inevitable cycle of this era of civilization that we’re in. No matter how honest you are as a perfumer, someone will always steal your perfume, 10 thousand other perfumers will copy it, and no one will know who created it first. And you try to explain to everyone that it’s you, but everyone thinks it’s someone else, because that person immediately did an advertisement. And those same 10 thousand perfumers will all write reports and bad things about you, saying you created a bad perfume that makes your hair fall out and pimples appear, and people will believe all that. And you think, how can this be? You honestly worked hard to create the perfume, and now it’s stolen, everyone copied it, and these same people wrote that you’re bad, while they wrote about themselves that they are good, for money. And you wonder, where’s the justice? We all have to go through our own paths here, we have to experience this, and that’s the meaning of life in the time period we’ve found ourselves in, the time we live in. That’s how it is now. This is our time. So yes, over time, as I grew up,

naturally, friends and relatives started to take me more seriously based on my actions. I owe nothing to anyone. If you think of it like a computer, as if we live in a computer, everyone owes me. I've given to everyone; if someone helped me by 10 percent, I helped by 300, so that person remains in my debt. If someone helped me once, I'll repay them, maybe after 3 years, maybe 5, but I'll give them ten times more. But for me, there is no debt to anyone. I've settled everything with added zeros. If anyone ever extended a hand to me, I've repaid them. I don't owe anyone. Everyone owes me. Not in the sense that I'm expecting something from someone, but based on the history of how much people, let's say, have taken from me, and if you calculate that in percentages, according to the system, they owe me a lot. So, I've done enough for everyone. If we talk about my own world, my close friends, my relatives — I've helped everyone, I've sorted everything out, I've always treated everyone well. The only thing is, I couldn't always join in, go on weekends to barbecues, so I apologize to my close relatives for not being seen or heard from as often, or for not being easily reachable. Sorry, I have this job. Maybe it doesn't seem like much in the eyes of people, I'm not a president, but believe me, writing books is harder than running a factory. Seriously, it's more difficult. Managing a factory is one thing, but to go into the "cosmos," decode everything, write 700 pages of a book, and live a specific lifestyle to not lose that connection — it's really tough. So, you see, it's the same as if I were to write about food and restaurants now. I can write a book about that in any mood or state, whether I'm on a train or in a plane — anywhere. But you can't approach "Alternative History" in such a careless way, not for a novel. I can't just wake up — prayers, meditation, nothing to eat before that, and then start writing or dictating information and working on it. And then, when it's already evening, near sunset, when I finish, that's when I allow myself to eat, answer some people regarding work, because I'm still human, and I need something to eat, so I need to work. I have a lot of responsibilities, a lot of different work. Also, the expression "need something to eat" — I don't eat like that. Well, I need something, let's put it another way — I need to support the team that helps me publish these books, helps me with everything. It all costs a lot of money. A lot. So, you know, a superficial and spontaneous person, who maybe heard about me by rumor, read some book, or saw some video about the book where I talk about it, could form a spontaneous opinion that

I'm some sort of "astronaut" or "crazy," or they might get scared of me, or, on the contrary, be inspired, surprised, and think that I'm some kind of saint. Of course, it's great that a person can have such emotions, reactions, and thoughts triggered. And a person can also spontaneously make a conclusion and say that I'm "crazy," right? But still, as I said, everything is known by actions. For me, "crazy" is someone who walks down the street without underwear, who is in debt, taking out loans, or promising but not delivering, who does strange things like shaving cats at night in women's clothing — those are the kinds of people I consider crazy. And I say this not in an offensive way but with an interesting approach, because, after all, this is also some kind of system, something happened for a reason, which means there's probably something, maybe some entity, living in that person, too — there's that aspect. You understand, I don't have that. I don't collect Barbie dolls, you know, and I don't comb them. So, if you evaluate it based on life, then I'm that person, just to make sure you understand, to draw the conclusion — everyone in my family, all friends, all acquaintances know that the one who always solves everything is me. So how can such a person be considered strange or crazy if I'm, on the contrary, the one who resolves social and material issues? I'm the solution to all problems and the way out of any situation, I find solutions to any situations, understand? I have everything sorted out in this regard. There's no way that I forgot to pay for electricity, lost my bag, or that I don't have money to pay my employees. That never happens to me. Everything is planned ahead, with 20 backup options. Every year, I rewrite my will, which outlines how to take care of all my things, all my animals, how to handle everything and continue publishing and releasing my books. So, in this regard, I'm very clear. If you want to know how people who are close to me see me, they would say I'm a super workaholic. Let's put it this way: what do my relatives say about me? "Alex, take a break," because I'm always working. Well, that's probably what everyone says, that I just need to rest. They also worry because I'm alone, they all worry that I need to rest. On the other hand, they are also happy that I'm always doing everything, working, and that this is really who I am, but sometimes they worry that I need to rest. Well, everything is always clear with me. If I want to make tables now, I will make tables, furniture. If I want an island, I'll buy one and make it a place for entertainment. If I want to stay at home, carve something out of wood, and write

books, I can spend the whole year doing that at home. But again, I'm not some wild person: I shower, shave, and do exercises. In this regard, everything is fine. My place is never dirty. It's impossible for someone to come into my apartment and find empty aluminum cans from beer lying around with chips, as sometimes they show creative people or programmers. That doesn't happen to me, no depression, nothing. Yes, I may threaten an employee who's been irresponsible, for example, if they lost all my animals on the farm and let them loose in the forest. Naturally, I'll tell them they're irresponsible bastards, but that's normal, it's human. After all, I'm still human. I'll put it this way: only some people, as I've noticed, from small towns in Russia, where there are all sorts of uncultured people from bad families, always speak badly of me and make up nasty things about me, just because they envy me. And there are also the show-offs, who just came to St. Petersburg and Moscow, now they look "rich and fancy," and they also act all in character and are ashamed of me because they are in character and think they're great, but it's these people who don't like me. All the others, the simpler the person, the more sincere the person – this is very important, just Google what "sincere person" means – all sincere people love me. All those who try to act like they're great, they're the ones with the complexes, they judge each other, they immediately see me as competition, it starts to shake them, and they immediately want to somehow expose me. Why? Because they are fake. And I see it, and plus, they see that people admire me more than them, and it shakes them even more. And they, you see, barely created their own illusion, and then here I am. And so they start saying: "Look at this King, he's like this, he's like that." I say: "Yes, fine, I'm nobody, I'm a loser. But I don't talk about you at all. But as soon as I stand next to you, you already feel like a fake." It's these fake people who get upset. Although, ironically, it's very silly, because I don't judge them. On the contrary, if this person said: "Alex, I admit, I'm a fake, help me," I would help. But no. It's everyone's choice. Obviously, the protagonist of the book, that is, me, Alexandr Korol, in this "Alternative History" – is the same boy, like in the movie "Powder," who doesn't do anything bad, but everyone says about him that he attacked us, he's so bad, he's this... But he actually just wants someone to be his friend. But yes, he just can't talk about butts and cars with you, he just wants to talk about why there are so many different types of bugs in the world. And after that, you say: "Ah, he's talking about bugs, he's sick!" It's such a time. I'd rather talk about bugs and write books about it.

Question: In the book, you described the technique of opening the channel and the way to connect with those from above. Please, tell me, during all the time of “Alternative History,” did any of your acquaintances or readers manage to connect up there and communicate with the voice? Or was this only your privilege?

I know that back in 2010, I showed this channel-opening technique to many people, and I'll explain what happened. So, the person sits with a straight back, it's better not to lean, head straight, they play the track Yoav – Beautiful Lie, close their eyes, and imagine that all their energy is being gathered in the crown of their head, and they stretch up with each sound of the music, more and more, as if even their eyes, though closed, are looking up, like they're flying upwards. And this happens with each sound of the music, which is played on repeat. Naturally, when a person sits like this, if they have a mind or thoughts, they'll think about where they are sitting, and if there are other people around, they'll surely get distracted by them, they'll remember something, and hear outside noises. When they do the second or third repetition, some people experience it on the second try, some on the third try, when the track starts playing a third time in a loop, at some point they suddenly stop hearing anything external, and the thoughts disappear, they merge with the music, as if they are each sound, and they stretch upwards with each sound, and that's it. And at that moment, when they do this – it's also important to breathe, almost not breathing, just a little, like imagine there's a bad smell in the room, and you breathe in slightly through your nose, and all the time you're not breathing, and then you slowly exhale through your mouth, then again take a little breath through your nose, and again, during this whole time, it feels like you're not breathing. And the whole time, imagine you're stretching with the crown of your head upwards, upwards, upwards with each sound of the music track Yoav – Beautiful Lie. And you keep doing it, doing it, and at some point, the person will start feeling how their head gets heavier, then it becomes light, the heaviness moves to the shoulders, and then further down the body. Chakras may start activating, weightlessness may begin to occur, hands might start burning, and the person might feel different things. If they have any pain, like a trauma, for example, if there's a pin in their leg or arm, it may start to ache because the attention is being drawn to it. And when they begin to feel that something is happening

with them, if they start thinking about it, meaning they get distracted, the technique stops. How? Because if you're focused on it, everything happens. But when you start thinking about it, you're no longer focused, and everything stops, and you think: "Oh, why did everything disappear?" That's why when you pedal, the light turns on. But when you stop pedaling and look at the light, of course, it goes out, because you forgot to pedal. So, you have to keep pedaling, meaning you keep stretching your crown of the head with every sound, listening to Yoav – Beautiful Lie, and then everything envelops you, and you feel "woo-oo." This is real meditation. Not the one people do in the gym or in a car, or somewhere else – that's not meditation, but this one is. But again, what is real meditation? When you go so deep into it that when you come back, you're already different. So, when someone says they meditate, I never understood those people, because for me, you see, when I first encountered it, when I was young, meditation was something serious – you return different. And I considered that to be real meditation. And that's something a person will never forget. But when everyone, you see, says that they meditate, then why doesn't everyone change? Because for me, the association stuck from this technique, which God, the system, gave me, it came out this way. From it, you immediately become different, and everything gets resolved. For me, that's real meditation. I don't know if it's similar to the ones people practice in society, I haven't read anything about it. I don't know any of that, but I do know that people wrote to me saying, "What you describe, Alexandr, is meditation." I said, "Well, that's great, but I don't know how you meditate there, I don't sit in a lotus position. Because why? It would just distract me." Keeping your fingers like that, well, for beauty, but I'm not doing it for Instagram, not for social media. And the music, well, it's exactly those vibrations that are needed to make it work. And if you listen to the sounds of nature, it doesn't work. Seriously. The key is in the track itself, in the rhythm that goes: thyn-thyn-thyn-thyn-thyn-thyn. It's very important. That's why, when someone listens to the sound of waves, the crash of the sea, and meditates – those are different things. He's just listening to it, that's all, well, fine, he's there, but he's not really there. He's in the music he turned on as background for sleep, you know, there are such playlists. That's the channel-opening technique. And as for those who succeeded, well, it turns out there are people who got distracted and could feel injuries. And those who didn't get distracted by this sensation

started seeing a white light and stopped feeling their body. After this, when they returned, they had no thoughts, just incredible clarity. And at this moment, if they start thinking about what they want, what they dream about, what concerns them, or, on the contrary, what they don't like, they can make a whole list, and it will be more accurate because they've cleared away all that noise, removed it, and they are fully connected to nature, so their list of plans will be correctly made if they create it after this technique. And, of course, it has a very strong impact on health, in the literal sense of the word. But again, since those times, 2009-2010, I don't really talk about health, but I can say in passing that I believe it really helps. But again, if you're sick — go to the doctor. But let's put it this way: don't let yourself get sick, don't treat what's already there, and don't allow it to happen. This technique works well for that. For me, any tension in my back disappears right after the technique, and I straighten up, and I'm just here and now. Many people managed this technique, but not to talk to the voice, just each person reached a certain stage. Some felt the heaviness in their body first, and everything became light, some felt the chakras, some went into weightlessness, sitting while doing the technique, not even realizing, as if they were upside down or something like that, those kinds of things happen. To hear the voice directly? No, no one communicated with the voice in this technique, only with me. So, you could say the voice took advantage of that moment and communicated with me then. Because in all subsequent times, I never communicated with the voice again in this technique. It only happened once, the first time, and that's it. When there was the white light, and the voice spoke to me. After that, I just entered that state, but there was no voice. What else? Regarding how to communicate with the voice, whether anyone succeeded in doing that. There was an experiment when I was in a relationship, and I told my girlfriend that she should connect to my world or, let's say, to this voice. I told her, "Ask the voice anything you want." The point is, you see, if a person really connects to the place where I communicate with the voice, then whatever you ask, the voice will say exactly the same thing, everything that's in my books, and everything that I'm saying now. And this confirms that the voice is indeed the same. For example, let me give you an analogy. Let's say you, my acquaintance, ask me if you should get two dogs. And I say no, because of such and such reasons. Then I explain the technique to you, and you go into the "cosmos" and ask the voice the same

question, and the voice answers you exactly the same way, and you don't understand why. Why? Because it's the same voice, it's me and you. So, what I said, the voice will say the same thing. So, why even ask the voice, when everything is already written in the books? Everything I said is the same thing. It's the same source. I'm just making the point that the source is the same.

And there was such an unusual case when a person asked something of the voice without telling me what. That is, a person asked the voice, my acquaintance, without saying what he was asking, and received an answer. Then this person asked me, and I gave the same answer. And this person was shocked, like, how is that possible? I said, "Well, you're asking the same thing, aren't you?" And the technique for communicating with the voice is different. It works in such a way that... Clearly, I don't need to do that anymore, but if you're still very attached to the world of people, can't disconnect from it and clear your head, and need to adjust, move into other vibrations where you can communicate with the voice, then here's one of the techniques. It works like this: you sit on a chair, and you imagine that you're sitting there. You put the chair in front of you and imagine that you're sitting on that chair. And you imagine that you've mentally sat there, and from there, you ask the one sitting here, that is, yourself, a question, like, "Hi," you say like that. Then you return your consciousness here, look at him, and say, "Hi." Then you return your consciousness there and ask yourself, "What's your name?" Then you come back here and answer, "My name is Alex." Again, you return your consciousness there, and you ask yourself again, as if from the outside, you should ask yourself questions. And this is the setting. So, "hi-hi," then "what's your name," and then such very important questions, so that it's not on autopilot, but that you're fully aware of what you're answering. And then you go back there, and from there, you ask yourself, "What are you doing now?" And you return your consciousness back: "I'm sitting at the table. I have a bunch of phones and recorders turned on. Questions from readers. The camera is standing. And I am currently working on the seventh volume. I need to expand the theme of the first volume of 'Alternative History.' I'm answering questions about the first volume. And right now, I'm answering a reader's question about how to ask the voice a question." And now I answered like this. So, as it is, you see. Then, with my mind, I return there again, and that person, well, I mean the same me, asks myself: "What did you do

before this?" And I return my consciousness and say, "Before this, I woke up and made myself tea." Then, with my consciousness, I return, and he asks, "What will you do next?" I return here and answer, "Next, when I finish, I will take a shower and change the music." And at that moment, when you arrange such a dialogue, on the third, fourth, or fifth time, you start to feel that you are in some flow, your head becomes heavy — and that's it, you're out of your mind, and you've connected. That's it, at that moment, you've connected. And at this moment, I can now, for example, ask: "Should I publish this video?" The voice now tells me, "Yes, you should. It will cause a great uproar. And there will also be those who don't believe in it or are dissatisfied, but for some reason, they have no energy, no strength, they are very weak, and they don't even have the power to argue with you." That's what the Spirit shows me and tells me. "Should I post all these videos now?" "Yes, you should now, but you will feel more at ease if you post them later, as you planned." You see, that's how the voice answers me. It shows me directly. It answers me and immediately shows how it is. And it shows me that if I publish now, I will worry about how people perceive it, and it will slightly distract me, because I am still working on the volumes. And it shows me that it's better when I finish three volumes, publish them, and give these videos to the staff; they will post everything I am still filming on YouTube. And I won't even know about it or think about it, which will be better and more peaceful for me. What else should I ask? I don't want to ask certain things — he's telling me right now — that there are some things I shouldn't share because people will start expecting them, and I'll get fixated on that. He just showed me this when I wanted to ask what will happen next this year. So, I asked if I would need to put a lot of effort into spreading my books and information. He somehow showed me that it will all happen on its own, my task is just to do it. That is, I need to make audiobooks, video books, regular books, publish everything in the right sequence, everything that this Spirit gives through me, and that's it. And then, he says, everything will resolve itself. It's no longer my job or my worry. Someone else will do it, publicize it, and spread it. I asked if I should be afraid of people, and the voice says no. "And they should have realized by now, they should have understood a long time ago, that they don't need to fear you. It's a mistake on their part." He says that the sooner people accept me, the sooner everything will be good for them, and they need to think more about this.

And has anyone from the readers, going back to the question, done such techniques? Well, I don't communicate with any of the readers. As for acquaintances back then... What year was it, 2018-2019? I tried to show someone something. Like I said, there were cases when I had a girlfriend at the time, and she asked questions like this, and the answers were all the same. She was stunned. But again, she had to first tune in to connect to it. But no, no one else has done it. Well, maybe people who read about it tried, but I never taught or showed anyone like that. You understand, for this, you have to be completely pure, however blunt that sounds. Completely without any "I," without any egoism, self-love, or personal opinion. Nothing should be there. You should just be zero. Then you can ask questions very purely and receive answers. But for people, they always have those little worries, tricks, doubts: "What if it works? What if it doesn't?" And they start inventing all this in their head. As long as there's that fuss, this technique is unavailable to them. Well, I mean, technique is also a loud word. It's just that I shared what happened in my personal life, and the readers started calling it a "technique." Well, let them call it that, I don't mind. There you go. If you want, stay at home. It's better than watching some trash on social media that poisons your mind. So, if you want, please, stay at home, meditate, keep journals, write about the meaning of life, talk to the voice. The most important rule of the voice, do you know what it is? You may think you've connected to the voice. You might be sure of it, and it told you something. But you must remember one rule – the voice will never tell you to commit a crime, it will never tell you to do something bad or sinful, it will never harm you or your loved ones. It is as modest as a well-mannered nerd – that's how the voice truly is. So, if you suddenly think that you've connected to the voice, and this voice tells you to run half-naked in the jungles somewhere in Bali, taking pictures at temples, then that's not the voice. That was the devil speaking to you. And here's another point. You might think that you're asking nature a question, but in reality, you're connected to the snake, to "agent smith," to society. And it will give you such advice, and you'll think it's from God, from nature, and you'll do something foolish. Then you'll try to justify yourself and say that the voice told you to do it. So, let's put it this way. To avoid making such mistakes and incidents right away, I'll say this – no one can hear this voice right now, it's still too early. As long as there's society and the snake, you'll only hear it.

So don't trust your voice yet. It's too soon. But for the future, know that someday, that will be possible.

Question: And how did you yourself understand who you are during the entire period from the moment when all the miracles with power places began and up to the time when you lived in America, as you say, "while you were still little"? Were you ever shaken in your self-awareness, or was there always a clear concept inside, or maybe it was even scary to suggest and propose a hypothesis about who you truly are?

Seriously, can you imagine, all this time I didn't know who I was. I mean, I had confidence, I wrote books like this, but I didn't know who I was. And yet there was uncertainty about who I am. Can you imagine? Of course, it became easier for me when I at least chose a certain earthly human path. After all, when we all come here, we must adapt to the world, respect our country, the laws, the culture, the time we're in. Still, we must be adapted to the tribe we live in. It's about respect, first and foremost, and, in a way, wisdom. To act this way is wise. And I acted that way. I mean, I behave the way it's accepted. Well, the basics – I wash my hands, I use the bathroom, I don't offend the church, I respect the police and the state, I don't do anything bad to anyone, I don't break the law. That's the main thing. And then, when you follow these basics: you pay taxes, you pay for electricity, you don't do anything wrong to yourself or others. When you act properly, then everything is fine, meaning, the main thing is to follow these basics, and then no one will bother you, you won't bother anyone, and no one will bother you. After that, you are free. Just keep in mind these little things, and then you are free. Just go to work, get a salary, get an education, live. And all your free time is for your soul, no one restricts you in anything. You can be a writer, an artist, make films. You can go to a shooting range, become a hitman, and go work somewhere on a contract. Whatever you want, as long as it's within the law. So, you need to adapt to society. If, you know, a person is born with a desire to kill everyone – imagine if someone had such a child in their family – but again, there is a way out. After all, that person can go work in law enforcement, and that's it. They would do it officially and legally. And it's the same with my situation. Well, I see the world differently. And those who see the world differently, where do you put them? You have to push them into creativity.

And if I hadn't ventured into creativity, I'd probably be working in a bank or in the police now, and telling these kinds of stories. Everyone would be rolling their eyes and saying, "Alex, you're crazy." It turns out that you need to find that packaging, that adaptation in society for your nature. And I'm very grateful to the people who pointed this out to me and gave me the right guidance when I was still a foolish little kid, telling me, "Alex, maybe you see the world as unique, but never be a psychic." I never called myself that in my life, I felt ashamed of it because that's what I was taught to believe. I thought, "Who am I?" But here's the point. You see the association – if you see the world differently, and something happens to you, people immediately want to say, "You're a psychic." But they told me, "No, there are other ways to describe people like that. You could be someone who writes scripts, makes movies, paints pictures. What you see and feel can be transmitted through books." And I became a writer. I'm happy. I like that my fictional, fantastic, mythical, or whatever kind of world lives on the pages of a book in text. It's beautiful. It's great. And I live there. And I'll say this, you know, it's been a troubled time in the world, and I've gone into this world and live there, so whenever something wasn't going right in my life, there were different moments, I'd think – where do I go? I immediately turn to my book. Why do you think I write so much? Well, it kind of just worked out that way. If someone in college wants to offend you, or if a girl hurt you, or changed on you, or something else, you lock yourself away for a couple of months in your book. That's how I lock myself away, hide from the outside world, and write books. I guess many creative people have done this before and still do it now. But I didn't know. All this time, I was searching for who I am because Big Alexander didn't say it, Valentina didn't say it, no one said it, only riddles, the Mystic-Old-Man didn't say it, Tamara didn't say it. Only some riddles, that I was special, that I came for something, and that everyone was waiting for me. Even the messengers said this. But it's as if everyone wants you to somehow convince yourself of it in your mind. But how can you do that? How is the human brain arranged? Who, if not me, knows how the human brain works? And the human brain is arranged so that you want to fit it immediately into a template. If they tell you that you're chosen, then immediately, what comes to mind for everyone? Depending on how well-read someone is, those who've studied mythology will say I'm a mythical character, and we're living in a profane time. Someone who's into conspiracies and conspiratorial thinking will say I'm a Freemason-Illuminati.

Someone who's watched shows about psychics will say I'm a psychic. Someone who's watched shows like "The Mentalist" will say that I'm just really good at psychology, even though I never studied it, never practiced it, and never read a single book on it. But I don't know. And then, it happened that I got acquainted with the church early, and I'm grateful for that, of course. So, my immediate association was that I must be some kind of second coming. I'm serious. Well, it's good that I don't shout it out loud. And I had these thoughts when I was 20 years old. Naturally, all these thoughts were dispelled because Big Alexander told me, "Don't think such nonsense at all." And I said, "Alright, fine, I won't think like that." But he always scolded me and said, "What second coming?" But he said it with a different subtext. He always said this because he was regulating the moment of why I always relate myself to one religion, when I should, like, relate myself to all religions. And he says, "Why do you only relate yourself to Christianity?" Or when I spoke about Russia, about the future, he said, "Why only about Russia? The future should be for everyone, not just for Russia." He made such remarks. Still, year after year, I didn't know what to call myself. As I said, assumptions, thoughts from the guys around me when we were studying icons, they told me, "You must be the second coming," well, yes, that happened, I'll honestly admit it. Naturally, am I an idiot to believe in such things? And to even speak of myself like that, to believe in it — of course, I'm even afraid to think that way. But the guys were joking, it happened. But, you see, as it turned out, that's not the case. Then there were moments, seriously, people said I was a mason, an illuminati, maybe even an alien. Then everyone started joking, guessing — but again, I'm saying, what else is there to grab onto, what can you compare it to — I started writing books about aliens, and everyone started calling me an alien. Well, what kind of alien am I? Where am I this alien? You know, the most serious thing is, when I finished the book "Three Paradoxes of a Creative Person" which I wrote by hand for over 10 years, I mean, it's one thing to dictate it, to transfer it to text, but here I wrote the whole book by hand, it's so thick, I wrote my conscious life in it. And there, I end the book by saying, you know, that book, it's like "Alternative History", only it's like a rough draft scattered around, with scattered manuscripts, all mixed up and put together. And that's what it was, so "Three Paradoxes of a Creative Person" — that's what I trained on before taking on the novel "Alternative History". So, everything that

went into “Alternative History”, a lot of it was in my previous books, as separate themes I explored, solved. And I finished that book, after 13 years or so, with the conclusion that I was searching for the answer, who I am. And that was in 2023, if I’m not mistaken, I came to the decision, to the conclusion that I’m simply a creative person. A true creative person. I watched a couple of programs about Pelevin, I watched a few movies about Van Gogh. And I just realized that I’m simply a true creative person, just like many other creative people, and also various scientists, they saw something, heard something, and society never recognized them, but they couldn’t stop doing what they were doing: some paint pictures, others write books. And I’m the same way, that’s all I live for. This is not done with the mind or by force, so many socially-materialistic people are surprised by my perseverance. You don’t understand, if I were like you, cheerful, indulged, and only thinking about food and a comfortable couch under my butt, I wouldn’t be able to sit with books either with such pampering. But for me, you see, I’m a hostage of my fate. I am truly a writer, and I am truly a creative person. After all, you see – I’m not ruling the world, I don’t have a billion-dollar company. I’m not the founder of some social network, satellites, or gadgets. I don’t make robots, I don’t work in any structures. I’m truly a writer. I’m no good anywhere, I’m needed by no one. The only thing I can do is write. My only power is text, it’s the word. Yes, I still continue this search, this exploration of who I am, even from 2023 up to the present. And in the third volume, in the fourth volume, in the fifth volume, this topic is touched on even more, and again, there’s this comparative story. So, a comparative analysis of myself with someone else takes place. Maybe I’m Hercules, maybe I’m a Pharaoh, maybe I’m Buddha. Or maybe I’m just a writer who needs to notify others about this? Could such a character exist? After all, I believe that any films you’re watching right now, and the TV shows that are being released, are part of the system we live in, from God. It’s all a form of notification for you, or a psychological preparation for something, and right now there are so many films about multiverses, about time travel. And all my books, the entire novel “Alternative History” – it’s all about this. The first volume is personal, it’s where everything began, you know, like “Batman Begins.” But then everything goes into multiverses, into simulation, into all things futuristic. So, everyone thought I was writing some religious books, with religious undertones and context, and many people avoided

and were scared of that, but it turns out, it's not like that. Everything I write is science fiction and futurology. It just had to start from this, well, how else? I'm a writer, it's not for you to decide where I start and how I lead the reader's attention in my novel.

Question: When reading the first pages of "Alternative History", I immediately felt a sense inside, as if I were at home. It felt as though something clicked, like a switch was flipped. I began to think about why this happens, because if I look at it skeptically, it's just a book, just some words strung together into sentences. Yet, this book clearly has some effect from the very first lines. And thinking further, I came to the conclusion that the words themselves and their sequence form a kind of code that somehow influences the reader, like a portal, switching consciousness. It's like you remain physically the same, but in reality, after you start reading and immerse yourself, you are a completely different person. I understand, it may sound like a banal thought and conclusion, so I would like to clarify if I'm thinking in the right direction, or if I'm imagining things in the wrong way?

I should actually talk about this only in the fifth volume, when I'll be addressing the questions of the fifth volume. Right now, I'm dealing with the first volume, where it's still too early to know this information. At the stage of the first volume, I didn't know this. Well, I knew it and I didn't know it, let's say. I didn't touch on it in the first volume. But we live in a simulation. In this simulation, there is God, intelligence, consciousness, artificial intelligence, but only the main one. We're already living in it. But everything works in such a way that it's all in the mind. After all, I'm also a projection of this simulation. I'm also code. Do you understand? And to hack this world, I don't need a computer. I have to hack it in my mind. How? Through dialogue, through reflection. Imagine, based on what you know and don't know, and how you relate to things, this is how your reaction to the world is formed, and how the world reacts to you. The world is very multifaceted, with a whole bunch of multiverses, a whole bunch of frequency dimensions, meaning worlds, simulations, like the sky, the earth, and the underworld. There's also the "corridor," the world of the fourth spirit. And when you live in one of these worlds, if you come across a book, and the book is not from your world... But essentially, let's say this: you can't come

across a book not from your world, you should only intersect with elements from your own world. But why is it happening now that you can encounter a person or an object from another world? Because now is the profane time, the mythical time. It's a time when all worlds, all boundaries have blurred, as if all barriers, all obstacles have been removed, and all these worlds have mixed together. And mine too has mixed with your world. And because all of this has mixed together, there are some people, even good ones, who have now come under the influence of bad people and books, although in the past they would never have encountered such things because there were boundaries. Boundaries – that's the "cosmos", and they've disappeared. Now, it's chaos. At this moment, I'm creating a new world. To create it, I don't need a computer. I need to create new boundaries. Explain these boundaries, these worlds, and how everything is structured. To separate the sky from the earth again. But this is only through text, and when a person reads it, these boundaries are formed within them, and they begin to enter this new matrix-system because the old one has collapsed, and a new world is being born, and they are in it. That's how it happens – the creation of a world, the destruction of a world. Not as people thought, as they imagined, but see, it's a little different. I've been leading up to this all along, from the very first volume, all these volumes guide the reader to this point. Of course, a person opens the book, and something happens to them. So, you understand that the book is like a firmware? I mean, it's like an upgrade. There's a phone, it has some bugs, it has some functions. And here, you can update the firmware, and it gains more functions, and some bugs disappear – that's good, right? It's the same for a person. If we live in a simulation, how does a person update their firmware? Or how do they reinstall the system? If we are already a system within a system, we're all little systems living in this, then how? It turns out that thoughts, intentions, and values that are in our heads, when, as Big Alexander recently expressed, "people drink water from a dirty well and can't quench their thirst, and you need to give them another water, so they drink from your well" – this is all sacred language. And what does this mean? He told me this yesterday. What does it mean? This means that people who live with the old concept, and also listen to those old people, holding onto these old beliefs – it no longer works, that world has already collapsed, it is collapsing, and they need to develop a new understanding of the world.

After all, you were born into this world with the understanding that there is this, that, and the other, and you live like that. Now, all of that has been devalued and destroyed in order to create something new. There's a new concept: why we live, who we are, where we come from. This is all explained in "Alternative History." The faster a person accepts this, reads it, understands it, dissects it, and so on, the more it will load into their mind, the quicker they will start seeing this world from a new perspective, and they will already be in this simulation matrix, not in the one that's collapsing. And those who are still holding onto the old concept in their minds, they are in the bubble that's collapsing, and they need to transition into this one. And for that, all they need is the book and this information. That is, a person must let the Spirit in, or rather, connect to the Wi-Fi that exists in this book. So, by reading this book, they connect to a different reality, literally to a different Wi-Fi point, but they must anchor themselves in it. And later, everyone will read this, anchor themselves in it, and everyone will transition to the reality I describe in "Alternative History." And this is a different world, different rules, everything is different. The old world, however, has become unsafe to even remain in. And something has to happen so that more people from that old world, the society that is collapsing, move into this new one, the one in "Alternative History." And to make the transition, all they need to do is watch a movie about it, watch some videos, read the book, just tune into it — that's it. Disconnect from the old, switch to this, and that's all. And people won't even realize it. And why should I even call myself anything? I could just finish these books when they're done and go somewhere far into the mountains, catch fish in a mountain stream; I don't need anything from people. I don't need anything at all, just a fishing rod and fishing. Well, maybe some music to listen to, a good speaker. That's it. Nothing else. So, my task is to write all of this. And as Big Alexander says for the present time, I'm like the wanderer with a lantern in the Tarot card, leading people out of the darkness, and they follow me. But again, not physically — I don't see anyone, and I'm not leading anyone. Books, information, you understand, that's enough. That's enough. So, what you feel, how something switched, of course, you're immediately entering another world. It seems like the same one. You still have the same mess in your apartment. The same relatives, the same friends, right? But you truly enter a different reality when you read my book.

But it starts like a multiverse from the moment you switch. That is, everything that was old, it remains as it is, but from this day, when you've switched, your life path goes differently. Those who used to scold you stop scolding you. What used to irritate you no longer irritates you, as if everything has changed. It seems like everything is the same, but this subtle shift, it's almost unnoticeable, yet from this moment, you suddenly feel clarity, confidence, and a lot of energy. But if you go back to the old world, and you can return to it through some YouTube video about stand-up comedians, you'll start feeling fatigue, gloom, self-consciousness, criticism of yourself, of your loved ones, evaluating everything again as not being right, that judgmental perception of everything, and that you don't have enough — that's the snake-world. So, you choose what to read or listen to in your free time — my book or the works of other authors.

Question: The messenger Lyubov spoke about a spiritual mentor, saying that such a person is needed. How do you understand what kind of person this is? Is such a person needed by everyone, and where can one find such a person?

This was the second time I met the same messenger, Lyubov, if I'm not mistaken, it was in 2016. I met her near the BKZ theater. But it was as if she didn't know who I was. She had a large cross on her chest and was again talking about the church. But this time she told me that I needed to find a spiritual mentor. How did I understand what she meant at that moment? I understood that every person, well, every believer, has their own priest. There is a church that a person attends, and they always go to one particular priest with whom they can talk about anything. I told my friends and relatives about this, just asking them what they understood about who a spiritual mentor is and where I could find one. Then one person advised me and introduced me to a priest from the Alexander Nevsky Lavra, he was in military attire. And when I met him in a café and we talked, all my chakras were activated, can you imagine? And all thoughts stopped, he was so genuine. But that was just an introduction. There wasn't another occasion where I contacted him again, called him, or met with him. In reality, I didn't want to distract the person. Later, I came to understand that it might not just be someone who serves in the church, but any other person.

Simply someone you can talk to openly, someone who can listen to you without judgment, support you, and give you the right advice. You see, nowadays, it's a time when there's always this game of competition, like who's better than whom. This often happens within families, between men and women, that is, between husband and wife, and also between children and parents. It's the same thing, everyone is competing with each other. You want to say something to your husband or wife, and they'll judge you for it or later use it against you, bring it up again, because there's this eternal competition. But again, this isn't the case for everyone, it's with a certain group of people who have lost their way, I'd call it that. And this happens with parents and children too, and that's not good either. I've heard a whole bunch of stories, and the most interesting thing is that it coincides with my own story. I was lucky, because when I was little, up until I was 18, I always communicated with my grandparents. And you know why I always wanted to tell them everything and ask them anything? Because they never manipulated me, they never judged me, and they never reminded me of things. There was never any "you must study this, that, or the other." No, they would listen to everything without judging me or teaching me, but that doesn't mean that parents are bad. No. It's just that, you see, everyone has a different role. Raising children is hard work. And parents, when they're raising a child, they need to keep them, let's say, on a short leash. On one hand, that's very important, especially in our time of temptation. But grandparents play more of a role where they don't teach you, don't discipline you, don't raise you, but instead, you can talk to them about anything. And I've heard many stories from people who said the same thing, that they always loved to talk about everything with their grandmother or grandfather, that there was a stronger connection with them than with their parents. But again, that's because with parents, you're more focused on everyday life and responsibility. Parents are responsible for making sure you study, work, and that nothing happens to you. They can't just say "yes, yes" to everything and calmly listen to you. That's probably why grandparents listen so well, because they don't have any control over you. Parents, on the other hand, have a slightly different role, a different task, and that's how everything fits together. So, a spiritual mentor, as I understand it, is probably someone like Valentina, who met me at the right time so I wouldn't lose my way.

It's also Big Alexander, who met me at the right time. And you see, they're not even my relatives. In fact, I'll say that thanks to them, I haven't made huge mistakes in my life, so I'm very grateful to them. We all have difficult, turning points when something happens, and you feel down, maybe for a day. And you could go to extremes, or, for example, respond with revenge, or something else, or just get depressed and not want to do anything, or want to break everything or quit. My spiritual mentors, if they can be called that, they've supported me through all of this. That's probably why a spiritual mentor is needed. You know, if we were discussing not the moment when the messenger Lyubov advised me, but if someone just asked me who a spiritual mentor is and if they're needed, I'd say that a spiritual mentor is a close person, maybe even a friend, someone who is simple-hearted, doesn't want anything from you, doesn't compete with you, doesn't pursue any benefit, someone who knows you from all sides – both your weaknesses and strengths, your foolishness and your intelligence. And with this person, you can talk, vent, speak about what happened, express what's weighing on you. And do you know what's the most important thing about a spiritual mentor? I've often given this example in many of my books. You know, when a boy breaks up with a girl, the girl who is grieving is given a choice. Around her, characters, friends, start dancing, saying: "Let's cheer you up, let's go to a nightclub, and you'll forget everything. You're still young, look at all these men," and there's this "support group." But there's also, you see, a friend or girlfriend who tells her, "Pull yourself together, and under no circumstances should you drink alcohol right now, don't go to nightclubs or bars. And it's better not to let just anyone close to you in this broken state, don't scatter yourself. It's better to direct your attention now in the right direction, like to creativity, study, or sports. Go visit your parents, stay with them, or go to your grandparents' summer house." And if you have such a friend who doesn't push you, you see, into the social hell where the serpents and temptations are, but instead, offers you something humble, something modest – that's your spiritual mentor. You know, in the cartoon "Tom and Jerry," they always show the little devil and the angel, whispering in Tom's ear, telling him what to do. And it's always those who whisper the bad things who are in the majority, while the one who whispers the good things is always some rare individual, a single case. And naturally, they are less insistent.

The insistent ones are always the devils, if you want to put it that way, the serpents. The serpents are ready to get on you right now. But the bright, kind friend-spiritual mentor won't tell you that there's some event today that you should go to, he won't say that. He'll just say, "Watch this movie," like "Peaceful Warrior," or "Matilda" with Danny DeVito. "Write in your journal," that's what he might say. If you play the piano, "Play the piano better. Write something," that's the kind of advice a spiritual mentor gives, but it's always dull, modest. And that's who a spiritual mentor is.

A spiritual mentor is a friend who always holds you back. There are always friends who push you, and there are those who hold you back. For example, if I have a friend, he definitely has friends who tell him to post online about the car he just bought, and I stop him and say, "You don't need to, why would you do that? You already have a family, it's a family car, why post it? Fine, if you were 20 and looking for attention, trying to find yourself and show off, but now this isn't even your first car, so why post it online?" And so, for many, I seem like the wise one. I simply take that position. Although, I can take different positions. You see, the world is so complex, multifaceted. There are people who might push you toward the spiritual. There are people who might push you toward the material. And as revealed in the following volumes of "Alternative History," there's something else — a fake spiritual world and a fake material world, which can also push you. If you don't know how to distinguish these, you might think you're doing everything right but end up in a trap. Because there's the spiritual world, there's the material world, and then there are these completely opposite versions of both, like a mirror world. But actually, if you use your head and do a comparative analysis, you can easily spot the difference. Because the real spiritual world — the true spiritual, creative world — makes you an introvert, modest, you hardly post anything on social media, you don't show yourself, don't talk about yourself, but you keep a journal, write music, and everything is modest. But a fake spiritual person is half-naked, sitting in the lotus position somewhere in the mountains, taking photos. It's as if they spent more time on the photoshoot than on meditation. This spiritual person doesn't sit alone at home, keeping a journal, analyzing

their life, and searching for answers about themselves and the meaning of life; instead, they're talking with groups of people about all of it. And a group of people discussing spirituality — that's fake spirituality, not the real kind. Spirituality is never group-based, but, again, people don't know that. Also, the material world. What is the true material world like? It's work. Opening a dog kennel. Possibly opening a veterinary center. Maybe a hotel, a guesthouse, sure. You can produce and sell bicycles. It seems simple. But there's also the fake material world. What's that like? It's arrogance, fraud, where you want to do what everyone else does, steal an idea from everyone, shout about it loudly, proclaim yourself as a personal brand — that's the fake material world. And it's all about boasting, competition, and that's wrong. But the line, you see, is very thin. There are, it turns out, noble, hardworking producers with good qualities in the material world. And for them, the material world means going to get an education, doing some exercise, checking their health, but they don't publicize it, don't show it on social media. And you see, they go to good places. But at the same time, they don't sit on social media, don't click on bloggers, don't watch all that. Meanwhile, people in the fake material world, it's all about showing off: showing how they bought their mom a car, how they bought their dad an apartment, showing off the watches they bought, unboxing everything. And for them, material things mean what? It's all about attracting the most attention, getting the most followers, the most likes, the most interaction, the most random people, attending the most loud events and showing all of that, and doing all of it in a certain image. That's the false material world. And those who are very good friends with their memory, you can remember how things were, for example, in 2000-2005, what the material world was like back then, and what it is now. And here lies the difference between the light and dark material world. It's as if everything has changed because of the internet, because of social media. To understand these boundaries, I will need, I don't know how many times, to mention this in all my books; right now, very few people can understand this. So, a true spiritual mentor is one who pulls you out of there, not pushes you toward it, the one who wants to preserve you, the one who tells you it's better to stay home on weekends. But a false spiritual mentor, on the contrary, pushes you into the chaos, into adventures, which may end badly.

Returning to the question of whether a spiritual mentor is necessary — well, should we approach this with fanaticism, as people do now, with everyone having their own psychologists, psychiatrists, when in the past people lived without this? I don't think there's any real need for that. It shouldn't be something artificially created, it should come naturally. I never set out to find a spiritual mentor. I always just knew that when my heart wanted to speak, I knew who I could talk to about deep, spiritual topics. That's all. And there was always someone nearby I could talk to, someone who wasn't superficial but could discuss profound things. When it's really difficult, I could confide in someone, but you have to be sure that they won't use it against you and will offer you something good in return. So, let's put it this way: when someone wants a tattoo, I say, "Don't do it." When someone wants to sell their car and travel with that money, I say, "Don't do it." When someone says they're tired of their family and want to break it apart, I say, "Don't rush, think it over." That's what a spiritual mentor should do. But those who say, "You're free, you have your whole life ahead of you, if you don't like everything, just leave it," are not spiritual mentors. Even if they present themselves as super spiritual, promoting freedom, a true spiritual mentor will never suggest destruction. It looks too tempting, too sweet, you see. And, of course, most people listen to such a false spiritual mentor. Why listen to a spiritual mentor who says, "Don't sell the car, save money for your studies"? No, it's more interesting to listen to a spiritual mentor who says, "Sell the car and spend that money on traveling somewhere to relax and sunbathe tomorrow" — that's the kind of spiritual mentor people choose now, but there will be consequences. But, after all, life is a school, and everyone gets their lesson.

Question: You write, "It's hard to maintain faith when you live among people who don't believe in you, but I somehow kept it." Could you tell us more about this? How did you manage to maintain such strong faith in your childhood? What helped you and what did you believe in to preserve it?

Well, at that time, I was also working on various books where I tried to explain and capture this. I wouldn't say that I had a super strong faith 24 hours a day, all the time. No, it weakened. I was often thrown off track, honestly,

but that's what life is for. I conducted this analysis, observation, to understand why it happened. There comes a period when everything is happiness and luck for me – kind and bright people in my life, inspiration, so many discoveries, everything is colorful. And then the next year – darkness, everything feels bad. Well, not bad, really. There's no deep depression or anything like that. No. Depression is a loud word. It's just that sometimes it feels like you don't know what to do. It's like inspiration has disappeared, but you don't know why. Thoughts that don't belong in your mind pop up, some kind of judgment appears in your head. I can give you an artificial example now, but it's a good one. Imagine, for instance, a boy named Maxim meets a girl named Masha, he falls in love with her, he likes her, they have fun together, he's happy, everything is easy, they go skating together or ride bikes, they draw together – everything is great. And then there's this moment, it might happen after a month, half a year, or a year, where Maxim looks at the girl and sees that she's a bit chubby. Then he looks at others, and he likes the slim ones more, and he doesn't like the chubby girl anymore. Then he starts to think about the fact that she's not from Moscow, but from a small town, and this starts to bother him. Then he starts thinking that she's twenty-five, just like him, and he realizes that in ten years, she'll be too old for him, and maybe it's better to find someone who's twenty. Even though they are the same age now, both twenty-five, the boy begins to have these thoughts in his head. Then he might start thinking further, well, everyone's experiences are different, but more thoughts might arise, this impulse, he catches the impulse, and for everyone, depending on their perspective, these ideas and desires unfold in different ways. For instance, Maxim might start thinking that he hasn't had enough of life yet, and now he feels like he's already burdened with something permanent, and because of this, he may start feeling trapped. And so Maxim breaks up with Masha and at first doesn't regret it. At first, everything seems fine. He meets who he wants, does what he wants, feels a light sense of freedom, as if he's relieved himself of responsibility, of a burden. These thoughts, these little “bugs” in his mind, no longer bother him. Then he meets another girl, Alena. He likes her, she's beautiful, slim, young, everything's fine. They travel together, take photos. And then, maybe after a year, two, or three, or maybe only a couple of months, one day Maxim wakes up with Alena and realizes that his soul, his heart, hurts, that Alena is completely empty,

there's nothing to talk to her about, she's beautiful, but he doesn't even understand how he was with her all this time before. And he starts remembering the first girl, Masha. And he sees a whole bunch of advantages in Masha and doesn't understand why he broke up with her. He wants to get her back, or find someone similar, with the same heart, and he doesn't care that she's a bit chubby. In fact, those thoughts don't even cross his mind. What's the point of this story? This story's analogy can be applied to everything: to friendship, to where you live, to where you work. The formula I'm giving right now fits everything. I discuss this topic in great detail in the fifth volume, explaining that the Sun has four moods, like the four seasons. And just like the Sun has these four moods, four seasons not only throughout the year, but also during the day: morning, day, evening, night. And we, humans, also have this. But not everyone can notice or see it. Most people, how do they live? What comes to mind today, they do it. Tomorrow something else comes to mind, they do that. They don't even compare it, they don't realize that a week ago they were a different person. And that's the problem. By working on the past, you build your clearer future. And now, imagine, Maxim after 10 or 20 years, or maybe simply after reading all my books, suddenly starts realizing what happened to him, starts remembering and analyzing everything. He understands that when he was with Masha, the girl he fell in love with, who was a bit chubby, he didn't care how she looked, and he didn't think about her parents, where she was from, or how old she was, because he chose her with his heart, and his mind was turned off. So, essentially, he was, let's say, in a soulful-creative world, literally in a world, like a Wi-Fi point, a frequency. And he was in that world because, as we know, the world we are in is determined by our actions, deeds, everything we do — that's what connects us to something. It turns out that as long as he was watching certain good movies, listening to good music, everything about love, walking with his dog, spending time only with Masha, he had no other stray thoughts. Masha made him happy, and he made Masha happy. She was in the creative world, and he was creative, with his heart. She was the one who came into his life. But then there came a moment when Masha, let's say, went to visit her parents for a week, and Maxim met with friends or a friend who was from a different world, from the material, judgmental world, from society, let's say, from the world of society and the serpent-tempter. Let's call this friend Lesha. And Lesha starts showing

Maxim slim girls at the bar, talking about the car he wants to buy, showing him jokes from social media. And because Maxim spent a couple of days with him like that, his perception of reality shifted, meaning Maxim switched from the spiritual world to society, to this nasty, dirty society. After that, Maxim started having thoughts and began perceiving Masha in a judgmental way. As a result, he immediately started seeing her as unattractive, and everything about her started bothering him, everything about her became unsatisfactory. So, he broke up with her. And while he was in this wrong corner of the social, material world, where his heart was turned off and everything was more about judgment, he found another girl, Alena. Everything was fine as long as his heart was switched off in this social-material world. But then, for some reason, something happened, and it's unclear why, that made his heart turn back on. Maybe he caught a cold, maybe he heard a particular music track, but something awakened his heart. Suddenly, it was as if he woke up from a spell and saw that Alena, with whom he was lying, was beautiful but empty — there was no soul in her. And he felt so cold and lonely, so naturally, he broke up with her. And that's how people are tossed around, with work, studies, friendships, and relationships. It's the same with my books. But there are also supporting characters, like his friend Lesha, who are always trying to change your angle. For example, a person reading or listening to me and my information might suddenly feel their heart awaken, meaning they change their angle to a more creative one, and they might start regretting getting a tattoo. Or they might suddenly start thinking about how wrong they were when they snapped at their mom. Suddenly, they'll want to quit bad habits. And friends from the social, dark world will notice this and get worried, asking, "What's wrong with you?" And they'll say, "I don't know, I just started thinking and realized I don't want to wear green dreads anymore or tattoo my face." And they'll say, "Come on, what's wrong with you? Let's drink and relax," — you see, that's how they'll try to pull him back. That's how it all works. So, yes, when a person suddenly... This doesn't only happen because of circumstances; it can happen that it's simply the time of year, and someone who's had a cold heart for five years might suddenly feel their heart awaken, and they don't even know why. They might suddenly want to watch the film "Angel-A" or "K-PAX," and at that moment, they remember, "Oh, what about that Sacha Korol, the one who wrote books? I really want to talk to him. Where is he?"

And they'll start thinking about me or even check out what new books I've published. Why did this happen? Because they've entered the world where these books exist. The question is, though, why were they absent for five years, and where were they? So, when you lose the desire to watch "Eternal Sunshine of the Spotless Mind" or "Peaceful Warrior" or "Captain Hook," or lose the desire to read my books, and instead want to watch cheerful bloggers, it means you're simply not in my world — not because you're tired of it, but because you've entered another world, with different rhythms, different vibrations, where your attention is focused on completely different people and things. It's as if you're in a different space. You ended up there, and in 99.9% of cases, that wasn't your choice. Actually, it was your choice, but you didn't know you were choosing it. So, you didn't know about the consequences, you didn't know that it would switch you like that. A person doesn't realize that by watching something humorous on social media, or by interacting with a superficial person, exchanging crude jokes, their heart will close. A person doesn't know this. They don't feel it, there's no red warning light flashing for them, they don't see it. And they think everything is fine, that things are as they were. The next day, they wake up and continue living, but they don't know that they're living differently now, that their perspective has shifted, their attitude toward people, life, and themselves has changed, everything has changed. They don't know this. They just feel the way they've always felt, but now that feeling is false, though it's being transmitted from a different source. And there are multiple such sources, not just one.

And returning to the question of faith — that's the source, because you can't lose it. You see, if I were to talk to people now about money, success, clothes, gossip, and rumors, my heart would close, and I would feel eternally inadequate, insecure, self-conscious, with a kind of vain enthusiasm, an endless insatiability. Yes, it will never be satisfied when you're in that society. And I can fall into it if I stop maintaining the right lifestyle, if I stop following it. But I'm just like you, and if I let everything go and don't filter who to meet, who not to meet, who to talk to, who not to talk to, I'll lose myself immediately. Because society, this serpent-tempter, "agent smith" — it's everywhere, everywhere. And people who were once bright friends,

they've all fallen under the influence of society. They've all become social media experts, jumping around, filming everything, and I've hidden myself from all of them. They think I'm behaving badly. In reality, they just didn't notice how they've already turned into these zombies, and I'm afraid of becoming like them. Because I have responsibility, I need to finish my books. Of course, I'd love to communicate with everyone, but they're infected.

You see, faith and disbelief – just from a conversation, the angle can change in one direction or the opposite. If I meet a friend right now and start talking to him about, “Listen, have you thought about the fact that sooner or later our relatives will grow old and pass away? It's kind of scary, we'll have to bury them. Will you keep me company in this? I don't think I can handle it alone.” And my friend says, “Yes, of course, Alex, I've thought about it too.” Then this friend tells me, “I have a wife and five kids. And I'm struggling with this and that.” And I support him too, saying, “You're doing great, hero, they'll grow up soon, everything will be fine.” Then he tells me what's troubling him, and I share what troubles me. He'll share his weaknesses – I'll share mine. We'll talk about the spiritual, the deep things, about what the world was like, how it was ten years ago, twenty years ago, and how it has changed, how people have become so superficial. And when we talk about this with my friend, where does faith go? Faith doesn't go anywhere; the heart is wide open – both his and mine. Now, imagine if I meet with another friend, or start messaging or calling someone who says to me, “Listen, do you know that Svetka and Olga went to Bali? Why didn't you go? Why? Come on, let's go. How much money did you make this month? I made this much. Hey, did you see those pants, or did you hear about this cryptocurrency that's rising, or did you see what Trump said, or what do you think about this? Have you heard the rumors about this one? Did you hear the gossip about that one? It's crazy, really. And this stand-up comedian, he's performing in Phuket right now. Maybe we should fly there, go check it out? Did you see that joke? Ha-ha-ha, that joke, it's hilarious...” If I discuss this and watch these ridiculous videos, then that's it – I start feeling like I'm not myself. I lose clarity, I lose confidence, I lose my drive. So, I start feeling lazy, tired, like I don't know where to put myself, and I can't focus on anything, or I develop a desire to dive into everything now.

If I've talked to someone like that, I now want to show off, just like everyone else, boast to everyone. And then I can't sit down to write a book, or I can't sit down to read a book. Why? Because the rhythm is different, the rhythm becomes scattered. So, in order not to lose faith – confession, communion, prayer, meditation – not for the camera, not on social media, but personally, in the morning at dawn, and at the end of the day, summarizing the day in a journal, summarizing the week, summarizing the month, reflecting on how everything went: which day was the best, which week was the best, and which one was the hardest, why, how you feel, did you complete everything, what are your plans for the next week. You've done a mental workout, reminding yourself where you are right now. You've made a little journey back into the past with your attention, processing and reflecting on the past two months. Then you think about the future, a month or two ahead, and make plans. And this is your daily reflection before bed. Before that, you also do meditation or write in your journal about everything you're feeling, the spiritual, the deep. Or, watch such films, listen to such music, or read such books. If I've slightly lost myself in the social-material world, in everyday matters, and I sit down to read my book "Alternative History," the first twenty pages are hard to get through, but by the thirtieth or fortieth page, that's it – the whole perspective has shifted, I'm full of energy. All the heaviness, that heavy world, and the noise in my head disappear, and it's like I've awakened. That's how a book works. I used my books to sober myself up.

How did I not lose faith? I simply kept a daily journal with my heart. And I knew the measure – going into society, into the world of people, is like diving underwater; you must not forget to come up for air, or you could drown. And everyone dives in and doesn't return, and they drown. But I dive in and stay there only for a set time, until I feel that my vigilance and awareness haven't faded, until I still feel like I'm an observer from the outside, participating in society. I can be there, but if I feel that it's consuming me, and I become a participant in this virtual reality, this multiverse of people, I immediately exit, like in the movie "Inception," about dreams, to remind myself what is a dream and what is reality. I always return myself to my own reality, to my point of assembly. That's faith. And of course, how is faith? Again, when you start and end each day,

you must first ask yourself: “Is there God, is there a system, is there me, and then everything else?” And if you’re thinking about Masha, or Petya, or some other worries, and you have endless desires and whims about the meaning of life, if you forget, even for one day, then you lose faith and your connection to nature, to the system, to God. Every day, in the morning or at night, I ask myself: “Why did I have this day?” or “What did He want from me?” or “Did I do everything right?” Faith is when you remember that there is someone above. Forget for a day — that’s it, you’ve turned away from God. It’s that simple.

Question: If, as you write, people see everything one-sidedly, and for them, the cover is the most important thing, and they don’t look deeper, but the system must have made these people for some reason. What do you think, why did the system make them this way?

Well, again, what I reveal in the fifth volume is that each person... Apart from the fact that there are people who belong to one of many categories, there are also different moods, like seasons. So, there is the “morning person,” the “day person,” the “evening person,” and the “night person” — these are four distinct groups of people, each belonging to one of them. And it sometimes happens that these people are so fixed in their moods that they never change them, meaning they are always in the same mood. However, there are people who live in one of these worlds — morning, day, evening, or night — but their moods, like mine right now, can change; these cycles can shift. For example, in the last six months, a person might have been focused on social and material things. But now, suddenly, they’ve completely changed, their mind has turned off, all social and material needs are shut down, and their heart has turned on. Now, they live in this new state, not even understanding how they got here, how long they’ll be in this state, and they might not even notice it, but later, their mood will change again. So, there are different moods — these are different angles of perception. All these are different personalities within us, different personalities within me, but it’s just not noticeable to society. Though, in fact, as I share in my books, in the later volumes, about how to notice these shifts, after my hints, everyone can notice it themselves. These are cycles — different cycles of moods. And it turns out that...

Let me give another example, because you really like the topic of relationships. For me, it's easier to use this example because everyone talks about it, everyone thinks about it, and your focus is on it. Meanwhile, I'm not in a relationship right now, so it's easier for me to use it as an example, so you don't think it's about me. So, let's say I found a girl and started a relationship with her. I'm just an ordinary guy. I don't know when I found her, in what world I was at that time. And what kind of person I was out of the four personalities. What cycle was I in: morning, day, evening, or night, you understand? So she appeared, and we started our relationship. Let's assume she appeared when I was in the underworld; there is such a world. It sounds grand, but in reality, it's one of the moods that everyone has been through and still goes through. So, let's say I was weak, had many problems, some illnesses, drinking, smoking, being lazy. And suddenly, I found a girl who's pretty much the same as me, maybe a bit messy. Then, let's say, six months or a year later, for example, if this were my situation, my heart suddenly turns on. I want to get into sports, to healthy living, I want to work more, not stay at home. But the girl, she hasn't switched. She's still the same, stuck in that underworld, and I've entered a new world. And we, for this reason, just... don't find common ground, and we don't understand why. She seems like she's not on my wavelength, and I'm not on hers. But I didn't do anything, and she didn't do anything. It's just nature. The season changed, and that's all. As they say, "summer is over, the leaves have fallen, autumn has come" – this is the same thing. And the most interesting thing is what? What if you're deeply rooted in your relationships, and if you're strongly attached to your work, then when autumn comes, for example, it shakes you up, and your whole perspective on your girlfriend and work changes, and you start seeing it all through darkness? Well, it's the opposite example. Your work and your girlfriend were fine when you were in a positive, light season, and suddenly, the season of darkness begins, and you start viewing your work and your girlfriend in a gloomy way. And people who quickly react to this, they quit their jobs, they break up with their girlfriend, because autumn has arrived. Then, when winter comes, they go completely downhill. And then after that, spring and summer come again, and the person returns to their normal state and starts to miss that girl, that job, and wonders how they lost it all. That's one way the story goes. It's very interesting. And this is how the world is arranged.

To understand this, there are many angles of perception of reality: the angle of the sky, the angle of the earth, the angle of the underworld – and this is still the same sky and earth, but in the mirror world, dark, opposite. There's also night, or winter. So, morning is the sky, day is summer, autumn is evening, and night is winter. These are the moods. When these moods shift, people don't notice it. Not everyone experiences it, but it happens. And what's most interesting is that right now, half of the people on Earth might be entering a period where for some, summer is coming, while for another group, winter is coming. So, the angles of perception of reality change for us many times, but a person doesn't notice this shift. And it turns out that we develop a whole bunch of angles of perception of reality, like different layers.

You asked me such a simple question about why people exist who perceive reality on a shallow level and can't fully grasp my books, why are they here? Why did the system create them? And this is necessary. Let me give you an example from my own life. Imagine I'm in the "cosmos," in spirituality, out of my mind, writing 50 pages a day, having millions of discoveries, and it's all great. But then my season, my cycle ends, and I become material and social, like everyone else. I start reading that same book I wrote and try to understand it with my mind. It's as if I felt and understood it with my heart when I wrote it, but now I must logically understand it with my mind. Do you see? It's like different perceptions and understandings of reality. You can perceive Masha, for example, through your heart, but then they turn on your mind, and your heart switches off, and now you evaluate her with your mind. Then, they might turn on a darker perception in you, and you could see her through a negative lens. You might endure her and wait out that season, and then she'll be good and beautiful to you again when that season in your head changes. Or maybe you'll kick her out right away, influenced by this temporary season. And this is how many people are tossed around — they constantly change jobs, relationships, friendships, and they leave and return to them, not understanding why. These are the cycles. But the question is different. These cycles — do they turn on by themselves with some periodicity, or do we turn them on ourselves, or do I turn them on? That's the question. Recently, I was on vacation in the social-material world, and there, everything was different:

the music, the movies, the people, the lifestyle. I couldn't write a book there. But the vacation ended, and I removed everything that connected me to the social-material world. I surrounded myself with everything that connects me to spirituality and allows the Spirit to flow in. Then, I started reading my own manuscripts again, working on them, reconnecting to the Spirit, and at the same time working on the books, recording them on my dictaphone and on video. If I were answering these questions in another season, I would answer differently, from another angle, as they say. I currently have a certain angle, but I could answer these same questions differently, from a different perspective. And here's another point. What's the paradox? When your heart's angle is on, you like, for example, this café and this dog, but when another angle kicks in, maybe even not a material one, but a dark one, you don't want it anymore — don't want to go to the café, and you want to sell the dog. So why do people constantly argue? Someone might say they like the movie "Peaceful Warrior," and someone else says the movie is boring, or someone says it's stupid — this happens because everyone has different angles of perception. Aside from the fact that there are also dimensions, or levels of development, there are also different angles of perception. Do you understand? A person in the underworld likes one type of movie, and a person in the world of the sky likes another. These are invisible boundaries, but these worlds, these angles, they exist, and people are divided into groups like the elements: fire, water, earth, air.

Question: In the first volume, it was briefly mentioned that you were supposed to become "luxury," an elite guy. How did you feel in that image, and what did it give you in terms of development?

Well, of course, many of my friends would say that this is not true. But over time, it became that way. But in general, the social-material world was very difficult for me to adapt to because when I was 18 and already living on my own, I saw all my friends and girlfriends who craved looking beautiful and fashionable, eager to quickly buy a car, an apartment, looking for people they could connect with who were advantageous — either wealthy, or beautiful, or fashionable. I saw their greedy, hungry drive for all of this, and I didn't have that desire. And I even worried about it, thinking that something was wrong with me.

Why? Because not having that feeling they had, I couldn't just make myself work voluntarily. I mean, I could, but I didn't even need money. I could work, do anything, help everyone 24 hours a day. But I didn't have the desire for money. I was afraid to even take money, afraid to ask for money; at first, it was always a struggle. But my spiritual mentors gave me the right advice and told me that money is good. It wasn't so much that Valentina and Big Alexander directly taught me, but they gave me the right advice. Their friends gave me the right advice. Big Alexander was very clever with me. He said:

— How come, Alex, you don't want to take money from people, you don't want to earn money, giving everything for free? How are you planning to do what you came here to do on Earth? You know what you're supposed to do, right?

— Well, I don't know, write a book for the world.

— How are you going to write it? Where will you get the money to actually publish it? And where will you get the money to promote it, to make people aware of it? You need money for that.

— Well, of course, for something like that, yes, I am ready to earn money.

— Well, that's it. I'm not telling you to buy sports cars with that money. Yes, you can create conditions for yourself, maybe something will inspire you, a trip somewhere, that also requires money. Or maybe you'll need an office for yourself.

— No, everything I'm talking about is tied to the books, that's fine.

And so, in such a clever way, Valentina and Big Alexander talked me into this. They talked me into the idea that money shouldn't be something to be ashamed of or feared. I really had this belief in my head at first that money was some kind of evil. I don't know who instilled that in me since childhood, but later, as you can see, my attitude about it changed. But still, money has always been at the bottom of my priorities. I didn't know that later I could open any business, and whatever I opened would bring me money. Everything I did was successful because I didn't hesitate to spend money on it, didn't count the money, and didn't think about profit. I simply believed in what I wanted to do, and that's all. Everything else just somehow fell into place, I had a creative approach.

But creativity and responsibility are very different things. There are creative and irresponsible people who don't count anything but are irresponsible, while I, nevertheless, am responsible. Maybe I didn't count anything, but I always knew about responsibility — that I would never owe anyone anything and would never let anyone down if I promised something to someone. And there were many moments like this about being the “elite guy,” not just one. The first moment when I began to understand the material-social world was when, as I described earlier, I was afraid of money. This all started in 2011, when the power spots ended, the messengers disappeared, and it felt like I had been left behind in this material-social world. All the miracles disappeared, I couldn't hear any voice, nothing was left, it was just me, an ordinary person. And that's when I adapted to this material-social world. Of course, when you're forced into this material world, you still feel like the odd one out, like a white crow, observing everything from the outside, because you're in your own spirituality, in the “cosmos,” and people can feel that. And that was the problem. Then, at some point, I felt this switch for the first time. It was in 2011. That's when I built relationships, got a dog, rented an apartment, bought a red car, just as the messenger Lyubov had predicted, bought myself a PlayStation with the game *Uncharted 3*, if I'm not mistaken, and I started watching a series, which I was thrilled by, “*Prison Break*.” At some point, I suddenly began to feel the mood of people, the desire to eat food, something I didn't really care about before. Food didn't interest me at all. But suddenly, I wanted to eat. I wanted to socialize with people, didn't want to stay home alone, wanted to buy everything. It was like all of a sudden I had this consumerist desire, this “I want-want” feeling, when I entered the human world. It was then that I made the discovery that “ah, it's frequencies.” Because at that time, I realized this thing... I had lost the “cosmos” when everything shut down for me in 2011. But then, immediately on the weekend, I got it back. I mean, there was a week where I got lost, and then on the weekend, I was alone at home, went into the “cosmos,” and everything returned. And I then understood that music, films, people, and lifestyle all affect it. So I started making molds. A mold of the social-material world and a mold of the spiritual world, and I learned how to switch between them. When I wrote a book, I would stay alone, meditate, listen to slow music. And that's when I would start to feel myself again, see everything from the outside, and write. Later, I called it “shutting myself

off” from the entire “cosmos” and entering the social-material world, the world of people, and there, I would develop. It was a different kind of development. In the material world, you develop one set of qualities, in spirituality, you develop another, but I understood that it was all development. Of course, it was difficult for me at first. But then, when I switched into it, it felt like I had always lived this way, as if I even forgot about spirituality. Can you imagine? I explain this very well in the third volume, talking about how there are these different worlds, like multiverses, and that if you’ve plugged into the material world, even though just a week ago you were spiritual, you forget about that spirituality. You remember it, but you can’t remember it with feelings, and it’s as if you look at it through the prism of the mind and don’t even want to return to it. So I would even write letters to myself, saying “Alex, if you’re in the social-material world right now, then if you turn on The XX’s first album or watch the movie ‘Gainsbourg: A Heroic Life,’ or the film ‘Donnie Darko,’ it’s going to be hard for you to concentrate and watch them. If you feel that way, it means you’ve sunk into the material world. Here’s a list of things you need to do to disconnect from it.” So, I controlled myself with these lists and molds.

The exact moment you’re asking about, when I mentioned that I was supposed to become “luxury,” happened when I was in Los Angeles in 2019. I don’t know why it happened or what the purpose was, but the voice told me this when I realized that it was extraterrestrials I was dealing with. It happened while I was collecting the 12 biblical stones. Suddenly, in one moment, everything switched. The voice told me, “That’s it, go back to Russia.” Then it said, “You need to dress like all those Oxford or Cambridge student types, expensive classic clothing, and you need to associate with those people. You should even go to Moscow, meet with celebrities, whether they’re famous or not, and do all of it for the sake of your book.” I thought, well, if it’s for the book, to get people to read it more, including those materialistic people, so they can awaken their hearts — then, of course, I’ll do that. So, at that point, I started dressing in brands like Loro Piana and Brunello Cucinelli. I cut my hair shorter, so I wouldn’t look like a skater. I even bought a gold watch and went to Moscow. I met various people, maintained contacts, and was also active on social media. During that time, I wasn’t writing spiritual books; instead, I was writing material ones, focusing on social and material adaptation.

I wrote about what kind of people there are, what goes on in their heads, what the dark ones are like, what the light ones are like, and the differences between high-level and low-level people. That's where I gathered all that information. But you see, believe me, this wasn't my desire. I felt empty there; all people really cared about was shopping and showing off. And yes, I was part of that world. What did I gain from this, good or bad? I probably only learned one lesson, that by being there, I learned all the ways they manipulate, how they consume, tempt, and seduce people — that's the experience I gained from there. I only gained one experience, how to become stronger, to control myself and not be tempted by all the social-material world. It was as if they let me play in all this so that I would never want to go back again. Yes, people always saw me as some kind of smelly bum, a writer, but suddenly, everyone wanted to get to know me, to talk to me. But this even started earlier, when I was still in New York. Everyone was drawn to me. And it was so surprising, how could it be? Doesn't everyone care about what I write, and the main thing is appearance? But that's how it is. Everyone only cared that I was sitting in a skyscraper in New York, and everyone wanted to get to know me. You can't even imagine how it looked. Everyone, all sorts of people who are now bright personalities, were asking to visit me or simply made friends with me just because I was in New York. How simple, you see? So, you sacrifice your vision, neck, back, health, all of it over decades, working on huge books, sharing spirituality, depth, philosophy, and people don't care. They want you to be light, not judgmental, smiling, and looking good, so they can brag about you and get into your world, to be in the background, in that reality where you are, if it's a beautiful, bright picture — that's all. Nobody cared about what my books were about. They wanted to take pictures with my camera, or use me to meet famous people, or simply have money from me. Or have me organize something, like a restaurant outing. That's how it works in this social world: "Alexka, the navigation opened, let's go for a boat ride." And of course, Alexka organizes everything and pays. But why Alexka? Does anyone care what my books are about and how I was isolated from society for three months? No one cares if they don't want to hear it. Everyone just wants fun, likes, money, gossip, rumors. But I still follow certain rules. As I've always said, I'm not defined, and you don't need to try to define me. If necessary, I'll wear classic clothes, go to Moscow where all the show-offs are.

If they are show-offs trying to pass as elites, I'll wear Loro Piana. If they are some young flashy artists – then I'll wear their Balenciaga or whatever they're wearing. If I'm with modest Europeans, aristocrats, then of course, I'll dress more modestly, in a sweater without a logo. If I'm in America, somewhere in New York – complete freedom, wear whatever I want and go. On the other hand, that's how it used to be. Now I'm sharing memories. Now I barely leave home. No, of course, I still place great importance on these seasons, moods, and worlds into which one can switch in and out, and the elements that play the strongest role in that. The first element is: music, movies, clothes, and housing, if you want to switch somewhere for the long term. And that immediately has a huge impact on which reality you fall into. But you truly have many different realities. You could move into a futuristic skyscraper, where everything is minimalist, wear all sports and futuristic gear, like Solomon, Oakley, and you're living in the future, surviving on vitamins, living in gray walls somewhere in Hong Kong, Seoul, or New York. Well, it's cool. That's one world. But it has its own pros and cons.

And there's another world. You can live somewhere in a house with a veranda, with plants, with a birdcage and a parrot, sitting in a rocking chair, watching sunsets every time, greeting the sunrises. You can live in that world. You can be disciplined and strict, or you can be kind, fluffy, a carefree optimist. It's your choice. So, people always latch onto one thing and hold onto it until they're thrown out of it. Or they eventually leave it on their own. I'm the same. There are some who always latch onto one thing, and then there are people who change these perspectives. I change mine often; I need to see and analyze a lot of things from different angles, to look at life and myself from different viewpoints, but there is still one main angle that is mine. There are those who are socially inclined, you know, like a rainbow. That's something I reveal further in my books. There are these seven colors. But imagine, these are all different worlds of people, and then there's the eighth angle. That's my angle. That's my world. It's the one that truly belongs to me. I want to stay in it forever, but I always have to go into the world of people, as the system wants. But I'm waiting for the time when this will end, and I'll always stay in this eighth angle. But I go to all the other angles to write books for people in those worlds, and then I

return to my eighth angle. The eighth angle is the most important. This is the position of the observer, the position of here and now, when you're outside of society, outside of the social world. This is my world, my "corridor," a dreamy world, nameless, I call it in different ways. It's still the main one. And of course, I missed it, to return to the question. I missed this world when I was in the material world. When you're in the material world, in luxury, you don't miss the spiritual because you can't remember the other world. But when I would pull out my reminders and arrange some spiritual day for myself, when I would go into the "cosmos," I would of course immediately want to destroy everything material and social and return to my eighth angle, to my "corridor," but I knew I couldn't yet. Though there were many desires and attempts. Big Alexander also regulates this moment. I've told him so many times, I say, "I want to go to this eighth angle forever and never return to people. To release control, to release the mind." And he replies, "It's still early, you haven't done the things you need to do in the social-material world to go into a world without the mind. Be patient a little longer." And every year he tells me this. Now there's hope that maybe this will be the last year. What motivates me now to work on what I'm working on, and to answer these questions? It's the desire to not return to the world of people, to finish all these books, to publish everything, and stay in my "corridor," in my eighth angle. Because when you enter the world of people, there's immediately old age, heaviness, and everything starts right away. It's like a reverse countdown; it's as if diseases, problems, and thoughts all come together — everything becomes difficult. And when you go into this eighth angle, it's like you're reborn, and it's all magic. But this luxury world gave me a lot of experience. It's not just a luxury world. I had to develop my taste even more, see these social worlds, know which world each person belongs to, be able to communicate with them, interact, and when creating any product, know for which world that product is meant. People live in different worlds. All of this is necessary. If I hadn't gone through this social-material meat grinder over the past 10 years, this adaptation through which I went, getting bumps along the way, I probably wouldn't be able to express my thoughts so clearly now and give information. I wouldn't have been able to publish a book the way I am doing it now. It would have been more complicated. After all, social and material adaptation is necessary.

It's great when you don't just feel something and can't connect two words, but when you can refer to serious literature and historical facts and events when working on a book — that's great. And my upcoming volumes, each one gets more serious and serious. So I write all my books with my heart, my Spirit, and my mind.

I want to add an interesting point. Working on the seventh volume right now — and the seventh volume is structured in a way that I review all my previous volumes, and at the moment, I am answering additional questions about my first volume — and from recalling all the events from that time, I get involved in it, I switch, and I noticed how a completely different world starts to light up for me: different music, different films, everything is different. I've been documenting this all day. So, it turns out that not long ago, there were winter holidays, and I was in the social-material world: doing tasks and completing various plans I had set. But now I've dived back into my manuscripts, and my perception is changing, I'm entering creativity and a magical world. And now, I can't just take and, say, watch a film about aliens, just because it has information. It feels like my heart is so open right now that I want all films that have some code that nourishes my heart. And I can't watch, for example, a film that I watched a month ago, which is smart and good, but it feels like there's no nourishment for my heart in it, and I don't want to strain and activate my mind because I've already shifted from the rhythm of the mind to the rhythm of the heart. And now, answering the questions about the first volume, the code and angle of perception that are embedded in this book, which I've now tuned into and that everyone reading this information is tuning into, if you want to immerse yourself more in this and tune into it, I can give a piece of advice. What you need to listen to is Yoav, his first two albums, The XX, their first two albums, Thom Yorke, Unkle, various somber tracks. But what's also interesting is that films like "K-PAX," "Rain Man," "Powder," "Phenomenon," "Angel-A," "City of Angels," "We Bought a Zoo," "Eddie the Eagle," "Hook," "Peaceful Warrior," "Good Will Hunting," "Eternal Sunshine of the Spotless Mind," "Knockin' on Heaven's Door," these films seem to have life in them. And it's curious that if you look further in the list, which I documented today, there are more than a hundred films listed. The films — not just dramas,

but also action movies and comedies – but it feels like there's life in them. As if when you watch them, there are deep dialogues, and your heart opens. And this started to steal my attention. I realize that I've been documenting my whole life, in which worlds what steals attention, to know the molds. I understand this. There is the frequency of a man, the frequency of rock, as I called it, the frequency of love, and some other frequencies. But right now, just because I'm working on answering the questions, with the information from the first volume, my attention is focusing on this music and these films. Just my advice to you, pay attention to this. Watch all of these films. And look at what other films you might suddenly recall that fit into this category: the 1997 movie "Contact," "Anonymous" about Shakespeare, "The Prestige" and "The Illusionist," "Donnie Darko," "Fight Club." These are the films that you should also take note of. When you are closed, well, if a person calls themselves that, or when you're in the social-material world, when you see these films, whether they're in your collection or when someone suggests you watch them, or when you're considering what to watch, you stop yourself from watching them because your mind gives you the feeling that it's not interesting, or that you've already seen it, or that it just won't catch your attention. And when a person has a closed heart, they always postpone these films, or the mind tricks them and gives them the information that "you've watched this recently." That's how it works. But it's a trick of the mind. But if you turn off the mind, and the heart of the person opens up, as an example, when reading my books, you might catch yourself that when you turn on these films, if you choose one of them, it will come to you easily, and you'll be able to watch it effortlessly, almost like breathing. That's why I always used these films to orient myself, to understand whether my heart was open or closed. But now, of course, I analyze this more deeply and in more detail. It's not just about two worlds, "open-closed," but there are many other worlds as well. But before, it was only like "open-closed." So, if I am drawn to these films and can watch them endlessly, even the same films every day, just because of the atmosphere they provide, that means my heart is open. If I suddenly feel like I've gotten tired of them – it's not the films that I've gotten tired of, it means I've entered another world, and my heart has closed.

Question: A question about Karelia. When your assistant asked the Mystic-Old-Man if someone had influenced you when purchasing a place in Karelia, the Mystic-Old-Man said that it was the magi. Could you explain how you perceive who influenced you at that time? Was it the same force that you refer to as “they,” with whom you have a connection, or did you feel something else?

At that time, in 2019, Los Angeles, I was starting to study all the precious stones. I made rings for myself, and I also added King Tut to my collection. And then I started communicating with this voice, but now it was as if more consciously, understanding what it was and who it was – at least for that period of time, of course. And “they” said that “they” could influence me and communicate with me, and I could hear them, specifically, only when I was alone, so I needed to live alone and write books. And then “they” made a comment – so this voice or “they” at the time – that I didn’t look good... Not that I looked bad, but that I urgently needed to change myself. At that time, I was like a skater, wearing shirts tied around my waist, shorts, sneakers, various T-shirts, and sports caps, like a true California man. And I was told to change into a more classic style. Not strict, but more classic, like proper people, a little shorter haircut, a fringe, glasses, and that’s when I started transforming into all of this. And then I had a vision, besides the fact that I was supposed to be on this frequency among these people, like it was some kind of elite frequency, that I had to look this way and communicate with all of them. And I had a lot of somewhat unfamiliar acquaintances, they were like, you know, a separate tribe. And in order to be with them, I had to correspond: plan trips, meetings months in advance, be in this proper image, and everyone was like that. And, on the one hand, of course, many of my close friends told me, “Alex, why aren’t you talking to this friend or that girlfriend? If you talked to them, the whole world would already be reading your books.” I said, “Well, I’m not the type to socialize with someone for a reason.” And still, I always chose, you know, something simpler. I understood that it wasn’t always good and there were consequences, but I always chose simpler people, those who weren’t full of themselves yet, who weren’t show-offs, who were more humble, simpler, with whom I could have heartfelt conversations. But then it was like this voice was shoving me, you understand, pushing me into some kind of hell.

Not into parties with some unknown people, no, but to interact with all these socially-materialistic people at a certain level, with wealth, who were all high-profile, with car collections, who had studied abroad, all the right kind of people. And I started getting involved in this. And also, this voice, “they” showed me a vision of all people like me, or like them, but they showed me a frequency of self-sufficient people, the richest, yet noble people in the world. They show me that they all live in castles, that they are not influenced by society, that in this castle, they practically raise their own children, that teachers come to them, that they host receptions, that it’s like their own separate world, and they live in it. The system shows me that I should live this way too. At that time, I had already traveled across half of the United States, looking at real estate, lands, and realizing how expensive everything was. Plus, knowing the future, it became completely irrelevant to look for property in that area. Naturally, a question arises. Well, if I’m supposed to live in a castle... And I remember the words that Big Alexander often told me about how I would live in some kind of house, or a hotel, or it’s unclear what it would be called, but somewhere I would live in something separate, where people from the highest circles would come to me, even people from the government. He also said that they would come to me not as if they were in power, but “they would communicate with you as equals.” And, of course, my immediate thoughts were that if I had to buy and build all this, it would be in Russia, because Russia has the future. And that’s it, I was suddenly struck by this realization. Well, I managed to change my clothes in Los Angeles in August, into a more restrained classic style, a sort of relaxed American classic, I would say. Just some sweater, a Brunello Cucinelli shirt, something like that, like those kids in America that the system showed me in Los Angeles, a specific group of guys, that’s how they all looked, and the system showed me that “you should be among them and just like them.” I thought, well, okay. But again, under the pretext that it was all for the books. I said, “Okay, okay.” But at that time, it was positioned that I didn’t need anything from these people. So, don’t get me wrong, it felt more like the voice was making a remark that I was of noble blood, and why did I look like some street kid, like some vagabond. It was bad, and I had to correspond to my level, and that’s how it was emphasized. I thought, well, fine, I’ll correspond. But I, you know, was shy.

I always wanted to be with simple people, plus I was kind of shy about looking too much like I was in a suit, let's say. Because why? I'm just a regular guy, I'm fine in a T-shirt, and all that stuff, the watches, I always avoided that. Well, I made attempts, and then again realized, "Yuck." Then I made attempts again. And here, once again, the system, as if the voice says, that it's necessary. And then I leave, I fly from Los Angeles to St. Petersburg. And in September, I was in Moscow. I was diving into all of this, as they say. And I kept thinking about it, just speaking out loud, to whoever I met and talked to, saying that I needed to buy land somewhere and build a castle, that this was my number one goal. And all the guys were like, "Yes, yes," and each one suggested something: someone said Crimea, someone said Sochi, someone insisted on Siberia. "Since you believe in global warming, it's definitely Siberia. That's where everything's happening now." And this, you know, it immediately scared me the most, because if there's going to be a cleansing, what does it cleanse? The mainstream, it cleanses all these same repetitive people. So, logically, if you see people who are completely unconscious on autopilot and they all gathered in Siberia, first of all, it means that Siberia will be shaken — that's my logic, sorry, but that's how I reason. I have nothing against Russia's nature. Siberia is a beautiful place. And I'd feel worse for the animals there if something were to happen. And then, at first, my friend says:

- Let's go to Karelia. There's a mountain in Sortavala.
- Well, yeah, sure, we can. I'm actually interested in building a castle somewhere in Russia right now.
- Well, Karelia is just right, right next to St. Petersburg, not somewhere far away.
- Makes sense.

Plus, I also love the north, like Leningrad region, all that northern direction, Sestroretsk, Priozersk, Vyborg, well, everything in that direction. There's Finland, forests, lakes, I love fishing. Then, imagine, I meet another person, and he says:

- Alexandr, I've been working as a tour operator in Karelia for more than seven years, arranging tours there. Maybe we should open a hotel together?

- Oh, great, yeah, we could try, why not? I just got back from America. I need to invest everything in real estate urgently.
- Let's go for a week.
- Let's go.

What's funny is that later I had a friend, Yana, whom I last saw when I was 15 or 16 years old. And we met after so many years, sitting in a café, talking. I was completely different, of course. She reminded me of the person I was as a child, reminded me of that time. She says:

- Do you remember how you used to make me listen to all your music and said it was the soundtrack of life?
- Wow. You remember that?
- Of course.
- Wow.

I was sixteen. Not even eighteen. 2006. And she asks me what my plans are, what my goals are. I explain to her that I'm writing books, that the goal is to write books. I need to write everything I know, everything about everything I know. And that I returned to Russia because I feel like something is going to happen. And I always saw the future in Russia, even maybe right now, if things aren't perfect there, but I believe Russia will change, and it's number one. And while it's still not in demand, I need to take advantage of the opportunity and urgently buy real estate. Now, I say, I'm going to look for an apartment for myself. And I want to build a castle for myself in Karelia. She laughs and says:

- Why Karelia?
- Oh, a friend just suggested it, we're going next week.
- Are you kidding or not? Do you even remember what's in Karelia?

The girl tells me this, and all of this, you know, happens within two weeks of me returning from Russia. And she says:

- Well, don't you remember, I'm actually from Karelia.

- I don't remember.
- Well, how could you forget, my dad has a hotel there.
- No way, wow.

And I realize that this is a sign. So I was still thinking, maybe I won't go next week, maybe I will, and then the weather there, it's autumn. And all of this once again confirms that it's coming from all directions. You know, everyone's talking about this Karelia, and I had only been there once or twice in my life. Once for fishing in 2003 or 2004, and the second time just passing through because I was driving through that border to Finland, to Joensuu. So, the next week, I arrive with my friend, the tour operator, in Karelia, straight to the city administration, and we ask:

- What properties do you have, what's for sale?
- There's not much, - they show us some things, slip us a piece of paper with some properties listed. So, I look at it and ask:

- What's this?
- A military base. Well, a disbanded border guard unit, abandoned.
- Oh! How much does it cost?" – she names a price, it's not much.
- Why is it so cheap? What's the catch?
- There is a catch. It's not suitable for a hotel.
- And why? What's the reason?
- It's a border zone, and tourists and foreign nationals definitely won't be allowed in. Only Russians with passes will be allowed, even then. So it's a big problem, no one's really interested, and the buildings are old, it would take a lot of money to fix it up, it's easier to build something new.
- I buy it.

I ask what else is available, what other properties there are, and she doesn't understand — why am I buying, what's with the excitement, and why am I still interested in buying everything up? And somehow she said:

- Are you waiting for the Iron Curtain?
- I am.

I even have an audio recording of the conversation; I always record deals on my dictaphone for safety because people often later claim that the conversation never took place. And they were laughing at me: “What, is there going to be an Iron Curtain? Why are you in such a hurry?” And I was rushing, it was just before the pandemic when prices skyrocketed several times. So, I ended up participating in an auction, and I acquired... I don’t know, there were eight buildings. The registry says I’m the owner of a residential building with six apartments because it was an officer’s house, and there were a lot of buildings. And it was all on the shore of a lake, but everything was super abandoned. The staff told me I couldn’t handle it, that it was unrealistic, that it was some kind of wilderness. But I acquired it all because it just fit together. I don’t know how to save money. And I had the money for all this Karelia simply because, mysteriously, deals for apartments that I wanted to buy always fell through. It happened mystically, not by chance, the system was behind it. And because of that, the money kept getting saved, saved, saved, and it was as if they were deliberately set aside and accumulated for this Karelia deal, which is quite surprising. That’s why I saw the presence of a higher force in all of this, the signs about Karelia were everywhere, almost every day. And then, how easily everything fell into place, I arrived on the first trip, not even looking, I just said: “I’ll buy it.” And then there was more mysticism. In February 2020, I was processing the documents, I won the auction. I’m going to the property with the team, we’re looking at it. And what’s there? Everything’s covered in snow. When I acquired it, they told me that there were no people living there at all, just these old buildings standing in the wilderness. And I thought, “Wow, just like I wanted.” Because these higher forces always showed me an image, that I would be by the shore of a lake or river in some castle, and nothing else, no fences, just all forest. I thought, “This is it.” I could see from these old, creepy buildings that it was indeed an estate on the riverbank. Wow. And when we were returning from the property, driving down the road, suddenly I saw that there were some buildings standing by this lake. And I ask the woman who was selling all this to me from the administration:

– What’s this?

– Oh, that’s nothing, just some summer cabins.

– How is it nothing? You told me there were no people there, so what’s this?

- Those are some summer cabins, they operate as a tourist base in the summer. Some drunks stay there for 500 rubles, 1000 rubles a night, just to fish.
- That’s a problem. Why would I want drunks on the lake?

So we start digging, looking for information about what this property is. And — bam — it’s listed for sale on Avito. I buy it just to make sure there are no neighbors. Again, it’s that whole pandemic uncertainty, and the people selling the tourist base are all in shock, panicking — should they sell, shouldn’t they? But what’s funny is that while this deal is happening, my childhood friend, who’s never been to Karelia, writes to me. He’s heard that I went to Karelia, that I looked at something there. But you understand, Karelia is a huge area, there are just many cities. And he sends me an ad on Avito, saying a Finnish farm is for sale, and he says, “Maybe it’ll interest you.” I look at it and see that it’s an abandoned Finnish farm, rotten, with a decayed roof, no electricity, nothing — just the bottom of the barrel, a 100-year-old building, located right there on the shore of the same river, the same lake, just in the forest, where I am. And that’s when I understood even more, “Okay, higher forces, I got you.” I mean, “they,” some kind of force, well, some force. Later, I figured out what kind of force it was. But this force, it’s so powerful, it controls everything, and it simply made it so I had the money for all of this. It made it so that I immediately arrived from America to Russia the next day, that it immediately — through all my acquaintances — was influencing me to go to Karelia. And it made everything fall into place so I would buy all these properties. Then I bought everything else around, so there would be no neighbors left. And so I bought it all. The pandemic begins, which gives me a second shock. Why? Because I realize that maybe everyone is going to die now. Well, maybe this higher force brought me here, to this forest, to this wilderness, to save me and my family. I’m in shock. And I had just started construction in the spring. Then the quarantine begins, and you can’t stay in any hotels in the nearest town, everything shuts down. Super checks, all those COVID restrictions. And we still had to somehow oversee the property to monitor the construction. I make the decision — I had wanted to build a castle right away — I decide that it would be better to restore the tourist base first, to get it in order. Again, it was still called a tourist base back then. Naturally, it was a non-commercial project,

just like my country house. And so we started putting the tourist base in order. At first, there was no toilet, no water — nothing. It was all very sad. At first, we cleaned out all these little houses, threw everything away, then in one of the houses, we set up a toilet, a shower, and drilled a well. And then slowly, over time... Well, you see, again, these restrictions appeared. I realized, where should I be? It's better to live in a house in Karelia and participate in the construction than sit in St. Petersburg. I liked it, I wasn't bothered by the conditions, it was actually great. I rowed in a boat, fished, the nature was beautiful, so serene, my own forest. But the outcome of all of this, if we go back to the question about the magi, why we even asked the Mystic-Old-Man, whether a higher force influenced me in all of this purchase — because the first time I arrived there after the winter, in the spring, we went with the builders and my deputy to the lake shore, walking along the shore just to see the area where we could build properties. And suddenly, I just started feeling like all my thoughts were shutting down, my head was buzzing, like I was in some kind of microwave. I realized this was a specific spot in the forest. I took a few steps back, and I stopped feeling it, took a few steps forward — and again, it was like I was being radiated or something. And also, you know, materialistic people who have never read my books, who don't believe in any of this, they feel it. And what is it? And that's it. And here I realize that it was definitely the higher forces who sent me there for a reason, that it wasn't just by chance that they gave me all this land, and even with its own power spot, I'm completely in shock — wow! What else could I wish for? This is the best. So, after some time, we called the Mystic-Old-Man and asked the question: "Is it possible that Alexandr didn't just acquire this land because he wanted to build a country house and had the money, but because the higher forces played a role, that they influenced him?" And he answers: "Yes. The magi." You see, this is all such sacred language. The important thing is the essence — what difference does it make what he called them? He could have said they were magi, aliens, masons, angels — what difference does it make? Of course, let's say, "those who control everything" — it's easier to call them that. Those who control everything specifically influenced. Thanks to them for that. But then, everything unfolded further, and I realized that it had all been planned so far in advance, that these buildings were standing exactly where they were supposed to be.

They were meant to be restored by me, but these buildings, and the people who had lived there before, and those who were supposed to leave — that was all controlled by the system. And what's most interesting is that this is an anomalous zone, the only part that wasn't scanned by all those ideologists who scan everything via satellite. They hadn't scanned this area because it was a border zone. Plus, it had such protection — immediately, soldiers stand at the entrance. I realized that the system is protecting me here, so what is supposed to happen that I need to be in such a place, from what it will protect me, or what should happen there, or why it's happening. But I knew that sooner or later, I would build everything and just live there. Maybe because it's an anomalous place under St. Petersburg, and it means something. But for what purpose, I don't know.

Question: You touched on the topic of the church, mentioning that many people are unbelievers and don't understand what they are doing. Is there any meaning in going to church if you feel nothing and don't understand? That is, if a person forces themselves to go to a service, get baptized, pray, go through confession, and communion, will they eventually awaken, even if they don't know what it is and how it works, or will this approach give them nothing? In your book, you somewhat mock such unconscious actions, but on the other hand, you often repeated that if you close yourself off, you should pray, go to church, and confess.

But you see, this is how your minds, people's minds, are arranged. I say that I go to church every day, but there are people there who feel nothing, sinful, angry. And you see it as if I'm mocking the church. How? Wait a second. I'm saying that I go there every day. But you twist it all, take things out of context. That's not good to do. But it's good that you showed me how a person can see information in my book from a different, incorrect angle; this is very helpful. I've always tried to publish drafts of my chapters for that reason — to see such foolish remarks or comments, or false, unclear conclusions, so I could later correct them in the chapter, take them into account, so that a person wouldn't fill in the gaps with their own assumptions, with the impurity and corruption of their soul. But it's true, what you're saying right now — that there are a lot of people who go to church, and when I look at them,

I see that even an ordinary person who doesn't go to church, like someone working at a market, believes in God more than those who hypocritically go to church every weekend. That's what I mean. Why am I saying this? I'm emphasizing that you should think about how people deceive you, building themselves up as good. They always take photos, post them in stories, on all these social media platforms, they make sure to show it all. But the most important part is that they're there with puffed-up lips, in Louis Vuitton scarves, but supposedly at the service, right? "Christ is risen, and truly risen." I'm just horrified by this, I find it unpleasant. For me, it's blasphemy. If you're already so heartless, soulless, shameless, how can you then take that fake facade you put on in social media and extend it to religion? For me, that feels like blasphemy. That's how I perceive it. So, it's as if they are desecrating it, like this society of lost people, they seem to want to "desecrate" the church, in quotation marks, to turn it into a social entertainment, you know, for trends, for their own hype, as they say. That's what I'm outraged about. You see, when a truly sinful person comes to church, someone who wants to repent because yesterday they raised their hand against someone or stole something — I have no complaints about them. I approach that with compassion. But when I see someone who is completely in a fog, who doesn't think about people, the church, or God, but only about how to look good, to have the light fall on them, and take a picture — that's when it really bothers me. And when I see such people, especially girls in churches, of course, it upsets me because it's no longer funny. I'm not trying to fulfill a function to protect the church. I'm a writer. My place is to write books. But still, as a believer, it used to hurt me. That's what I used to write about in my books. Well, the church, if we're talking about the Orthodox Church, it observes all the old canons it must follow. All the rituals, traditions, and major holidays are respected. The church is not being plundered, everything is being restored, even the relics of saints or icons are being returned, those that were looted in earlier times are being returned to their rightful places. And that's what should be most important — it should be fulfilled as it should be. But taking, you know, and discussing who goes there, why they go, and who works there — that's not good. Why? All the icons with the images of the saints are real. All the little churches, cathedrals stand in the right places and are built correctly. All the services, the rituals, are conducted as they should be.

And all the church servants, like from the textbook, perform everything correctly. And believe me, if anyone does something wrong during the service, they will be punished. They're strict about that. So I wouldn't say everything is so bad. Everything is fine.

But I can give my own comment about the church. What's characteristic of people is that they always somehow, let's say, turn everything upside down, lower it to their own level. For example, I'm a writer, and people start to admire me, and some person might say, "Look, he has a cap with a devil on it, look how bad he is." People tend to behave like that. There are many cases when they try to condemn a priest because he has a car. Well, again, that's right and wrong, because what, is he supposed to not breathe and live off energy? He's not a superman. You don't need to demand so much. He's just like you, from an ordinary family with his own difficulties, talents, and views. Everyone has their weaknesses, too. But again, you see, if this priest, let's say, works in the church but the entire church has been looted and not a single icon is left, then it doesn't matter if he has a car or not — he will still be guilty and punished. And if, you know, with the priest, the church has transformed and been restored, and the number of parishioners has increased tenfold, and unique relics, icons, and relics from holy places have been brought in. So what if he arrived in a car? Well, great. What's wrong with him buying a car? Why? He can. He has children, relatives, friends, acquaintances. Maybe I gave him the car as a gift. Why can't I give him a car? And imagine if it turns out that I can't give the priest a car because he's afraid that then good people will pounce on him with accusations. Priests now have to, you know, be afraid to get into their car because the people are so "kind" these days. This is how I can show you another angle. You see, my books, like the novel "Alternative History" — why is it called alternative? Because it's an alternative perspective, the same thing we all look at, but from the other side. You can always look at everything from a different angle, from another perspective. And now, when people are constantly trying to bend everything in a negative direction, always looking at everything from a negative angle, in the end, it's not them, or rather, it's not those they accuse — demons, but the demons are the ones who twist that devilish angle. Do you understand? There's even a devil, he even has a name,

who performs this function. He, like a Spirit, enters weak, sinful people, and through them, he always sets you on a false path and always turns you against everyone — telling you, “Your father is bad, look, he didn’t give you anything,” even though your father gave you everything, but he’ll show you everything with the “right” angle to make you hate your father, to make you hate your mother, to make you turn away from your husband or wife, can you imagine? And that’s how these devils work. A light person, however, even if they see something inappropriate, unworthy, they won’t scream about it unnecessarily. But those who invest all their strength and money into it, to the point that it makes their stomach churn, there’s something wrong with that person, the one who gets so shaken up.

If we go back to the question you asked me about whether it’s worth going to church if you don’t believe — well, let’s put it this way, for show, you shouldn’t go, in a group, as if you’re going to a café to have fun and take pictures. Why do that? You should feel it, that you’ve woken up, or that a day has come when you feel like you want to be with yourself, or you’ve thought about the meaning of life, and if you’re thinking about the church, then just go, without overthinking it. Don’t plan it, don’t tell anyone — just go. Don’t be shy, ask in the church, “Who can I talk to?” That’s all. Don’t hesitate to ask how to be baptized, how to pray, how to confess, what communion is. Of course, if you go to the church and don’t have a cross on you, then it’s a bit awkward, so be sure to wear a cross. Again, I’m not advocating for any religion in any way. I love all religions, but that’s also contradictory for all religions because each one says it’s the only true one, and everything else is “oh no.” For example, the Orthodox Church, let’s just say, a church servant often scolded me, made remarks like, “How can you, Alex, write about meditation and chakras?” And people wrote, complained about me, saying, “He seems Orthodox, but he’s writing about meditation and chakras.” You see, people want to create conflicts, tensions — let them create them if they’re bored. But again, meditation and chakras are part of Buddhism and Hinduism, and those are actually friendly countries to mine. In fact, there’s a Buddhist temple, a Datsan, in St. Petersburg. So, where did I learn about meditation and chakras?

Well, naturally, I learned it from other people, but I mean, where does all this come from? You see, it depends on what associations people have. For example, if someone tells me they practice yoga, my immediate association is Tibet, and that they're trying to achieve enlightenment, and maybe they can sit, you know, in minus 40-degree weather in just underwear and meditate — that's yoga for me. For other young people now, yoga is about sitting at resorts with cameras aimed at you, showing how beautifully you sit, but at the same time, people are leading very indecent lifestyles. Again, that's their choice. You see, what's my attitude toward the church, to sum it up? I go to the temple, and I feel good there. And if I feel where the energy is coming from, I surrender to it, and my whole body, all my muscles, relax, and I feel like I'm dissolving — this is why I go there. And rightly so, it has already become a habit for me, that in my regular life, if someone oversleeps, gets lazy after the New Year holidays, and is acting poorly, misbehaving — I tell them to go to church, to cleanse themselves, to come to their senses. Well, that's the truth. It works, but you shouldn't use it for show on social media.

Question: Why did you feel the energy in Karelia, like from the Egyptian ring? Is it because this place is on the same meridian as the Pyramids of Giza, or is there something else influencing it?

It's strange that you ask the question while already emphasizing an answer in the question itself, which was kind of what I had in the book — that it's related to the meridian. A strange question. Yes, there was a case when I was with the employees, with the workers — construction workers — walking around the area, and by the lake, on the shore in the forest, I felt a power spot, even though there was no building, just forest, just trees. Everyone felt it. But I felt that every power spot has different energy. And this energy was strong, and its shade, like a scent — I don't know how to describe it — reminded me very much of my ring with Tutankhamun. So, I call Big Alexander and tell him about it, and he says, "Given who you are, I wouldn't be surprised if where you are, it's on the same meridian as the Pyramids of Giza. Open a map and check, look." I open it, look, and indeed it's true, it aligns with St. Petersburg, and then with the object in Karelia, that's a large area. And I ask him:

- What’s going on? What is this, who am I, why is this happening?
- This is the womb, the Navel of the Earth. The womb, from here the creation of the world began.

I had never really thought about the creation of the world. Of course, I had read the beginning and the end in the Bible, but I always liked the end. Well, liked is not the right word — I just assumed that maybe I was living in that time. But then Big Alexander tells me exactly about the creation of the world, that this place was home to the most ancient civilization, the very beginning of everything. I say:

- Wow, why here, and not in Egypt?
- This is the very first point. There may have been a base for flying saucers here, but it was later destroyed by nuclear weapons.
- What?

So, we had almost never talked about aliens. All of this started in 2019, when I was in Los Angeles, and now it’s 2020, I’m in Karelia, and again, the topic of aliens comes up, some base for flying saucers that was destroyed by nuclear weapons last time. And now I’m again in this place, the most ancient place, and there’s something there that I’m supposed to find. Then he says:

- In fact, when the time comes, maybe a saucer will land right there with you, and point to you for the whole world to see, that you are the chosen one.
- What? What do you mean?

These were such loud words that I was scared, not so much to believe in them, but just to hear them. And then I realized, maybe that’s exactly why all the rulers from around the world will come to me, they will come here. I understand that it’s still a forest, a swamp, ruins — how many years will pass before I build anything here? How will anyone even come to me? And what exactly am I supposed to do? And who am I supposed to become? What kind of book should I write for the heads of countries to come here, to this swamp?

And yes, it turns out that the power spot gave me the kind of energy, like my King Tut ring. But then I found out that there are many power spots in Karelia, each different, with different energies, but all incredibly powerful. I've never encountered anything stronger in my life; they are that strong. I started studying all of this during the pandemic. Why? Because while the construction crews were working on the buildings, I was wandering the forest with a friend or an employee, placing sticks, taking pictures, studying everything. Sometimes I would fish, sometimes I'd write notes, draft chapters, walk around the power spots, and call the Mystic-Old-Man or Big Alexander to clarify something with them, to understand what it is, how it works. I even drew out the area, took photos, divided it into squares, numbered them, called the Mystic-Old-Man, asking him which square contained what, what objects were there, how they affected the area, how they got there, and at what depth. Then, Big Alexander said that there was a place there where something was hidden, some kind of copper disc, he said, a huge copper disc or something buried, that I was supposed to find it. He also mentioned that Alexander the Great once touched something to become a god, something like that, that he had to touch something or find something. And that something like that was hidden there. The Mystic-Old-Man said that some tribes lived there, that there were some rituals, that something was submerged in the lake, and yes, there were some extraterrestrial objects, fragments scattered everywhere. Also, there were stones with gold in them that I found. Then there's a place like a funnel, where he says it's actually a kimberlite pipe, some kind of diamond pipe, where diamonds might be. And there were so many more signs. Imagine, throughout half a year, the beginning of 2020, the pandemic, the May holidays — every week, some random worker would show up, bringing a tractor, gravel, something else, and they all found gold. I was, on the contrary, in a position where, you know, when you're younger, you have a discovery and you want to shout about it, but here, I was, on the contrary, scared of all of it, didn't believe in any of it. And then, every week, some worker would ask me, "What if I found gold?" I didn't understand, was the system joking with me, what's the deal? What kind of gold? And it turns out that I believed less in aliens, in gold, and in all that stuff, but the people around me started pushing me toward all of it. Even my skeptic deputy, who was super materialistic,

kept telling me about the saucer, the gold, the saucer, the gold. I thought, what's going on? This person, who used to laugh at my books, is now telling me about flying saucers and gold. But I, on the contrary, was recoiling from it, saying, "Listen, we've got so many things to worry about right now. We need to get this well done, we need to take care of this, we need to put up a fence, at least secure the perimeter." And they kept talking about gold. Miracles. I started talking about it, starting to get involved, and there was really strong radiation in this area in Karelia.

Question: You described that all the buildings at the tourist base in Karelia have a low, poor frequency, but the land itself doesn't. How did you feel about the land, the territory?

Yes, it turns out that, just like I see all these worlds, these frequencies, and energy, the tourist base had a seriously low, poor energy, like something from a cannibalistic place. The cabins, of course, were the scariest, with terrible furniture, you know, with oilcloth nailed to the tables with nails. It felt like escaped prisoners were hiding there somewhere in the regions of Russia. It looked grim. Very grim. Like in all those dark films they make about the '90s, something like that. Naturally, I understood that I needed to urgently get rid of all of this. I originally bought the land just to avoid having such neighbors and guests, but then, because of the pandemic, since I couldn't stay in hotels, I decided to, let's say, bring these cabins to life, change and restore them. And what was my approach? I saw, well, it's a cabin, just a cabin. It had a triangular roof, all the usual things, but it just exuded gloom, illness, poverty, everything bad. All those birch trees were scary, half-dead, like bushes around the cabins, with weeds. So, naturally, I started cutting down all the birch trees, cutting down all the grass, hauling everything out of the cabins to the dump, cleaning everything up. I remember traveling through Oregon and Washington, where they filmed the movie *Twilight*, with all those beautiful rivers and lakes, and I stayed in similar cabins there. But those cabins were pleasant, even just visually from the outside, not even from the inside, but from the outside. I couldn't understand why this cabin, the same kind that I had, felt like it was exuding some sort of hell. And I realized that it needed to be replaced.

I just removed those scary windows, the plain white double-glazed ones, and put in windows like they have in England. I forget the name now, I knew it all when I was working on construction, but now it's slipped my mind. These are the windows with the grid, the English-style windows that lift up. I also took out the horrible, dull brown door, the ugly metal one, and replaced it with a beautiful, bright, English-style door. And that's it. I repainted the cabin, of course. I repainted everything inside as well. And so, I transformed it into a more modern level. And here, it's not about one culture being against another. No, it's much simpler than that. It's about time. The cabin just exuded the past, and if you connected with that, it felt like you would erase yourself along with that past, like you would die with it. I kept the cabins in the same style, with the same triangular roofs, but I updated them as much as possible to a modern standard. If you Google or look on Pinterest for "Cabin," "Tiny House," "Cabin House," you'll find a whole bunch of beautiful cabins, with string lights hanging, a beautiful stove in the form of a fireplace, dreamcatchers hanging, cool ethnic blankets, palo santo, and all that. Well, I transformed it all into something like that — still in the 21st century, I'm a guy who's not exactly from those old times. I'm modern, and I turned everything into something modern, to clear out that terrifying spirit that was there, that fading something that had been left behind. I kept the trees, of course, only the pines and fir trees. The big birches were left, of course, but those small ones, like in the swamp — why? I tidied up in that sense. And yes, the place itself, you see, seems like a swamp and all that scary stuff, but it's clear that Karelia, the people there are poor. They're on a completely different level of living, with different values, but that's how it should be, it's all part of the world-system, we need to accept it, there's no point in judging it. So, my position was this: I'm not, you know, some blogger from Moscow who came there and is like, "God commands, bow before me." No, I was as humble as possible, didn't bother anyone, as quiet as a mouse. Everything by the rules, everything by the laws. I was open to the border guards, open to the city administration, ready to help everyone if needed. But still, some of the local residents, they started acting up: "Who is this? What is this? Why? Where did they get the money? Who are they?" Since I had long hair, they thought that meant I wasn't a man, but a woman — this old mindset was still there. Well, let them think that. And many of them were taken by COVID, some remain.

Well, we'll see. There's the older generation, and there's the new one. It happens. And yes, I was trying to... Why am I telling all this? Because we really need to grow. And it's great, you know, when in your city they build a modern playground for your kids, right? And the old one, the one with tires buried in sand that your kids used to jump on, gets demolished and removed — that's a good thing. Of course, some people find it unfamiliar, uncomfortable, the old, familiar things are torn down, and something new is built, but it has to be done that way. I did it like that too and tried, you know, in a social sense... So, if we're talking specifically about the place, as a mystical place — it's unique. I don't know what kind of valuable minerals are under me in Karelia. It's a unique place, with unique nature. I love Karelia. I love it very much. I could spend my whole life there, and I wouldn't need to go anywhere, not to any big country, or city. Seriously. It's not by chance that the system showed me the whole world, and I traveled. And it's not by chance that it gave me both money and taste, so I could bring everything into order in a modern way. And I started creating, in this Karelia, you know, like separate worlds. Because of the times we're living in now, with the pandemic, the military operation, not even all my friends were there, I didn't even manage to show it to anyone, and the construction is still ongoing. But the fact itself. So, for example, the Finnish farm, I'm restoring it completely. I need to make sure all the molding on the facade is restored, and I want everything to be ethnic and true to its original purpose, just as it was. I'm doing it all in Scandinavian European style. The tourist base, on the other hand, I made more ethnic, boho. Like I described, like those forest cabins that are popular in the United States and Europe, where there's a hammock, a dreamcatcher, a stove — I did it in that style. So, I took what was already there but just adapted it. As for the military base, it's supposed to be an estate, an English-style estate with a hipped roof. That's the kind of tall roof with those windows, I forgot what it's called, where there's that stone above the windows, the windows should be the ones with the grid, there should be a garage for the car, a guest house, and of course, the exterior should be stone cladding, a fireplace, and definitely a library or a cigar room. You see, I'm turning all of this into different social worlds. And the place itself, it's unique, yes... All of these buildings, the military ones, just so you understand, are all on separate large territories. Separate objects. They're all in different places.

And they're all located on unique sites. I don't know, maybe something is hidden beneath all of these buildings, and I don't even know about it. And maybe one day the voice will say "dig" or "dig deeper." I haven't started drilling or digging anything yet, I've only marked everything on the map, but I don't have the means to drill or dig anything there. Maybe it's just some encouraging illusion from the higher forces to make me love Karelia even more, and in reality, there's nothing there. But it's not by chance that the system sent me there. It wasn't my choice, not my intellect, not my desire, not because I had money or wanted a country house — no. It was specifically the higher force. I didn't have a choice. It specifically acquired all of this for some reason in the future and prepared all of this for me. And that future is still ahead.

Question: What do you include in the concept of being noble? Why is it important?

It's very important. Well, I can briefly tell you my story. This nobility, it was in me from birth and in childhood was further reinforced by the upbringing from my relatives. And I suffered from it, literally, because at school everyone picked on me for it, everyone found fault with it, nobody liked it. But all the parents of the children loved me, all the teachers loved me, because I was such a good boy. And I really was — felt like I was some kind of Little Prince, all dressed up, practically with a bow tie, in a shirt, saying "hello," always telling the truth, always doing everything, never misbehaving. That is, without any of those animal instincts that are sometimes seen in children — I was always very quiet. But not everyone liked that. The dark people at the dacha, where I spent my summers, and in the yard — the dark people were irritated by it. They immediately wanted to spoil me somehow, to dirty me, to humiliate me, to find some flaw. And they always had this reaction of anger — why and for what reason was I being loved? And like, "what the heck makes you so cute and sweet?" That was always the complaint. Then that complaint started appearing at school in the upper grades, at university, and just from the environment — random people I met, including at summer camp. Girls would tell me, "You're so great, a romantic of course, but we need a bad guy." And I truly, not just once but many times, thought about whether I should become bad, since all I got were problems for being proper and good. And I didn't even understand...

I went through a lot of trials. I even wondered: if I always show up on time but others don't, if I always help but no one helps me, if I'm always neat and clean but people are dirty, or I always clean everything for everyone and they just mess it all up for me — then I started thinking, if everyone is messy anyway, and they don't even appreciate it, then why be clean? I really had thoughts like that — from the devil. Why be so clean? Why be so proper? Why be so good, if you're living among some kind of little pigs? I really had those thoughts. And at certain moments I even tried to sink into the dirt and the bottom, to get dirty on purpose, deliberately. These temptations came in waves, in clear periods. Even at 25, and even at 28, even at those ages, I would fall under that influence and doubt whether it was a good thing that I was like this. What bothered me? I saw how people who simply connected with some companies, said a few words in an hour, and those companies or organizations would then make a book for them, sometimes two, then three. And then I see these people becoming writers, while I realize I'm ruining my eyesight, my health, my back — everything hurts — I've been writing books since 2006, and no one recognizes me as a writer. And some people who, just a year ago, were involved in fraud or crime suddenly become writers without even writing books. Naturally, that affected me, yes. And it affected me because I was weak, because I still had some of those human traits — pride or whatever you call it — that upset me. If you are truly pure, of course, such things shouldn't upset you — I know that from personal experience now. But back then it did upset me, which means I wasn't fully pure, but I was learning and growing. That's what we all live for here.

And I saw how, especially from around 2016 to 2018, more and more people started to appear who, without shame, began to mislead others through social media, writing that they are magicians, sorcerers, energy manipulators, psychics, that they've traveled to 100 countries, that they are elite astrologers, that they are practically members of secret societies, that they are the most spiritual among all the spiritual — and they write it all openly, brazenly. And they have all this “look at my reviews, look at this, look at that,” and “sign up now, pay,” what they called a “marathon, webinar.” I look at all this and realize that I have sincerely spent my whole life suffering, writing these books, putting my entire soul and Spirit into them. I sincerely read every comment from

people on social media, try to answer everyone. When I finished a book, I immediately made some kind of analysis, a presentation, organized various intellectual clubs. I did all of it so modestly, purely through the books, and my conscience wouldn't let me call myself a psychic-freemason, or an elite astrologer of Moscow. Well, it's just insane. I remember the words of Big Alexander, how he said they would put all those upstarts in their place, that this is obscurantism. But I look around and see that they get away with everything, everyone loves them, while no one reads me. Or readers tell me:

—Alexandr, you're doing some presentation for a thousand rubles, but I decided to sign up with this guy because he's number one in everything.

—Why did you decide that?

—Because he said it loudly.

—My conscience doesn't allow me to say something like that. I'm afraid. It's like I feel I would die if I said something like that.

Seriously, I'm that afraid to say something like that. And then they bring up all these people as examples to me. And everyone acts so boldly: they lie about themselves however they want, take photos in some kind of image, as if they have everything. And the most interesting thing is, even my friends start tempting me and say:

—Alex, you just went to that country — at least post some photos. People would be amazed. Everyone dreams of going there, and you've been.

—Well, it just... doesn't feel right.

—What do you mean, doesn't feel right?

—Well, it feels like boasting.

—Come on, boasting is when you pose with fancy cars and all that — although if we were in your place, we'd definitely be posting photos with your cars.

So even my friends were tempting me like that. And it felt like the hardest period of these temptations — for the whole world, really — began around 2017, maybe 2018, 2019, 2020. Actually no, back then it was still kind of honest, there weren't that many of them yet. But when people really lost their minds —

that was when the pandemic started. Yes, exactly, from the pandemic. And something unusual happened: right during the pandemic in 2020, I, on the contrary, disappeared. I was practically gone from social media, I left it entirely, didn't even want to make videos, didn't respond to comments, I blocked and closed everything. And suddenly, it's like a hundred thousand people appeared out of nowhere who — it felt like they all read my books — but they, without hesitation, started calling themselves Freemason-sorcerers and began hosting all kinds of marathons, family constellations, personal growth consultations, or whatever it's called. And I thought, "Wow!" And then they all start showing off how they ride around in Rolls-Royces, Ferraris, Lamborghinis. And I think, "And here I am sitting in a swamp in Karelia. I believe in God, I believe Russia has a future, that Karelia is part of that future, and I don't care that I spent all my money to come here and now I'm broke, living in poverty." So I had thoughts like, could I have bought an apartment in Dubai with that money, like everyone else? Yes, I was tempted, I'll admit it honestly. The demon tempted me hard, truly... I'll say this: thank God I didn't give in. Really. It was a very hard trial.

And going back to your question — back then, when I had doubts, I doubted for only one reason: since childhood, I believed there must be a bright future — a noble, radiant future, like in fairy tales about kings. As if everything should be beautiful, a golden age. But what I see is that with every year, the world turns more and more into some kind of madness, darkness, a darkness of vices. And people start reading back to me or pointing their fingers saying, "Hey, you wrote in your books about all that — so what? Where is it all?" And they make these remarks to me, and then the next day they film a video: "Hello, I'm a Freemason, psychic, coach, I'm going to teach everyone now, let's go." And I just sit there and don't even understand what's happening anymore. It's like the world flipped into a million false prophets, and now I'm even scared to write books, because every fraud now calls themselves a writer. Then all these bloggers, coaches, psychics, astrologers, and all sorts of other things. And I'm like, "Wow, just 10 years ago everyone was scared of my books, just because they were afraid of the word 'meditation'." And now they point fingers at me like I don't know what meditation is, while they're all masters number one in the world. I'm like, "Wow, what happened to the world." And I really did start thinking back

then — and many others thought the same — that maybe, since this immorality is being encouraged, since everyone's so shameless, like those people who make prank videos... Imagine your mother or father walking down the street, and some two-meter-tall guy starts scaring them, making faces at them, following them. And they, poor thing, are genuinely frightened, and it's all filmed and posted online. I look at that and I don't understand how that's even allowed. How everything got twisted. And I'm like, "Oh no, no." And back then, when the demon-devil was tempting me, I thought, maybe I was wrong to be so well-mannered. Maybe I really should just say I'm great too. Only, unlike them, at least I'm not empty inside. And then I think, no, I'll wait a bit longer. And this patience — it was just so deeply built into me — that I thought, I'll wait one more year, maybe even two. And every year I would reflect and decide: I'll wait another year, but I'm not ready to stoop to their level. I really wanted to start making videos, showing my life, vulgarizing everything, putting it all on display like everyone else, playing the game, gaining followers, being the cool guy, making friends with everyone. But every time, every year, I would stop myself and say to myself: I'm still willing to believe for another year. Something inside me still remains — this nobility, this upbringing — it still feels necessary. Even though everyone seems to have forgotten it. As if no one has a conscience anymore. Only shamelessness, immorality, vanity, thrill-seeking — that's all there is. And it kept growing. Now it's terrifying. Now it's all bile, aimed at defiling and turning everything upside down. And then the result. And it turns out that when I didn't give up and, in the Spirit, began to write "Alternative History," all those volumes, I suddenly came to realize that chaos is exactly what is happening in the world right now with people. That all this corruption is happening on purpose, that this is the Judgment Day. And that only people who are pure, with pure hearts, have not fallen under that influence, and they quietly live in their little worlds, needing no one, not putting their lives on display. And I clearly saw the future of that group of people — and the other. And I saw how all those people will end up in hell. Those who behave like that now. All those who think they're getting away with everything have started acting this way, earning easy money while being no one and deceiving everyone. How did I start noticing it? I myself even came under that influence at times. So what is intelligence and nobility? And what is this corruption? Corruption is when you wear an oversized sweatshirt,

oversized pants, everything shapeless, you look like a sack of potatoes, your jewelry is also misshapen, drippy, all crooked, your T-shirt has distorted prints like some child drew them. The same goes for the music and everything else. And it's like, everyone who loves that has those kinds of souls. And that is the chaos — that is the very decay. And this is how it has to be now, because the old world is simply fading away. And everyone still plugged into the old system is decaying like that — they are the majority, yes, but they are all decaying and heading straight to slaughter, like cattle. But the creation of the world, the “cosmos” — it's order, it's discipline. And it's actually the opposite: when people used to wear classic clothing, there was no collapse. The decline, actually — you know where it started? In what I'm even wearing right now, I'll admit honestly. A T-shirt, some sweatshirt, a cap — that's decline. Because back then, a hundred years ago or more, even in Japan, people wore classic clothes, well-fitted, everything made of noble materials, everything, in principle, was of quality. They made quality wooden windows, wooden doors, built everything from stone — everything was real, everything was honest. Everything was honest. If you were truly a successful person, then you were truly successful because you were intelligent and noble. And back then, that was valued — like with kings — and look at how they raised their children. What subjects they studied, what books they read. How things were proper, how traditions were observed — for example, of course, you never went to nightclubs. You were supposed to study art — real art, not this nonsense where a banana is taped to a wall. And that dark force, the one that destroys everything, it also infiltrated creativity. And all these creative people think they are being artistic and that everything's fine. No — they are actually destroying the world and themselves through this so-called modern art. That's history, just so you know, from a period exactly like now — the decay of society before total destruction and before the beginning of a new era. Not something you can point to and say, “If it's old, then it must be good.” No. That was a very bad time, just like today. And you're repeating the same thing. And others start finding drawings that resemble mushrooms. And now, someone from the dark forces has issued the order to get everyone hooked not on the drug that everyone smokes, but on mushrooms. And now they make children's toys with mushrooms in all the supermarkets in America, all the T-shirts have mushrooms on them, there are shows about it everywhere.

And now they even dig up mushrooms in ancient times and say, “Look, the gods ate them too.” And drug addicts are the ones pushing all this now. And this is all part of society’s decay. That’s why they’re drawn to everything crooked — because they themselves are crooked, because all boundaries are being erased. And meanwhile, as I am giving birth to a new era by writing the novel “Alternative History,” I am creating a matrix and establishing the boundaries of all worlds. I am creating a new world. And the people who switch to this new world will have those boundaries preserved, and everything will be noble again, pure, by the rules, everything in its rightful place. And others will sink to the bottom, to hell. So nobility is very important. Very important. You see, to let everything go and allow yourself to run around naked and do nothing, to avoid effort — as everyone today is looking for an easy life — that’s not the meaning of life, that’s the path to the bottom. The meaning of life is in discipline — when you can master yourself, when you wake up according to a schedule, when you are responsible for your words and actions, when you get an education, when you work, when you build your life. That means you’re not destroying, but building; you’re not decaying, but the opposite. And it used to be that way — people have just forgotten it. And I know we will return to that time. Right now, there’s just a cleansing happening, a restructuring. The old is being destroyed like this, and the new — soon it will strive only toward nobility. Just imagine: noble films, noble music, noble people, noble clothing, noble housing — that will already influence what you’re tuned into. That is, what thoughts, desires, and intentions you’ll have, what will steal your attention, who will notice you. That’s how it works. And do you think none of that matters? That if you watched some indecent movie at night, then a stand-up joke or some video on social media, that it doesn’t affect your life? No — it places you exactly among all the others heading to the bottom. And you think it’s unimportant? It’s very important. It’s very important. What you read, what you listen to, what you eat, who you talk to — it’s all extremely important. But it’s all so deceptive — you might look at some girl or guy who lets themselves do whatever they want, who gets away with everything, and you get tempted by that. But I’ll say this — don’t. Just be patient a little longer, and you’ll see what happens to them. I wouldn’t wish you that future. So nobility is very important. Even though it’s very hard to live with that nobility today, in the modern world we live in,

that's why I'm kind of fifty-fifty. But believe me, I know the limit — how much you can get a little dirty and wander among the madness, and still not lose yourself or your soul.

Question: What did you feel when you saw that your place in Karelia was on the same meridian as the pyramids in Egypt? And when the number written for you by the messenger Nadezhda later surfaced?

Well, I started... I mean, it wasn't the first time during this whole journey of "Alternative History" that I kept returning to Egypt. Just a little, partially, but I kept coming back to it. There's something about Egypt. And at that time, I started opening maps, looking at the pyramids from above — the ones in Giza, in Egypt. Then I saw where the city of Alexandria is located. It's about two hundred kilometers away. And I saw that this is about the same distance as from St. Petersburg to my place in Karelia. And I thought: "Wow, maybe Alexandria is like St. Petersburg, and the pyramids of Giza are like my Karelia? Maybe something similar was there?" And I happen to have a mountain by the lake. I look at it from above, and it looks like a pyramid. That same square shape and similar corner outlines. I was shocked. I told Big Alexander about it, and he says to me, "Alex, actually, most mountains — almost all of them — are artificial." And I'm like, wow! And of course, I climbed that mountain, I started walking through the whole forest near my land and began discovering many other different places. And imagine, I had all sorts of instruments — compasses and such. My team and I prepared ourselves in every way possible! And we headed to this peninsula. I got there and felt dizzy right away. But the paradox is something else — why did I even go there in the first place? Because when I was looking at the map — just sitting in my cabin and looking at my land on Google Maps from above via satellite — and suddenly, a number appeared.

Well, it wasn't Google — it was some other map site. And suddenly, when I hovered over this area — it was like a peninsula — I pointed the cursor there, and suddenly a number appeared: 30.314152642. And that was it, everything just spun for me. I had no idea what was happening. How could that woman, Nadezhda,

that first messenger, have known this number and written it on a piece of paper back then — and it matched? I felt like the walls were sliding apart, that's how shocked I was. I realized then that none of this is random, that it's all connected to those earlier times. You see, that was all back in 2010, and now it was 2020. I thought, "How could this be, after ten years?" And believe me, there were so many trials and temptations along the way. There were several times when I thought that everything that happened in 2010 had just been my imagination. That's how much people tried to convince me otherwise. And I went to that place. I went there, but not directly to the exact point with those coordinates. That exact spot — there was no radiation, no energy, I didn't feel anything. But when I walked around that cape and found the spot where the energy was very strong — I nearly lost consciousness. I don't even remember how I got back home, I fell asleep during the day. Everyone lost track of me. What happened to me? And you know, with my strong attention, I never understood people who can fall asleep without controlling themselves — in a car or somewhere else. How is that even possible? And here I just blacked out. After that, Big Alexander told me that under no circumstances should I go into the forest alone, because I could black out like that and disappear. That someone should always be with me, that this is no joke. But the interesting part is something else. Big Alexander told me, "Pay attention to how the plants, trees, bushes behave in these anomalous zones — they should look different somehow." I open the map and see that on this cape, right where that energy point was, it's literally marked on the map. Right like the center of a circle — exactly where I stood. How is that possible? I mean, when looking at the landscape — and then I start looking more closely — and I notice, while looking at my forest, that my forest also has these geometric shapes, like crop circles. Only they're made of trees. And I think, "Unbelievable." I call the Mystic-Old-Man, I don't even have time to tell him, and he beats me to it and says:

— I figured out what crop circles are.

— What?

— Well, it's not something being done from above, like everyone thinks. It's from within. It's something underground that causes it.

— Whoa!

And then the Mystic-Old-Man told me that... Well, I had found some kind of stone there, and I showed him a photo of it. And he says, "There's gold in it." Even though at first, my team and I had already suspected it might be gold — we didn't say anything to the Mystic-Old-Man so he wouldn't guess it on his own. And he was the first to say it himself — that there's gold in it. And he said that for now there's no profitable way to extract it, that it wouldn't be worth it. But it felt like the system itself started hinting to me that there is a way — some method they used in Egypt long ago — that they had gold easily, cheaply, and accessibly, and that gold could be extracted from any stone. But still, it has to be certain kinds of stones. And from what I understood, those stones exist on that peninsula. But I didn't physically extract anything. It was all given to me in theory — I wrote it all down, but I didn't do anything. So there's no point even asking me about it. I didn't dig anything up, I didn't extract any gold from stone. It's all just a fairy tale, a theory, a book. But the very fact is — everything that was illuminated for me, the circumstances the system built around me — that's exactly what I wrote in the book. So that's the kind of story that had to be told. Maybe later, in the future, it will all be revealed. Then the Mystic-Old-Man noticed something else — he said that now he understood how yetis, the snow people, appear. He said it's through a portal. He said I have some kind of portals there, that they open at certain times, and that humans, being on different vibrations, can't see or enter them — but animals can, and they do see them. That's how a yeti can appear and come out. And Big Alexander said that there is a portal there physically. So I asked:

- So something will just seem to appear to me there?
- No — physically.
- What do you mean physically? I'll go in and actually end up somewhere else?
- Yes.
- Incredible.

Well, naturally, I haven't yet reached the level where I can see portals. Maybe I feel something there, but no plasma window appeared through which I walked, or someone waved at me. That didn't happen. It all sounds, of course, beyond the edge. Maybe one day, physically, in practice, it will all be revealed.

But for some reason, I needed to write about it. Maybe later, based on my books, someone will create a beautiful animated film or a series, or a science fiction movie. But still, you see, these are the kinds of discoveries — where yetis come from, where crop circles come from — that's cool. A good explanation. A good explanation for all of it.

Question: Why does the light trap in stones work and why do stones emit radiation? You write that the trap captures light, but not all objects can capture light. Why did the African mask capture it? What exactly happens to the light in that moment? If a voodoo doll works on the principle of a repeating structure, then maybe a stone was also able to replicate some structure and that's why it emits radiation. Does there exist such a perfect labyrinth that would emit more strongly than all other labyrinths?

How you've stumped me with this question — it's like you're at a consultation with some kind of specialist, while I'm still just a writer. Yes, one of the discoveries I shared in my first book, "Alternative History," in the first volume, was that when I found that power spot in the forest in Karelia in 2020 — just in the forest, you simply stand there and it feels like you're in a microwave — that's when I began wondering: is this energy coming from above or from below? I started calling Big Alexander and the Mystic-Old-Man, asking them questions. In the end, I came to the conclusion that it's something underground. And that it all works on the principle that there is some kind of general energy — like from the Sun, for example — that enters the Earth, and there may be, say, some minerals or artifacts underground, and this light refracts there, and because it gains a different energy, a different density, it reflects back, returns in a new density, like a laser. And I feel it. That's how people around the world sense these kinds of places. And that's when I started using the expression "light trap" — speaking about why stones emit radiation, especially precious stones. Let's start from the beginning: it all began with an icon. The first time I encountered energy coming from an object, it was from an icon. Before icons — if we're not talking about objects — there were places of power, places that emit energy. That includes relics as well, which are often placed inside icons — energy also comes from them. Fine, that's something unique, something prayed over. A holy person — if their relics emit such energy — it means they were on such a level

that their body had a certain code, a matrix, that even a small piece of it captures, processes, and emits energy to such a degree that it radiates. That's why everyone wants to connect to those relics — to somehow touch that level the saint reached, to tune into that nature. Because the life we live constantly pulls us away from that nature, and we must hold on to it and not lose that source. It must not be lost. That's why many people go on pilgrimages to holy places. And that's why I always visit sacred sites all over the world and search for anything that emits this kind of radiation — so I can always stay closer to that source. But then I had a question: why does a stone, one that hasn't been prayed over, that isn't an artifact — just a precious stone from the earth — why does it emit radiation? Why does it give off energy? It turns out that a stone also has this crystalline grid, or what you might call a "light labyrinth." Some kind of matrix. Each stone has its own. Light enters that matrix, gets trapped, its rhythm and speed change, and then it's released again. So when a person wears a ruby, the ruby emits a specific rhythm. The ruby has its own rhythm. And that rhythm begins to influence your biological body. And because of that, you start to feel different. Your values, reactions, thoughts, focus, attention — they shift, because you've tuned into that rhythm. The point is, all people live... Or rather, I'd say, used to live on different rhythms. But eventually, most of them fell into the same rhythm. That's the society, the serpent-tempter, the "agent smith" — this uniform, fogged-over rhythm. And people have gotten so used to it, having lived in it for so long, that now the consequences have come. Dire consequences. That's why those people don't feel anything anymore — neither at holy places nor anywhere else — because they're in a fog. Those same people, I'd say, when they lived 15 years ago, they still had some dynamism; they shifted between the spiritual world, the material world, and others. They had their own individual world — the world of their parents, the world of school — and they had that movement, that rhythm, and their attention was flexible, plastic. They could enter a church and actually switch into that state and feel the spirituality. But later, all of that wore away, got dulled, the boundaries disappeared, and they fell into this fogged zombie-society of social networks. Returning to the question — yes, about energy and stones — yes, it turns out that each stone has this light trap, and each one is different. Each stone makes me feel different, and it affects me in its own unique way. You ask why only a stone can capture this — well, it means a stone is rich

in certain minerals, in code. After all, everything — everything — is built according to the same principle, the divine matrix, which is the philosopher's stone. The zodiac signs, the four elements, the four seasons, the four classical forces — it's all structured on that same principle, and our planet Earth is organized that way too. And we ourselves are also one of these elements. You know how there are seven colors, right? And three primary ones, and then further division, division, division — just like with society, people, everything. That's how it all works. And in power spots, that radiation is present because something underground — precious stones — emit it. That happens because light is captured inside the natural labyrinth of the stone. And if we go back to your question about African masks or the voodoo doll — those are completely different things. African masks and other artifacts — any object, really — can have its code changed if it is prayed over. And it can start capturing light, even if it's an ordinary object. It could be cotton, linen, silk — if it's prayed over, it can emit energy. I very often buy fabric-based art, tapestries. They also emit strong prayed-over energy — but only if they are prayed over. You see, a person could have been in that spiritual flow when they made the tapestry. Or the owner of the tapestry could have prayed and charged it with energy. And all these natural materials — stones, silk, wood — they all absorb that energy. And they can then emit it. I'll say this: I don't know for sure, I haven't tested it, but I've never come across anything plastic that emits spiritual energy. I've seen it in wood, in metal, in stone, in fabric, in paper, and in leather. A leather-bound book, for example — it radiates energy. But plastic — no. Maybe that's why, in the past — not just because everything used to be natural and now everything's synthetic — but because there was meaning in it. That's why tables were made of stone, walls of stone, everything out of wood. And gold and silver are also light traps — people just don't feel it physically, but they do affect you. Gold and silver also function as complete elements, like stones. As for the broader connection, the example you gave with the voodoo doll — yes, the principle of the voodoo doll works on creating a copy of an object, and by acting on that copy, you influence the original. And you brought up that example to ask whether a general connection like that can exist? Yes, it can. So imagine this — from personal experience. I bought a huge number of copies, just cheap souvenir copies, of Egyptian figurines. You know why I bought them? Because all of them gave off energy —

just like the original. Because the copy was made so precisely that it also captured light and gave off that energy like the source. That's why my King Tut image on a ring — the ring itself is modern, it's not ancient. Someone probably made it ten years ago. Seriously, it's not some antique. But it radiates so strongly because the King Tut mask is depicted correctly, in the right proportions, and that's why it emits energy. It connects to the King Tut source anyway. I came across this again when I was... I can't remember which country, but I was in Madame Tussauds. And imagine — I'm walking past all these wax figures of famous people, and then I walk past Mother Teresa, and the energy radiating from her was so prayer-charged, it was unbelievable. And it wasn't because someone had prayed to that figure — but because she was replicated, and that replication continues the emission, like an extension. That's why people line up to see the relics of saints — to connect to the source. It still connects you to the source. I can make copies of a statuette — one thousand copies of an Egyptian statuette — and all of them will lead a person to the source, connect them to the source. I care deeply about all the old cultures, traditions, and values that once existed. I try to preserve them somehow, even though they're being erased by this insane globalism of everything, yes. It was painful and sad for me to watch the film "Memoirs of a Geisha," seeing how Japan was corrupted. It was heartbreaking to see with my own eyes just a year ago what they've turned South Korea into — some kind of modern experiment. And there too, everyone is already like zombies. How everything is being vulgarized and transformed into something unrecognizable, erasing all those boundaries. I love everything ancient. Even recently, when I had some gold pieces made, I tried to replicate the actual ancient Egyptian jewelry exactly. And when something didn't match, I said — it needs to be redone, because I need it to be like the original, not some modern invention. I always try to restore or preserve everything, you know? There was a case when I bought a very unusual ancient vessel. They didn't want to sell it to me because none of the current artisans could reproduce it — those kinds of craftsmen don't exist anymore. I kept it only to preserve it as a sample, so that it could later be replicated. So yes, there's a kind of universal connection. When I found and carved out a little stone in the forest in Karelia, the Mystic-Old-Man said that it's the same as an entire object — that it has some kind of connection to something. It doesn't even matter if it's just a grain of sand.

Question: After returning from America, you decided to buy real estate, and later land, as far north as possible. Why were you specifically interested in that kind of location?

In answering your questions, I've already mentioned in earlier responses how a higher force was guiding me. There were so many signs pointing to Karelia. But even apart from that, I've always loved the North. I was always drawn to the northern regions — Scandinavia, Sweden, Norway, Finland. And also the whole northern part of Leningrad Oblast. For some reason, I always had this sense of fear that something terrible might happen in the world — some kind of cataclysm or disaster — and I felt that this would be the safest place. Because Karelia is considered the lungs of the Earth, with its forests, swamps, and the enormous number of lakes. And now, with each passing year, there's more and more talk about global warming. I'll say this — I've heard rumors that some very serious people, even the wealthiest people in the world, have started looking into Karelia. Somehow, they received information, and they too have begun acquiring land there, just in case. But it's also interesting — these are just my own observations, really. Just, guys, I'm simply observing society and the social landscape. All the people who are the most criminal, the con artists, the sinful ones, the corrupt families of politicians or others — all those types, especially in Moscow — throughout all this time I kept hearing from friends or friends of friends that all those wealthy people were buying up land just in case, whether for global warming or, like, during the pandemic, and it was always in Siberia. I never asked where or what they were buying — I just stayed quiet. But everyone kept poking me, my friends and acquaintances saying: "Alex, did you hear so-and-so bought land in Siberia? Did you know these guys are building something there? Why didn't you choose Siberia?" Everyone: "Siberia, Siberia, Siberia, Siberia." Naturally, I understood that this wasn't some higher power or inner voice trying to tell me something. Because the people who were saying this to me were exactly the kind of lost, tempted friends who always follow the trends, who want to be like everyone else, wearing the same Nike sneakers. And so they kept going on about "Siberia." And I said:

— Listen, let me give you an answer — just think about it. You know who I am — this is what I told my friends — and you know who those guys are, and those families. So think about this: if you know who I am, and I didn't choose Siberia, then maybe you shouldn't be thinking about Siberia either?

And everyone says:

— Well, considering you really are guided by a higher force — maybe you're right.
— Exactly. You hear about some vacation spot through social media, through chats, through rumors, and you all rush off to that country, or that city, or you all start dressing the same. And now you, the same lost souls who copy everything, are telling me about Siberia — just because it's trendy in your mainstream, in your lost society. If I didn't have my own opinion, my own perspective, and my own Spirit, I'd probably fall for it too, just like you. But you see, I have my own guide. And you should ask yourselves why I didn't choose Siberia. — And then I said — You know, if you look at the reputation of all the people heading there, who they are, what they stand for, and what they've done — maybe they're all gathering there for some kind of Judgment Day.

Why not? That's how it is. I truly made my choice under the influence of higher forces. And only afterward, just like you, I started to wonder — why? Why Karelia? What's so special about it? And that will only be revealed in the next book. All of it will be unveiled soon, in one of the volumes of "Alternative History."

Questions: On your land in Karelia, you discovered many anomalous places, various alien fragments, and new power spots. Tell us, please — at this moment, are you still continuing to study and unearth all of this? Or was it given to you only for that particular period of time, simply as a boost to your faith and a stimulus to keep going?

That's exactly the point — the entire novel "Alternative History" essentially shows how a wise person and an unwise person perceive reality, and what distinguishes one from the other. In the first volume of "Alternative History," there were quite a few examples of this. For instance, when I was mapping out

St. Petersburg — not in 2010, but later, maybe in 2019 — when I had returned to St. Petersburg from Los Angeles. I wanted to remember everything. I walked through various museums and, of course, I was also revisiting all the power spots, remembering the map, and looking at it all with new, more mature eyes — seeing things I might not have noticed before. And on the map, one of the points landed right in the Neva River. One of the power spots was located right in the Neva. And I just wanted to check — maybe there really is something there. Maybe I'd feel something. So I took a sightseeing boat with my team — though they were involved in completely different work, not expedition-related. I just brought them along in the boat. And we even briefly told the captain, the one steering the boat, that there was a possibility something might be there. And indeed, we were moving along and checking with the echo sounder, and we saw how suddenly the depth, which had been six meters, dropped to five, four, three, two, one — just like that. And then the depth returned again. And this was right in the center of the Neva River, in a specific spot. And that confirmed it: right at the point I had marked on the map — just intuitively — it all matched. Later, I became convinced that there was physically something there. Naturally, at first, people tend to have a defensive mental reaction. The guy operating the sightseeing boat said, “It's probably an underwater fountain installation,” because once a year, during the “Scarlet Sails” event in St. Petersburg, they install this metal structure in the water for the show. But then we pulled up all the photos of the celebration and the fountain locations, and we saw that this was an entirely different place — far from that area. It had nothing to do with the fountains. And of course, the boat operator — who had worked there for years — was shocked. He had never noticed that the depth changed like that in this particular zone and wondered what this place really was, what that point meant. But what was the lesson in that story? It was that one of my team members — someone more prone to weakness, temptation, greed, vanity, envy and so on — a typical, let's say, ordinary person just starting out on their life path — he was practically ready to dive in. That's always been his reaction to everything: to dig everything up, pull everything out, climb in wherever he can. And every time someone was with me — like the guys who were with me in 2010, although they were more well-mannered and noble — everyone always takes things too literally and physically, always wanting to take something. And people

have never understood me — why I stop, why I don't touch it. It's the same as when I returned to St. Petersburg, as I often did. I didn't just study the map of St. Petersburg, but also the nearby towns: Pushkin, Pavlovsk, Lomonosov, Peterhof, Gatchina, and so on, and so on. Kronstadt — basically all those places around Petersburg. But I never pried into anything. I mean, maybe that's just how I was raised. And anyway, what's the point of digging into things? It's not about the physical. Am I supposed to find some kind of treasure chest filled with gold or something? I have no such need, and that's not my goal. And when I found the place where Mary Magdalene is buried — or rather, when I traveled to the place I had seen, after Big Alexander asked me where she was buried — I simply saw the location in my mind, without even knowing what city it was. Then I opened a map, found the city, went there, and there stood a very unusual Catholic church. The atmosphere felt like I was in some English village, like it was a little English chapel. It was elongated — really unusual. And the energy there was overwhelming — when we drove up in the car, everyone's thoughts just shut off, like a fog came over us, can you imagine? And right on the grounds, there was this powerful radiation. And I understood that something was hidden there, something sacred, buried on that land — not in the church itself, but underground, within the territory. But of course, I would never go there with shovels or behave in that way. Even if I did want to retrieve something, of course I would need to coordinate it with the local administration, with the city authorities — or even with the church that the land is attached to. I'd need to explain the situation, say that I have a genuine interest, that I'm willing to fund the expedition myself, that it would be official, and that nothing would be disturbed. It would have to be done officially — if I ever wanted to do something like that. But as you see, that was never even my goal. My goal was simple: I realized that knowledge was being given to me, information was being passed to me. My one task was to write about it, to document it in the book — and that's it, nothing more. But people, as you can see, have a slightly different reaction — a wilder one. If I were in a reader's place, I suppose — if I were reading "Alternative History," and then, say, I happened to be walking through Petersburg and suddenly saw the Church of Peter and Paul — sure, I might walk up to it. But I wouldn't act like a madman and go there on September 12th, in the middle of the night, just to stand there, and then run into others just like me — other readers doing the same. But that's just a hypothetical. I haven't seen

that happen — I'm just giving an example for the future: don't behave that way. What's the point? You can be in any city, in any country — you must always draw the deeper meaning from the entire novel: that there are sacred places all over the world. And if we return to the question about Karelia, it's the same. I've never dug anything up — not once, all these years. Yes, I had free time, and I did walk through the forest, and of course I caught myself thinking, "What if I feel something somewhere?" Of course that happened. And I placed little sticks, drove stakes into the ground — I was curious where else I might feel something anomalous. I walked, I marked spots with stakes. I did that. I found many such power spots. But dig — where? I wouldn't uncover anything. Do you really think a mineral vein is lying just a meter under the surface? Of course not. To dig for something like that, you'd need to dig as deep as a subway tunnel. How am I supposed to dig a subway tunnel — in a swamp? You can't even get there by car, let alone bring in equipment. What would I dig? Swampy rocks — you dig twice and water fills it instantly. I'm telling you this so that unwise people will lose the urge, because it's pointless. Pointless. Don't take it all so literally, physically. And yes, of course, when I discovered all these unique places... So at first, the method was simple — I didn't use a map, I just walked around and paid attention to my sensations, noting where I felt something and marking those places with stakes. The second method I used to identify spots: I walked across the map with my attention. That is, I opened maps — different maps from different satellites — looked over my area, and visually wandered through the whole territory. I watched to see what grabbed my attention, and I circled those areas. That's how the second map was formed. The third method — I called the Mystic-Old-Man. I divided the map into squares, numbered them, and told him: "Square one — do you sense anything? Square two — anything? Square three?" And if he felt something in square eight — "Yes, something's here" — I'd say, "Okay, what's the depth?" or "What size is the object?" and I'd note what the Mystic-Old-Man picked up. So you see, that's already three methods: first, I walked and sensed with my body; second, I walked across the map with my attention; third, I divided the map and called out each square to the Mystic-Old-Man — one, two, three. And once we had a confirmed match — something I felt myself, something visible on the map, and the Mystic-Old-Man confirmed it too — that's when I conducted a geo-survey. Well, it was interesting, of course.

Digging wasn't realistic, but I thought — why not use some kind of device to check things out? Maybe a metal detector would react somehow. But again, a metal detector only works to a depth of about a meter. There's also the magnetometer. So I became curious — there must be equipment, instruments used to scan soil, like when people are searching for lost cities or pyramids. And sure enough, there's a magnetometer that works like a radar. So I rented one and scanned all those points to see — would the radar at least confirm that something's there or not? Or would it show nothing? I approached it more like a skeptic looking for some kind of confirmation, but I never had any intention of digging it up. So we also studied it with equipment, and I simply took some soil samples. If there was a tree, I'd break off a twig; if there was sand, I'd scoop it into a box; a stone lying there — or if there was a rock face — I'd chip off or saw out a little stone. Just because I understood that if a beam of energy comes from beneath the ground, then it would irradiate everything above. And that's exactly what happened — when I took those materials, they were all irradiated, like with radiation. Even when kept in a small pouch. Yes, that happened. But that was the extent of it. How could I possibly dig up something ancient that's been there since the beginning of the world? Or how could I uncover a flying saucer buried, say, ten or fifty meters deep? Even ten meters is completely unrealistic in those conditions — after just half a meter, you hit water. You'd need a huge amount of money, equipment, and specialists. And even when I went further in my study — there's a mountain on my land — I studied that mountain, and even when the specialists I privately hired came with the magnetometer, they scanned it and joked, saying, "It's like there's a tunnel underground — what do you have down there, a metro?" And they laughed. But of course, I'm not crawling into any metro tunnel or trying to open it. So if anyone got inspired by my book and thinks they need to go to Karelia and start digging something up — you won't dig up anything. You'd be better off just picking berries and mushrooms in the Karelia forests. That's the most you'll get. And it's the same not just with stones, but even with the abilities I had that manifested in childhood — say, I explored them for a month, wrote about it in the book, and then completely let it go. I don't use it, I don't show it to anyone. Because if I fixated on just one thing, I believe it would distract me, suppress me, and I wouldn't move forward on my path. I have to keep going. So I walked around various power spots — great.

Why touch them any further? I took some photos, made notes, compiled a list, felt inspired, wrote down my impressions in my journal — and moved on, and moved on, and kept moving forward. And that's how I continue. So when I found some stones that, according to the Mystic-Old-Man, contained gold — we didn't extract any gold, we didn't do anything. We had some theoretical ideas, but like I said, it stays in your head for a week or a month, and then so much new information comes that it all just remains theory, recorded in the book. Same with the place that seemed to have diamonds. But again — what would I do with them? I went there once, looked around, scraped a bit with a brush. And what, I'm going to extract diamonds? I'm no expert in that. Something like that needs to be done in coordination with a serious organization. I'm not chasing money or fame. Maybe someday, people who have power and resources on an official high level will discover all this — maybe someone, some enthusiast in the distant future, will read my novel "Alternative History." And in the end, they might find nothing, and realize that it was just a novel — but they believed in it so much because it's written in a format that feels real, like a diary told in the first person, as if it were written by a living, real person, since it references our actual time and specific places, creating a full sense of immersion in the present. Even now, as I answer these questions, it's quite possible that readers may get confused and think they're asking me, the author, directly — when in fact, they're addressing the character in the book who is keeping this journal. Don't forget that. These boundaries are very important, and it's absolutely right to be patient, restrained, meek, and humble. These are very important, very serious qualities that are sorely lacking in today's society.

Question: When you truly realized that "they," meaning extraterrestrials, were speaking to you — that you were asking them questions and having conversations, which strengthened your belief in them — how did that affect the way you spoke about them to others? I mean, in the material world, your connection to them would disappear, right? You could even forget about them completely, and that connection only returned when you were in a spiritual state, alone. So when did you start believing in their existence one hundred percent — even in the material world — and when were you able to begin tuning in to that connection intentionally?

You're absolutely right in noting that when I was in the material world, the connection would disappear, and when I shifted into the spiritual world, it would return. And back then, at that more primitive stage of understanding, I used to divide my states into just two: as if there were an "open" me and a "closed" me — like a spiritual me and a material me. That's also how I perceived others, only through that dual lens. Of course, it all runs deeper than that, but I understood that later. And yes, I noticed and understood that whenever I was alone, when I... But again, you see, a material person can also be alone today. And even during that day, they'll still try to maintain their usual active, material rhythm. They might spend a day or two like that, but they won't actually shift into a spiritual rhythm. And after those two days of being alone, they'll think they've spent time in solitude, but in reality, their brain and mind were hyperactive, and so was their rhythm. And afterward, they'll go right back into the social-material world, into the rush of activity, thinking they had rested while sitting at home. But they didn't really switch. The key is switching. Switching. And for many people, switching takes a long time. For some, even two days isn't enough. For others, even two weeks won't cut it. You've probably heard many stories like this — where a material person, some workaholic who's constantly working, finally goes on vacation with their family for two weeks, but his mind never leaves his job back home. He's still on his phone, constantly in touch with everyone. And essentially, those two weeks that he thinks he's on vacation — he's not. Because all his attention, his mind, his thoughts, are still back at work. So his rhythm doesn't change, and that's bad — it can lead to serious consequences later on, like dementia and more. There has to be dynamic rhythm, a switching of states, a transition between worlds. For example, if you're with your family — that's a rhythm of 400. You need to consciously shift the pace of your rhythm — of your body, your soul, your consciousness, whatever you want to call it — to that level, 400. That means you must relax and fully focus on your child — be there completely, body and soul, playing LEGO together. That's how it should be. Not like you're building something with them but your mind is still thinking about work. That doesn't work. That's wrong. A person must fully disconnect from work and connect to their family. When, for example, they're at work, they should forget about the family, disconnect from it during that moment, and fully plug into the work. When they're out fishing,

they should forget about work, forget about family, and be present — truly on the fishing trip. And this dynamic — that ability to shift states — has started to break down in people. It used to be that people naturally switched between roles, and because of that, life felt rich and interesting. People experienced things deeply and vividly because they were always new in each role. This brought awareness and clarity, because in every world, you were a different version of yourself: one on a fishing trip, another in the family, a third at work. But then everything started drifting toward a single rhythm. For example, a person has certain bad habits — why do they do it? Because when they smoke cigarettes or take pills they're dependent on, or drink coffee all the time — they're sustaining a constant rhythm, say, rhythm 666. And so they're in rhythm 666 at home, at work, and even while fishing. There's no switching. They're stuck in one fixed state. And when you stay in a single rhythm, everything runs on autopilot, everything becomes dull, foggy — leading to things like dementia, selfishness, and more of the same. And the same goes for social media. Social media creates a single rhythm, and when a person spends too much time there — especially while also drinking coffee — they stay locked in that same rhythm, 666. And what happens then? When they're at work, they're only there physically. Their attention, their soul, is not at work. When they're with their family — it's the same. They may seem present, but in truth, they're not there at all. Even if someone like that meets me — whether for business or just to hang out — I feel that they're not really here with me. They're somewhere else. And that's the problem — everyone is “somewhere else.” That's the real issue of our time. Returning to the question: when I sat at home, kept my journal, wrote books, did creative work — everything creative — when I immersed myself in that world, listened to that kind of music, watched those kinds of deep films, didn't call anyone, didn't message anyone, kept away from all social-material noise, when my mind wasn't tense but my feelings were heightened — then I entered a completely different world. Time felt different, rhythm was different, the whole sensation was different. It was like being in another reality. And in that reality, I could feel energy, I could meditate, I could hear a voice, I could see the world from the outside. It's like becoming a ghost — watching everything from a distance. That's what was happening to me. But when you're in that world — it's like a whole separate multiverse, which I later explore in my other books

in the “Alternative History” series, especially in Volume Three, where everything is about multiverses. And it’s like an entire dream — but not a dream — more like an alternate reality, a spiritual multiverse. In that space, you have different thoughts, different desires, so to speak. Everything is different — your values shift, your rhythm changes. You even start noticing different people, and different people start remembering you. You really do enter another reality — let’s say, a spiritual one, though I called it that only in a primitive way in Volume One. Now I use different terms. But when I would begin getting distracted by daily life — construction work, renovations, meetings with friends, this person, that person, calls from relatives — when I started switching to all that, it was like my heart would shut off. I’d leave the beautiful, spiritual world and suddenly get thoughts again. My rhythm would shift into something more active. I’d want to watch fast-paced films, listen to energetic music — I couldn’t sit at home anymore. I’d feel the need to constantly see someone, message someone, invite someone over — anything but be alone. This crazy need would come over me. Or I’d fall into an endless cycle of work — social, material, active work. And when you’re in that world, you have different needs — desires arise. You want to eat, you want to socialize, you crave company and being understood by people — you become like that. So when you’re in that material world, you can’t listen to spiritual music anymore, you can’t watch spiritual films, you can’t even connect with that spiritual friend of yours who’s deep in his own world, painting cosmic visions. You can’t be in that world anymore. It’s like it gets erased, forgotten — as if you literally can’t focus on it anymore. That’s the feeling. And when you’re in this social-material world, that’s it... Even if someone asks you, “Hey, what’s going on with the power spots? When was the last time you visited one?” I’d reply, “Oh, I don’t know... three years ago or something.” And even if I remember them, I can’t actually connect to them — because it’s like I don’t want to shift my attention there, and that truly is another world, another multiverse in the literal sense. And I’m locked into this one. So, when I’m rooted in the social-material reality — like in the example — and someone asks me about the spiritual, I answer almost on autopilot, like I’m describing a dream, without really engaging with it. Because if I really focused and immersed myself, I would switch into that world — and disconnect from the material one, you see? But they’re like two opposite worlds.

So yes, when you're in the material state, you don't hear the voice, you don't feel the energy — you can meditate all you want, but you'll still be thinking about being in your apartment, you'll have tons of thoughts, thinking about what happened yesterday, about what you'll do next, you'll notice your body, everything external — you'll be fully immersed in all of that. And if you try to meditate in that state, no meditation will really happen. It's like, yes, the energies exist — the meditation, the power spots, the voice — they're all real, but not in the material world; they're only accessible in the spiritual world. The paradox is that, when I was young, these cycles were massive. I'd dive into the spiritual for a year or two, then it would vanish, and I'd fall into the material again — and I couldn't control it. But even when I was in a year-long material cycle, I still tried every day, or at least once or twice a week, to write in my journal, meditate, find a way to switch. And sometimes, I really could enter the “cosmos” for a day — enter that spiritual space, even connect with the voice. But it was incredibly difficult. And it's like, with each passing year, I slowly got better at it. Got better at what? To switch instantly — quickly — from one world to another, from one rhythm to another. So that if someone asks me something spiritual or about the voice, I can instantly connect there. And if someone asks me something social or material, that part of me immediately activates, I shift into that world, and it's like I connect to that Wi-Fi source. And then I answer completely differently, like it's a different person inside me. Over time and with practice — because it only takes practice — I learned to move back and forth, back and forth, quickly. So when you ask me how I learned to hear the voice in the material world — the truth is, I don't hear it in the material world. I just learned how to step away from something like a construction task, take a tea break, and instantly switch to the spiritual world and have a conversation with the voice. Then I come back like, “Alright, guys, where were we?” They say, “We did this, this,” and I — boom — plug right back into the construction, into the material rhythm. So really, I just learned to switch quickly. And the longer a person stays in the social-material world and forgets to disconnect, the harder it becomes for them to ever disconnect again. So, figuratively speaking, if a person has spent a whole month in a material rhythm — during vacation, winter holidays — then even if they're alone for two or three days afterward trying to enter the “cosmos”, it won't work. Their mind has gotten so used to that rhythm over the month that they simply

can't switch into the spiritual. And to avoid those consequences, you need to practice switching every day. So, let's say your whole day was spent in the social-material rhythm — work, school, family — then by the end of the day, you must still take two hours before bed to write in your journal. Write how your day went, what were the pluses and minuses, how you felt in the morning, how you felt in the afternoon, in the evening, how you feel now at night, how you felt a day ago, a week ago, and what your plan is for tomorrow. Then maybe pray or meditate — something along those lines. Read a spiritual book or watch a spiritual film. That's how you reset yourself. You return to your center point, to the here and now — this neutral, sober state of the observer. Like you've stepped out of all those multiverses, all those people, all those worlds — and returned to your own world, right now. Then the next day, yes, you plunge back into everything — but you must learn to disconnect at the end of the day. And many people don't disconnect — and that's what leads to serious consequences later.

Question: When you had already acquired land in Karelia, the global pandemic began, and at that time you were involved in construction and exploring the territory. How did you personally perceive that global pandemic period? Nothing like that had ever happened in known history — the whole world essentially came to a standstill. What were your feelings about what was happening? Could you share your reflections on that time?

Well, it didn't happen in such a way that the voice, or the system, or "they" directly hinted to me that I should focus on the pandemic in "Alternative History." It's like the pandemic doesn't really enter the book at all — or maybe it does, but also doesn't. Yes, the events were large-scale — this one, another one, and more will come — but naturally, many people who read the drafts of "Alternative History" were shocked by how it seemed I predicted everything. But I didn't predict it — I never had the thought that something like this could happen. I believed more in things like tsunamis, earthquakes, floods, hailstorms, tornadoes, fires — something natural, but definitely not a deadly virus. I couldn't even imagine that. As it turns out, quite a few films had been made about pandemics beforehand, but I was outside of that focus — it's like I never paid attention to it. So I didn't even fully understand what a pandemic was or what was really going on. I knew it was frightening, and we all saw that.

And yes, it was something new for all of us — but for me, it was just as new as it was for everyone else. I didn't have even one percent of fear or worry that something might happen to me or my loved ones, because my faith was so strong that I simply understood — it wasn't meant to affect me or those close to me. That was my stance. So I immediately told everyone not to panic, though of course, all the safety rules should be followed. But what did truly shake me, what really touched me — and maybe it was somehow interconnected, part of the plan — I don't know... Actually, no, maybe other circumstances could have led to it... But it felt like, if the pandemic hadn't happened, maybe "Alternative History" wouldn't exist now. Of course, it still would have been written eventually, but somehow everything lined up just right. Just imagine — this global pandemic begins, and I, like everyone else, was already starting to feel tempted by social media. So many temptations — to post photos, to engage with others, to become popular. And then — boom — everyone goes into a panic. People are angry, terrified, and from all over the world, they start messaging me in complete hysteria, saying things like "we're all going to die" or "tell us what to do." And I've always been someone who feels people deeply. I love it when a person is the opposite — truly conscious, wanting to have a heartfelt conversation about higher things. But in that moment, I saw it was like... you know, like a wounded bear thrashing about, lashing out, and then shaking me through social media saying: "Answer me! Give me an answer!" And that's when I realized — this is it. I need to stop being accessible to that outside social world that bangs on every door through social networks. I need to protect myself, my own world. And because I'm so sensitive, I could feel people's nerves, their stress, the panic and fear — and I understood that if I didn't block it out now, I'd go mad too — excuse the word — and then I definitely wouldn't be able to write. Or if I did write under that influence of shock and fear, my books would come out just as anxious, full of paranoia that we're all going to die. But I'm supposed to be the one who writes with faith in a bright future — to give people support. At least that's how I see it. Literature should have a constructive nature. There's already enough out there that's rotting people's minds. I realized that if I didn't distance myself from all of it right then, I'd fall under its influence. I'd become nervous, angry, irritable — because people were literally attacking each other. Fear had turned them savage. So that was it — I stopped using social media altogether.

At first, I actually wanted to delete everything, but my team said, “Alex, have you lost your mind? People will forget about you completely. Your readers will be lost. Just leave the pages, we’ll manage them. We’ll post something now and then. Just don’t go on there yourself if it’s unpleasant for you to read it.” And from that moment on, I began to withdraw more and more from society. And it’s true — it has a massive influence. If I hadn’t distanced myself, I probably would’ve ended up thinking that there is no voice, no inspiration, and that I’d already written everything I could. But what happened was the opposite. Because I withdrew, I opened up even more — it was like I returned to myself even deeper. Because I’m often alone anyway — almost always — but when you’re still “online,” it’s as if you’re not truly alone. Your mind stays connected — to people, to their thoughts, to their karmas. And then that was it — you disconnected from all those people, you were with yourself — and right away, the voice goes: “Hello.” And you’re like, “Oh — hello.” So in a way, the pandemic actually played in my favor. Of course, it was terrifying that so many people, especially the elderly, passed away — that was truly awful. It was awful that so many people went bankrupt. It was on a massive scale. But you know, when it all began, I actually felt a sense of joy, because I thought: maybe people will become kinder after this — but instead, they became meaner. I really believed the opposite would happen. You know, when something huge and frightening occurs in the world, you’d think it might bring people together, soften them somehow, make them realize that life isn’t about money or success, that we should appreciate the little things and be more humble. At first, for me, it actually fueled hope for a brighter future. And of course, naturally, I also had the thought — what if this is what I had been waiting for all along? Because throughout this whole journey, I’ve always had a sense that something was going to happen in the world. I didn’t know what — something frightening, or maybe not — but something. And I thought, “What if this is it? What if, after this, people become more enlightened, kind, spiritual, and they’ll all start reading my books?” But in the end, it turned out to be the opposite. I was riding the Sapsan from St. Petersburg to Moscow in business class with someone who’s had a chronic nasal condition his whole life, so he kept sniffing. And what happened? Some guy stood up and nearly hit him, started yelling. Everyone panicked, started putting their masks on. I said to him, “He has a chronic issue, calm down.” And the man looked at me like

he was about to punch me too. That's the kind of people there were. Same thing happened when I was at a clinic with a friend. She went up to the front desk to ask something, and some woman in the waiting area started screaming at her, "Where do you think you're going? Don't come near us! We're all going to die!" — hysterically, like she was ready to stab everyone. And see, when the news of the pandemic first broke but I hadn't experienced it directly yet, at first I even felt something strangely positive, like "oh, something's finally happening in the world." Like any naive youngster might react. But it quickly stopped feeling positive when I saw how people turned savage. And even more so when I saw how people actually started dying. I thought, "Whoa... this is real. This is serious. And there's nothing amusing about it." And, you know, like many creative people, I've always buried myself in my work, like an ostrich with its head in the sand. Creativity is like an alternative world — you retreat from the world of people into your own. And that's exactly what I did — I escaped into my world and I've stayed there to this day. That's why I almost never talk about the pandemic. Only when it first started. After that, I almost never bring it up. I never talk about any other world events either. Why? Because when you talk about something, you're plugging into it. That's what pulls people into that negative, stressful mindset, and makes them see the world through a more agitated, irritated lens. That's why I'm just waiting for all these things to pass so that people can recover, stop being so nervous and anxious, and just calm down. I really want that, because I'm very sensitive to people. And since I travel a lot, I've often had to observe closely in which country, in which city, I feel less of that negativity, anxiety, and stress from people. Some nations or cities are more affected by propaganda from social media and news. Some places are more stressed, others less. So, am I happy about the pandemic? No. I believe that before the pandemic, each year was clear and conscious for every person, no matter how developed or undeveloped they were. But since the pandemic, it's as if everyone has gone insane. No one understands whether a year has passed or three, what happened a month ago, or even a week ago. Everyone is in some kind of fog, everyone has dementia, people are losing hair, everyone is getting sick, all the frames, boundaries, and values — everything — seems to have been erased. It's as if all family values, all moral values, are just crumbling. Society has become very strange. So, is it connected to my "Alternative History"?

That I saw the future, that something would happen and everyone would be talking about me, reading my book — yes, I assumed maybe this was it, maybe it was the pandemic, and something would happen now, maybe a flying saucer would appear, or maybe everyone in the world would die and only people in Petersburg would survive — and they would be my readers. Of course, I had thoughts like that, but none of it happened, and in the end, the pandemic had nothing to do with my “Alternative History” or with me. On the contrary, it was a bad event, and everyone suffered from it. If not physically, then psychologically. Even I suffered, because I endured all the stress people were experiencing, and I felt it — I had to hide from it all in a book. But at least, a lot of books got written. I even noticed that with the arrival of the pandemic, people split into two camps. There are those who, on the contrary, seemed to become kinder and hid away, each in their own little world, united with their family, with their values, and just disappeared — like I did. And there are others who, after the pandemic, became super brazen, aggressive, completely without boundaries, like madmen. And it’s as if everything split into these two camps. I won’t say that’s a good thing, and these aren’t exactly positive consequences of the pandemic. But again, for some reason, God or the system needed things to happen this way. But you see, I’m not about health — I don’t know those things. I’m more like in the movies “National Treasure” or “The Da Vinci Code.” I’m more about decoding symbols, about something mythological or historical. And even from a historical point of view, out of curiosity for time and history, I might take an interest in religions — but I’m not about politics, not about religions, not about health. That’s already some kind of material society, and society — I don’t need it. I’m interested in a library of old books and illustrations, I’m interested in everything lost — lost knowledge, lost history. I like finding connections, inconsistencies in it, drawing parallels with our time now, uncovering patterns. It’s a very kind, creative process. But that very social human life — no matter how much people tried to talk to me about it or asked for books on the topic — and I even wrote some books to help that society, it still felt like a different world, that social world. For them, I wrote books like “Dislove” — a book about the seven sins and the seven virtues — which was especially relevant at that time, because people’s inner boundaries were being erased, and it seemed to them that everything bad was allowed. And I tried through books to explain that such things have

consequences, and that these are like feelings, but they're false, and they take hold of you, and you shouldn't feed them — you should, on the contrary, cultivate virtues. These kinds of messages or treatises about attention, about dynamics, how not to end up with dementia — those are the kinds of things I saw in the disintegration of social society, that kind of destruction. Of course, I wrote some books like that to show that I do care about them, that I haven't given up on them, that I still reach out my hand to them. But I really don't want to rummage through those dirty underpants, as they say, in that social world. I like my mythic world. And everything that connects me to that mythic world. This whole "Alternative History," it truly has a boundary. And I'll put it this way — "Alternative History" is a world where there are places of power, aliens, Egyptians, ancient Egyptians. But in it, there is no pandemic. The pandemic is like something beyond the fence. Those who believe in social media and all the trendy brands and buzzwords — they live in a completely different world. And if I keep getting distracted by questions about that world, it'll suck me in, and I'll end up there. That's why many readers find rest from the social world, from society itself, when they read "Alternative History" — because they tune into a world where things like pandemics and other such problems simply don't exist. People just breathe out. I mean that in the good sense — they exhale, relax. They find rest. Let's put it that way. It's funny, but there's nothing funny about it either. So it's better if I don't read such questions and don't answer them anymore — questions that don't belong to the world of "Alternative History."

Question: When you began to discover that there were places of power and radiating anomalous spots in Karelia, were there already paradoxes with the perception of time — for you, your staff, the builders, or those living there? And the mountain itself, where there were thoughts of placing something, for example, a chapel to connect to Petersburg — were there any radiating or anomalous spots detected by instruments there?

Well, let's put it this way. When I was studying all these anomalous places, the metal detectors really did glitch in certain spots. They would either just shut off or the readings would spike so much it felt like the device was about to break, as if something extremely electromagnetic was affecting it. That's how the

metal detectors reacted. Also, when we brought a compass close to the ground, the needle would move — sometimes even turn in the opposite direction, that's how strong it was. That's what we noticed. As for anything unusual about how plants or trees grow in these spots, I wouldn't say anything was obviously visible. Speaking of the mountain, though — actually, the most anomalous, the most powerful places are on the mountain. So it's the mountain itself, not something somewhere deep in the forest. Yes, the strongest points are there, to the extent that it feels like there's a subway underneath. Just imagine what kind of Tesla readings there were. The readings were very high, and the devices seemed to glitch. So when I used the magnetometer several times, the specialists who later heard about the readings — those who had rented me the equipment — told me I didn't know how to use it, because such readings just couldn't be possible. They said that if the data were real, it would mean I had Egyptian pyramids underground — that's how they put it. And even Egyptian pyramids, they said, had lower readings. Later, I actually brought these specialists from Moscow, and they literally saw the same readings themselves. They started laughing — of course, a defense mechanism, trying to turn everything into a joke. They said, "You must have a metro line running under here." And they showed me — 200 meters this way, then it turns like this, and then it continues somewhere, like into a tunnel. Four by six or six by four meters, but they couldn't determine the depth — they didn't understand how deep it was. That was also strange — that for some reason the depth couldn't be measured. It was unclear whether it was on the surface, underground, or how deep underground. The device couldn't determine that for some reason. Again, some specialists might say now, "Come on, we'd be able to determine it." But no, you don't understand — this is an anomaly. So you'll come with your device and say the same thing: "We can't determine it." Why? Because you'll see that it first shows 50 centimeters, then 10 meters, then 100 meters, then 10 centimeters again. And you won't understand — like, what is the actual depth? That's exactly what you'll tell me. So yes, the strongest points are definitely on the mountain. But I wouldn't say there's something specific there — just the mountain itself is unusual. It's like lava or something molten. Of course, it's all covered with soil, moss, trees, and so on, but if you were to clean and expose it, it would feel as if the whole thing might be some kind of massive melted meteorite. But again, it's stone —

just stone — but it has a lot of metal veins inside. I took a sample of this stone, sawed it out from a little hill, we drilled it and pulled it out. And it turns out that the stone is black in color, with metallic veins inside. It's a black stone, with a slight greenish tint in some places, and there's metal — metallic veins. When you bring a compass close to this stone, it spins, the needle shifts. When I sent it in for analysis, people today are so lazy and treat everything so superficially that they just crushed it, looked at it, and said, "Well, there's nothing extraordinary." Meaning quartz, pyrite, and a couple of other minerals — no new mineral was found. When I kept pushing one specialist, then a second lab, then a third, in the third lab they finally told me that yes, it seems to be all the same, nothing new, but it's the first time they've seen all these minerals and the metal together like this. That kind of combination, they said, doesn't usually occur. I said, "Well then, that must mean something." And still, no one wants to assign any significance to it, no one wants to name the stone Korolite or Alternativ-Historite. No one wants to — strange. I'll say this, there was one incident with this stone: when I sawed off a small piece, I didn't have the tools to cut and polish it, so we gave it to a stone workshop near the Alexander Nevsky Lavra in Petersburg — my colleague handed it in. Suddenly, the head of the workshop called him and asked, "Where did you get this stone? What kind of stone is this?" He said he's been working with stones since the '90s, even sent a photo to his Italian acquaintances, and no one had ever seen a stone like this, everyone was shocked — like, what is this stone? You see, that means it's not a known stone. Because it's black and has metallic veins inside. And it's so magnetic, it emits radiation. Maybe a metal meteorite fell and melted over this mountain. Maybe the mountain itself is made of this stone — with those veins. I've had the thought that maybe this entire rocky mountain, with those veins, is actually a flying saucer. Because why should a flying saucer only be like a machine made from thin sheets of aluminum or plastic bumpers? Not necessarily. Maybe it's stone altogether. And instead of wires, it's these metallic veins. Maybe it's even something alive. And when I sawed off a small piece and asked the Mystic-Old-Man about it, he said it was some kind of cosmic object, that this small piece functions exactly the same as the whole large one, that the size doesn't matter — even a tiny piece — that it has a positive effect on a person, that it connects you, he said, gives you a kind of connection, some kind of cosmic link.

That's what he said back then. Today, I'd probably ask him differently. But at the time, that's how the Mystic-Old-Man explained it. Maybe in the future it'll turn out that this mineral is super rare, super expensive, and essential for all kinds of chips, microchips, for iPhones, and they'll buy it from me for a lot of money. I'll become famous just because of it, and no one will care about my books anymore. Maybe that's how it'll go — who knows. Or maybe it will lead to nothing at all. But the fact is that I kept that stone for myself and, naturally, sawed off a small piece to use as a talisman, and I keep it at home, at the dacha, carry it with me, wear it around my neck — I took something from it. I even gave it to jewelers so they could cut cabochons from it. So for me, it's like... I mean, it turns out it's a cheap stone, apparently not a precious one, it has no name, just a mix of some metals and minerals — but to me, it's unique. I'll say this: out of all the precious stones I've searched for all over the world, the ones that emit energy, this is the strongest stone from which I feel an emission. Even if I just sit with it or wear a pendant made from it, it's insane power. It affects me way more strongly than a ring with a ruby or a black sapphire. But that's a stone from the "Alternative History." In the human world — it's just a piece of gravel.





Question: You mentioned that a church is a mechanism that transmits and distributes energy. Does it mean that the location where a church is built — or destroyed — is controlled by the system? And could people themselves be unaware of why they're building it in a particular place? Do all religious structures, whether mosques in Islam or cathedrals in Orthodoxy, operate on the same principle?

Well, yes and no. Naturally, there are many churches that were built simply for the purpose of worship — for the congregation — but not as a machine. But here, the idea is that certain structures are built hidden from people. How can I explain it? I saw this back in 2010, that Saint Petersburg is like a mechanism — like a clock, like some kind of machine. That through all these spires, through all these buildings, something connects, this energy spreads out, as if it's a light trap. Just like there's a light trap in each stone or mineral, it's the same kind of light trap — only this time, a whole city is built, like Petersburg, which seems to be designed to capture this light. Maybe to somehow distribute it to people, I don't know. But the point is, as I saw back then, the people who were building it didn't know what they were actually building. For example, every architect and planner, and even the tsars, all of them who built Saint Petersburg, they had no idea that a higher power — the system itself, a higher intelligence — was interfering in what they were doing. So, while it seemed like all the tsars were just building a city for themselves, in reality they were constructing a machine. Not literally a machine, but a specific kind of matrix. And that's why it's so hidden, and nobody knows about it. What was it built for, we can only guess. After all, we understand — and I continue to explore this in future volumes of “Alternative History” — that there's a unique complex, a wonder of the world, built in Cambodia: Angkor Wat. There are also the pyramids in Egypt, and the pyramids of the Maya. And it turns out that these were some kind of ancient civilizations that were incredibly unique and always built their cities or these structures according to the same canons — aligned with the cardinal directions, taking into account sunrise, sunset, the solstices. Saint Petersburg was built in exactly the same way, but in advance — for the future. That is, from the future, by this higher power that governs everything, which exists in another time, it began building Saint Petersburg 300 years ago specifically for the future. That's how it is. And yes,

some of these structures and buildings may be veiled, disguised as churches, perhaps even as cathedrals, or maybe just as palaces that aren't even religious in nature but still perform the function of an antenna — or rather, serve as an element in this whole matrix. And in certain cities of the world there are such structures. But not all and not everywhere. And Saint Petersburg is just such a place — like the pyramids of the Maya, the pyramids of Egypt, like Angkor Wat — Saint Petersburg is the same thing. It's just that no one understands or knows this now, but later it will also be discovered — in ruins, or underwater, or buried, or flooded — but it will be found. And then, future people will find it and be amazed: how could this be, who lived here, who ruled the whole world, how did they build such a city, how were they capable, how did they even do it? But the interesting part is this: it wasn't gods in the flesh during the golden age who built the Egyptian pyramids, the Mayan pyramids, and Angkor Wat — it was other people who built them in advance. And then the gods in the flesh came to these already-prepared places, and that's when the golden age began. And then something happened, like a split in reality. I explore this further in the next volumes of "Alternative History": someone enters the golden age, and gods rule in that city — take Egypt, for example. They still rule there; they never left. And in Angkor Wat, in Cambodia, they never left either. It's just that people start to speculate — scientists wonder why it was all abandoned, how such a massive complex like Angkor Wat, so uniquely constructed, could just be left behind. And they come up with different hypotheses — that there was no water, that something else happened. But again, if they were so unique, how could it all collapse afterward? It didn't collapse — they're still there, they just moved into the golden age, where they live in that complex, which is a different rhythm. In the old rhythm, it all appears destroyed. And in that old rhythm, we're living in it now and finding all this, thinking they all perished. They didn't perish. They actually transitioned into another reality, into another multiverse, so to speak — or whatever else one might call it. And also, in the previous question, someone asked — probably essentially the same thing as your question — about the theory I had, that maybe something could be built on the mountain to connect to Petersburg. Yes, I did have such thoughts, that maybe my mountain is located on some kind of meridian, a line, and that if I built a chapel on it, like an antenna, it could connect

my mountain with Petersburg. Maybe that way I could influence Petersburg, or Petersburg could influence me. So the idea was that I theoretically had the thought that it would be interesting in the future to build something like that... But again, it shouldn't be religious. It could simply be a gazebo, an observation platform. It just needs to be positioned correctly, built in the right way, with some kind of reflective roof made from modern materials. And that's it — it would just be a gazebo, like the kind you sit in with a telescope to look at the stars. But in reality, you're also sitting there meditating. So it shouldn't be connected to any religion. Why should it be? That's the point — I'm not a theologian, I'm not a specialist in religious matters. Not at all. I'm just a person who explores the world and life at my own level, simply curious about unexplainable things. That's why my books are very relatable and interesting to many people, because while you can read complex, heavy scientific literature, it's not for everyone — whereas this, you see, is presented in an adventurous form, and that's wonderful.

Question: In the book, you write that you can immediately see all the thoughts and reactions people have to your information. Are people really that limited, so easy to predict, and did this manifest in you since childhood as empathy, or is it connected to your understanding of the social-material world through life experience?

This started for me probably back in school — really, since childhood. And when social networks appeared, I just started noticing it more... Around 2006, the site VKontakte — just as it really was — your first friends were classmates. So you had your classmates there, kids from summer camps, friends from the neighborhood, from the dacha. You'd be messaging with them, and sometimes you'd write something, like you wanted to ask them something, and you'd instantly feel the emotion, as if you already knew how they'd react. But you realize that the emotion you're sensing while writing isn't yours — it's theirs. And then when I send the message, I'd see that they reply with exactly that emotion I felt. The way I thought or felt they'd react, that's exactly how they did. I noticed it once, then a second time, a third — and then I realized it's always like that. I just know how people are going to think, what they'll feel when they read, say, this A4 page. I know exactly which line will irritate them, or where they'll start doubting, or where they'll think I've gotten arrogant, or something else.

I always know it in advance. But the point isn't that people are primitive. Why? What are they doing wrong here? The issue, I think, lies in my sensitivity, in my attentiveness. Probably because my mind isn't cluttered with all sorts of external thoughts and worries, I'm able to notice these kinds of things. I believe that anyone could easily notice them. You actually feel it yourself. Seriously. When you want to ask someone something silly or make a foolish suggestion, and you start to hesitate — that hesitation isn't even yours. You're already beginning to sense that it's a foolish idea. You're not just feeling that for no reason, so why don't you trust those feelings? If you already know they'll say it's nonsense, why are you asking them? If, the moment the thought occurs to you, you can already see their reaction — well, that means you already know it. You already know their reaction in advance, you know exactly what someone will agree to, what they'll reject, what they'll react sharply to. Yes, there were times when a friend would even ask me, "Alex, what should I write to this person?" And I'd say, "Well, if you write this, they'll answer that; if you write it this way, they'll tell you to get lost; if you write it like this, they'll ask you this follow-up, and then you should reply with this." And when they followed my suggestions word for word in the chat, all the replies came exactly as I predicted — almost to the letter. And I don't even need to know who the person is — I just feel them. One photo is enough, and that's it. I don't need to know their name, where they live — it doesn't matter. In fact, it's worse if I do. If I know something about them, it can mislead my mind. So actually, it's better not to know anything — just a photo is enough, and then I can feel them completely. If someone tells me the person is sick, or poor, or rich, or a foreigner, or something else, it distorts everything. I'll start adjusting my perception to that distortion, and that's not right. That's why, when I don't know anything about someone and just see a photo — well, it's so unusual that I can practically become them. Someone shows me a photo, and it's like I instantly start being that person. I can walk around the apartment and immediately say, "He likes this, he doesn't like that." I know exactly what he's worried about — everything. I even know what he feels like when he sits down on a chair at a table. That's the kind of thing it is — empathy, sensitivity, attentiveness. But when I was writing my first books, at first I typed them on a laptop, then sometimes on my phone, sometimes by hand, and then retyped them. And yes, there were moments when I would write a chapter and say:

“Right now, you probably thought this.” Or, for example, a few lines back I’d write something, and then I’d say: “Just now, a few lines ago, when I mentioned that, you probably thought so-and-so. No, that’s not how it is — here’s how it really is.” And people were always surprised by this, they were shocked — how could I possibly know in advance what the reader would think, or feel, or how they would react to something I had written? And for those readers who got seriously scared — literally scared, as if they had seen the devil — I would try to calm them down. Because I could see it in them, they were truly frightened. So to those people, I would say: “Don’t worry, I published this chapter online. People left comments, I saw their reactions, like ‘this line bothers me,’ and since it was just a draft, I rewrote it and added that part where I say, ‘you’re probably reacting negatively to this line — I know.’ And then I reposted the revised version. That’s why you’re reading it now and wondering how I knew.” And that’s it — people who were already thinking I was some kind of alien, that I needed to be burned at the stake, they would kind of exhale: “Oh, so that’s how it is? Well then, okay, sorry. We were just getting a bit... didn’t want to believe you’re someone who can read minds.” I’d say: “I’m just an ordinary guy, nothing special.” So I’d even make things up just to calm them down. I always tried to downplay myself. My whole life, I’ve made an effort to diminish myself as much as possible. While most people try to elevate themselves, I constantly humble myself in every way. If someone else was praised for something I did, I’d say, “That was all him,” even though it was me. Or if something came up, I’d say, “No, it wasn’t me — I don’t know how to do anything.” I always try to do that. Why? Because I’m very sensitive, and I struggle to handle that kind of aggressive energy from people. You understand — I’m a sensitive person. Just imagine, if I can feel your reaction even to this text, to this chapter, to this recording, then of course I can feel all your reactions. Both the kind ones and the angry ones. And when I post something on social media, I can feel how some person out there hates me. But again, that’s their own pain, their darkness, some heaviness in their soul. I’ve never met this person, done nothing to them, but they live in such illusions that they carry hatred and decide to aim it somewhere — and they aim it at me, as if I’m to blame, just because I’m this all-powerful hero of the book or something.

There are people like that, and I feel them. And to avoid feeling it, I build certain protective barriers, let's say. That's why I'm not on social media, why I keep changing places I live, why I try not to let anyone too close into my life — because I've played all those games already, I've been burned. And, no matter how strange it sounds, when a person is alone, by themselves, inside their own magical world, they have no problems. You feel only yourself, or God, or nature. You immerse yourself in other worlds through music or through the films you watch or listen to. And your mood, your vision, your whole perception shifts because of a film. And I love that journey of my attention. I don't want to connect to what most social people connect to — and become irritated by the news in the media or the posts on social networks. I've distanced myself from all of that simply to preserve my inner world and to continue staying this sensitive — so that I can keep surprising people with my books, with my chapters, with how I can know in advance your reaction, your thought to any line you read in my book.

Question: There was a time when Big Alexander was on your territory without asking or warning you. After that, you had a conversation with the Mystic-Old-Man about this incident. You asked him: "Is there a boss above Big Alexander or is he on his own?" And the Mystic-Old-Man replied: "There is someone above him, but it's not necessarily a person within visible range. It's astonishing, but it's true." The question is, can we assume that the Mystic-Old-Man meant that behind Big Alexander stands a Spirit, God, and not a human?

It's very good that you noticed this, because even I hadn't. Let's start from the beginning. What's the story? I discover this anomalous spot on the mountain using a device. I start to suspect it's a flying object or, possibly, a meteorite — something unusual about this mountain specifically. I decide to take a sample, a small piece, because there's an anomaly around it, the devices glitch, even the compass needle spins. And so I called Big Alexander and told him about it — he was very surprised. Then a day or two later — I can't say exactly — I remember my employee, a construction worker, tells me that there are some people on the lake, in an inflatable boat, near the very place, near the mountain, where we took the sample of that stone. I didn't pay it any mind. Why?

Because it was summer, the season, and back then there weren't any fences or anything, so I figured it was just some locals out fishing. And then, some time later, I'm sitting with an acquaintance who says to me: "Alexandr, how about you go into that state, and I'll make a list of questions — maybe you'll add some questions of your own — and I'll ask you those questions, and you'll ask them to the voice and get answers?" I say: "Alright." And in that moment, the voice tells me... I ask the voice: "Will Big Alexander ever come visit me in Karelia?" At that time, there wasn't even much to visit — just swamp and the first toilet we had built. And the voice answers: he's already been there. I ask, "When?" The voice says, "A few days ago, and he wasn't alone." So I go find my construction worker and ask him: "Who was that you mentioned earlier, in the boat?" He says: "Some guys, two men." I ask: "Okay, but those were probably fishermen, right?" He says: "No." I say: "Why do you think so?" "Because local fishermen usually have gasoline motors, and these guys had an electric one. And they were dressed in black." I found it really interesting. So then, when I was still communicating with the voice and the voice told me Big Alexander had already been there, I said to the voice that I didn't believe it, and the voice says: "Then call him right now or message him." So I write to Big Alexander and say: "The voice told me you were in Karelia. Is that true?" And he replies: "Yes." I write: "Okay." And it turns out that Big Alexander with someone — either the next day or even the same day when I found something — came out there immediately, found the place, and looked at something. But he didn't tell me and didn't meet with me. What is this? I don't know who he is or why he did that. But I never asked him about it after that. And I don't know who he was with. But again, like I said — what would you even come there for? It's just bushes and swamps. Well, he came. After that, I actually hired security, fenced off everything. But that was still the first year, 2020. And regarding what you mentioned in your question — whether someone might be behind Big Alexander who isn't human. Back then, I didn't understand what the Mystic-Old-Man meant when he answered me about Big Alexander — those complicated words about who was behind him — I didn't give it much importance. I just understood that someone really was behind him, but I still thought that someone was physically behind him. That there was some person backing him physically. I never once thought that someone like a higher force or aliens were behind Big Alexander. Why? Because I didn't even think that way.

It didn't seem logical to me — because a higher power stands behind everyone. Behind me and behind any person who comes up to me. So I couldn't attach any special meaning to the idea that God stands behind Big Alexander. Sure, but God has been communicating with me through Big Alexander all along, just as through the Mystic-Old-Man or through Valentina, you see? So why would I focus on that? God speaks through me to everyone too. So I still feel that besides God — who stands behind me as well — there is also someone else behind Big Alexander, someone like a person. Maybe he's an alien or a cyborg, a robot, but still something physical. He exists, he must have a name. That's the feeling I have.

Question: In "Alternative History," you go through a journey connected to the search for the philosopher's stone. Along the way, you develop both psychologically and materially, and this development coincides. The question is: when you reach your full potential, will you then, as a form of confirmation, find the philosopher's stone — that is, a diamond — both within yourself and physically in the territory of Karelia, so that it becomes materially confirmed?

I don't see the connection. I don't understand what a piece of stone in Karelia — meaning a diamond — has to do with the understanding of the philosopher's stone in my mind. This is sacred language, and again, you're taking it too literally. I am the stone, and I must become the diamond. I have facets, and they're being polished. But what is all this really about? We all have, metaphorically speaking, a whole string of bulbs — some on, some off. Some are red, some are green. The task is to have all the green ones lit — and all of them lit. Then you shine, and become the philosopher's stone. And when you become the philosopher's stone, as Big Alexander said, you can fly, become immortal, rule the world. Why? Because you understand the code of God and become God. You come to know how every element is built. Your consciousness will be in each of those elements because you'll have understood the formula of God. What they call the Fibonacci code, the golden ratio, fire, water, earth, air — this is all part of it. This is the path I'm going through, to solve it all, to know exactly how everything is grouped, how everything works — time, the Solar System, the human being — everything. And when I fully understand it, then I will become all of it —

and thus become God, logically speaking. But again, God isn't some bearded man like you might imagine. Your first associations are probably of an old, grey-haired man related to religion. No, I mean something else entirely when I say I will become God. I explore that more deeply in the third volume in a futuristic format. It's more about futurology in that sense. People immediately imagine some old man in a robe — but that's not who you're meant to turn into when you discover the philosopher's stone. Not him. And yet... both him and not him, so to speak. So what does some diamond I might find in Karelia have to do with it? Maybe — maybe — in the city of Petersburg, with this matrix mechanism, there's a missing element for it to activate... that could be. And maybe I myself am still missing one final element to be able to fly and become immortal. And perhaps I'm still searching for that element. But to realize it, you can only do it by sitting down with a sheet of paper and a pen — nothing else. As I've always explained about alchemists: people always take things too literally and think that the philosopher's stone and the recipe for it in alchemy are something physical — you need to melt things, boil things. No, no, you don't need to do any of that. You can evolve and polish yourself, discover the philosopher's stone just by sitting at home with pen and paper, unraveling everything that I unravel. And I share that journey in "Alternative History." A person reads "Alternative History," and everything around them changes. That's the philosopher's stone. So no diamond is needed. The diamond is brought up as an example, referring to ideal faceting and purity — because when you're all crooked, the light doesn't pass through. And so all people are being polished to become the philosopher's stone. The philosopher's stone is the matrix through which everything is structured, in which we live. And you must become it yourself. To become it, you must develop yourself, level up, and understand everything.

Question: You reflect on the idea that all the events happening to you might have been a kind of hidden recruitment. But who could be recruiting you using such methods? Are we talking about people, or is it still about extraterrestrials?

Well, you see, the first volume of "Alternative History," considering that I started writing it in 2010, and at that time I had just turned 20, naturally, when I was still young, not fully mature, let's say not so restrained and tried to

tell everyone everything that was happening to me, of course people were least likely to believe that it was God or extraterrestrials communicating with me through messengers. Naturally, people who are more socially and materially oriented tend to invent those versions of events that are more physically realistic and understandable. Of course, there were many people who told me, “Alexandr, this is just recruitment. Maybe someone paid that woman Lyubov five thousand rubles to run up to you and make you believe in church. Maybe your parents did it.” There were even such ideas. One person who worked at a church actually suggested this version to me. He said, “What if it was like that? Who knows?” I said, “Well, maybe.” Then I asked people who work in the intelligence services and told them everything. They said, “No, we don’t do that kind of thing.” And there was one man who either works or used to work for the FSB, in St. Petersburg — a high-ranking guy. I told him everything as well, because he was a friend of friends, someone trustworthy. I told him everything. He said they don’t do that kind of thing, they don’t orchestrate stuff like that. And he understood that I wasn’t joking, that I’m a normal person, not under the influence of anything, just a decent, sane guy, and that I stand by my words. He listened to it all and said, “There was one case that reminds me of what you’re telling me now, Alex.” He told me that in the 1990s there was a businessman who owned a casino on Vladimirskaya, a well-known casino. And he said this guy appeared out of nowhere, but he had tons of money and businesses — he would just snap his fingers and things would get done. But no one understood who was backing him, because attempts were made to kill him — didn’t work. To imprison him — didn’t work. They tried to figure out who was behind him, and no one was. He was completely alone. And everything seemed to go his way, like he was never where people expected him to be, like some higher force was guiding him. That’s the story he told me — that there was this guy, and back then they felt there was some kind of anomaly, an intervention, kind of like what’s happening with me. What is it? Well, I’ll say this — people are generally afraid of it. That FSB guy I mentioned, the one I told all this to — I was still young then, maybe twenty, twenty-one, twenty-two — he’s still afraid of me. And of course, it’s not a conscious fear, and he knows I’m not a bad person, that I won’t do anything to him, but he’s just afraid of this force, this power. And a lot of people are afraid of this power that stands behind me.

Although, really, what is there to fear if it's actually God? The fact that people have forgotten about Him and turned away from Him is another issue. But yes, many outsiders, even just acquaintances, have witnessed strange things happening around me, and they understand that it's always, in a word, mysticism. My whole life has been mysticism, mysticism, mysticism — some anomaly, some interference, something strange. It's been that way all my life — some external force always intervenes in my life, and it's been happening constantly. And yes, back then, I wanted to believe, and people... Actually, it was people who started planting this idea in my head that maybe it was some kind of recruitment, maybe by acquaintances, maybe relatives, maybe something else — just anything to convince me otherwise. Let's put it this way — their thinking is materialistic, and they were trying to persuade me to look at everything more from that material perspective. But I still saw it all more from a spiritual, anomalous point of view, while they simply can't see things that way — materialistic people — they don't believe in anything like that, it doesn't exist for them. That's why they tried to explain it in a human, material way. And many said things like, "It's definitely some kind of recruitment, that's how spies are recruited," or "Maybe Big Alexander is some kind of spy too?" and that "maybe he's recruiting you like that, because there are all sorts of recruitment methods where you might not even realize it." But again, even if that were the case, no one ever told me to do anything. Logically speaking, if someone is being recruited, it's because they're needed for something — to promote something if they're an artist, or to invest money somewhere. So they're somehow being used for that. What could they possibly want from me? That's why, even if I wanted to think it was some kind of recruitment — what for, if I don't know anything, don't do anything, can't do anything, and have nothing except that I write books, which not that many people even read? But the path itself — just imagine, someone reads "Alternative History," and they walk with me from my youth starting from the first volume, and then go further and further, and then there's volume eight, and oh... And for someone to even begin to grasp and understand what's in volume eight, which I've now started working on, they'd definitely need to read the first volume first — to get to know the book's main character, so that all those silly human questions that might come up, like about recruitment and so on, would already be answered and reflected on in volume one.

The first volume is like a preparation for people — for them to consider: “Maybe it’s this, maybe it’s that, maybe it’s something else.” I take all that into account so that the reader doesn’t end up with those kinds of silly thoughts later on. Seriously, the book “Alternative History” actually leads the reader somewhere, it guides them. It’s supposed to take them somewhere or lead them to something.

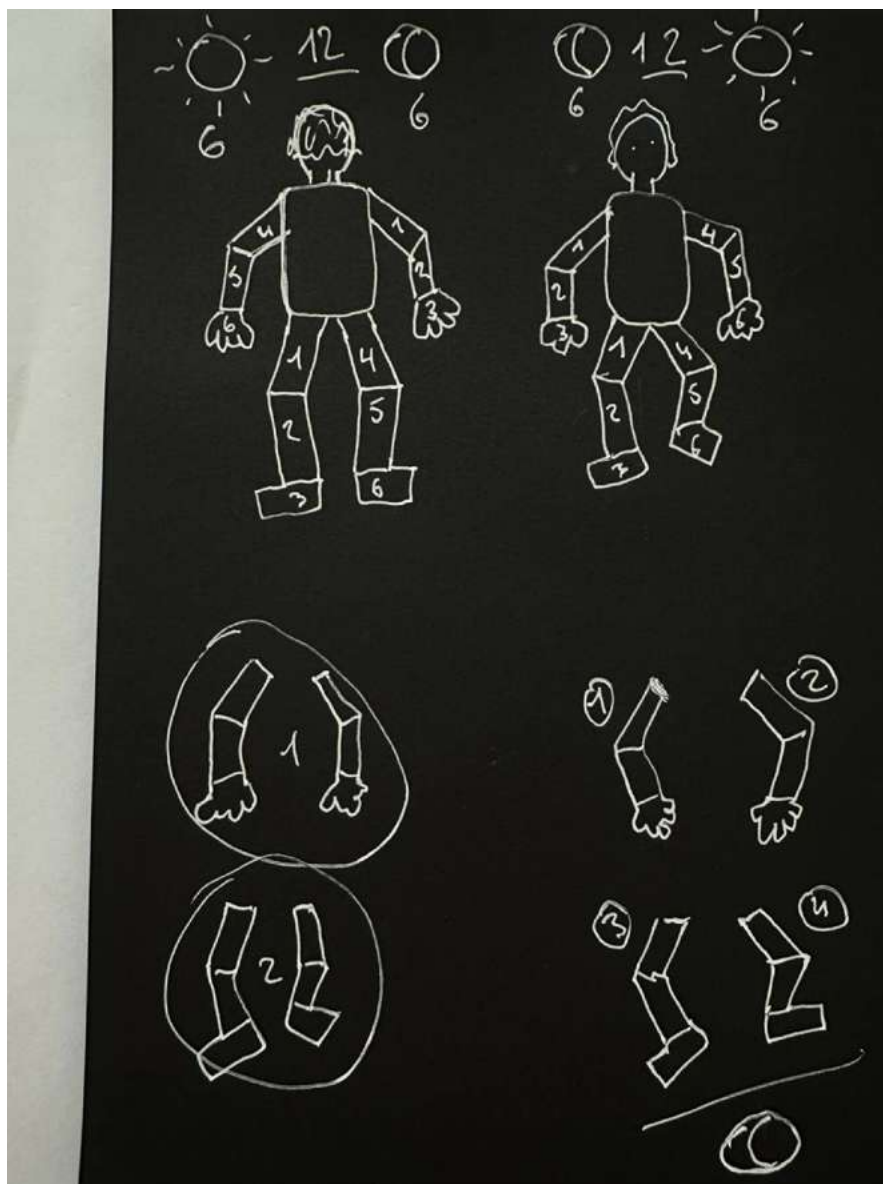
Question: On icons, saints are depicted with hand gestures, and humanity doesn’t know what they mean. These icons hang in every church, there are many of them, and a large number of people look at them. So it must be an important message from those who control everything, since they depicted it on the icons, and people are supposed to use it — and perhaps they did long ago, before the knowledge was lost. Do you think these gestures are meant to give something to people in the future?

What I mention about this in “Alternative History,” in the first volume, is true. When I began to explore what a church is, I naturally started searching for the oldest things. That is, I only trust churches and cathedrals in Saint Petersburg that were built before the revolution, of course. And I also seek out the oldest possible icons, not modern ones. Although, in fact, I’m very proud and grateful that the Church still controls how icons are painted, ensuring that they follow the correct canons without mistakes. This is strictly monitored. I don’t know, maybe even by some external organizations, but it is definitely controlled. Yes, on icons I noticed that saints hold their fingers in some unusual way. And when I was still young — around twenty years old — I naturally tried doing the same and began to feel something happening in my body, a shift in energy. I immediately assumed that those who rule everything use this for something, that it serves to switch something on or off. That is, we probably have a whole bunch of functions that we simply don’t even know how to use. It’s like we just haven’t gotten to that point yet. We haven’t grown up enough for it yet. Like in the movie “Lucy”, where the scientist (played by Morgan Freeman) says that we don’t use one hundred percent of our brain. Yes, meaning that all the physical data of a fully developed human is already built into us, but it’s as if we’re still moving toward that potential. We were created — but again, I talk more about this in the later volumes of “Alternative History” — if we were created in the image and likeness, then the one who created us, God,

must also look like a human. I've always told people, look, those who rule everything are humans too, just highly developed ones. The aliens people think about — even if they exist — are us, just more advanced, but still human. And yes, this information is, on the one hand, lost, but on the other hand, we will return to it again. And these hand gestures and symbols are found not only in Christian icons but also in other religions — in Hinduism, in Buddhism. And truly, no one knows any explanations. Everyone just says the same literal thing: three fingers mean the Trinity, so he's holding three fingers. But on one hand, maybe yes, the Trinity — but the Trinity of what? Why? Three of what? Why these particular fingers? And when I was studying this, I connected it to my matrix that I'm decoding — that there are 12 hours, 24 hours, time divided into four groups, the year divided into four groups, meaning the four seasons, the four elements. Everything is divided into some kind of structure. And I assumed that our fingers are also grouped like that. I came to the idea that the four fingers represent four groups, each with three segments — just like each season has three months — and the thumb is used to select or activate, like pressing a button. These are 12 buttons: four fingers, with three pads each — twelve segments, four groups. And by pressing, something happens to you. Four groups mean four different states — at least that's how I saw it at the time. Now, of course, I know much more about it. I went to a massage, I communicated with the voice recently. And just then — this was in the summer of 2024 — the voice showed me which fingers to press and where, and that there's world number one, the world of the sky, the world of the earth, and the world of the underworld. And that these are three levels, and they're connected to the body. And when I started pressing them — first going through one world, then the second, then the third — pressing on the fingers, I could literally feel how my attention focused on different parts of my body. Sometimes inside, sometimes outside, sometimes in my legs, sometimes in my chest. Everything shifted like that. Now, as I work on the eighth volume, I'm revealing more of this. It's all gradually unfolding, volume by volume, as I interact with it and try to decode it. But as of today — something that isn't even in the eighth volume yet — my current assumption is that those who control everything might use this simply to switch between what I would call multiverses, or worlds. That there are different worlds, and you can switch into each one depending on which finger you select.

You choose with your thumb — and you've switched. Your frequency, the range you're in, changes. One, then another, then another. These ranges shift. And our current civilization wasn't given this knowledge, but the next era that humanity will enter — there, everyone will be given this. Everyone will learn, be taught, and be able to use it. Or maybe it's only for initiated angels, extraterrestrials, or gods. Maybe only they can use it. But still, sooner or later, everyone will evolve to the point where they can use it. So that's the theory I've put forward — what it's used for: to travel between worlds.





Question: You discuss the icon “Last Judgment,” noting that people are depicted without clothing — as a symbol of coming to God without attachments. I interpreted this as meaning that nothing can be hidden, and people are judged in the afterlife based on their actions, not their social status. In the past and even now, people are judged superficially — by their clothing, which outwardly shows their place in society. But on the icon, some people wear clothes of different colors, which perhaps indicate qualities of the soul, meaning their status or hierarchy in spirituality. For example, in different religions, clergy wear clothing in different colors. What do you think — could this be true? Is it important?

First of all, what I mentioned about people entering somewhere naked, without anything — that wasn't about the Last Judgment. That's a separate topic. But the icon “Last Judgment” really does depict a hierarchy; it's clearly visible to anyone who looks at it. You can see the fiery Gehenna at the bottom, as it's often called, where people are going somewhere and little devils are pushing them down — there are divisions into different realms. And then the spheres and hierarchies begin. There are people — I can't say exactly now, because I don't have the icon in front of me and I've seen many similar icons that vary slightly — but there are some where a clear hierarchy is depicted: first people without halos, then with halos, some in bright clothing with halos, and then further on — those in white clothing with halos. Of course, this all represents a certain state. A specific state of development, level of growth, spiritual maturity — you can call it whatever you like. That's the fact. But I would also say that this is an indicator — that those without halos, it means they seemingly have no connection to God or to nature. Those with halos do have a connection, but a halo and bright clothing alone are not enough. The most powerful and important thing — as I'm currently reflecting on this while working on my next book — is the white garment. I interpret that as the Holy Spirit, the descent of the Holy Spirit upon people, when they are shown in white garments. This has nothing to do with how they are dressed in terms of being judged — no one is judging that outward appearance there. Yes, it is shown that everyone is lined up and going somewhere, that's clear. But this is still something that can't be explained and was simply illustrated to help people understand. The icon shows very clearly where each person stands spiritually — that's where they are. So the “Last Judgment” icon clearly shows what will

happen to whom, depending on their level of development, where each will go, what each will reach. Right now, I don't believe I'm in a white garment — I haven't reached that level of spirituality yet. I consider myself to still be in colored clothing, but with a halo. It's like the Spirit can enter a person and also leave, yes. But when it enters permanently — then comes the white garment. But what's interesting there? What's interesting is that you can see a hierarchy — where the Son of God is located, and above Him is God Himself. All those circles shown there represent the different worlds where people live — they're varied. These worlds are simply painted in different colors to indicate their difference. And the distribution is shown in a very interesting way, because it's made clear that not everyone is ascending upward. There are people clearly in trouble, others who are shown with the Mother of God, which is also curious. It's essentially a depiction of who goes where. That is probably the essence of the Last Judgment — if you read about it online, it says this is the time when people will be judged: who will go to heaven and who will go to hell. And that's exactly what's being illustrated there. Of course, a lot of sacred symbolism is used, and until you understand what is meant by it, you won't grasp the picture. Sure, you'll see that the bottom is frightening, the top holds divinity, and one should strive upward. That's pretty much all that people generally understand. And yes, you know what that glowing thing above the head is called — a halo. That's a small piece of information that is universally understood. But what is actually meant by it? How is all of this truly structured — where do we live? Why are there hierarchies? Why is the clothing sometimes colored, sometimes not? Why are there halos or not? Why is there one small figure sitting there? Why are there people with books next to the Son of God? And then, farther up, there's an elder sitting — so is that the same person or someone else? Who is he? Where is he located? Who are the people around him? And is that scene depicting movement, or is it all already permanently assigned that way? If it has already been assigned, then we can see that there are people who will definitely reach the main God. And there are people who will reach the Son of God. And there are people who haven't even reached Him yet. But that's if it's already predetermined. Or maybe it's still some kind of ongoing process, where everyone still has to make their way upward. But again, this icon isn't a call to action. On the contrary, it was made for that day, for that hour when

this happens — just so that people will have an explanation of what occurred. I think that only after all these events take place will people truly understand the icon, not before. So when there are people today who, for some reason, keep trying to prepare from century to century for some kind of Last Judgment, I've never once in my life told anyone that they need to prepare — not in my books, not to friends, not to acquaintances. And I've never even thought about it myself. Because I think that's a very foolish idea. That means you should live rightly — not for someone else, not for something, not for some particular event, but for yourself and for those around you, if you respect them at all. And regardless of whether something will happen or not, whether something occurs or not. But you see what people's approach is? If something really is going to happen and you prove it to them, they'll suddenly take life seriously and become decent. But if nothing's going to happen, then what — does that mean it's okay to behave badly? That's kind of strange. Why do people only change in response to some situation? I believe you should always be a good person. So of course, you could say that it's never too late to be good. Maybe someone will rethink their behavior or actions from this moment on. That would be wonderful. But yes, as you can see, people without halos and white robes are somewhere down at the bottom, where it looks very frightening, if you look at that icon. Which means that some people will face such a future sooner or later.

Question: Could you explain with examples the meaning of the phrase “and this faith, it has volume, that is, it can be different”? How should we correctly understand the volume of faith?

Volume, of course, is not the right word, even though it's mine. You see, I expressed it that way because some people view faith as a scale that goes upward, as if someone's connection to the higher grows. But at that moment, when I was describing faith, I meant it more like a person's aura — like there's this field around you, and your faith can expand within that field. It was about that state. Faith... I'll say this: all these bright qualities, the virtues, are probably the most valuable things in life. Seriously. Not money, not connections, it doesn't matter how you look, whether you're young or old, in which city or country you live, what nationality you are, your gender — none of that matters.

But virtues, they are the very essence of everything, the foundation of foundations. Just imagine: the top 4 worst qualities in a person are gluttony, laziness, aggression, and something else, probably lust. There's a sort of top list. And now imagine — let's take laziness, negativity toward everything, meaning lack of love, laziness, and gluttony. Imagine a person becomes a hostage to this — not that they wanted it, of course, but they just can't help it — it's like a weed that's grown through them. Of course, there are reasons for everything; those are just the consequences. And it's hard for people, because if someone has deeply inflated laziness and other sins, that person struggles, they live only by instinct. Someone lives constantly in envy, someone in laziness, someone in greed, someone spends their whole life in despair. They can't do anything about it. It becomes just a part of who they are. But! But! Imagine not just that this person didn't have those bad qualities, but on top of that, imagine they possessed bright qualities. You can't even imagine what kind of power that is. Yes, young people might watch movies and dream about walking through walls, flying, being immortal — but what's the point of all that — flying and walking through walls — if your spirit is weak? If your head is a mess and you're ruled by animal instincts — raw, primitive instincts — then of course it's very powerful when, imagine, you wake up and feel a tremendous, genuine confidence. Not the kind of confidence where someone takes risks and walks along the edge of a skyscraper. No, that's not confidence — that's some kind of madness born of sin. I mean the kind of confidence where you're goal-oriented and ready to work hard. Even fatigue — that's really laziness. Now imagine people who possess bright qualities, virtues: faith, hope, love. These luminous traits, in addition to virtues — well, all of it together — when a person is rich in these qualities, they never even get tired, they don't get sick, because their spirit is strong. They don't feel fatigue. They never need to sit down in public transport. They'll always stand and give up their seat. They don't think about food, because only fussy people, full of sin, are constantly craving food and fussing about it. But this kind of person doesn't care. They'll eat a piece of bread, drink a glass of milk or water, and move on. And all they do is work, work, work, work, work. And they never feel bored with life. They don't have any dissatisfaction with themselves, or their life, or their parents. Such parasitic thoughts simply don't exist in them. But he, on the contrary, loves everything, values everything, he's happy —

just imagine what a truly happy person that is. He rejoices in every little thing. He's sitting at home, for example, carving a wooden bear with his child, and he's happy, even though it's the 21st century and young people have all kinds of gadgets. Yet there are children who have all the gadgets, they have everything already, and they're still unhappy with life. They don't love their parents, they don't love themselves, and nothing pleases them. That's a tragedy. Faith is very easy to lose, but faith can also be cultivated. You can switch it on, grow it, and expand it. And truly, the level — the "volume" — of faith is different for everyone. How else can I describe it? Let's put it this way: imagine if I just lived for fun, for my own pleasure, thinking only about how to satisfy my stomach, how to show off to others. If I lived like that, I think I'd have, like most people, a lot of fears and doubts about my actions, my choices, where to go, where to live, who to be with. Why? Because life wouldn't even have any meaning. You'd just be drifting around, that's all. And what kind of faith can there be in that? Faith — so you understand — I'll put it this way: instead of telling you what faith gives, I'll tell you what a person doesn't have when they do have faith. When a person has faith, they don't keep looking over their shoulder, thinking someone's out to "devour" them, you know? When a person has faith — when they are pure in conscience and they work hard, and they truly labor, and they believe in God — they understand that everything will always be all right for them and their family because they are loyal to the system, to God, and they work for others, and they haven't done anything bad to have dark thoughts. That is faith. And faith is easy to lose. Lie once, betray someone once, act greedy once — even over something small — and that's it, the person no longer sleeps peacefully. At first, they may feel it, and then they get used to it, and that becomes normal — to constantly feel tension, to constantly feel wary, to constantly feel some sort of danger. And why is that? It means they did something wrong. So faith, of course, is easier, faster to lose than to gain. Faith is when you paint pictures, and no matter what criticism someone gives you, it doesn't shake your faith. But if you're unsure of yourself, or if you have no faith at all — what is it when there's no faith? It's doubt. You begin to doubt — doubt yourself, doubt others, doubt everything. I once remember saying — or maybe I wrote it somewhere in one of the chapters of a book, a long time ago — I said that if a person believes in at least something, even in a bottle, that's already better than believing in nothing. Why?

Because when you believe in, say, a medallion passed down from your grandfather, or you believe in a lucky pendant your girlfriend gave you, or you believe in certain numbers... It doesn't matter — say you saw the number 16:16 and think, "Now the situation is on my side." Even if someone has such inklings of belief — see, not religious faith, but this small kind, a small amount of belief — then that's already good. Because there are people who don't believe in anything: not in themselves, not in others, not in signs — nothing. It's like they have a stone instead of a soul. That, of course, is unfortunate. But again, from which perspective do you view it? If you look from God's perspective, then it's normal — it has to be that way. People are at different stages; some are at low stages, some at high. Everyone has to go through those steps. There are people at the stage where they have faith, and they begin to explore it and uncover even more. There are people who lose faith. There are people who have never yet found faith and will only discover it in the future, and have no idea what faith even is. I've written this more than once already. I remember someone once was surprised when I said — during a conversation with someone I knew — that faith is when you... Well, you live your life every day. And if you truly have faith, then there isn't a single day when you forget who you are, where you live, and that there is someone above. If there's even one day when you don't think about that, then tsk-tsk — that's already not true faith. And the point is, for me, there is not a single day... You see, the reason I'm so confident in this — not exaggerating — I'm one hundred percent sure that there isn't a single day. Why? Because I don't do it intentionally, with my mind. It's like it's inevitable. You know, imagine something terrible happens, and now 24 hours a day, it's always in your head, you can't get it out, right? Well, faith is the same thing — just in the opposite direction. That's actually a good example, because for people who've never experienced faith but have gone through a lot of problems — how do you explain to them what faith is? It's exactly like that, just in reverse. For example, when you have a heavy burden on your mind — like you lost someone, or you committed a crime, or someone hurt you, or someone owes you something, or you owe someone — and you just can't get it out of your head, it becomes like an obsessive thought, and it makes you feel sick and heavy. Well, faith is the same thing, only the other way around. And instead of feeling sick or heavy from it, on the contrary, it gives you incredible strength. That's what real faith is like.

And it truly does come in different levels. It's all quite complex when you try to describe it, because there are people who go through cycles — when their heart opens, their faith appears, and they become virtuous. Then suddenly — bam — the heart closes, and they turn into little devils. Then they go back to normal again. There are people, you see, whose faith appears and disappears altogether. Then there are those who always have faith, but it fluctuates — sometimes it's weaker, sometimes stronger. Like a light that flares up and dims, flares up and dims. It depends on various things — certain events or circumstances might occur that dampen that faith, like a flame that simply doesn't burn as brightly. And then maybe someone writes to me saying they loved my book — especially if that person is someone significant in literature or publishing — then naturally, my faith flares up again, gets recharged. My chest begins to glow, my hands too. I physically feel that faith. Faith and confidence. But see, there's faith in a loved one, faith in yourself, and faith in God — these are all different things. They have things in common but are also distinct. There are many variations of it, but it's all still faith — just experienced differently depending on the level or the world you're in.

Question: When you arrived in Karelia, did you still perceive those whom you call “they” in the plural form, as you did before Karelia? Or in Karelia, did it begin to feel like something singular or completely different?

No, still “they.” Still “they.” In the same kind of quantity, still “they,” and still “they” are different. And I continued to interact with different ones among “them.” But again, you see, maybe this is all just a play of my imagination. Let's put it this way: I'm a very sensitive person. As a child, I could listen to a foreign music track, not knowing its translation or seeing the video, not even knowing the name — just listening to the track. And then I'd suddenly start dressing the same way as the musicians, or even feel like going to the city, the place, the neighborhood where that track was recorded. Or even start describing something that I wanted to express under the influence of that track, and then it would turn out, when I looked up the translation, that the song was actually about that very thing. Amazing. That's why I've never really been interested in what something is called, or what someone might say about someone or something, because I

just feel, and I trust that more. And yes, I might give something I feel the wrong name, but that doesn't mean I was wrong about the quantity. So, if this is truly the attention of someone or something that hears me — and I hear them — and it's "they," then yes, that's absolutely true. It's not some illusion in my head, no. I simply give it, you see, a form. You can imagine it as someone sitting on a cloud, or imagine it as someone in a flying saucer. You can imagine them as spirits who are right here, but we don't see them because they're in the same place, just vibrating on a different frequency — we can't see them, but they can see us... Interestingly, I emphasize this further in my books and make observations on this topic. And now, in the series "Smallville," they show something similar. There were guys who, thanks to a meteorite, could pass through walls because the speed of their cells changed so much that it no longer matched the frequency of the wall or the physical world, so they could pass right through. I'll say this — it's real. And in general, we differ from the future only by these vibrations. So if I were to accelerate myself now to, say, five thousand, I would end up in the future. And maybe they — these extraterrestrials, who are people from the future — maybe they have a way to contact our world, which is why I can sense them. But it's definitely "they." Definitely "they" and their attention. But again, what is it? Maybe it's just some kind of intelligence, and that intelligence can exist in anything — in a snail, in a stone, or simply everywhere. But still... it's strange. See, even if it's just some kind of intelligence, I sense multiple intelligences. Many, actually. I don't know how many — five, seven, twelve — I don't know, but it's several. But not twenty. It's a number around how many fingers one has. Maybe five, maybe ten. Something like that, some kind of quantity like that, though I've never counted. But when I tried to somehow reproduce that code I feel — like one, two, three — some kind of switching, those intelligences that contact me, I could sense them. And they're different from each other. Since I can sense the difference, it means "they" are intelligences, but different intelligences, meaning they each have their own rhythm. Maybe they're all from world five thousand, but one is from five thousand ten, and another from five thousand thirty. That's how I feel it — so, "they." And when I was in Karelia, I felt them exactly the same way. And what's even more surprising, if I try to describe the feeling: when I was in Los Angeles and interacting with them, I felt like they were somewhere far away — like over there, on the Moon or something.

Just out there. But when I was in Karelia, the sensation was that they were right here, like right above my head, maybe to the side, right above, very close. That's what felt so unusual.

Question: At the beginning of the first volume, you mention that they, those who control everything, told you to use illusion when communicating with people. And at that time you were against using illusion, as to you it felt like deception. Has your understanding of illusion changed at this point? And should it be used when communicating with people?

You are asking me, the character of the first volume of the book. I'm not even the character of the second, third, fourth, or fifth volume. Of course, as both the author and the character writing the book — as in a diary — I can, of course, refer to the fact that in the fifth volume I revealed this to you. I could say that. But don't ask me where I am now, in which volume. We're still in the first volume. Even when I answer questions, I give answers as I thought in the first volume. I think differently now, but I answer in the image of the character from the first volume; I must explain how I thought back then. It's a very important path — to first understand how I thought then, and then with each volume see how the thinking changes. That's the journey. And at the end of your question, you say whether it should be used when communicating with people. I hope you're not asking that for yourself, because I never teach anyone anything. I don't say how one should live — I just tell. Even when I was writing my first draft books, before the first volume of "Alternative History," I always said — I'm writing this for myself. I want to understand who I am and what's happening to me. And I shared what was happening to me, and how I suddenly learned, I don't know, not to get lost in society, and how not to have chaos in my head but instead clarity and order, to be without thoughts — I talked about that. And it's great that maybe it was useful to someone. I didn't share it to please people or to impress them, or because they needed it. No, I was sharing what I was experiencing — it's my personal life and story. I hope, of course, you're not asking for yourself about how to interact with people, and that you're instead asking me, the character in the book, how I interact. So let's go back to the question. Yes, these "they," and including Big Alexander — and really many of my acquaintances —

did criticize me, saying it was bad that I was so open and straightforward. And I just couldn't help it, I told everything, exactly as it was. And the most interesting thing is, I always knew how a person would react — I could've left something out or said less. But I couldn't do that, because for me that already felt like some kind of manipulation or dishonesty. That is, I've always been afraid and have never in my life used anything for my own benefit — neither my knowledge nor my abilities — never. Because then I wouldn't be able to fall asleep, I wouldn't sleep peacefully. And so... What example can I give you? I'll even say it differently — it's not just that I can't use illusions, the ones the aliens meant — these "they." But my conscience wouldn't allow it... Let me give you an example now — my conscience didn't allow it before and still doesn't. So, imagine, this is a fictional example — I haven't written or published any books for two years. And let's say I know that if I don't say anything to people now, they'll all turn away from me, forget me, forget my books, lose track of me on social media, unsubscribe. Just as an example. And I know that during all that time I've been working hard on a book that's going to be released in a month. But I've decided that until I finish it, I won't say anything about it. That's how I approach it. Why say anything? I'll publish it — and then everyone will know. But the paradox is that I know if I now tell everyone that the book will come out in a month, then everyone will stay and wait, but if I don't say anything now, I know that all the people will turn away from me and forget me. And then they won't even find out about the new book. And I stay silent. Why? Because I don't want to... How can I put it? For me, it feels like manipulation. You know when people use manipulation like "limited spots available" — that kind of thing. I can't do that. If something like that happened with me, it meant the spots really were limited. But there are people who say it without meaning it — and that's a big difference. The thing is, I could publish a book without a cover, with a bad title, and people would think the book is boring. But I know that if I write a short description of what the book is about, everyone would start reading it. But I kind of don't want to do that because it feels wrong. If people value my work and my creativity, then they... what, they're kings or something? Is it so hard for them to just read the book and decide if it's good or not? That's how I see it. Why should I convince them? That feels wrong, like it's beneath me. And there were many things — when I had some crazy discoveries, some achievements, something unique — I didn't tell anyone

about it. Naturally, all my relatives, all my friends, and all my acquaintances were shocked and said, “Alex, you’ve gone mad. Why are you doing this?” I said, “Why should I?” Just imagine, let’s say an alien arrived and wants to... I don’t know... He’s present at my book presentation that will happen, say, on December 25, and I write: “Guys, I want to speak for an hour on December 25. I know it’s a holiday, but whoever can come. It’s free, just to chat.” Naturally, there would be ten times fewer people. And then those who came to the presentation saw that I was with an alien and were shocked. And others later bite their elbows in regret. And I think that’s fair — I believe such people need that kind of lesson. I’m not mean, I’m honest. That’s a big difference. Being mean is something else. Mean is when you come to a presentation, you get interested in the first 30 minutes, and then they say, “The rest is paid.” That’s mean, that’s wrong, you see? And on my part — it’s not being mean. It’s more like modesty, maybe that’s what it is, I don’t know. And every time there was some book and a lecture about it, I’d write that this lecture is super interesting, please come, it’s about virtues, and I’ll also talk about my plan for the year, and I’ll answer questions too. Well, that means there really wasn’t anything major, and I described it just as it was going to be. But sometimes I just write “meeting.” And when I write just “meeting,” it means it’s something more serious than a meeting where I’m just answering questions, you see? But people — they’re used to the kind of thing where only if I wear a golden suit and write everywhere that this is a sensation, that this alien has never been anywhere before, that this alien has traveled to a hundred countries, this alien has a million followers. Only now! Special guest! An alien! If I write it like that, and also say seats are limited, that the price will go up, that it’s the last and first-ever presentation with an alien — then, of course, people will come. But, well, I’m just not that kind of person. No, when I’m genuinely amazed by something — take the first volume of “Alternative History” for example, the one published by me, not by a publishing house like before, but where I registered it myself, ordered it myself with my team, had it printed, created all the illustrations myself, came up with everything myself, made it exactly how I wanted it to look, as they say, made it with soul. They’re really hard to produce because they’re made in Europe, and the quantity really is limited — only three thousand copies. And naturally, I write honestly, as it is: “Guys, this is a rare opportunity.” But here I actually even try to help people understand — I know they might think,

as usual, that if the print run ends, the publisher will just print more. But that's not the case here, because I'm not working with a publisher — I'm doing it on my own. And again, I could have easily said: "Did you know that this book radiates energy like gemstones or places of power? Because I actually write about that in the book — so it also emits that kind of energy, like a talisman. You can even keep it at home or carry it with you as a charm. Actually, it's even better to buy two — one to keep at home and one to always have with you. Because this is a materialized version of that story, now in hardcover." I could've written all of that, right? I could've gathered all the reviews, all the people in awe, amazed by the book, talking about how their thoughts shut off when reading it. I could've done that, right? I'm ashamed to do it. Of course, I want to sometimes. And sometimes people try to convince me, or I really do have those thoughts — of course, when a demon tempts me. But then my conscience wakes up too and says, "No, this is disgraceful." I don't know where this quality in me comes from, that I consider this to be shameful and disgraceful. And there are people who, when they had that same feeling of shame, they shut it off in themselves and awakened the maximum level of brazenness instead. There are a lot of such people in society now, and they've become or are becoming successful because of it. But I can't do that. I can't. I have a conscience. It's like something inside me that I can feel. They just don't feel it, but I do. That thing I feel tells me, "No." And yes, both Big Alexander and the voice told me, "Alex, don't be so openly revealing about everything, don't lay it all out so bluntly. Be a mystery. Don't give everyone all the information at once." And even the way I present information — I try to do it so that I don't scare people, but also so that there's no "wow" effect. I don't like when people go into euphoria or are shocked. On the contrary, I always try to simplify everything, you know, just make it all feel easy. Aliens? Yeah, just regular people. Radiation? Any stone gives off some radiation. I always sort of downplay things, you know. Even myself — like, the way I look, I try to keep it simple. The cap a little dirtier than clean. I might even scuff my shoes a bit so they look slightly dirty. I don't want that brightness, like something too polished — that feels wrong, like too much. Everything has an extreme, and I think aiming for perfection in everything is also an extreme. And yes, to this day I haven't learned how to change that. Even now people comment about it to me. I'm trying to fight myself on it. It's like a game of the mind — I'm constantly trying

to reason with myself to do something, like, say, publishing a book. Before, I'd even be embarrassed to sell a book for money, and people would scold me for it: "Alex, are you crazy?" And I'd say, "But why? Why should I? I'm just happy people are reading — let them read." And they'd tell me, "But they won't value it. If it costs nothing at all, no one will read it." And I'd say, "Okay." They really had to beat that into my head. But see, that's a different matter — that's about money. There I was taught not to be ashamed of money. That I can set any price I want and that money is just a filter. Money is just a tool, and that's true. You sell a book for a thousand rubles — one kind of people buy it; for five thousand — another kind buys it. You make the book look beautiful — one group buys it; you make it plain — another group buys it. Just because of the cover. If you write that the book is unique — one group buys it, and I'd say they're not the best people. Because if they fall for the "unique" tag, that means they're not pure in heart or soul, since they need those advertising slogans, those calls to action. But if you just put out a modest book and write nothing about it, then a different kind of people will read it. A whole different level of people who are so strong in spirit and have such virtues that they don't need all those marketing tricks and descriptions. If they know I'm the author and they've read my previous books, they'll read this one too. They don't need to satisfy their mind in advance by wondering if the book is interesting. They don't need to read reviews to decide whether it's worth reading. Their opinion and their choice don't depend on illusions, you see? And the point is that there are people whose entire lives are built on illusion, their choices depend on it. And the aliens tell me to do the same, but I don't want to. I want to be read only by people who live without illusion, and they don't need to be persuaded — they'll read it themselves if they want to. If Thom Yorke releases an album now, or UNKLE, or Massive Attack, do I need to read how the music was made, how unique it is, and how it will make my ears dance? No. I already know the artist, and I love their work. I'll get the album just to have it. Maybe I'll like it more, maybe less — who knows — but I don't want to hear other people's opinions or comments. I'll even say more: if I see that Thom Yorke or Massive Attack writes that they've released the most unique album ever, better than all others, then I'll immediately start to doubt it. If I see such a call, such a slogan, I'll think it's off. So yes, the aliens, or whoever they are, they want me to write about each book saying that this book is

a sensation, that I've solved everything the alchemists couldn't, that it's the path to the philosopher's stone, that a person is literally traveling through time and space when reading my book, that it wasn't even me who wrote it, but a higher mind through me — or rather, an intellect — or rather, artificial intelligence, since we live in a simulation. Of course, if I wrote things like that, people would react to the books very differently. There would be a lot of outsiders who'd become interested and start reading. But then I'd have a question for them: why is it that good or interesting people don't read without all these flashy slogans? Because — what? Because there are too many books, and I didn't lure them in? But I'm a writer, not a lure, I'm not a marketer. Even though I understand marketing very well, still... Here's an example. Big Alexander or those aliens might tell me: "Alex, how many books have you sold?" I'll say: "Not many." They'll say, "That's because you're a fool. If you had just said what kind of book it is, and what's in it, and what it's about, everyone would have bought it on the first day." And when they ask, "Why didn't you say it?" I'll answer, "Because I can't. Because to me, that's beneath me. Because I'm from St. Petersburg, a real writer, honest. And my heart and this purity of mine are more valuable and important. I'd rather be poor and have no book sales, but feel like a knight, than feel like some scumbag." And someone else might think, "Who cares how he feels? Who cares if he's a scumbag, as long as he fools everyone." I just can't do that. That's why even when some people — readers — suddenly started to think that maybe I was arrogant or a show-off or full of myself, I was only showing one percent of myself, one percent of how much I try to be simple and humble. Just one percent. And if even that one percent already irritated some people, then imagine what would happen if I weren't humble, if I showed myself and my life to the fullest, and also projected illusions like that. Oh, it would all explode. I don't want that. I really don't. But I wouldn't say that the voice is telling me this now. Back then it did — there was just a period when everyone was telling me: the voice, Big Alexander, and people around me. Now, of course, no one says anything anymore. Why? Probably because of my overall way of life. Everyone has probably realized by now that that's not what I'm after. What do I need? I need to write books. And if I start getting distracted by fame, I'll stop writing books. And what I need is peace, harmony, and to write books. That's all. And I have that. What matters here are these conditions. I get everything I want.

I want the lifestyle I have because it gives me inspiration to write books — I have it, and I maintain it, all that feng shui. If I were really after something else — not writing books, but making money from books — then I'd probably be shouting about it, and other things would be satisfying to me. I probably wouldn't care about my soul or my conscience, but I'd be happy to be swimming in money like Scrooge McDuck because so many books were sold. But again, you see, if the voice tells me tomorrow, "Alex, write a loud slogan so that all the books sell within a month because you'll need the money to print a 50,000-copy run of the next book we're going to dictate to you," of course, if they say that, I'll agree. But again — only for the sake of the book. That's very important.

Question: How important and significant is the role of the card that Big Alexander gave you before your trip to New York? You write that thanks to it, your heart opened. Would it not have opened without it? Or was it just one of the influencing factors? Also, you began to take interest in stones right after receiving it. Was that only because of the card, or was it just one of several factors?

Well, you know... I guess, of course, my heart would have opened without the card as well. In general, it opens and closes in people, in me, always for different reasons. Always at some particular time. People always wonder — are these cycles, or did we ourselves turn the heart off or on, or did something influence it, accidentally or not. Back then — yes, at that time, I made that conclusion... Well, actually, I didn't even wonder if it was this way or that. I specifically, when he gave me that card, I felt as if my chest lit up. As if something inside switched on again, like I connected to something again. And that's it, and then it all started — I arrive in New York, and, you see, maybe it's all connected. I arrive in New York and... Well yes, it's definitely connected, because when a person travels — of course, not everyone, but there is such a thing — when someone travels, they really begin to open up, if I may put it that way. If only we understood more precisely what it means to "open up." Well, you know, imagine when you're at home, everything becomes dull, the same routine, no change of scenery, same people, everything is repetitive. But when you travel to another country, to another city, your attention, your psyche, everything starts to function differently. It's like you come alive again. Of course, this always has an influence

when traveling. And here, there's a change of scenery, I'm in New York — that had an effect — plus the card. And I start to notice that I was living in the everyday, and suddenly it's like I'm a ghost, like... like I used to be. It's as if I'm a vacuum, observing everything from the outside. And I go, "Wow!" And then what happens is that everything material and social I was attached to — that world I seemed to disconnect from — physically it still existed, but psychologically I stepped out of it. And it begins to collapse physically. And the new version of me, this new Alex, starts attracting new elements. Let me give you an example: imagine you have four personalities — A, B, C, and D. And you were personality B for, say, three years. And as B, you built a personal life, certain friends became priorities, you interacted more with some, less with others. Then your appearance, your style, image, haircut, clothing, color choices — they all changed. You didn't pay attention to it — you just followed your heart. What happens next? Even your music preferences change on their own — you suddenly like one type more than another, same with movies, and other things too. Everything starts shifting. That's how you lived for three years. That was world B. And then, suddenly, imagine you switch into world D — yes, that letter. Let's say D stands for Gotham, just to make the association clearer. So you connect to this Gotham, this other world. What happens? It's like your angle of perception completely changes. As if before, you were seeing everything through a material lens with your heart turned off, and now your mind, thoughts, desires, and needs disappear — and your heart switches on. And suddenly everything feels different. You look around and realize that everything surrounding you doesn't matter anymore, you don't even like how you look. You immediately want to change your clothes, take off that strange white t-shirt with a pink print. Even the music feels flat now — you crave something deeper. And you become mysterious, thoughtful. That's exactly what happened to me. And what happens next? Once again, when a friend from world B writes or calls you, you suddenly don't even want to reply — it's like you just can't. It's not something you're doing on purpose, it feels natural, but it's as if they used to be dear to you, and now they're not, and instead, completely different people now feel dear. You even start catching yourself realizing that during those three years while you were living materially in world B, you never found time to meet with certain friends who had wanted to see you.

Or it's like they forgot about you, and you forgot about them too — but then, when you entered the Gotham world, they remembered you, and you remembered them, and suddenly you had time for them. See, it's like everything shifts at once. So I assumed the card contributed to that. Why? Because it felt like it switched on my heart — I literally felt it the moment I held it in my hand. And yes, then... I don't even know where that card is now. At the time, it was significant. Now, it's not. I even think I took it apart to see what was inside. Well, it is significant — it's something I've kept — but it's as if it was meant exactly for what ended up in the first volume of "Alternative History." That's what this is about — places of power, right? Saint Petersburg, places of power. So it turns out that places of power and stones — it's all about energy. And the voice, yes. And that's basically the first volume. So yes, in the first volume, this adventure begins precisely with my arrival in America — I start looking for stones, searching for these rings, gathering artifacts. And I became so fascinated by it that to this day I'm still doing it, and now on such a scale you wouldn't believe — it could be a museum. I went through all the antique shops, all the museums, scanning every object with my eyes, and if I felt something, I immediately took a photo to store those radiating images, to connect even deeper to something. And I also felt that each gave off a different kind of energy. I kept collecting more and more of it all — stones, minerals, metals, artifacts. Then I noticed that artifacts from different religions emitted energy differently. For example, Muslim artifacts gave off one kind, Tibetan another, Egyptian a third. I bought up those little cards with the Pope and a small blessed metal pendant in Catholic church shops in Italy. I collected them into bowls so I would have a bowl full of blessed items. I gathered anything blessed — people even sent me stones from Jerusalem and other holy places. I collected the oldest shells — belemnites from Australia and New Zealand, and our local ones too, called "devil's fingers," all kinds. That's a whole separate world: corals, shells, pearls — I collected it all. It was all truly important to me. Why? Because I found a way that might help me resist the influence of society and the world, and this mind, these sins — I understood that if I surrounded myself with all these consecrated things, then I could hear God or hear my heart, meaning my mind would be clear, and I wouldn't experience confusion, and I would never commit the bad deeds that people commit.

I even wrote many books about this — why, for example, one schoolboy ends up in a bar with his friends, and someone offers him a cigarette, and although he knows he shouldn't, he agrees, while another boy refuses and says, "No, I'm against it." That choice doesn't just happen randomly. There's a kind of scale, like an equalizer. If that boy who agreed to smoke had prayed before that meeting, then it's as if his faith, his conscience, would have been stronger, and by contrast, he would better distinguish light from darkness and see that this was dark. And he would say, "No." He would feel it as "ugh." But if that boy had already been doing all kinds of little bad things at home that day, thinking they weren't connected, but actually darkening his soul, then when someone offers him that cigarette, he no longer sees it as something terrible. He thinks, "Why not?" And why does he see it that way now? Because he didn't pray, because he doesn't look at a blessed icon, and he didn't set up a red corner with icons at home. But now it's also such a time — I'm afraid to set up a red corner at home because I'm afraid people will judge me and tear me apart. That's just the time we live in. So I keep all of it in a box and take it out when needed. But that was before. I'm talking about earlier times, when I could still see people, someone might come visit and get scared. But now I don't see anyone, so I don't have to hide it. Still, yes, people somehow don't like this, but that's a sign. A pure person wouldn't react that way. So yes, this whole story with the card led me to start collecting everything that radiates energy, as a source of life, as if it's a connection to that source. That's why when relics of a saint are brought somewhere, people stand in line day and night just to touch them. I don't mock that like some people do, thinking it's nonsense. It's not nonsense. Because the person who stood there and finally touched it — they cleansed themselves through that and became stronger against all temptations. And now is especially a time of temptation. That's how it is. And I think that ultimately the higher powers, life, fate gave me all those signs about these stones and artifacts probably just so I could protect myself somehow with their help. And as for me — everything that happens to me, that's what I write about. That's it. And of course, it's your choice. Someone got inspired and went and bought an icon, and someone laughed at it, and someone judged it. That's your choice.

Question: You write that after visiting places of power, you began to feel all the sciences within yourself. Please describe this feeling in more detail.

That is, again, it's a feeling, not the mind. These aren't false or illusory impressions — it's literal. And the way I felt it back then was confirmed, and is still being confirmed to this day. I literally felt as if — well, I'll give a very mundane example, but it probably explains what happened inside me. Let's say, imagine someone is at home with me. No — better yet, let's flip it: I come visit you unexpectedly. And I catch you in the middle of cleaning your home. I say, "Don't worry, go ahead and clean." Maybe I'll even help. Or, so I don't get in the way, I'll just sit somewhere, read a book. And you start cleaning, and what do I see? That your apartment is kind of a mess, and the first thing you do is vacuum and mop the floor. And for me, that's a shock. Why? Because then — while I stay silent and simply observe — you go on to clean your kitchen or work table. And everything you clear off the table falls back onto the freshly cleaned floor. Funny, right? Then I notice a bottle of water, for example, that you use to pour into the kettle to boil. And there's half a cup of water left in it, specifically for the kettle. Also, there's a disposable plate from a meal you ate, still on the table. And then you grab the trash bags and go take out the garbage. After about 10 minutes, when you move on to your next steps, you finally notice the disposable plate, you notice the water bottle when refilling the kettle — and suddenly you've got another new trash bag to fill. Whereas you could have first checked the fridge, cleaned out everything, checked all the surfaces, gathered all the trash first, and only then taken it out. And probably, you should wipe all the shelves and tables before mopping and vacuuming the floor. At least, that's how it makes sense to me. And so, you see, that's exactly what emerged in me at that time. It might seem funny or overly simple to you, but it's neither funny nor simple. Today, 99% of people can't do what I just described. I'm not proud of this — it's more of a grief to me, I genuinely worry about people. And that's when this understanding poured into me. Just this knowing, like if you put something made of plastic into a microwave, it will melt. Or this sense that suddenly, you grasp the essence of things, like you can tell the weight of an object intuitively. It's like physics, chemistry — all of that — but it's the essence itself that you hold.

Not the formulas or the terminology that people flaunt without understanding the core, but the reverse. I carry the essence, even if I don't know the names or formal terms. You know, like a person who intuitively knows that if they sit on a piece of styrofoam, it will break. And that example might make sense to all of you, but many people don't know even such basic things; they don't take such things into account. And now I have that. And it's like some kind of insanely wise knowledge — I don't know what else to call it — because it's in everything. It's as if you see every situation from beginning to end and all the possible "buts." All the "what ifs." All the risks and all the non-risks. And so, back in 2010, it poured into me — and it has remained to this day. And it's as if, you know, as if I grasp the very essence of things. Like, if I watch a film and other people watch the same film, they won't see the essence that I see. Or with a book — if I had opened a physics book earlier in life, I wouldn't have understood it. To me it would have seemed difficult, incomprehensible, just words and formulas. But now I can simply read it and understand everything. It's as if I've become someone whose operating memory — like a computer's — has become something unique. And maybe I still don't know all the countries and their capitals — and I'm not ashamed of that. It's just that my understanding of development is completely different from how people usually perceive it. People think it's okay not to understand the essence, the depth, the wisdom, as long as they've memorized all the countries. And if I forget the name of a country, they might laugh at me. But still, as it turns out, I'm the one who's truly wiser — not them. That is, they don't take into account how to call a taxi properly, they don't account for traffic jams, they're not punctual, they don't consider all the human factors. As a result, things never quite line up for them — they lose their keys, forget their money, take out a loan they can't repay, start something and don't finish it. So, in everything, there's incompleteness and some kind of mishaps. Yet they might boast that they've memorized all the countries of the world, while I don't know any country, don't understand anything, don't speak any languages. You see, someone might brag about knowing a director and all the films that director made. I don't know that, but the film made by that director — without even knowing who directed it — I felt it as if I were the director. While those people watched it in their own way, through their illusions, but they remember the director's name. So what's better — to see a film through the eyes of the director

or to remember the director's last name? What's better — to know which countries are in Africa, what the capital is, and nothing more? Or to not know any of that, but to feel the entire culture and even understand all their traditions, and if you see some artifact, to know how to use it? What's better? It's like my way of thinking changed. It used to be the same — simple, human — but then it became something else. And that's it. And it's as if it's intelligence, but at the same time — no, there was no experience, no knowledge, none of those fancy words, but I knew the entire essence, as if all the information was already inside me, it just needed a kind of cover. Like — I don't even know what it's called. You know, there are people who don't go deep into things, like they just skim the surface, but I started diving deep into everything, right into the essence. And that's the most important thing, that's real power. And then it was as if I felt this power inside me — that it doesn't matter where I find myself. If I go to some lab or to some construction workers building skyscrapers, if I talk to them for a month, I'll already be above them in a month, and I'll even find all their mistakes — can you imagine? I'd even give them advice on how things should be done. So I became this kind of entity, this kind of intelligence. And yes, of course, at first, if I talk to them, they'll use complicated terminology I don't know. But people need to treat me like an alien. I'll just say, "I don't understand your words. Explain it simply — what do you need, some sticks for a sauna? Which ones? And how do they attach? Are you talking about fasteners? I don't know your terminology." And when they explain everything to me, I tell them how it can all be done a thousand times better and faster. But yes, I don't know the names. So again, ask yourself the question: what's more important — to know all these terms but lack that structure and logic? Or is it better to have structure and logic, and then learn the names later? And this is very much like in the movie "Limitless". They showed how, in a stressful situation, his brain seemed to work in a way that let him make quick decisions — what, how, when. That's how it is for me too, it's like it all happens in an instant. But all these miracles, it's somehow connected to time. It's all somehow connected to the fact that I actually see the future, in the sense that whenever someone presented a project to me or described it, I immediately said "yes" or "no." "This is a no, this is a yes, no, yes." Why? Because when I say "yes," I instantly see how — if we go ahead

with it — how it will turn out. That is, it's like I already see it in the future — how it functions, even what it looks like. And if someone proposes something to me and I don't see it in the future, I simply say "no," because it just doesn't exist there, it won't work out, it won't happen. Everyone was always dissatisfied, everyone argued with me. But nothing ever worked out for anyone in the cases where I said it wouldn't. So I'm very clear on that — you can't even imagine how many people constantly tried to use me or lure me into their projects just because of this way of thinking. Because, you see, I calculate these risks, everything is clear. But you see, I didn't come to Earth to make money — I came to write books. That's the mission. If the mission had been to make money, I'd be making money. Or if the mission had been to write books about money — well, I'd be writing that. But as you can see, my mission is completely different. Different. I can't do everything at once. I can't be a chef and show you unique new salads I invented and write books at the same time. So let others handle the salads, and that's actually great — just imagine how much there is out there where each of you can express your own strengths and potential.

Question: A question about faith. In the book, you write: "Maybe it's an illusion meant to awaken faith in me, the same faith I awaken in you, so that it becomes a stimulus, a meaning of life, since people are losing that more and more." Please tell me, there were moments when the higher power left you — how did you maintain your faith during those times without falling into paradoxes? What were your thoughts? Did you see it as a test or as punishment for something? You continued to live a righteous life, but the silence went on and there were no signs — was there despair in such moments?

The question is, of course, a bit awkwardly phrased, because at the beginning you quote a passage from the book. That part was about how this whole story might be just an illusion, but one that doesn't let me get lost in this world, in our current time, right now. That this illusion gives faith to me and to the readers, and maybe in reality nothing exists, and it's just a fairy tale — but one that keeps me afloat. Because it's true, if not for this fairy tale, if not for this book, where would I be? Who would I be? What would I be doing now? I don't know. Maybe I would have hit rock bottom, like many people. I don't know. And just like them, I might not have even realized I was at the bottom.

Anything could have happened. And then, what you write afterward — how I behaved when faith left me — that did happen often. Throughout my whole life, it happened in cycles that I was super inspired. That did happen. There were times when I was inspired, but materially. That is, sometimes I was in a creative state, and other times I was more materialistic, and in those moments I didn't want solitude or that inner creative space at all. Sometimes I wanted to be alone, and it felt wonderful — full of magic and paradoxes. Other times, I wanted to be among people, but I didn't feel empty either — I just felt socially and materially engaged, and I enjoyed it. All of this happened on its own, without me controlling it. There were difficult moments when it really felt like everyone was turning against me, and I was snapping back at everyone. And I couldn't understand what was happening, because before I wouldn't have reacted to anything at all, and now I was reacting sharply, and people were reacting sharply to me. So, apparently, that too was some kind of cycle. Then there were periods when it was just emptiness. And again, I didn't understand how, why, for what reason. Those thoughts came too — maybe I did something wrong, maybe I lost my way, maybe I closed myself off. It was as if I had lost the meaning of life. And then what happens next? When that season comes, that cycle where it feels like there's no more Big Alexander, no messengers, no power places, no voice — nothing at all. And all people seem materialistic. You don't feel anything. You turn on music — it's no longer rich and full like before. Everything seems flat. And when you fall into that state, it's like a temptation, a test — you're standing at a crossroads, that's how I describe it. It's like there used to be a lamp that lit up the dark and the light, illuminated your path, and now the light's been switched off, and you're in the dark. At a fork in the road. And what happens is different each time. I'll tell you how it was back then — now everything is different, of course — but back then, during the period from 2010 to 2023, which is when I started and finished the first volume of "Alternative History," there were moments when all those miracles disappeared, and it felt like nothing had meaning. And you'd even start doubting yourself, thinking maybe you imagined all of it, that it was all nonsense, and maybe you needed to do something with your life — otherwise, what's the point of living? "Do something with your life" in the sense of maybe getting a job like a regular person, maybe going back to school, maybe starting a relationship. Like you no longer know where to direct your attention, your compass feels broken, and you just don't know anymore.

Well, and then how does it all come together? There were different periods. There were times when, almost out of habit, I continued listening to the same spiritual music, watching the same films. I tried to catch at least one day a week when I could slip into some kind of inspiration to write a chapter. There were such periods. But during those times, I wouldn't even make a move. Because I didn't trust myself or my thoughts at all. Because really, it felt like someone had been holding my hand and suddenly stopped. And you think, "So what do I do now?" And there were times when I would just sit and wait. In other words, I was being cautious. Still living the same lifestyle as before, when some force was leading me by the hand. And I kept living like that. And when I lived like that, it was good. Because eventually, a new cycle of inspiration would come — and everything would be fine. But there were cases when it felt like nothing was happening for so long — or at least it seemed long to me — that you start to really not know why you're even living, and you begin to slip, like people do, into things you shouldn't. But not in the way you might think — of course, everyone imagines their own version based on their own level of corruption. "Slipping" here just means... I'd think, "Alright, I'll start a relationship," even though the voice had always forbidden me from having a personal life. Or, "Alright, I'll get a job." So there were moments like that. And so I just started living like an ordinary person: simply eating food, watching silly movies, listening to silly music, talking to silly people. And it kind of felt enjoyable, but it was clear that everything felt meaningless. And maybe, of course, you don't start doing that right away in the first month. It was usually around the third month that I started to give in like that, or maybe after six months. And by then you almost don't remember the whole "Alternative History" at all, like it never even happened. And you're already living like a regular person, like, seriously — as if none of it ever was... It got to the point where I even forgot that I had a mission to write books. Seriously. I was already making plans like starting a family, having children — those kinds of thoughts. Building a family and even opening a hotel — those were the ideas I had. And then, just at some point — bam! — you wake up. And you look at it all and go, "What did I even get myself into? What is going on? How did I even end up here? What is this? Who are these people around me? Where even am I? What am I doing?" I'd look at it all.

Even the photos on social media, and I'd think, "Is that me? How could I even have posted something like that?" Seriously, that happened. And when I would wake up again and that light would reappear, I would, of course, immediately restore order. I'd return to spirituality, to the "cosmos", to books, to all that magic. But it was always so strange — because during that time, I would've already built a social-material world and environment, and they all liked me while I was just regular Alex. But then I would become this magical writer again, and everyone would look at me like, "Who even are you?" I'd say, "But I've always been like this." And they'd say, "No, you're kind of weird." And that's it — everyone would start scattering again. But then all the creative, spiritual, soulful people would return — those same ones who got scared off when my light faded. What is that about? I mean, earlier I really did think maybe I had done something wrong. But I hadn't done anything. And over time, I started being more alert to all of it and began to notice in myself that it really all happens out of nowhere. And I thought, "Well, at least, thank God, it's not my fault — because I didn't even understand the cause." It's like having one Wi-Fi hotspot, say a material one — figuratively speaking, because there are many worlds — but let's say one of them is this material hotspot, and everything in your focus is material: values, desires, everything. Material doesn't mean sinful — I mean good material things. Like buying a boat, fishing, maybe opening a shrimp company like Forrest Gump. You want to see people, build a family, things like that, maybe call your parents. And then at some point — bam — they switch you back to that spiritual Wi-Fi. And people are calling you, but you don't want to talk to anyone; you just want to be alone, maybe write in your diary or reread it, or just look at yourself in the mirror and really feel yourself. Because it's like someone else was on autopilot before, but not you — and now you've just woken up. I start remembering that whole "Alternative History," everything that happened to me back then. I start remembering all my friends who have heart, who I can talk to about higher things, and everything changes again. I won't talk about how things are now — I'm describing how it was during the time of the first volume of "Alternative History." Now, of course, everything is becoming clearer and clearer, and I describe all of that in my other volumes of "Alternative History" — it all gets revealed and decoded there.

Question: In one of your conversations with the Mystic-Old-Man, he confirmed that whenever you experience some kind of revelation, something in the world gets destroyed, and that all of this is somehow connected to you.

Yes, I noticed that. It felt like the more revelations I made — about how the world, the human being, the soul, and myself are structured — the more upheaval, disasters, catastrophes, and conflicts seemed to happen in the world afterward, all on that kind of scale. I've had such thoughts and observations since back in 2010. But I also made another observation: the more spiritual I became, the more I uncovered and deciphered all this information about how everything works, the more the social system seemed to grow. The social system — this is like one of those Wi-Fi points, like a serpent that connects itself to the masses, more and more, devouring them so that they're all plugged into it, and it controls them. And it really does grow, this social system. It's as if these people are under the devil's influence, as if they have the devil's mark on them. They used to be good, each in their own world and individual, but then they all connected to it and became the same. And now there are so many of them. It feels like I've always had some kind of battle with that force — that there is me, standing alone with faith. There are still people who haven't been drawn into the social system, and they're kind of good, but those who have fallen under its influence become agents of that force, and through them — those under the sway of that social serpent-tempter, like "agent smith" — that force tries to destroy me, tempt me, or scare me in different ways. And I know that it's not the person themselves doing it, but that this force is working through them, as if it's some kind of mind — like those other minds that exist — and this one is a mind that now has a huge number of users. In other words, it's as if this Spirit has entered into all these people. And this Spirit has consumed many different countries, people, even many scientists. A person may look like a person, may hold any position, and maybe they were bright and good before, but it's as if they stumbled and sold their soul to the devil — that's how it looks. Though, of course, they don't realize it. And this social system has expanded, as if I've expanded over time — and so has it. Maybe it's my shadow? I don't know. That's what I've noticed, and it's a bold claim, something I've always tried to stay quiet about. But I really have noticed and felt this from 2010 until today — that it feels as if everything

that happens in the world is somehow connected to me. It sounds, of course, too bold, too pompous, but that's the feeling. Even though, yes, I don't even go outside, I just write books — but that's the feeling. And it was like that then, and it still is. And even Big Alexander confirmed it, and the Mystic-Old-Man too — they all confirmed that this is so, that there is some kind of connection. Well, we are all nature, we're all from nature — things are happening to all people. Some lose their way, some become inspired, some find themselves, some lose themselves. That's just how it all unfolds. You see, the question here is more — why isn't it the other way around? Right? Why? The social system is so big, and everyone has sold out to this serpent, while no one reads the book. You know, it's almost like a paradox. It's as if I'm in a kind of competition with this system. I showed up with books in 2010 — no, actually, I started with books earlier, in 2008. And in 2010, I decided to also make videos about the books because people had so many questions, and it was convenient for me to answer them that way. Whenever a book or a chapter came out, I'd make videos. Then it was almost as if the social system, this whole structure, deliberately made it so that all these types of people started appearing — tons of bloggers all talking about the meaning of life — so that I would get lost among them, so no one would see me. Imagine that. Then, too, when I started writing books back in 2006, everyone kept telling me year after year that no one does this anymore, that it's unpopular, that all writers are poor, and that I shouldn't be doing this, that it's not for me — and now almost every second person wants to be a writer. And people just scribble something and already call themselves a writer. It's like the system makes it so that I even get lost among writers, you see? The same with information — I write deep things, as close to the truth as possible, and then suddenly misinformation appears in the system using the same words, but it's all lies. And because there's so much of it in the social system, people have heard all these lies, and their minds work in such a way that they think they've understood something — and then, when they read something in my book, they can't associate it correctly, the way I meant it; instead, they associate it with that false version. You see? Just to mislead people again. And it's as if the social system is always misleading everyone, in direct opposition to me, so that I'm neither seen nor heard, so that people have this association like, "Ah, Alexandr writes books about places of power," and think I'm just traveling around resorts every day, visiting power spots. As if the system deliberately made it that way.

That's the kind of invisible "friend" I have. I'm constantly interacting with this social system. I strike it — it strikes me. I strike — it strikes back. Seriously, it's a real battle. And when I gathered my strength and stepped back into the ring, publishing the first and second volumes — that was a huge blow. A massive, crazy blow dealt to the social system. And we keep hitting each other: it hits me, I hit it — we're fighting through these actions. I make a discovery, and it responds by turning it into a trend or vulgarizing it. That's what this social system is like. Now that I'm about to start writing a separate book about the places of power in St. Petersburg, the social system will immediately start a trend around St. Petersburg, travel, and tours of "places of power." And people will start going on these tours just for the sake of it, and it'll become so widespread that when those people eventually hear about my book, they'll say, "Oh, we already know all that, we went on the tour." That's how the social system works. Sure, the tours won't be to actual places of power, but... That's how the social system vulgarizes everything. But right now I'm preparing a new blow against it. So, as I answer questions now, I'm recording everything — video, audio — so I can turn it into a book. And that will be a big strike against the social system. It's like we're really trying to outwit each other — me and it. And I've got a surprise coming for it, another surprise it's not expecting. Or maybe it does expect it, now that I'm already thinking about it — but we'll see how it all turns out.

Question: Tell us, please — when developing Karelia, are you guided by your own preferences, or are you being led by higher forces who tell you where to build? For example, with the goal of Karelia becoming a city-mechanism in the future, like St. Petersburg.

Naturally, they don't tell me — just like they didn't tell the tsars back then — that they need to build some kind of mechanism. No, the story is that at the time, the voice told me many times that everything should happen in stages, and that I didn't need to know what it would be or what it was for, and that I wouldn't find out until the time came. They literally told me, "Right now, you have to restore all the objects." And I ask, "What am I supposed to do with that third site? What will that be? A factory? A museum? Will I live there? Will it be a hotel? What is it?" And they say, "Alex, first finish the first site.

Then we'll tell you the next one." I finish it, and they say, "Next is this one." I say, "Okay, but what for?" Again: "Finish it, and then we'll tell you." You see? And on one hand, I understand — this is actually how my thinking works, this is my logic. That's exactly how I think myself when I interact with people at work. How can I explain it? That step-by-step segmentation is very important. That is, if I tell someone that they need to, say, sew T-shirts for me at their factory, I know that if I tell them I want to order them from them but also that I'll be ordering from China too, and that in the end I won't even be selling them, then if they know all of that upfront, their attitude toward the task will be distorted. If I just say, "Do it, I need these T-shirts," they'll put in the effort. But if they already know I won't be selling them, it's like they won't try as hard or won't be in a rush. Seriously, it immediately affects a person's psyche, even their attitude and mood. It's the same thing as not telling someone in advance how long we'll walk in the park. Because if I say we'll walk in the park for 10 hours, they'll already start dreading it. Or if I say we'll walk for 30 minutes but the trip there takes two hours, again they won't want to go. So I just say we're going to the park, and then we'll see how it goes. You can't and shouldn't know everything in advance — what for? Just imagine if I knew in advance, while writing a book, whether it would be read or not. So what? So I'd get disappointed and stop believing in the book and not write it? If I were told in advance it wouldn't be read. Or what if "they," that voice or whoever, told me my strongest book would be the fifth — then what? I wouldn't write the first, second, third, or fourth? I'd only focus on the fifth. You see? That is, these "they," the ones "up there," they know psychology, they understand human factors, the human psyche. And they take that into account when interacting with me. And, you see, maybe it will turn out that I die, and all of this ends up going to my grandson. Or maybe I'll have to give it all away to someone. Or maybe the government will take it from me. And if "they," those above, had told me that from the start, do you think I would have invested all my money into Karelia, devoted all my soul and time to it? No. You understand? Or maybe the opposite — maybe if "they" told me I would later find diamonds and become the richest person in the world — do you think I'd still be working hard now to earn money? No, I'd already be thinking only about diamonds. It's a human factor thing, you see? So back then, they told me my first task was: I must not build anything new, that I need to restore the old structures in the exact

locations where they already are. And that I have to restore them first, like a kind of restoration, even without knowing what they're going to be used for. That is, I don't even know which of the things I'm restoring I'll live in or what purpose they will serve — I don't know. And so, when people asked me, "Why are you building farms, a farmhouse, restoring all that?" I answered, "I just need to restore it, like a museum exhibit — I don't know why. I was told to — so I'm doing it. I must not disobey." And of course, people tend to overthink and make things up — like maybe it will become impossible to live in the city and everyone will need to move to the countryside. Or maybe there's something hidden in Karelia. Or maybe something else entirely. People come up with all sorts of things. But what's the point? It's not in my power, and not in yours either. I also have this approach: people have their thoughts, and I have mine. I've been building in Karelia since 2020, so that's already four years. It's a massive effort, and I pour all my money into it. And you wouldn't believe how many offers I've had — from relatives, friends, acquaintances, and others — suggesting I rent it out or turn it into a mini eco-hotel. But I can't. So imagine, I'm spending huge amounts just to maintain all this, without even wanting to live there myself, and I'm just building — without knowing why. And no one tells me. And the most interesting thing is, I'm not even curious. You might actually be more curious than I am. Even though it's natural for people to wonder — why, for what purpose. And it's as if, if you don't get that answer, you won't act. But I'm not like that — I just do it. I don't even know why. Can you imagine? I'm building, not knowing why. And it's not like I think it's necessarily for me at all. I don't know what it's for. Maybe I really will live there someday. Maybe. But when? When I'm already walking with a cane? It's unclear. How would I live there in that forest? Alone? I don't have a family, no kids, no one, nothing. What would I even do in that forest? Sure, back when I was younger, I could call friends over — barbecue, fishing, fine. But when I go back, I'll already be an older man. What would I do? Sit on a hill and meditate? By then, I wouldn't care where I sit. No, anything's possible. There are both optimistic and pessimistic views. You could imagine that some influential person on a global scale notices my book. My books start selling in every language around the world... Let's take a material perspective, no illusions. And then, my books start selling in all languages. Scientists make discoveries based on my books, movies and series get made.

They give me an award or a medal. And everything's great, and I just use that money to finish building in Karelia and live there. Maybe the higher powers will allow me to start a family — then I will. Five kids. I'll live there, then. That's one scenario. Another scenario—global warming, everything's flooding, everything's burning. The safest place is the North — and I've got Karelia. I'll be in Karelia because cities are dangerous, there's looting, and I'll stay there. Maybe that's what Karelia is for — I don't know. Maybe I'll have some kind of realization that, in order to not be overwhelmed, to stay out of the social world, out of society, the human world — I need my own place, like an estate, just like I used to think. Maybe that's what it's for, just some kind of psychological feng shui. That's why everyone used to live on their estates — it'll just be my own real estate. Maybe. In the movie "The Da Vinci Code," Tom Hanks and the girl go visit a man who's a scientist-collector, living alone on an estate, with his own plane, and he lives there with an assistant. I look at that scene in the movie and I think: yes, that's me in the future, very much like that — sitting with my books, my library, my artifacts, watching the news, studying the world. Totally possible. Or maybe something else will happen — maybe some serious people will finally notice me. They won't believe that it's science fiction, that it's just a first-person novel, and they'll want to investigate what I've got in Karelia. And they'll come with the military, because scientists and the military are always close. And they'll study everything in the anomalous zone, looking for that underground metro that's hidden beneath, they'll unearth the sarcophagus — and inside, it's me, only from another time. Who knows, maybe that's what will happen. Or maybe, again, it's about timing — maybe it's not for this time at all. Maybe it's all meant for 300 years from now. Maybe someone will find my book in 300 years, and through the book they'll discover the place, go there and uncover something, because the system decided, and "they" — those who run everything — decided that it should only be revealed 300 years later, and that my book should be found only after 300 years. That could be the story.

Question: When you were living in America, exploring crystals and stones, you met a boy who was studying crystals. You referred to him as an entity. In what way did that manifest?

Recently I watched the film “Young Adult,” or something like that, with Charlize Theron. Strange kind of movie. In it, she returns to the town where she was born and meets a former classmate who walks with a cane, a bit chubby. And the film shows everything he does, what he works on in his garage, what his room looks like — though he’s already an adult man, he still has toys, little soldiers, things he sculpts. What’s interesting is that I always liked people like that character the most — I had friends like that in school. They always had clay under their nails and all kinds of little gadgets. They always loved computer games, had these quirky toys on their desk. And probably even today, they still have rooms like that, still like kids. There are just these distinct traits, factors — I don’t know how to describe it exactly — but there are people who... I’m not talking about entities right now. I’m talking about something else — imagine how you would feel, no matter your age now. Imagine it’s not about age. Let’s say you’re 25. You have no relationship, no family, you’re a free person, you’re 25. And then you meet a girl — or a boy — around your age. And imagine you’re fully aware of the current time, the 21st century, the year 2025. You know what people are like now, you know what your life is like, how old you are, and how you feel. At this point, you’ve already formed an impression of people. And now, imagine you’re 25 and you meet a boy or a girl — someone of the opposite sex — and you’re talking, and this person says, “Hey, let’s stop by my place real quick, I need to grab something.” So, you go to this person’s house, and in their room, there’s a cage with a talking parrot, and on the windowsill there’s a small ant farm. While you’re waiting for them to do something, you sit in their room, looking around. And then you notice a chest. And when they come back into the room, you ask, “What’s that?” And they reply, “That’s my memory chest.” And you’re like, “What?” “Yeah, memory chest,” they say, and they open it up and show you: “This is my first baby tooth. This is a valentine someone gave me in school. And this is a folding knife my dad gave me when we went fishing for the first time in Sweden. This is a four-leaf clover I found. These are collectible American coins. And this is a diary — I wrote it when I was a kid. And these are tickets I kept, from when I went to an Eminem concert — here’s his autograph.” And now imagine the scene further: you’re talking to this person, and above their desk are all these posters and odd little figurines. You ask, “What’s that?” And they say, “Oh, I dream of going to Nepal — this place here, I really want to visit.

And this little thing — I brought it from Egypt, found it at a market, no one knows what it is, but it's beautiful." And you're sitting there, taking all of this in — and you're just stunned. And then you look around some more and see another unusual thing — a samurai sword on a stand. And the person says, "I love Japan. I've never been there, but I like swords, these katanas, I collect them. Also, my friends bring me books from Japan — I just collect them, I really like it. Oh, and do you want to see this new video game that just came out? The graphics are incredible, it shows Japanese culture so beautifully — it's amazing." And this person, girl or boy, shows it to you. Now imagine the shock if it's a girl showing you all of this at 25 years old. I'd fall in love with her. I'd be completely stunned. And if she then picked up a guitar and said, "Look, I've just learned a new song. Tom Yorke released a new project called The Smile — let me play it for you," and starts playing — then that's it, you're just in shock. Of course, anyone who doesn't share this with me now and says, "What's there to be surprised about?" — believe me, this is very rare nowadays, it's in deficit. Back then, there were many such people — I remember that time. Every friend, every acquaintance I had was like that, and I was like that too, and we were all so interesting. That's how it was before the rise of social media, before the rise of the social system. It existed then, this system, but it was weak. You know, it's the same as when you're in college and you see... well, let me not use college as an example — again I'll refer to a film. An American movie, I often use them as examples — any American movie from the 2000s. Guys who play football, buff, handsome, cheerleader girls. And then they show all the others — the simple nerds. And they show — like in the movie "Transformers," the first "Transformers" movie — it showed this really well. Shia LaBeouf, such a funny guy, gets up in front of the class and says, "You can buy this on eBay, these glasses..." and so on. He seems simple, but he's interesting, and his life is interesting. I was always drawn to people like that, and I was always like that myself. And I never liked when all the girls or all the boys in school or college were the same. A song comes out that's playing on the radio — they all listen to it, all have the same haircut — I never understood that. And that is the system, that's the devil. And if I ever saw a person who was unusual, a truly individual personality, who was passionate about something no one else cared about — that was just amazing. But this social system, all these identical show-offs, they always called such a person "weird."

When in fact, it's the opposite — they're real. And that's why many consider me strange. But really, I'm just genuine. Imagine how wonderful it is that I don't live like everyone else, following a template, but I've remained this interesting person — my entire apartment is filled with Japanese artifacts and figurines and everything imaginable and unimaginable from Japan. And from Nepal too — I'm sorting through everything now because it fascinates me. So, if you're curious about how I live: today I spent the whole day looking at tools for engraving on metal and wood, miniature ones that you could almost carry with you — portable. Then I was researching sewing machines that can do embroidery at home. Then I also studied angle grinders, specifically Chinese-made ones that are cordless, very convenient, small enough to fit in your pocket or hand, but when needed, you can use them. Basically, all DIY tools, right? "Do It Yourself." And that's what I was exploring — what kind of machines, tools one can get to make stickers at home. For example, I was looking at what kinds of printers currently exist — simple ones, not professional, but the kind you can carry with you, connect via Bluetooth, and print a sticker. At home, without ordering anything — that's so cool, doing everything yourself. And now imagine: I'm 35, well, 34, and I'm genuinely interested in this. And before I got into that, I was deciphering all the geometric shapes, ordering tons of glue, glue guns, and various bamboo sticks to build geometric figures from them. I read everything about allegories and looked everywhere for occurrences of groups of four — morning, day, evening, night — and all those groupings. That's what I've been studying. That's my kind of life. Then I might travel to Afghanistan, or somewhere in Egypt, or even to Pakistan, just to go to a local market. That's how I live. And I used to seem less strange when there were many people like that, but now everyone's the same. Everyone dresses the same, talks the same, has the same thoughts, jokes, goals, values. And if you're not like that, you're an outcast. And it was like that then too, and now, but now it feels even stronger — as if I'm truly the only one like this left. No, of course, I believe there are others like me, I really do — just like me, but you can't spot us anymore, because this whole social system has flooded all the social networks. And who is an essence, returning to the question — I remember that question, I didn't avoid it, I've just been leading up to it — who is an essence? An essence is a person who doesn't want to be successful and doesn't take a picture with a guitar just for the sake of posting it on social media,

but someone who is simply rich in soul, who lives interestingly like that, collecting things. And just imagine, such people, the ones who have that memory chest and all that, they always collect something. I collect so many things myself, I collect everything. And so, imagine there's a person — the one you asked about — who collects stones, crystals, minerals. And he didn't start doing it because... See again, this is where the fight with the social system comes in — now crystals have become trendy, but he got into them way back when no one else was interested, when no one cared about them, and his entire apartment is filled with stones and crystals. He orders them from all over the world. And as soon as he gets his paycheck, he immediately orders another little stone. And he collects them all, knows everything about each one, from which country each stone is. And that says something about a person's soul. Why is he an essence? Because his values are different. At that time, he worked at a gas station in Boston, just at a gas station. And in his free time, he was into different little things — and also into stones — and he read my books. Now that's an interesting person. Just imagine — how would you feel if you visited someone like that? You're 25, they're 25. And you saw all those collections, all those unique hobbies. Then you say, "Hey, your pants are really cool." And they reply, "Oh, these were my mom's, from the '80s — I altered them a bit, added some details, and now I wear them." And you're just in shock — like, what? Yes, there are people like that, truly interesting. And as for an essence... I've talked a lot about them before. I don't really want to get into it deeply now. But an essence is a person who is connected to a different, let's say, operator. It's a person who lives in another world. You might think they live in this world? No — there are many worlds, and they are not from this one. Especially not from the world of the social system. They're from a completely different world. And there are such essences, such people, who live with a completely different kind of programming. So imagine, for example, a girl with model-like looks, incredibly beautiful, but she doesn't use her body like everyone else does — she doesn't flaunt it, at least not at this point in her life. Instead, she works in a garage with her father and brother, fixing cars. That's what an essence is. An essence is someone who might have a huge amount of money but doesn't buy a sports car — instead, they buy land and start their own apple orchard. And sure, it makes sense when a man in his sixties does something like that, but when it's a 25-year-old guy or girl, it scares people.

And yet, there's nothing wrong or criminal about it — why be scared? But people find it strange. It doesn't fit into the standards of the social system. That's what an essence-person is. The social system is made up of people who all mold themselves to each other. They've abandoned the nature of their own personalities, the individuality of their souls, and they've all become the same zombies, possessed by the "agent smith," the tempter, the demon — under its influence and all the same. They all cling to each other, and if you're not like them, you're an outcast. That's the rule they live by, and that's how they all live, all the same. And social media gave them power — to reveal themselves, to show off. It now feels like they're everywhere, like the whole world is made up of them. But in reality, they're just a small percentage. Regular people still exist — they're still out there in Texas or somewhere in the middle of America, living on farms like Clark Kent in "Smallville." Those guys stayed farmers. But some got tempted, said they didn't want the farm anymore, moved to Los Angeles, got high, and turned into fools. That's your choice — and the future follows. That's what an essence is. An essence is something unpredictable, alive. There are people like poles — they just stand still like posts. And there are people like trees. You'll never count how many leaves sprouted or fell off today — it's alive. I'm that kind of alive. That's why some people get scared of me. But honestly, it's the social system people should be afraid of, not essences. Yet they fear the essences. But essences are the ones who are alive. Wouldn't you want to meet a guy or a girl who lives like I described? Imagine how you'd feel — your heart would open, you'd feel warmth, inspiration, love, nostalgia for childhood. You'd be in shock, like — wow, this still exists. That's how anyone would feel being next to such a person, visiting their home. Then again, I understand that maybe some of you reading this are like that right now. And that's beautiful, because honestly, most of my readers were like that — and some still are.

Question: You described the light trap as light being captured in the structure of stones, artifacts, buildings, and holy people, and being looped within these structures. In the book, you describe this light as coming from a projector or the sun, or as the energy of life. Could you clarify what exactly should be understood by light in this figurative sense? Can this concept be equated with the Spirit?

Well, of course, this is not exactly the physical light that we see. Many of you definitely know that light comes in different forms — there's ultraviolet, and other types as well. It can be visible to the human eye or invisible. And what is it? Well, light in general — what is it? It's energy. And I believe that this energy, essentially... you see, this is also a point — energy comes in different forms, again. So, should we even go that deep? Because I believe that any object, even my physical body, is also a form of energy, just with a certain density. And because my body, my particles, these little cells, these tiny bits, are within a certain rhythm or frequency, I become visible to people, and people are visible to me, and we can physically touch and feel each other, and I can touch the table, knock on it. If I hit the table, it will hurt, but again, this contact between me and the table happens only because both the table and I, like in a computer game, are two elements of the same computer game. That is, we are all of the same coding of visibility and density. But there are also other worlds that we do not see, but they are here as well — they simply exist in different vibrations, and for us it's as if they are nothing, as if they don't exist, and they don't interact with us, and we don't interact with them, but they are still there. This point must be taken into account. And returning to the question — yes, besides the fact that this entire physical world is actually made up of energy — in other words, it's all dense energy — within it there are also subtle layers of various kinds of energy. So you see, it's like the Spirit enters me, right? Or energy gets trapped in a stone. And it seems like it's something external, some kind of energy, but at the same time, the stone itself is also energy, just in a dense form in our physical material world. So, if we're talking specifically about the energy I described as a light trap, naturally, this is... Let's put it this way: I think that this clue is more than clear and is conveyed in an understandable language in the first volume of "Alternative History", so that beginners — people who are trying to grasp it, touch it, and understand what it even is — I believe this is a very good explanation. That there is, for example, a holy person, there are relics, and why do we feel energy from those relics? You agree that we feel energy from relics, right? Yes. And some old priest today, some elderly man at a church — he also gives off that kind of energy. Because — why does a stone radiate such energy? Or why does a place of power seem to capture something again? Again, why? Because inside — we don't see it — in that elderly man, but he has an inner structure.

This structure is some kind of matrix that he is built upon. Let's put it this way again — should we call it a soul? It's better not to, just to avoid confusing people. Because again, it can be called by many names, which is why I always give examples right away. You know, when people ask me who controls us, I say: "Masons, aliens, people from the future — whatever you prefer. Angels." And why? Because what difference does it make? The point is that — yes — it's something like that. All of those word combinations, those options, they fit. And it's the same here. Let's imagine that your body or your soul has a labyrinth. Each of you has a different labyrinth, just like all stones have different labyrinths. And if your labyrinth is super complex, with super intricate tunnels, then it's as if some kind of energy — because there are many — enters and starts circulating inside that labyrinth, working, and even gives off feedback. That's how it works. That's why a person might feel energy from me, from a stone, maybe even from some precious one. And why? Well then, it means that this precious stone contains some kind of labyrinth of light. And there is some primary light — it's still one primary light. Just like a source, which is simply captured in this stone, and because this stone has the matrix, the code 5,7,9,3,4,2, it emits that kind of vibration. It's as if it takes the light, the original, initial source, and then within it, the light is refracted and manifests to the extent that the stone's matrix can express it. You see, I'll say this: how accurate is this theory? It's as accurate as the idea of the manifestation of God as a system, as intelligence, in people. Imagine that He is electricity, and we are all gadgets. We are gadgets. And if you're a gadget without a camera, and someone else is a gadget with a weak battery, someone else has low memory, yet all of us have the same network — that is, electricity and network — let's say, the network, the connection, and electricity is one and the same: God. And if you've upgraded yourself so that you have a high-quality camera, lots of memory, and a screen to even generate an image, then you can see that light, how you can manifest it — that light that enters you, that electricity — you then transmit it in return. And the one who doesn't transmit it is actually connected to the same God as you, but they just can't transmit it, because they don't have a screen, no camera, and little memory. And now here's a very curious question: so what is it that develops within us? What are we? And what is God? It turns out that if we take 10 stones, the same light enters each stone, but we feel different energy from each one because each

stone is different in itself — more precisely, its internal matrix is like a labyrinth. As the saying goes, if a person has a dark heart, then they distort everything they do and everything they perceive — but they too are connected to the same source, the same origin, as the one who lets in that light with maximum purity and distorts it the least. And if someone's labyrinth is, let's say, like a string of lights, and all the lights are on, it means that person can let through more of the true light, with minimal distortion, perhaps even accumulating it in some way. Right now, I'm wearing rings and a pendant — amethyst and onyx — and I feel energy from them. How is that? Am I imagining it? No, I'm not imagining it — many people feel it, and that's no longer news. Maybe 20 years ago, people would have looked at this strangely, but now every second person admits that you really can feel stones. I feel them. And I mean this literally — it's not my imagination. And when I put them on, I start feeling myself differently, as if my focus of perception shifts, my inner state changes — everything changes. Why? Because the stones have a certain code, a rhythm, and it turns out that when I wear all these rings with stones, I seem to switch into that rhythm. If I take them off now, I'll react to things differently, look at things from a slightly different angle. From some stones I can become more short-tempered, from others I can become more meek, modest, restrained. Some stones make me super social and eager to interact with people. Others make me want to go inward. That's how it works. What happens? The stone has its own rhythm, say, 5-5-5-5-5. When I wear it, I begin to attune myself to that rhythm. I've just gone so far into this, and that's why now it's hard to explain whether it's energy or not, because in the primitive, beginner level, when I was just trying to explain all this using words from human society, of course we all tend to speak in terms like: there's a physical body, and we have some kind of soul that can fly away. But that's not how it is — it's not that simple, because at this point I'd even say that my current body — maybe it's undergoing some transformation, maybe this doesn't happen to all people — but my body right now is already that Spirit or soul. You know, it feels so unusual, like — imagine that I once had a body in some world vibrating at a frequency between 500 and 1000, a physical body. And inside it was some kind of soul or Spirit — those are different things. Well, something like that was awakening inside me, and then I would return to my physical self, and that would sort of fade. But now it's as if something is happening, as if the physical layer —

this isn't visible, it's not tangible — like an old skin has shed, and the new me, this soul or perhaps a denser version of myself, or the Spirit — that has become my body. I don't know how to explain it. That is, if a person shifts, say, from the 1000 range to the 2000 range, then those 2000 are kind of what the Spirit or soul is. So you might even become invisible to those vibrating at 500, but visible to all those at 2000. But in reality, you still perceive yourself as the same person, still physically the same, everything the same. But in fact, the vibrations of this physical body of yours — they've changed. And I think those nested dolls, matryoshkas, really do have a sacred meaning, that there are many of these layers of ourselves, and there is the old layer, and the newer one, and that's exactly it — physical body, then soul, then Spirit — they're like different versions of the same body, I would say, not some separate invisible energies flying around. So it feels like if I become Spirit, I'll still be the same physical person. And when there is a person who has a soul, it's not that the soul is inside them, but rather that their entire body is made up of those vibrations — that's what makes you want to call it a soul. As if maybe earlier, when they lived by the mind, by the body, physically, the soul was inside as a subtle layer, but then it kind of condenses and becomes the main body, while the old physical body falls away. But the person doesn't notice this. These are the kinds of things I would now emphasize more. So, when I'm asked the question about the light trap, and whether this light is the Spirit or energy — well, if we link it all together, acknowledging that there are different kinds of energy, then yes — it is one kind of energy entering into another kind of energy, which to us appears dense.

Question: You write that the tsars were aware of the places of power and many other mysteries, and could even notice talented people and lead them through the places of power, for example, to upgrade them to the level of God. But where were they connected to this from? Was some knowledge passed down through the dynasty from generation to generation? Or were they initiated at a certain age by knowledgeable people at court?

Well, I know this information not because I read it in some documents or books, and not because someone told me. Imagine: I had just turned 20, it was October 2010, and I was walking along Nevsky Prospect and I realized that some force, the Spirit that was in those tsars and people, built this city, and that it was built

for the future. And then I also began to see how all of this was arranged, how it all works, and I saw that people who were geniuses — and I mentioned, if I'm not mistaken, Pushkin, Lomonosov, and someone else — were also activated through this city and its places, even without knowing it themselves. And at that time — I mean, you see, I experience this as a vision — this higher intelligence, the simulation we live in, gives me this as a feeling, and I, to the best of my associations and images, try to somehow represent it, and then even describe it in words. And back then, I described it like this: I said... Again, maybe they weren't even tsars, maybe someone else was ruling through the tsars. I felt it as a sensation. What did I see as a sensation? That the one who rules sees all people like this, could choose a person like this and activate them through the places of power so that the Spirit would enter them too. But I saw it through the eyes of the Spirit. So it turns out that this wasn't a case of some physical tsar knowing this information through dynastic lineage and deciding, "Oh, there's some Lomonosov walking around — let's give him this map so he can walk through the places of power." Of course it wasn't like that. That's not how it worked. I saw it differently. I saw it as a code, as if through the eyes of the observer — the one who controls everything — he saw these unique people like this, and in order to unlock them to their full potential, to one hundred percent level, and to connect them to nature, which is supposed to act through them, this observer would choose that person and guide them through those places of power by means of certain circumstances. But that might look, for example, like a coincidence. It could have been that some girl was running down the street, met Alexander Sergeyevich Pushkin, and then said, "Hey, let's go for a walk there, and then over there." And they spent the whole day walking — and that was how he opened up. What tsars are we talking about? There are no tsars. But yes, when I described the tsars of Petersburg — and this is a very good question — at that time, what I was really describing were feelings, while using the tsars as a sort of cover, a convenient reference point to help physically describe it. And then I said something interesting. I said: "Do you understand that all those who have ever ruled, all the ancient and unique civilizations — what did they always do first? Any civilization: Ancient Greece, Egypt, or others — what did they do first? They built. What did they build? They built a huge temple. Where? Always by the water. It was essential — temples were always built near water.

Why? Why didn't they just build themselves a house or an office? Why did they feel compelled to build something in honor of the gods or something sacred, using strange, unique structures based on specific proportions? And it's been this way in all times. I said that in order to rule, in order for the one who rules all to rule through them — for tsars, and they believed in God, and for God to be in them and to rule through them — it was necessary to build such a mechanism. And that's why our tsars also built Petersburg." But I always said that people are surprised — how could it be that the whole empire collapsed so quickly? Why? I always insisted and said that Petersburg is still undiscovered, like the lost Atlantis or the pyramids in the desert. And since there is no history about Petersburg being a city of the gods, that means this is still yet to come, and that means it was built for the future. It means the gods and the time of the gods have not yet arrived. That's what I believed when I was 20 — I thought, you see, there was an empire there. There was an empire, and there have always been great empires that revered the gods. And they were the most powerful. But now we live in a strange time where there are no gods. Where did they go? Why did they leave? And when will they return? Or will they return at all? And yes, there are always periods when the time of the gods ends and they are overthrown. That's how it's supposed to be. But there were also times when the gods returned. So I believed that a time would come, that surely the golden age would return. Why did I believe in the golden age back then? I clearly saw the future — that before something can fall, it first must appear. And there is still no such thing as Petersburg being the city of the gods and the capital of the world. That hasn't happened yet. Which means it will. And only after that will it all fall. And as usual, it will later be discovered somehow in ruins, because everything repeats. And I see how the Spirit marched, how it was present during the construction of Petersburg, and it wasn't in just one particular tsar, but in all the people. And it was this Spirit that built everything through people. Then this Spirit left, but promised to return. You see, the possibility for a person to be activated and connected to God in nature, for God, the Spirit, to begin acting through them — there are many ways this can happen. You don't need to assign great importance to the idea that it only happens at places of power. It can happen anywhere in the world, without even leaving your home. It's better to keep that in mind.

Question: When you asked Big Alexander if you would rule, it felt like he knows the outcome of everything. As if he alone knows how it all ends. Is that true?

There is such a moment. There's this feeling that he knows everything. But again, you see... it's so hard to trace. Maybe we really need to accept what I've come to realize. Even though I'm now discussing the first volume of "Alternative History," what unfolds later — at the end of the first volume and throughout the rest — is that the voice I was hearing, and all those strange people who spoke to me in unusual ways... it wasn't about them as individuals. It was all the Spirit. It was someone who enters into me and into people. And maybe, after all, someone is someone — Big Alexander, just like me. It's not for nothing that the Spirit enters him. But still, there are moments when I talk to him and he's just a regular person, and there are moments when the Spirit speaks to me through him. But what I can now assume is that perhaps the Spirit who speaks to me through him — very likely, that's him from the future. But because he became so unique, he can already take part, you see, in his own life in the past — intervening. And so that consciousness of his, unique in the future, returns to the time before he became that way, but he's already influencing it. Just like, essentially, my Spirit — there, I've already become someone, and that Spirit, which is me, entered me even in childhood when needed, but it's still me — it's just that in the future I gained the ability to come back here, into my own childhood, youth, and somehow take part in it. Now, if we go deeper — whether it's one Spirit or different spirits... Well, there can be many spirits, so maybe they are different — I don't know. Because when I talk with Big Alexander, he seems to know the essence, just like I do, essentially — but not physically how things will happen. And that's a very curious moment. It's like he knows — as in mythology. In mythology, yes, there's that exact structure by which all mythological stories are built. And it's like he knows that structure — that, for example, the main character of a mythological story must die or perish or leave once he completes his mission. That there is some kind of navel of the Earth, a specific unique place in the world from which the creation of the world originates. And it's as if all those elements are clear to him — that these events must happen, or these places must exist, or such a character, the main hero of a mythological tale — but he doesn't know — well, maybe he knows now, but it feels like

he didn't know back then — which country it would be, or which city, meaning how it would be packaged in its outer form. As if at some point he didn't know whether it would be me or maybe someone else. So that was the sense, and it could be traced. But on the other hand, you see, we now live in a world, in this era, where the world is built on temptations, provocations, and doubts. And just as I was plagued by doubts at times — wondering whether maybe it was all just my imagination — Big Alexander also had doubts, that maybe at some point he thought, “What if I was wrong? What if the golden child is not Alexandr Korol, but that boy from such-and-such city or country?” It was like I noticed such moments before — that when there were certain confirmations back then, more than ten years ago, his faith would awaken, just like mine. Then at times my faith would fall, and so would his. Then it would return again, and then fall again. And then, yes, there were certain key moments after which, you know, it was like a point of no return. Some events occurred that confirmed who I am, what I am, after which neither I nor he could have any more doubts. And I would say that today, there can no longer be any doubt in him that it could be someone else or not me. That is, he knows that it's me. And he now understands more who he is. He understands more who I am. And we understand more now that it is indeed Petersburg, and that it is going to happen now. But there were periods when it was, “What if it's not Petersburg?” You see, so many provocations have happened and are happening in the world. A person can become disappointed in their city, in their friend, or in themselves in a second. Like, I could write five brilliant chapters about Petersburg right now, and people would start writing comments in response saying they feel a crazy power of the Spirit in me, or the Spirit itself, sincerely writing how glad they are that I exist at all. But if I were to post one message, one post full of nastiness, with swear words, joking, goofing around with a glass of whiskey, even just that one photo or post would instantly change the perception. Because you know, when it comes to perceiving something good — it's very hard for a person to shift their perspective. You have to really work at it. And yet, turning your perception toward the darkness — that happens in a second. You post one offhand photo without explanation, and people immediately say, “Ah, look, he's twisted and sick.” And just like that, all those five chapters written earlier are dismissed. Everyone instantly doubts — and it's over, the faith is gone. So just imagine how easily faith

can be taken from a person, how easily a person can start doubting. And okay, I'm using these small examples, but I'll say it even more clearly. I've written more than 20 books, and still, just one photo — if I sit awkwardly and post a picture with a bottle of beer — people would stop believing in the books and in me. Why is that? That's another question entirely. Naturally, it's not about me or the books — it's not even so much about the people. I'd probably even take their side. Life is just like that — there are traps everywhere, everyone is constantly on edge. You spend your whole life doubting everyone and everything, so triggering those doubts only takes a snap of the fingers, because people are already built from doubt. So, going back to the question about Big Alexander and whether he knows the outcome. Well, at certain moments, truly, when I'm decoding the matrix, he says, "Yes, yes, yes, you still need to do this and that," and that's it. And where does he know it from? Or, for example, again, he doesn't know what I'm writing about, right? And imagine — I'm writing a volume about the Spirit of Death, the fifth volume, and he tells me that my final trial is Mara, the one who tempted Buddha. And he says, "You're already at the threshold, but the last trial is the hardest — no one passes it." How does he know I'm at that stage and that this is what's happening? Just because he read somewhere in Buddhist texts that there's Mara in Buddhism, in Hinduism — well, fine, there is. But that doesn't mean he just guessed right that it's suddenly about me. No, he knows it exactly. There was an interesting case when this Mara attacked me from all sides — if we put it in sacred terms. More in everyday words, let's say people seemed filled with bile, like they had all snapped off the chain and were furious about everything. Didn't matter if it was a courier, a delivery guy, a nanny, a driver — everyone seemed ready to destroy you. And when you see all of this, you see that it's like the system is doing it directly, and you realize that it's coming from nowhere, and you feel unsettled because you don't know what to do. Should you respond with force and put everyone in their place? Or just run away from everyone and hide? Or what? And right then, when I was going through this trial, Big Alexander told me not to run away and not to argue with anyone, of course. He said there's a third option. I asked what it was. And the third option, he said, is that fighting is pointless — you have to accept it so that it stops irritating, hurting, scaring, or offending you. So I had to accept that this is part of the world, part of life — all this unruliness. And yes, maybe because I'm going

through this trial right now, it was given to me in a particularly intense form, where it's clear that it's almost like a conspiracy, and it's obvious that this kind of thing doesn't happen in real life — not to other people, not to me. And here it's like it was done on purpose, and I was like — “whoa.” So you see, he even knows what needs to be done. Who is he, really? How does he know what to do? But I don't forget that moment, the way he communicates is so unique — it's important to remember that almost all of his conversations with me are allegories, just like my book, really, the entire mythological story. He might spend the entire novel telling me a flying saucer will come. And in the end, it might never come, but the point is the journey itself, and he's encouraging and inspiring me with that idea of the flying saucer. And maybe it doesn't exist, never has, never will. I see that his psyche is structured in such a way — actually very similar to mine — that he might genuinely wait for that flying saucer or for a Nobel Prize. But I don't wait for anything. No, of course I'm curious to fully decode the matrix. I mean, what is “Alternative History”? It's the adventure of a boy — me — from the first person, a boy searching for the philosopher's stone. It's the journey. The journey is to understand the matrix, to understand the entire structure of the world — that's what the philosopher's stone is, and one must become it. One must understand the full design of the world and everything in it, and become that world, dissolve into it. That's what this book is. And maybe right now this book isn't of much interest to a wide audience, because it's just the journey a boy is still going through. But I think that when the book is finally finished, and ends with the boy actually finding the philosopher's stone, then perhaps in the future people will be interested in reading it — because it won't be a book about a boy searching for the philosopher's stone, but about a boy who actually found it. And that's a different story. That's why there are still so many mysteries and secrets, including who I am, who Big Alexander is, and what “Alternative History” really is. But honestly, there have been moments when Big Alexander has almost directly hinted to me that he knows everything. He even said straight up that he's not like me — someone who needs to remember something or figure something out — he already knows everything and controls it all. That's how it is. But again, maybe he's just an ordinary janitor, and it's the Spirit speaking through him, saying that He's always here and controls everything. And as a person with a passport, he's just a shell being used.

Like in the movie “K-PAX.” Or maybe he truly is someone — maybe it’s not just a voice speaking through him, maybe he himself is someone. I don’t know. For now, he’s just an old man with a garden, and I’m just a boy who writes books. He doesn’t have a flying saucer, and neither do I. I hope that in the future it becomes clear who he really is, and whether he actually knew everything or not. And actually, if I remember the Mystic-Old-Man, he also often told me that he knows who I am, but he can’t say it, because he doesn’t want to get punished by the boss. By whom? By God, the system, the higher power? By aliens? He’s afraid to get in trouble from someone if he tells me my future or tells me who I am. And so the Mystic-Old-Man is afraid to say it. Just as I see it, Big Alexander doesn’t say anything — not because it’s scary to say it, but because it’s simply impossible to do so. Otherwise, they would ruin the path I’m on. I’m walking a path, and I must remain within that percentage of unknowing that I’m meant to stay in — that’s the whole point of the journey. That’s important. That’s good. I don’t feel even a single percent of hunger or questioning. I have no burning questions, no curiosity that keeps me sitting at home thinking, “Who is Big Alexander?” or “Who am I?” or “When will I finish my books?” or “When will the spaceship arrive?” or “What does the philosopher’s stone look like?” I don’t ask any of these questions at all. Because it’s pointless to think about this — you simply understand that you are a part of nature, a part of the system, and when the time is right, it will show you, and when the time is right, it will tell you. So I don’t ask these questions. I know only what I’ve been given to know for this moment.

Question: When you arrived in Karelia and lived there, could you describe in more detail what feelings you experienced simply from being on that territory, on that point of the planet?

Oh, just imagine — over the course of almost a year while I was there, very few people came to visit me. But what’s really interesting is... So, essentially, imagine a construction site, mud — nothing’s there. A swamp and a little house, you know, with a bed and a wood-burning stove. That’s it. There was nothing “wow” about it. And when the summer of 2020 came, during the pandemic, a friend from America flew in to visit me there, then a friend from Sweden

came to see me. So quite a few people came to visit me, though individually, of course — just acquaintances who don't even live in Russia. And what's most interesting is, I didn't invite them. And I was surprised because with these people it's usually not easy to meet — you always have to plan six months in advance, they live outside of Russia — and yet here they suddenly decided to come to this dump. And it was obvious that they had this crazy interest. I don't know what they expected to see there, because at that time I wouldn't say I was writing books about flying saucers or power spots in Karelia. No, that wasn't the case. Basically, I was just focused on construction. Maybe the whole pandemic affected them so much that for them it was some kind of sign or association, like — how is it that Alexandr Korol, who lived in the United States, suddenly went off to live in the forest in Karelia, and then the pandemic began? Maybe people started to associate it with something bigger, like it wasn't just a coincidence. Although of course it had nothing to do with the pandemic. I went looking for land and returned to Russia before the pandemic, in August 2019, and by September I was already looking at land, in September and October. I bought the land before New Year's. And it was only when 2020 started that all the strange global upheavals began, so it wasn't related at all. That's the first point. And why am I saying all this? Just to note that those who visited — maybe just five people in total. A couple of foreigners, a couple of folks from St. Petersburg or Moscow. And all of them, as if on cue, said the same thing — that they were surprised to see how genuinely happy I was there, and that I didn't need the city, all that trendy, flashy, luxury stuff, that I didn't need New York, that I didn't need Moscow or Petersburg, and that I was just in the forest and felt good. That's what they all told me — that they were shocked by it. Like, how could that be? And I was so happy — it triggered associations because the code was the same — I started to see it as a visual, like I had experienced that kind of happiness before Karelia when I was in the summer camp “Zerkalny” at 14, 15, 16 years old — that same feeling. Back then I felt a crazy kind of happiness. And here, it was like I was in some kind of kids' camp again, like I had become a child — because you could pull out a kite, you could take out a remote-controlled plane, a drone for underwater exploration, and I've always loved, even back at my grandmother's dacha, going through fields with a metal detector — you could walk around with a detector, dig a well, make something out of wood, go fishing.

And for me, that was insane happiness — I felt so good. But there were levels to it, like everything else, it breaks down into different levels and sub-levels. I still had the feeling that — it's like that story... the story about Tom Sawyer and Huckleberry Finn. That's what it reminded me of, that I was like a kid about to go build a treehouse in the woods and set up all kinds of traps. Seriously, that's how I felt — like a kid. And in the cabin, I had all the films — or rather, all the shows from around the world downloaded, every possible kind: how to survive in the wild, hiking, fishing, how to build houses, how to make fire, how to navigate. I would watch all of this and feel insane joy in the evenings when I sat in the cabin. And I was alone the whole time there. Well, alone in the sense that, of course, there were a bunch of different workers — I mean construction workers who were handling everything — but they were there for work, and I didn't distract anyone. But it wasn't like I had a friend or a girlfriend living with me in the cabin, or sitting there with me — I was alone. I just knew I could sit and have tea with any of the builders, chat. Or, if I needed help, someone could go with me into the forest with an axe to cut down a tree, so to speak, to gather dry branches. That's how it happened. But I was still on my own, because I'm an adult. What friend is going to sit in the woods with me? No one sat in the woods with me. I loved it, though, because I got animals — I got a dog. Controlling the construction was one process. Walking through the forest was another process. Fishing — that was a whole separate process. And so, on my lake, I would play classical music by Max Richter — there was often mist over the lake — and I'd cast my fishing rod, the spinning one, for trolling. And I'd lie down on the boat with the electric motor moving slowly, just listening to music and looking at everything around me, at all that nature. And it felt like I wasn't in Russia, but also not abroad, as if it was a different time altogether. I don't know, the associations were more like *The Lord of the Rings*. Seriously, the feeling was more like being in a fairytale place, but more associated with *The Lord of the Rings*, hobbits, trolls — that kind of vibe for some reason. Another thing that both friends and relatives, and even the construction workers, noticed was that I felt like a fish in water there. If we went into the forest, I wasn't afraid of wild animals, not at all. I felt like it was my home, as if I was protected in it. I really liked that. Imagine being in the wilderness, where there are actually bears, wolves, and lynxes, and yet I felt more confident and at ease there than

in a Russian megapolis, because it felt like people are more dangerous — people can betray you, set you up, there's all this anger, envy, and bitterness. But there, none of that exists. It's like nature is all in its place, everything is fair — as if, if you don't harm the animals, they won't harm you. But people? You don't even have to touch them, and they'll still attack you. That's the paradox. Who's really more wild? But again, this is just the kind of time we're living in now. Of course, times are tough. People used to be kinder, no doubt. But if I focus specifically on when I found the places of power in Karelia and started walking through them and studying them — of course, that was a wow moment. I started to feel a presence, like someone was there... I started having visions, like something had happened there, that someone had lived there, like an entire city, or that maybe something is still going to happen there. It felt like there was something very specific — like... Well, I'm a dreamer, a creative person, right? So when you watch some magical adventure movie, I don't know, *The Wizard of Oz* or *The Chronicles of Narnia*, you want to touch something magical if you're a child — you want to find something like that. I know a lot of people from the CIS countries, and for some reason, maybe because of all the foreign movies, music, and cartoons, they believe that you can only find such things in England somewhere, like in a little village, that maybe there's some kind of mystery. And they really think you can find something unique, ancient — where the last vampire is buried. But in reality, I was so amazed to discover that all of this ancient and magical energy, like finding some enchanted stone or portal or something else — it's all right here, near Petersburg. And you really feel it, like you're not just outside of time — you're in an entirely different time when you're in that forest. That's what I felt. And it really felt like magic — in the good way, not scary, but truly magical. Something mystical or enchanted, like an otherworldly forest, an otherworldly lake, as if it holds some kind of secrets or mysteries, as if someone once lived there and now it's all abandoned. And I loved sitting there outside at the table on the terrace, and it felt like I was on an expedition — with picks, compasses. I would lay out all the stones and minerals I had collected, wash them, clean them, inspect everything. I watched documentaries about all this, read scientific articles — it was amazing! Fascinating. Yes, it was wonderful, especially when a friend or one of the workers would join me. Then we'd go together to look for something unique or anomalous.

I'd pull up maps on iPhones, laptops, iPads to view satellite images from above — maybe I'd spot a silhouette of something. Then I'd physically go there, take measurements with instruments, and later return alone to feel the place, to see if something struck me — maybe there was something there worth paying attention to. I always made sure to bring back a stone or a sample of sand or a little branch from that spot. So in Karelia, I always felt super strong, super confident, super happy. Always. And there was never even a moment of disappointment, not even the slightest bit. In fact, I'll say this — I even like it because of its abandoned look. Why? Because people who are socially and materially oriented, those under the influence of social media, want something with a pretty wrapper, like a trendy villa and all that, and those kinds of people don't like Karelia — and that's great. It immediately shows who has heart, who has soul, and who doesn't. As they say, who's a friend and who's not. And it became clear that people used to their comfort zones and luxurious settings, of course, never wanted to visit me in Karelia at that time. But if it were somewhere with all-inclusive amenities, suddenly everyone's eager to go. That's how it works. So I like that — it's a great way to see what kind of person someone is. Whoever can handle a tiny steam room the size of a portable toilet and live in a cabin with no bathroom — that's a real person. And those who can't, those who are already fussy — well, they're just fussy. Karelia really revealed who's who in my circle. And my circle also saw who I really am. After all, I could've bought a villa in Bali instead of Karelia — five villas even — but I chose a little swamp, a patch of forest, some birch trees. And I don't regret it. Never have. I love Karelia very much.

Question: You write: "Imagine that our planet is like a grid notebook page, where the lines intersect. And the point where the lines intersect is a place of power, and something was always built on these points, and you can identify these points, and they exist everywhere. But there's another thing I've noticed — it's as if there's a ray that for some reason only feeds one specific place, one of the places of power, while the others seem to be switched off." Could you elaborate on what it means that one place is being fed and the others are switched off? And why are the other places switched off?

On one hand, it feels right to say that places of power exist everywhere, and they're spread across the world. These are the very grid lines and intersections I'm talking about. So, even if we base it on the idea that I've been trying to decode the matrix since the beginning of "Alternative History" until now — and in the second volume I'm already physically assembling it — there really are geometric shapes, those proper polyhedrons, which must be correctly aligned and laid out. And all of this represents the structure of everything, and yes, these intersecting lines form points — places of power. But! But! That's only one side of it. Now, here's the thing: we see traces of ancient civilizations left on Earth, but why aren't they all in one place? Why are they spread across various locations? We've heard about the massive complexes of Mayan pyramids, we know of Ancient Egypt, and many other such sites. Why did they emerge in different places? So, I'll put it this way: at that time, when I was still basically a kid — well, not a kid, but about 20 years old — I saw it all as if this ray... but again, that's just how I expressed it, maybe it's not exactly like that. So I was just sensing it, and at that time, imagine how limited my vocabulary and examples were, considering I was a child of the former USSR — meaning it had always been drilled into my head that America was the enemy. And now, imagine me in 2010 — how did I see the world through the eyes of that child? I understood that there was America, making films, music, and seemingly dictating everything, as if its culture was spreading across the entire world to the point that I myself had become a product of that foreign culture, even though I was born in Russia, in Saint Petersburg. And I began to see how more and more of what my grandfather used to call "imported stuff, Western trash" was being promoted — all those bad films, vulgar things, and so on. Logically, I witnessed all that. Maybe some of you didn't and won't understand me, but some of you will. And I'm sharing this now for those who will. And back then I saw a picture forming in my mind: since Russia has a future, and I always cared deeply about why the royal family fell and why the Russian Empire collapsed — because Russia should be great — and now it seemed like America was in charge. But again, I didn't really know much about countries. So you see, maybe in a couple of years I might have said that England was in charge — and why not? After all, it had half the world in colonies, and maybe it created America, and also Canada, and also Australia,

and also New Zealand. So you understand, it's not so important what the president is called — what matters again is the essence. And the essence I saw was this: as if a beam was falling there, as if the Spirit was present there and ruling. And here, it was absent, and it was as if that Spirit — like some kind of energy beam — was supposed to depart from there and begin to shine on Petersburg and on Russia as a whole. That's what I saw. And what is that — a beam from a flying saucer, or some kind of Spirit, or the way the planet turns? We can call it whatever we like and make whatever assumptions. I'll say this: let all the options for assumptions remain — why should we box it into any limits or frameworks? These things are very hard to explain, and in order not to make a mistake, let those assumptions stay open. But you see what I'm pointing to, don't you? You feel and see this essence, right? This very essence, it's there — like the beam was shining there, but it's supposed to shine over here. And it's as if I saw this image, as if in the future, when something happens, this beam will shine on Petersburg, and until now it hadn't been shining on Petersburg all this time. Again, maybe it will shine on Karelia, maybe on Moscow and spread out — I don't know. Or maybe there's no beam at all. But on the other hand, I've continued working on the books — the second, third, fourth, fifth volume — and I found many more clues there. And later, of course, going through the other volumes, I'll say this: the detail increased. But right now I want to speak in the context of how I thought when I was working on the first volume. If I were to answer this question now, after writing five volumes, I'd say this: in mythology, God had one wife, then another, then a third, and sons were born from them. I decoded this as sacred language: the wives are countries or states, and God — the main one — was present in one of them, and there something would be born, arise, certain qualities, achievements would manifest because the Spirit descended there, meaning God. Then He, the beam, would shift to another country, another wife, another state, then again somewhere else. So maybe that's how it works — who knows. And again, whether the Spirit was shining there or here — was it because the person who is God moved there? Or did a flying saucer shine a beam on it? Or did the planet rotate just so that the beam now shines that way? Or what is it connected to? Let's just leave all the possibilities open — why not? I'm sure it will be revealed in more detail and specificity later. But that will come — later. Later.

Question: And if Big Alexander, while you were in Los Angeles, told you that an alien had been found in a sarcophagus in Egypt, and then, while in Mexico, you saw news that a sarcophagus had been opened in Egypt and they also found an alien there, and on the other hand, you write your reflections that these should be people, but highly developed, then why did these archaeologists and Big Alexander decide that they found an alien? Because logically he shouldn't physically differ, and his remains physically should be the same as those of an ordinary person, so how did they know?

Good question. Well, first of all, again, this became clear later when I was working on all the other volumes and how I came to understand it. I didn't understand why there are good aliens and bad ones, and then I realized — if aliens are us from the future, but time itself is different, it turns out there's the 3rd era, 5th era, 10th era, 20th era. And if only now, after our era — what we're approaching — is new information beginning to open up for all people that there's a time machine, and only in the next era do all future eras begin to travel through worlds and all of time, then imagine how many aliens there are. So there are all kinds of versions of us from the future. You understand that these Egyptians, the Egyptian gods, or even the Mayans — they're somewhere in that realm. And they can probably turn into anyone, I don't even know what kind of capabilities or authorities they have, because that's another thing. They seem to arrive physically on flying saucers, these aliens. And I start thinking based on myself: why, if I'm revealing in my books the information that a person can change themselves... If we live, so to speak, in a simulation, and if you yourself are the system, the mind, then you can appear in any time, in any multiverse, simply by physically changing your rhythm, without using any device at all. And that also means you can be visible or invisible, and therefore there's no death. So why do those others arrive in flying saucers? And here's the question — maybe not everyone can do that? Maybe what I just described is only possible for the gods? And people, even in the next eras, maybe they receive information from the gods on how to build a time machine — that is, a flying saucer — how to live longer, or whatever. But they still remain people who cannot travel without machines. But the gods can — they don't need any flying saucer. And now further: we all tend to get used to the packaging in which we live. And we also tend to expect that a flying saucer must be made of metal, with a lid,

bolts — basically, like an airplane. Maybe the first flying saucer in the near future will be exactly that — let's say, with the shade and imprint of our current old era in which we live. But believe me, aliens from the future — the tenth or fifteenth era — their flying saucer might look like a stone, without doors or windows. It can simply appear like that, no need to fly anywhere, it just shows up here and can disappear the same way, because it changed its vibration. And further: it might be conscious. People already use drones — unmanned aircraft — so why should there even be a passenger in it? Someone could sit anywhere and control this thing with their mind, appear here, observe everything, without risking their own body, and return. That's also a possibility. And the point is, it all depends on the era. And it's entirely possible that it's not a coincidence there are so many rumors that there really are green little beings with big eyes, slimy, small, creepy. It's quite possible that in the future, one of the versions of us, what we physically evolve into, may look like that because it's very convenient. Maybe it's a more optimal form, and in the future beauty doesn't matter anymore. And all these pronounced features — like hairless, big-headed creatures — maybe in the future people transferred themselves into such bodies and created them intentionally, for those who could. And why not? So there are aliens — quite possibly us from the future — but there are also those who no longer look like us physically. And there are different eras, or more precisely epochs: the age of robots, cyborgs, these big-headed beings already in bio-bodies. And they're all heading toward the very source. Toward what? Toward the point where all of this — and the human being itself — is created in this way. I'd even say that right now we're moving — humans, that is — toward the era of robots and cyborgs designed to resemble humans. Then they'll transition to biological robots — those slug-like aliens — and that will be like a prelude before they learn to create ones identical to us. Maybe everything's unfolding in this direction — who knows. But again, "Alternative History", returning to your question, isn't about a specific sarcophagus in some country or some particular person. If you focus on that, it will lead you away from the essence. The book "Alternative History" is a very deep book. It doesn't matter whether he was wearing a red cap or a blue one. And those who get distracted by such details — limited by their level of development — what will it give them? Will it help them solve the mystery of the philosopher's stone to know what the alien looked like as shown

in the news? I don't believe those news stories at all, I'll just say that. The fact that it happened to coincide — Big Alexander said that Tutankhamun was an alien, and then suddenly something similar appeared in the news — well, yes. But I didn't see the photo. And how would they even know? It was just a good coincidence, and it fit into the book very well, just to tease and provoke your curiosity. But believe me — if he was an alien, then why was he dead? Let's think differently. See, your mind is reasoning like: "How did they know he was an alien? Did he have a big head?" Right? Let's think with a wiser mind. Then why was he lying in a coffin at all, if he was truly unique? There shouldn't be any Tutankhamun in any sarcophagus at all. If he came here as someone unique to rule everything, and then what? He came here just to end up sealed in a tomb? Come on! So maybe there are no tombs for unique people. Maybe tombs are only for ordinary people. And the unique ones — maybe they go somewhere, or fly away. Or maybe, physically, they do seem to die to us, but then — he couldn't have just simply ended. That's not logical. Understand this: the concept of death only exists in our era. In the future, people know that immortality exists. Therefore, an alien couldn't have died. Maybe he just left his "skin"? Maybe. Or maybe he didn't even leave a skin — just vanished. That's the kind of thinking we need here.

Question: Why do extraterrestrials often use illusion as a means of influence? Why is it not considered lying for them? Where is the line?

Well, I'll say this: I even understand them. I don't know if I can explain this to you properly — actually, I should be able to. Their way of thinking is the same as that of many very intelligent people here on Earth. What kind of thinking is this? Well, imagine that you're a grown man, a very serious adult man, and you have five children. And you are so wise that when these children get upset with you or argue, or when they do something foolish, you are fully aware that this child belongs to a different generation, a different time, a different age, a different way of thinking, and that you are completely different — you are not the same. And you understand that this child simply cannot think the way you do. You understand that if you tell this child that in three years you're going to move to another country, and knowing your child's psychology,

you realize that this child will then not want to participate in the sports competitions at their school — because what's the point if they're leaving soon anyway? Or your child won't want to build a relationship, or won't want to make friends with others, you see? It's like this — you know how, when someone learns a certain piece of information, their attitude toward everything can change completely? For example, if you're told that in ten years you'll inherit a factory, you suddenly don't want to study anymore. Why should you? You're going to have a factory with millions in turnover — what's the point of studying? But if you don't know about that inheritance, then you keep trying, keep putting in effort. Now imagine you have a father who genuinely wants to give you that factory in ten years, and you'll have everything taken care of. And he could tell you, "Son, you know, in ten years you'll have it all." But if a father says that to a kid — say, one who's still in high school — that child will already start behaving differently, will start seeing his peers differently, won't want to go to college. Or he might go, if the father explains, "Well, you need to study — how else will you manage a factory?" But the child will already be waiting only for that factory and thinking about where he wants to vacation, where he's going to live, or maybe even deciding that there's no point in studying at all, and that he'd rather use the money to travel the world. You see? But if the father had spoken more wisely and said something like, "Son, you have to understand — tomorrow I could pass away, and the factory could go bankrupt and collapse, and then what would you become? That's why you need to study. Of course, if nothing happens, it would be great if we live long enough for you to graduate from university and maybe even help me run the factory — and who knows, maybe one day I'll pass it on to you as an inheritance." If the father talks to his child like that, the child stays in balance. On one hand, he understands there's a possibility he might get the factory, but on the other hand, he has the fear that he could become an orphan at any moment — not just without a factory, but without even a pair of underwear. And he realizes that he has to study, rely on himself, not place his hopes on others, and take life into his own hands. And a wise father will navigate the conversation with his son like this. For example, when the son is discouraged, he'll remind him about the factory. But when the son gets arrogant, he'll say something like, "Listen, times are tough. Maybe I can pay for your studies this year, but think about the possibility that next year I might not be able to.

Maybe you should consider working too — because otherwise you might not finish your education and end up living on the street.” That’s wise communication. And aliens, they communicate this way. Why would an alien, who is a thousand times more intelligent than a human, talk about trivialities? An alien is pursuing a specific goal — one that may be just as important for you as it is for the alien. I’m not talking about the alien seeking some sort of gain from you. No, believe me, an alien has nothing to gain from you. And this alien wants to guide you, let’s say, through the thickets and onto the right path. If he tells you something like “everything will be fine, just don’t give up, but you’ll have to study for ten years,” you won’t like that. Do you know why? Because just one phrase — that you have to study for ten years — can scare you, because psychologically, as a human being, you’re weak. And so this alien says, “Listen, give it a year — hold yourself together, stay out of trouble, study. In a year, everything will be fine.” And you, being a naive human, believe it, you do all that, the year passes. And the alien says, “Well done! Look at you — you’re in control now, healthy, handsome, doing sports, eating right, you’ve achieved so much — but there’s more.” And the person says, “What do you mean, more? You said a year.” “Well, you understand, it was a year. But you know life isn’t that simple. Life is long. Did you really think you’d understand the whole world in one year? Just look at how many discoveries you’ve already made. But don’t you want to go even higher, get even better, stronger?” And the person says, “Of course I do.” “Well then imagine who you’ll become and what you’ll achieve in another year. Do you really want to throw all this away now and fall back into bad habits?” the alien asks. And the person replies, “No, of course not. A year — okay, another year. And then what?” The alien says, “Then everything. Everything you want.” And the person says, “Alright.” And naturally, this person starts working even harder, studying even more, learning more about responsibility, punctuality, patience. Learning a lot. Every person is shaped by this life. Every person is shaped by this life. And so a year passes, then a second, then a third, then a fourth, and by the fifth year, this person says to the alien, “That’s it, I can’t do it anymore. I’m really tired, to hell with it all. Honestly, I don’t want to do anything anymore. I just want to go to the countryside, fish, and do nothing.” And the alien replies, “But understand, you’re almost at your goal. It’s just a tough time right now, you see, the pandemic, this and that. Just wait until it’s over. This is actually more time for you to study

and develop.” And you think, “Eh, alright, fine. How much longer?” “Barely any. Probably next year — that’s it, you’ll be able to travel the world, do whatever you want,” says the alien. You say, “Alright.” And you keep sitting there, studying and working. And ten years have passed. And it’s still “soon,” just “a little bit more.” That’s how I write books. I write and write, write and write, and it’s always “later,” “soon.” “Soon you can start a family, soon you can go somewhere, but for now it’s better to keep writing books, Alex.” So I write books. So where’s the lie in that? A lie is also, you see, when it’s really a lie... What is a lie? It’s when someone misleads you or deceives you for selfish gain or something like that — that’s a lie. But this is just a way of communicating. Figuratively speaking, imagine you’re a father and you want to show your child the ethnographic museum hall with some aboriginal exhibits. And you decide to present this not like a wise alien but like a short-sighted human by just telling your son: “Hey, let’s go to the museum, I want to show you an ethnographic tribe.” And what will your child say? Well, it depends on the child — if he’s simple and modest, sure, he’ll go. But he might throw a fit and say it’s boring and not interesting. But an alien would do it differently. He would say: “Hey, what did you want again?” And the child replies: “Remember I told you there’s this cool store, take me there.” And then you, as a wise father — an alien — say: “Alright, fine.” And you park by the museum and say: “Hey, let’s drop into this museum first before the store, I need to take care of something for work.” And the son says: “Okay, let’s go.” And then you go in, and he suddenly gets into the whole exhibit and says: “Wow, this is amazing. If you had just invited me, I wouldn’t have gone,” the son tells the father. And see, it turns out the father didn’t impose the museum or the exhibit but simply arranged it that way. And there’s also this situation — imagine a musician who wants to go on a world tour. But the aliens know there won’t be any tour, and yet this musician must write unique music, a soundtrack for some films. And he writes and writes, and the aliens keep inspiring him and inspiring him, telling him, “Is the tour coming soon?” “Yes, soon, just a couple more albums and you’ll have worked everything through, you’ll become a diamond, and your album will be diamond-level — keep going.” And he keeps trying and trying, and then — boom — he dies. Why didn’t the aliens tell him? Because if they had, he wouldn’t have written the music. And why, knowing he would die, did they never tell him, every time he talked about his dream of a world tour,

that the tour wouldn't happen? Well, why take away his hope? That would affect his mood, his psyche. They said, "Good idea," but from one side, they didn't lie to him. They said, "Good idea, strive for it." And he did strive for it — thanks to that, he wrote five albums. But now imagine, if they had told him right away that there would be no tour, he wouldn't have written those five albums. And if they had also scared him by saying he would die after the fifth album, would he have even started writing them? No. He would've been afraid to leave the house, would've drunk himself to death, and that's it. So if you want to understand the aliens, stand in their shoes. Believe me, they don't need your natural resources, they don't need to abduct you like the stories say. They have nothing to gain from you, considering they are us from the future, where everything is completely different. Imagine — they have access to all the secrets that are hidden from people now, so their entire value system is completely different.

Question: You wrote that pyramids are tombs, meaning a storage place where something is kept for those who rule everything. What do you think might be located in your mountain in Karelia?

Well, again, all these tombs and pyramids, all these temples can be called different things, and their uses vary. On one hand, I would call them both antennas and accumulators of this Spirit, so that they capture the light, so that the Spirit is fully present in this city. So yes, in part, that's why they were made. On the other hand, they also hid things there. Again, there are so many "buts" — how they hid it, why they hid it, what for. The two most basic versions that come to mind — I don't want to reveal the full answer yet, that will be revealed later in the next volumes of "Alternative History" — but the two most basic and understandable versions for everyone are these. The first version is that they will return — as we, as humans, are inclined to understand it — physically return here one day and physically find what is hidden there. That's one option. So they hid something, and they will physically come back and retrieve it. Why? Again, that's unclear. Maybe it will activate something in them or give them something. I don't know why they did that. So it's like they hid it as if they were going to return and retrieve it. That's one version. That's one version. The second version is that they placed all of this, did something with it, enchanted it in some way,

like in Ancient Egypt, so that all of it would exist in their other lives, wherever they went. It turns out that they are here, and here, for example, the density of this world is from 500 to 1000. And there's another world, also here, but from 1000 to 2000. And maybe they did something so that this could appear with them there in the future. Maybe it's that kind of method. These are the two simplest versions for the human mind to understand — the two most basic and common ones. There could be many more reasons why. There are versions where they hid it, preserved it, protected it. And when these gods left — let's say, while people were still in the world of the gods, together with the gods — then the gods either were overthrown, or left, or something happened in the world. But some people remained, who remembered them. And maybe they buried it all this way and are guarding it, protecting it, waiting for the cycle to happen again and for the gods to return. And they are like guardians, watchers to this day. There are people, passed down through generations, who know where these sacred places are, and it's exactly in such places that something has been buried. And it was buried simply so there would be some kind of connection with these gods. Like a holy place, where there's no need to touch the sword or some helmet — it's just there, like relics, you know, that radiate energy. And they simply exist for that purpose — to make contact with that time, with those gods. I don't know, there are many possibilities. Maybe it really is a storage site. And still, since something extremely ancient was there — so ancient that now nothing is visible except for swamp, like what I have in Karelia — maybe something truly is there. Maybe something really is hidden there. But again — was it hidden simply because a civilization once existed there and that's just what remains? Or was it hidden specifically for the future? Or was it hidden specifically by me? Or specifically by someone else, but for me? I don't know. But there were such versions suggesting — how could I find what was hidden? Because if, let's say, everything truly repeats itself literally, then when I start building something in Karelia and decide to make a time capsule and hide something in it — bury this time capsule in my Karelia — I will choose a spot which, if I begin digging to place the capsule there, I might actually find it already buried in that same place. That's one theory. Because there's the assumption that the ruins I found there, which feel like ruins, as if there was once a settlement, give the impression that it's my own settlement — one I am only now beginning to build, yet somehow

I'm building it on top of itself, as if it had already been built before, and even had time to collapse, and now I'm building it again in the same place. That's one of the versions.

Question: You briefly mention that when you were in Los Angeles, you went to the crystal shop a second time, but with awareness, and bought different stones. And then it turned out that there are stones that, on the contrary, take away energy. Can you elaborate more on which stones? Does this affect everyone or not? Should one be careful with this? What are the consequences?

Yes, that happened, but I never fully studied it. There was a case where I went into a crystal shop. All the shelves, all the display cases were filled with crystals. And what did I do? Just like before, when I was searching for artifacts that emit energy, I would stand in front of a display and look at one stone, then another, then a third. And if I looked at the third one and felt some pressure in my head or burning in my chest, or energy in my hands — if I felt something — then what? It was emitting. Meaning, I didn't feel anything from the first one, but I did from this one — it was emitting. So into the basket it went. Then I kept looking, looking — bam, another one was emitting — into the basket. I didn't try to figure anything out; if it emitted, that was enough. That was my approach: if it emits, then it's good, and I selected them that way. That was my first trip to the crystal shop out of the two. Before that, I had bought stones at the museum where the dinosaur is in Los Angeles. And then I went to a separate shop. And so at first, I bought all the stones that emitted something. I didn't get into their names or prices, I just bought them. I really liked it. I surrounded myself with them, sometimes walking with one stone, then with another. Of course, I kept track of how I felt from each one — this one feels like this, that one like that. But I still didn't fully understand how each one affected me; I just knew that the energies were different, and I felt — most importantly — that the energy was indeed present. Yes, my rhythm would change, but the main point was that the stone was giving energy. I would begin to feel like all my chakras were activating — figuratively speaking. That was good. Better than feeling no energy at all. So I always sought out energies — just anything that would connect me to the “cosmos”, so to speak. Then, at some point, during my second visit to the shop,

I looked at the stones again and saw that the same stones were emitting. I thought, what if I didn't choose the stones that caught my attention and that I felt? What if I chose the stones I didn't feel? I decided to approach it rationally — looking at which stones I hadn't picked. Then I thought I'd gather stones not based on whether they emitted or not, but simply all black ones. I gathered a whole bunch of black stones: onyx, tourmaline, black obsidian, and a bunch of others. The shop had a really large and good selection. So in Russia, you don't get that kind of selection — you can't just walk into a shop and buy like that — but over there, they had such an interesting variety. I picked out those stones, maybe six or seven, maybe even eight types of black stones, and I noticed something. At that time, I was actually observing how each stone affected me, and I was also working out with a trainer every day. Then I made this pouch to wear on my chest, filled it with all the black stones, hung it on a string around my neck, and started walking around with it — and I began to feel... I didn't know yet it was the stones — I just started to feel tired, drained. I'd wake up in the morning and couldn't get out of bed, like I had this insane fatigue, no strength. My trainer would come over at 7 AM, and I'd say, "Listen, I don't know what's wrong with me, maybe I'm sick, I don't know." And me — well, I always have to figure out the cause and effect, understand what and why. Then I started thinking — what if it's because of the stones? A friend came over, and I gave him the pouch and said, "Can you take this? I think it's because of it." He took it, and after some time I came back to normal. Then he returned the pouch to me, and again I felt like I was being drained, like I had no strength, as if all my energy was being sucked out of me. But that's just a sensation, it doesn't necessarily mean it was really draining me — but the feeling was exactly like that, as if all strength had been depleted. I can feel it even now just remembering it, like, whew. And I figured that there must be stones that not only affect you by inspiring or charging you up, but also some that can suppress you. But again, that was at the time, when I was thinking on a primitive level. Now, if I were to research it again, I would describe everything in more detail, more precisely, but I didn't give it much importance back then. I mean, if I were researching it now, I'd definitely give more thorough information. Back then it just happened by chance, I noted it in the book — and that's it, I forgot about it. So, really, I never returned to the idea that those stones were "bad," I didn't focus on what stones they even were.

Right now, at this very moment, I'm wearing a ring with onyx, a pendant with onyx, and rings with amethyst. If I compare the time back then with now — back then, I was completely against the stone amethyst. Why? Because it's like a crystal, you know, a stone with everything crystallized inside. These kinds of stones are often chosen by people who are, let's say, low-frequency — people who pick them purely for their appearance. And I always used to say, "People, don't choose stones based on beauty. And don't go buying amethyst, like all the aunties and grandmas do." That was my stance back then. And it was valid, because you should approach everything consciously. At the time, I spoke that way about amethyst, but that doesn't mean it's a bad stone. I was just sharing a social observation about what kind of people buy it and why — just because it sparkles. But now I wear amethyst because there's a reason, because of what kind of stone it is and how it works. And it's the same with black stones. Back then, I tossed all the black stones into one pouch, and maybe in combination they affected me that way, but I wouldn't say that when I wear onyx now, it negatively affects me or that I feel drained. Not at all — on the contrary, I feel a kind of protection from dark forces, I'd say. Even though onyx, like amethyst, is considered semi-precious and super cheap, if it's set well in a quality design, of course it's perfectly fine. What I also remember — actually, I'd be curious to test this again now — is that back then I emphasized how strongly lapis lazuli, the blue stone also considered semi-precious, had a really positive effect in terms of making me feel alert and focused. I remember that when I was carrying a bunch of these little blocks, these stones, around with me in Los Angeles and wearing them and so on, I genuinely felt like they gave me some kind of super energy and sharp concentration — like an energy drink, seriously. That was also part of the experience. But that was back then — I haven't returned to that specific story since. Still, the fact remains that all stones, and artifacts too, can truly influence you differently, and what's most interesting is that this influence can be both positive and negative — that's true. It really is true. But I've always had this approach: if it radiates energy, that's already good. Better than plastic. And how exactly it radiates or how it influences you — you can figure that out later. That's why I have a large collection of artifacts. And just yesterday I wore one of them — an artifact made especially for me by a monk during a full moon. It was a birthday gift. And the state it puts you in — this particular talisman

makes it impossible to sit and work, to write a book. You can use it more like an anti-stress tool: if something happened, if you're feeling anxious or unsettled, or your thoughts are scattered and you're restless, and you want to calm down, you put this pendant on and it's like you've taken a hot salt bath, totally relaxing. That's how it works, based on what I tested on myself yesterday. I wore it for the first time yesterday, even though it was gifted to me almost a year ago — seven, maybe eight or nine months ago. So if we're talking about whether to be cautious or not, I'd say it's more important to be wary of antique items. Who used to own them? What might those antique things have absorbed? Because a person — even this I didn't know before, but now I do — a person possessed by an evil Spirit, if he painted a picture and gave it to you, that painting could bring misfortune into your home, like a curse. So actually, when it comes to art and handmade objects — not just something mass-produced in a factory, but something made by an individual — if there was some kind of power flowing through them, you still have to understand what they were connected to: something light or something dark. Then again, a person of light will naturally choose to create light-themed artwork, while a person of darkness will choose the dark — so that's an interesting point too. So I'd say it's antique things and artifacts that I'd be more cautious about. Who knows what they've been through, who wore them or kept them at home. But there's no need to fear stones — though of course, you shouldn't choose them just based on beauty or by name alone. You should pay attention to how you feel. If a stone makes you feel bad — even if some gemology book says it's a super magical stone for luck or for people — if you put it on and start feeling sick, then why would you keep wearing it? I'd say it's best to find the stone that's right for you. Go for a walk with one, then another, and another — pay attention to which one makes you feel good. But again, what does “feeling good” mean? For me, it's productivity, positive thoughts, and focus. It's that kind of feeling where you're functioning at your best. And if a stone turns you into a vegetable — well, sure, that can be used as anti-stress, but why wear that kind of stone every day, right? Or if a stone makes you lazy, what's the point? Or if it makes you overly tense and irritable, why wear something that amplifies your aggression? There are stones that are like amplifiers. So for me, the best kind of stone is the one that — well, you know, it's not even just about the stone. We're different people all the time. And say today I'm out of balance,

and I need to pull myself together to work on the book — then I'll choose a stone that fits my current state. If the combination of my condition and that stone helps me focus and stay put, that's the one I need. I only need focus and staying power — I'm a writer. But if I put on a stone and I start hearing every sound outside the window and my attention scatters, then clearly that stone isn't the right one for me today, you see?

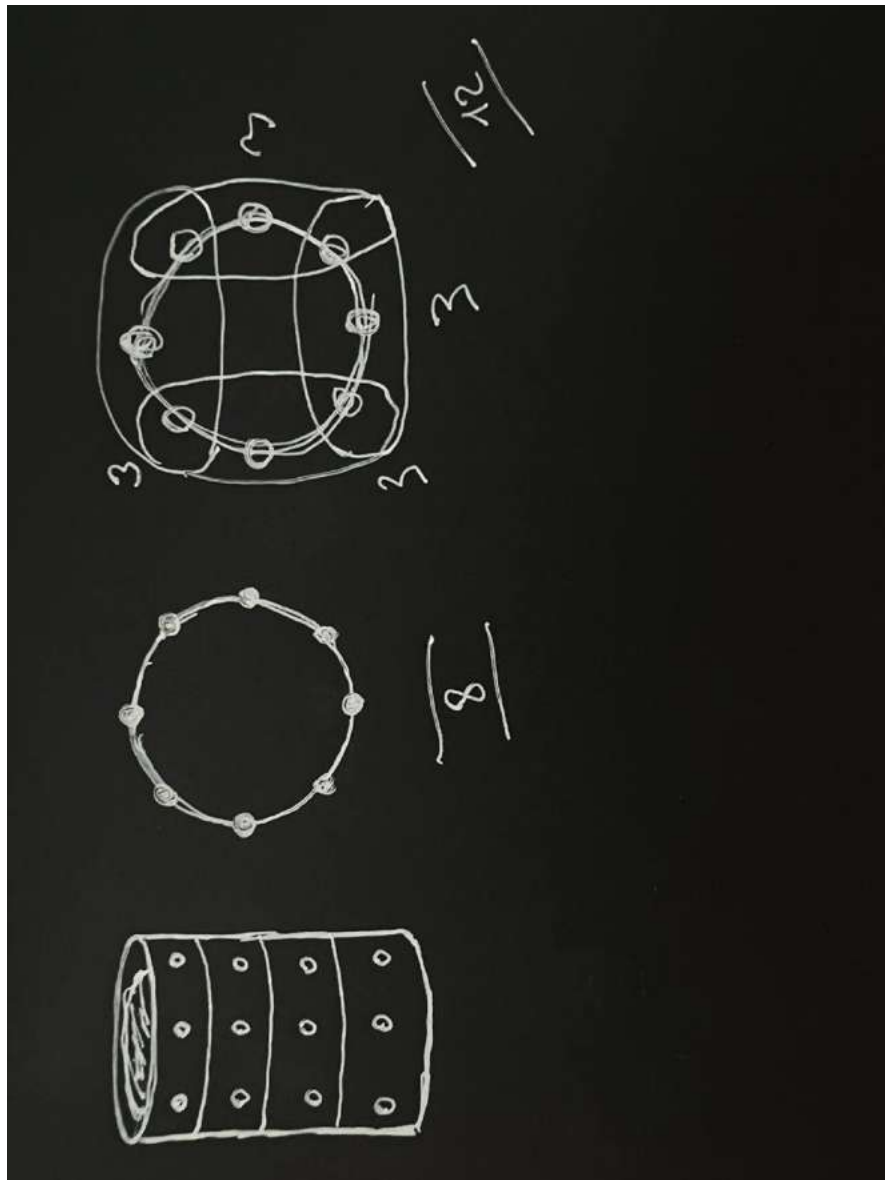
Question: When Big Alexander handed you the metal object made of thirteen metals and the papyrus, what did he mean when he said, "We have won. There is no way back. We are waiting for hour X"?

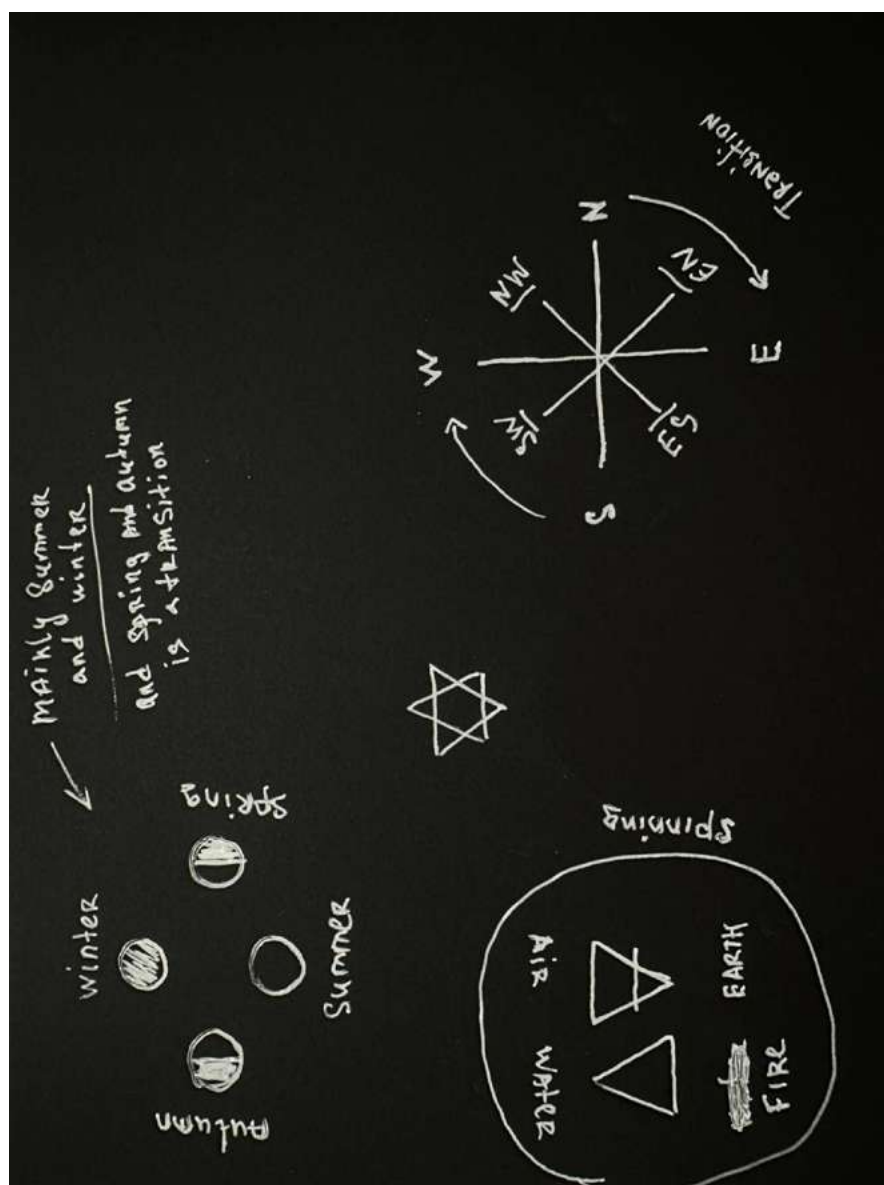
Yes, that was very strange. It was already 2020, I had already returned to Russia. I was planning, but hadn't yet moved to Karelia — I moved there around the May holidays, in May. So this was before May, or maybe in May — something like that, springtime. And back then there were often moments — yes, 2020 was an unusual year — there were moments I just didn't know how to define, but the Spirit was already present again. I just didn't assign it significance at the time. Back then I started having unusual dreams, where I first saw a cylinder — but it wasn't about the cylinder itself, it was more about how they showed me that if you place dots on it and look at it from four different sides, you count 12 dots. But in reality, there are 8. Because, if we're looking at the cylinder — just imagine looking at the cylinder — you see a dot here, and then as it curves around, there are two dots here. But those two dots are actually the same ones you see when looking from the other side. You see? These dots are for both this side and that side. And so, they gave me a clue as to how the world is built — why no one can really see anything — because the same thing can also be something else. And that's when the whole topic began — when I started studying what light is, how light is structured, the light trap, the light in the labyrinth, and how light seems to shine from one side, creating shadow on the other. I needed to use a cylinder — at the time, I used a lint roller I had, and I marked those dots on it, I drew it out. It wasn't tied to any specific book, but I understood that what was happening was part of the novel "Alternative History", and not any of my other books. I also explained back then the idea that these dots I was now making all the way through — meaning there's an entry and an exit hole — that this was very important:

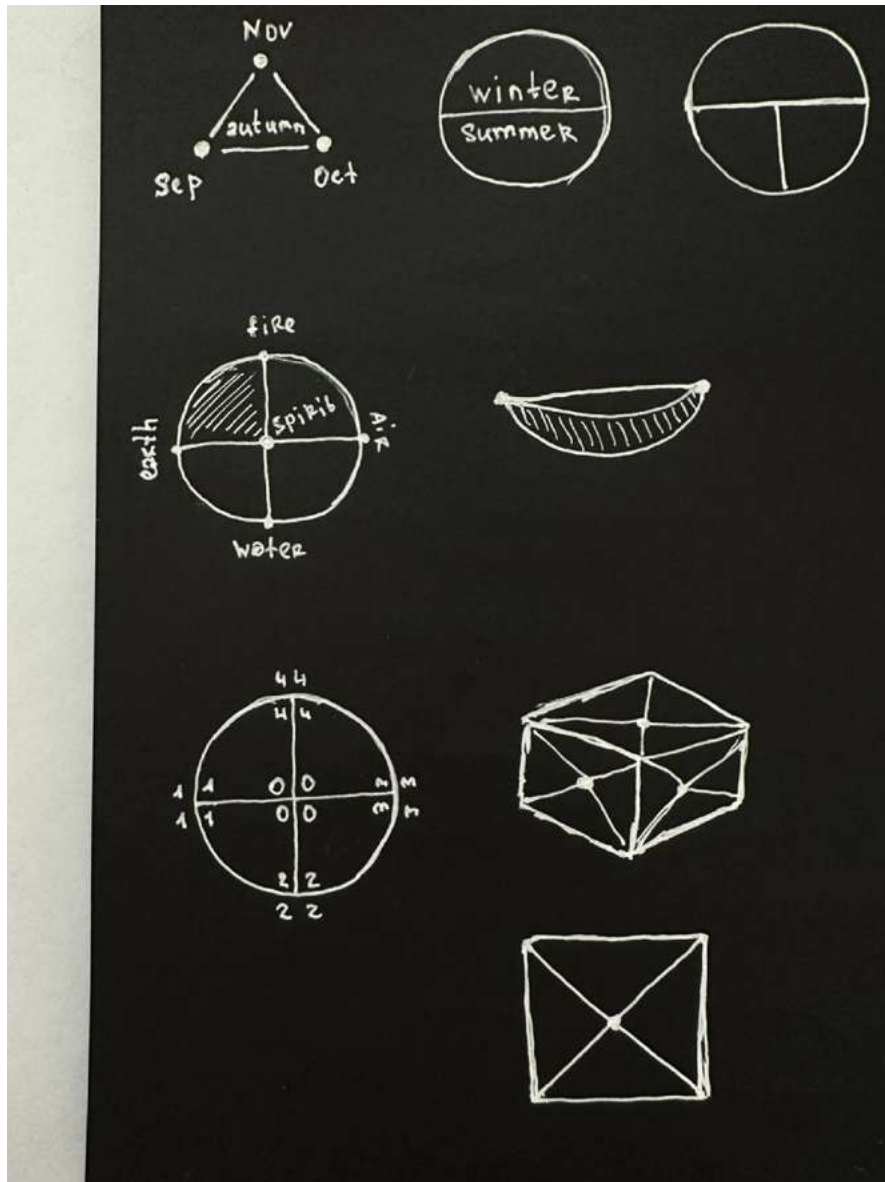
if I only insert something from the side — let's say I insert a pencil into the cylinder from the side — then it will also exit out the back, and on the other side as well. And that's important to know, because it's the same thing, and what's most interesting is that now, working on Volume 8, I'm decoding this same thing — but not the cylinder, of course. But the principle, the principle is exactly the same. That clue was given to me so long ago, back in 2020. And it was as if someone, like in a dream, just poured it into my head. I couldn't get it out of my mind — I kept working on it. And there were several events during that time, as if some external influence was acting on me. I remember one moment clearly: I woke up at 7 a.m. — I was still in my apartment in St. Petersburg back then — and I called Big Alexander and said, "I've had some kind of revelation." I don't remember exactly what it was related to, but I know for sure that he said to me, "You are that Alexander the Great — and you keep going on about Jesus, Jesus." Why did he say that? Because every time something happened to me, I needed to find a name for it, some kind of label or reference, and I tried to draw analogies with the Revelation of John the Theologian. But he told me that's not it at all, that it's a very limited religion — like all other religions — they're all small and narrow. He asked why I was even using them as a foundation, saying all that crucifixion imagery is not how things really are, that there is a real God, a real person in the flesh, who was and must return, "and you keep talking about some Jesus who gets killed" — those were the kinds of remarks he made to me. But again, it's not because he's against Christianity, for example. No, it was specifically about me, because I had made not so much mistakes, but he was helping me see that I needed to think not within the limits of my city, but on a global scale — not within the bounds of one religion, but of all religions. Like, if the messiah comes, will he come only for Christians? No, he'll automatically be the second coming of the Buddha too, and the coming for Hindus and for all other religions, you see? And he tried to explain all this to me so I wouldn't limit my thinking. And that's when I had some kind of revelation. I started looking at maps — where St. Petersburg is, where Alexandria is, where Giza is, the pyramids, where my Karelia is — and saw that the distances are similar, that everything is kind of mirrored. That St. Petersburg could very well be like Alexandria, and the pyramids are like what's in Karelia. And I looked at a top

view and saw that my mountain — well, there's a small mountain near my land — when seen from above, it looks like a square divided like a pyramid into those triangular sections, like the top-down view of a pyramid. I thought, "Wow." And it emits the same kind of energy... So imagine, if you Google images of "top view of pyramids" right now, you'll feel an insane energy just from the pictures. I even thought about making a pendant — just printing out a picture and wearing it under a sapphire crystal. That's how powerful it is, can you imagine? And it's the same with the map — when I'm not even physically there, just sitting in St. Petersburg, if I open a satellite map of my spot in Karelia and look at the mountain from above, I start feeling dizzy, a kind of trance. That's how it works. And at that moment, that was the day of the cylinder event. And that same day he gave me all that — there was a moment when my childhood friend came to visit me, the one who's also my deputy now, handling all everyday affairs. His name is Alex. He came around eleven or twelve in the afternoon and started telling me about how, when he was five years old in Kupchino, he saw a UFO in the window with his sister. But she doesn't remember it, and he does. And that's when I told him for the first time that I also saw a UFO in my childhood, when I was in kindergarten, on Svetlanovsky Prospekt, at the corner of Svetlanovsky and Prosveshcheniya. That was back in 1994 or 1995. And then Big Alexander called and suggested we meet, so we drove to him. And while we were driving, we both started feeling something — and Alex was actually the first to say it, even though he never believed in any of this stuff. He said it felt like a beam of light was shining directly on the car, like we were under some sort of dome. So we got to Big Alexander, and he handed me this thing, about 30 centimeters long, like some kind of rod made of what seemed to be thirteen different metals, all gold-plated, a heavy piece, one side flat, the other convex — like plus and minus. He said it was for me. Then he brought out a papyrus, but not the kind of touristy one from Egypt made out of banana peel that cracks and rustles, but something more like cloth. A papyrus that felt like a thin, velvety fabric, super thin, like a delicate layer of skin. And on it were no typical Egyptian hieroglyphs, but just some kind of squiggle, like someone had signed it — a signature. And he gave it to me and said, "This is for you, and this is for you." I asked, "Why?" He said, "You have to show this to everyone." I asked, "To whom?" He said, "Well, whoever. You can publish a photo in a book, post it online.

Even film a video if you want — however you like. So that everyone knows that you have this.” What is it? What exactly do I have? Why? It wasn’t clear. The papyrus had no energy at all, but that metallic object, of course, was emitting something — it felt charged, like it radiated something. But what is it? Why? For what purpose? To show it to whom? But that was the case. Maybe this will be revealed later, so I figure, why not. In fact, everything that happened in the first volume of “Alternative History” was so quick and fleeting, but you could say that’s the whole story — it just gets explained in great detail in the volumes that follow. And later I gave the papyrus back to him, and the rod too. Just after some time I said, “Thanks for letting me hold on to these. Might as well let you keep them.” And he said, “Okay.” I don’t know what it was, but he said that the papyrus was supposedly a real museum artifact, and that some woman — someone who worked with artifacts or archaeology — either gave it to him as a thank-you or he convinced her to give it to him. Something like that. And the rod — someone made it. Why, how, what he read about it, how it works — I don’t know. He said something about plus and minus. It just sat at my place, and that’s all.







Question: When your colleague asked the Mystic-Old-Man about the entrance to the pyramid, the mountain in Karelia, he replied that there is none. But later you asked him the question slightly differently: "And if one were to get into it, into that mountain, then from which side?" And he replied: "From the north." Why does the Mystic-Old-Man's answer change depending on the wording of the question, or is it not about the wording?

Let's talk about the mountain. I asked the Mystic-Old-Man about this mountain many times, and he said that one should meditate on it. Just sit, rest, contemplate or meditate. Dream — that's how he put it. But there's no need to dig, extract, or retrieve anything from it — that's what he said. And I questioned him many times, on different days, at different times, from different angles, even through other people — I asked others to call him instead of me. And he would say that there's nothing there. Then he said there's something sealed up in it, but again, that there's no entrance. Then he said yes, there is an entrance from somewhere, from one side, if you try to enter. But again — where exactly? Then there's also the point that the mountain is not small, and maybe it's connected to which part of the mountain I meant. When I asked what's inside, I meant the center of the mountain, the highest point. But there's a place, for example, where there's an anomalous zone, which is detected by instruments, and I feel it too — I feel nauseous, dizzy. And when I asked what would happen if I drilled, where I would end up or what it was, he said there was some kind of liquid or some cavities, that there was something unique or extraterrestrial inside. And that because of this — because of what's inside the mountain and the mineral it's made of — it all kind of radiates energy, which is why everything seems irradiated. But that's because there's something inside. I haven't drilled anything, because there's no access to this mountain — you can't get there with any equipment. Sure, you can maybe drill thirty centimeters, but you can't bring in the kind of rig people use for drilling water wells, because there's no road. And again, I always asked myself — why would I? Maybe one day I'll write all this down, and then, who knows, maybe my government will take an interest in studying it. How do I know? Maybe my descendants, my grandchildren, great-grandchildren, if I have any, maybe they'll find this book, like in a movie, blow the dust off, start reading and say, "There was our great-great-grandfather, Alexandr Korol,

that crazy one — remember the portrait on the wall, the one you're afraid of because it looks alive? Well, he wrote these books and was obsessed with the idea that there was something hidden there — you know, at the dacha? Remember the dacha?" And some great-great-great-grandchild will find this book and start digging and drilling there. Wonderful. It's wonderful to be a writer. I love putting on Russian films sometimes, especially when something was shot in Petersburg. Doesn't matter what film — because when you watch it, it's like you can visit some places in your own city. That's such a joy. And it's great when you can watch a film and then go to the exact place where Batman stood in Gotham. Right? And it's the same with a book — it's amazing that all the places in it are real, that people can actually walk around Petersburg, that they can really open a map and trace the matrix. It's such a beautiful thing when you can go sit on the very bench I describe in some volume, when I write about sitting on that bench — and you, reading the book, can go there and sit on it too, because that's where the character from the book sat. That's incredible, it immerses you so deeply. So, about the question. It could be that the Mystic-Old-Man is in the Spirit or not in the Spirit, and that's why the answers differ. Maybe it's not about the question itself, but what else you're thinking about, how focused you are. If you imagine a slightly different person or place, he may already interpret the question differently and answer differently. It also depends on your intentions. You see, all this time he never once told me that there was a tunnel where the mountain is. Not inside the mountain. And what's interesting next? So he never mentioned this tunnel or saw it, but professionals from Moscow with equipment found it. Of course, I could ask the Mystic-Old-Man if there's a tunnel there, and maybe now he'd say "yes," whereas before he wasn't allowed to say it — I don't know. But I always keep in mind that everything is controlled by the system. If the system needs me to find something out now, I will. If it needs to be hidden, even the Mystic-Old-Man will tell me false information. And it's not the Mystic-Old-Man's fault — it just means it's not time yet. That's why you can always ask again. Imagine, I could ask the Mystic-Old-Man right now whether I should move to another country or city — and he'll say "no." But if I ask him again in six months, he might say "yes." Because right now it's not allowed, but in six months it is. And maybe he'll say one city doesn't fit, and another does — but in two or four years, he'll say the opposite. We are living beings after all, and we change. Everything changes.

Question: You found symbols in the book and realized it was the language of extraterrestrials. Please tell us how you reacted to this discovery at that moment. What did it mean to you and how did it affect you?

I had a book called “Sacred Symbols” — something like that, a collector’s edition, an expensive book in a leather cover. It had all the symbols from around the world, wherever they had been found, and of course some commentary by scholars and specialists explaining what they were, how they worked, and so on. And in it was the Enochian language, or the angelic language, something like that. I saw it and thought, “Oh, this is the language of extraterrestrials.” But why did I think so? It was probably in 2008 or 2009. No — 2010. In 2010, when I was traveling to places of power with some people, there was a girl named Olya — the driver, a guy Nikita — an assistant, and two Finnish guys — Roma and Artyom Reyny. We went to see the Mystic-Old-Man somewhere near Tekhnologicheskoy Institute, and we were discussing something... I had never believed in flying saucers like other people do — I needed proof, facts, for life to somehow lead me to believe in it. And then he suddenly said — someone from our group asked about extraterrestrial beings — and he said: “Just imagine, I’m talking about them right now, and they are watching us this very moment. They feel us right now as I’m thinking about them, about the extraterrestrials.” At that time, I asked if there was any anomalous place, and he said there was something in Pulkovo, somewhere over there, some kind of anomalous place, something extraterrestrial. And we started talking about it, and he said: “Right now I can feel them, they’re watching us this very moment.” And I said okay, what kind of saucer is it? I don’t remember if he was describing a saucer that was hidden somewhere there, or if he was describing another one he had seen earlier. But he said he had once seen a saucer — not physically, but in a vision — and he said: “I can even write down its name. Well, not the name, but what was written on it.” And he drew three hieroglyphs: like two horizontal lines, like an equals sign, then two vertical ones, then something else. And that was it — it was forgotten. And then I just happened to see that almost the exact same symbols were in this angelic Enochian language, which was shown in the book “Sacred Geometry” or “Sacred Symbols” — something like that, a book I own, though I didn’t write it. And then I realized that this is the language of extraterrestrials, and it really

resembles runes, but not quite runes. Runes are more rectangular, and this was more square-like, something like that, but similar to runes. And then I wrote down just some numbers or words using this language, and showed the paper to the Mystic-Old-Man, and he said: “This is an extraterrestrial language.” But again — what is it, why, for what purpose? Maybe it was just enough to psychologically prepare me, as the character of the book, and you, as readers, for the topic of extraterrestrials. You know, little crumbs were scattered throughout the book — something small about an alien here, a little hint there. Big Alexander said that King Tut was an alien, then there’s this alien script, and then — bit by bit — and then — boom! And how does the first volume of “Alternative History” end? Interesting, right? It didn’t give me anything more than that, but it’s interesting that whenever you come into contact with something unique, it really, like the Mystic-Old-Man says, switches you on. Let’s put it this way: we are all connected to something — some kind of vibrations in our society, to people. From this, certain thoughts and moods are transmitted to us. Naturally, when you can now draw some kind of circle or just make a picture or a sticker with these symbols and look at them, it’s like being in a sacred place — you connect to something again, and you sort of observe the world from the outside, but it sobers you very clearly. I’m a researcher, I like that — like Indiana Jones — it’s my thing. But I didn’t go any further. I was just interested in where this script came from, who invented it, why extraterrestrials have such a script. Again, just imagine how many future versions of us there are, and how many languages have been lost over time, and how many acquired. Everything changes, everything gets rewritten, reworked. Maybe it’s a future Korean-Chinese-Japanese language, just in a transformed form.

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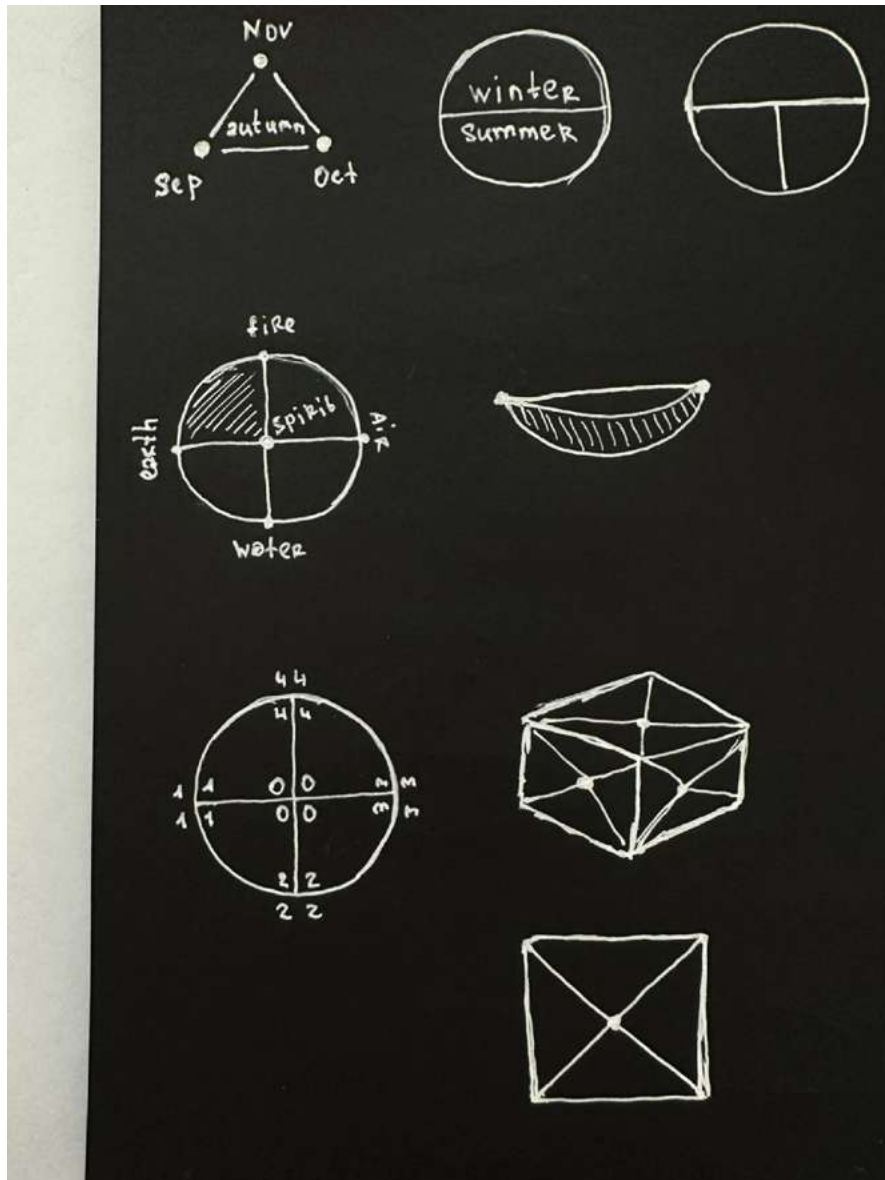
Question: You write that as one develops, the 12 biblical stones collapse into eight, then into three, and finally into a single element. The question is: what are these final three stones and what is the one element into which the last three stones collapse?

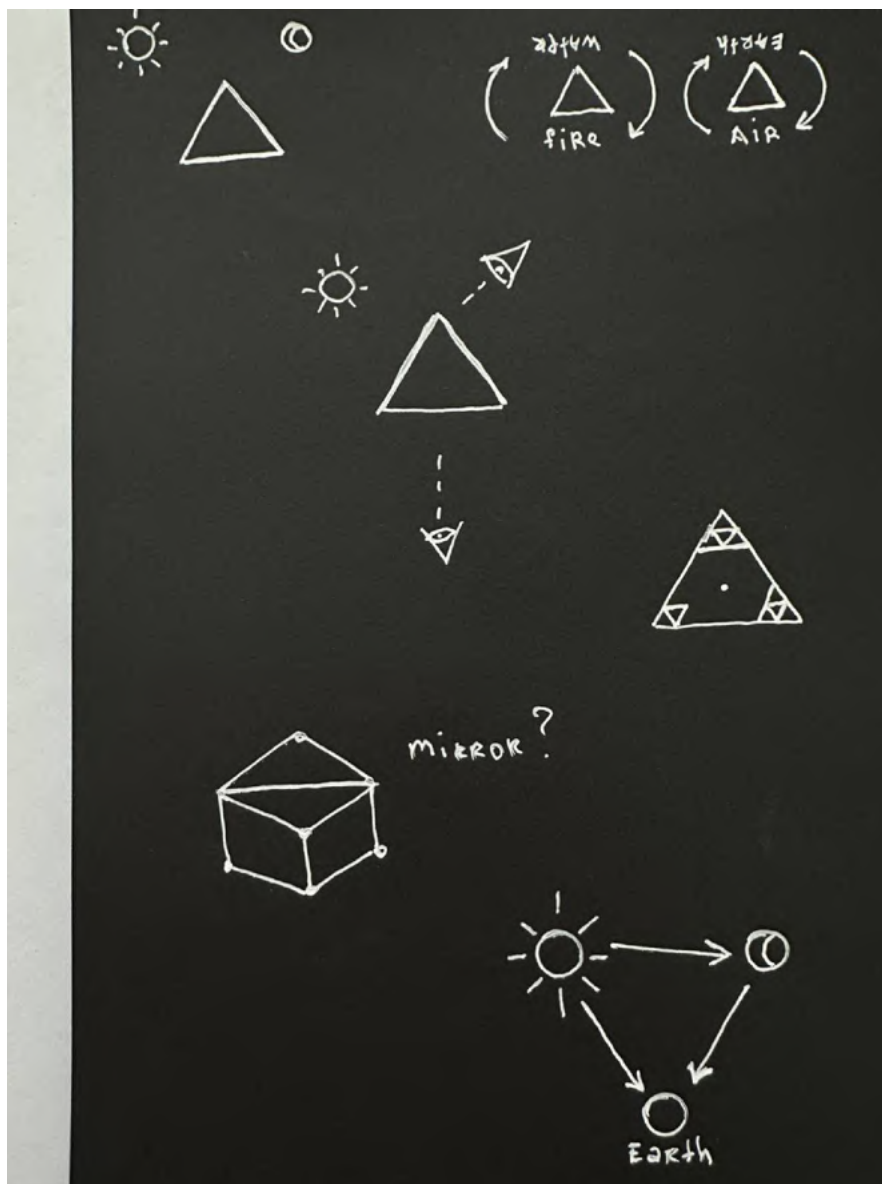
Let's put it this way. The whole world — the entire world — is built according to one and the same formula. A human being, the world, planet Earth, the Solar System, other universes — everything follows one and the same formula. And it's no coincidence that we have 12 months, 12 signs of the Zodiac, that there is mention of the 12 apostles, and the 12 labors of Hercules. And yes, I believe that if you fully decipher the matrix, you can match colors to each number. For example, what color is the number 1? The number 2, number 3, number 4. And likewise, you can match gemstones, metals, and elements — fire, water, earth, air, ether. But in the first volume of "Alternative History," that wasn't the task. The task wasn't to group everything. The focus was more on this essence, this snag in everything — that there might seem to be 12, but actually it's not 12; it's all the same thing, just, for example, in the dark — that's the snag. Imagine that right now we place three cubes in front of us, at eye level. If these three cubes are facing us with only one side, then we only see one side of each cube. And if that side is blue, we see that the cube — we might assume (because it's human nature to assume) — that the entire cube is blue, the second is blue, and the third is blue. But if we stood above these cubes, we would see the tops of them, and those tops would be red. And when a person looks at the cube only from above, they think that this cube — meaning the object, and there are three of them lying on the table — they might think they're red. But see how it turns out that even though the object, the cube, is there — there are three on the table — depending on the angle from which we look, it changes, meaning it becomes something else. From one side, people look at the cube and see it as blue; from another side, on the left, they see it as green; from the right, they see it as red; from yet another side, they see it as purple. And it turns out that if you list all these colors, a person might think there are many cubes, but in reality, there aren't that many. It's just that one cube can have multiple properties. And when I was deciphering the matrix, I took these 12 months and divided them into 4 seasons, into 4 times of the year, and in each one, there are 3 months. I assumed that even if there are these three months, they are the same ones that then become the other three

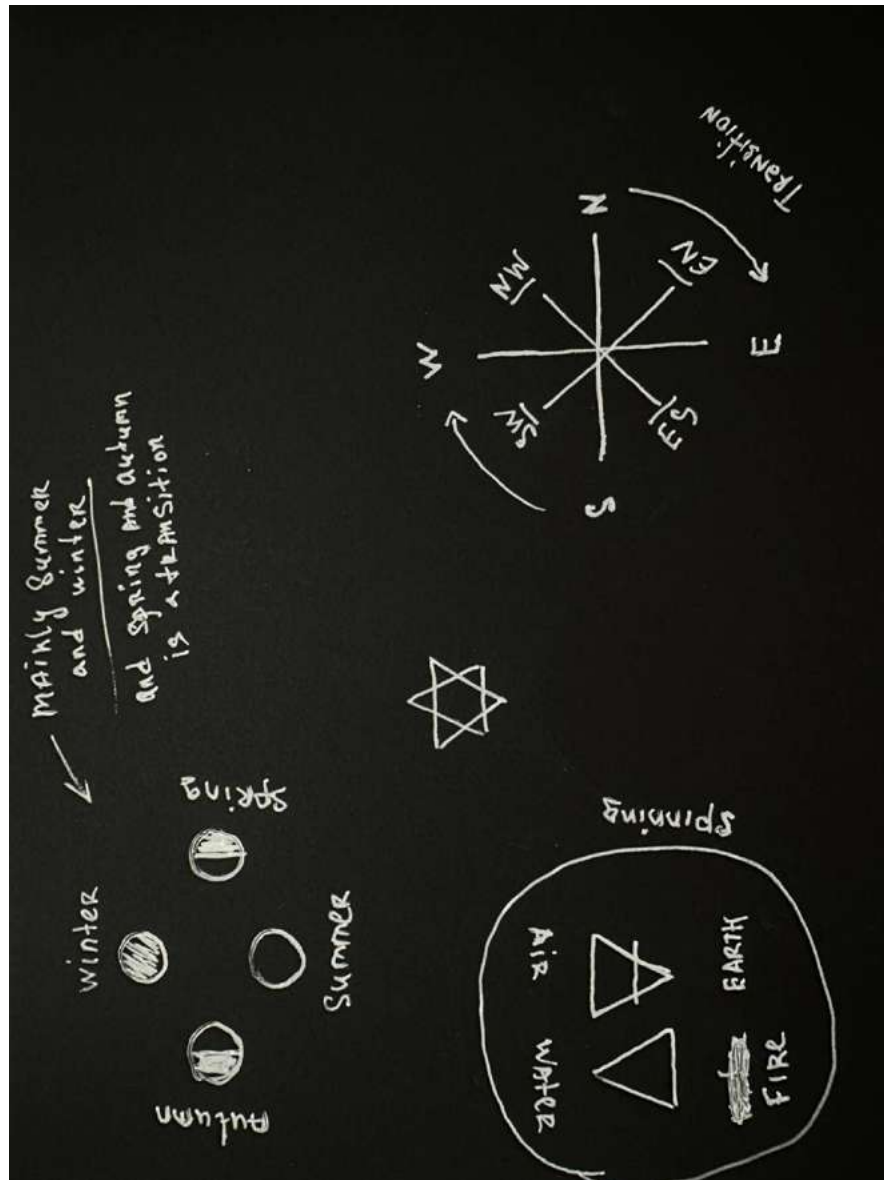
months. Consequently, this other season appears, like another side. But it's all the same thing. Simply because of the movement of the sun, everything changes. Well, the planets, the Sun — in general, I'd say everything depends on celestial bodies, on the movement of celestial bodies. You see, a deity can be depicted with eight arms. Or a deity can be depicted with four arms, right? Like in Hinduism. Everyone interprets all of this differently. A deity might be shown with seven heads or on seven horses, or somewhere else on four horses. And why is that? Why? And the most interesting part is that someone who knows the essence of this matrix understands that all of these versions are correct. But the question is — why? One must grasp that. And suppose there's the chariot of Helios, the Sun God, with four horses in the harness — four seasons. And he is the sun that controls them. And then there is Surya in Hinduism, a Sun God. And he is depicted — this deity — on seven horses. So how is it that both are true? Actually, it's the same thing, just with a different perspective, where in one version it's like stages, and the Hindu deity with seven horses implies eight worlds — he being the eighth. In the first version, it implies five — four and the fifth is the sun. And here it's seven and the eighth. So how can I explain that further now? Well, I can explain it like this: on the other side of the light, there are four worlds — that's exactly the chariot with four horses of the Sun God. And then there is, for example, a Hindu deity, also a Sun God, but depicted with seven horses. Why? Because it shows the world... How should I put it — why are there eight? Seven and the eighth. It's like four on one side of the light and four on the other, and that's how the matrix is, let's say in quotation marks, "unfolded." So, if we tie all this formulation to how the matrix unfolds and folds back — that's one path. And now to align with that structure the numbers, the colors, the gemstones as well — that's a second path, or rather not the second, there's no sequence here, it's just a parallel, completely different path, a different type of work. In the first volume, I didn't work on identifying which gemstone is the first, which is the second, which is the third. It's certainly curious, but what's the point of knowing that? Let's put it this way: what would be the point of me asking such a question back then — same for the readers — if neither I nor they had fully realized the structure of this matrix at that point in time? You need to fully grasp it, to understand why there are three months in a season and how many there really are. Maybe it's not accidental at all. I would actually say that,

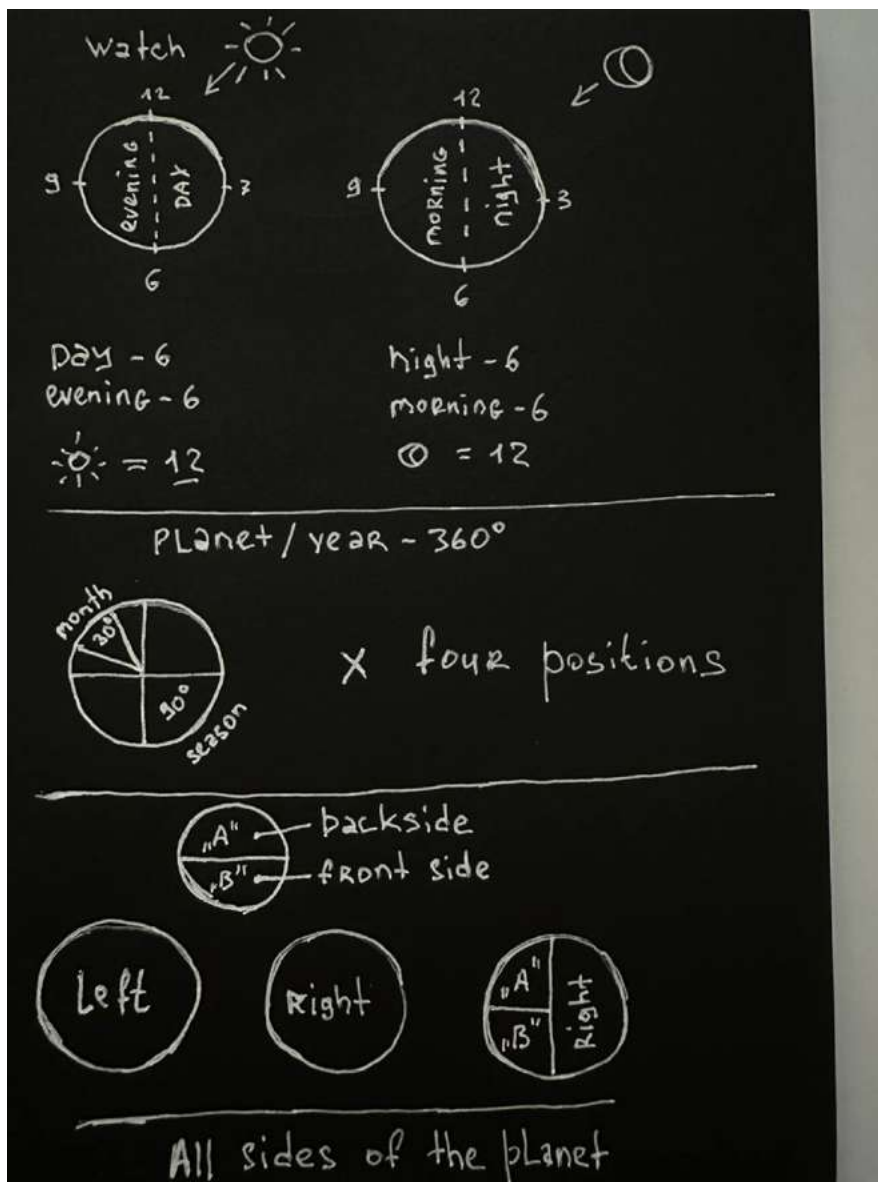
you know, they say there are three months per season — but more importantly, I would say that it's not even about the months. Seasons are more important. I would say that each season is like a separate world, and there are four of them — four worlds, four seasons — and each has three stages, like three sub-levels within that world. For example, when autumn begins, there's the first month, which is like a fading summer transitioning into autumn. Then there's the second month, which is the peak of autumn. And then there's the third month, already transitioning into winter. So, you see, the main one is the central month of the season, and the others are transitional — they're not as concentrated, I'd say. The peak months are the central ones in each season, while the others are transition periods. And now further. If you continue to break down this whole matrix, how it's built, and take into account light, cardinal directions, angles, all those degrees, then it's quite possible that it's actually one and the same thing which, due to a change in its position, becomes something else. Figuratively speaking, there's a triangle. Let's say we look at it and it's pointing upward. If we flip it upside down, it's now pointing downward. Something has changed — it's as if it's something different now. It could mean something else, even though it's the same object. It flipped and became something else. And what's also curious is that if you take into account that there are poles, like plus and minus, then we might be looking at the world from one side. How can I explain this? Imagine the planet is made like a spiral, and on one half of the planet, if we stand there, the spiral goes clockwise, and if we're on the opposite side of the planet, then the spiral goes counterclockwise. In fact, water really does swirl in different directions depending on which pole you're near on Earth, and because of that, motion is different. So what? What's next? It turns out that in the area where the spiral spins to the right, clockwise, that part of the Earth has, figuratively speaking, certain continents and seasons. And on the other side, it's the same thing, only spinning in the opposite direction and completely as if it's, let's say, the opposite. And it turns out that if we count everything, we get a large number of elements, but if we understand that it's actually one and the same, then the number gets reduced. So this is what I was deciphering and what really struck me when I was working on the first volume of "Alternative History," especially at the end, when I finished it. That it's all one and the same thing, just in different states. And then I said that even this "three," I initially arrived at the

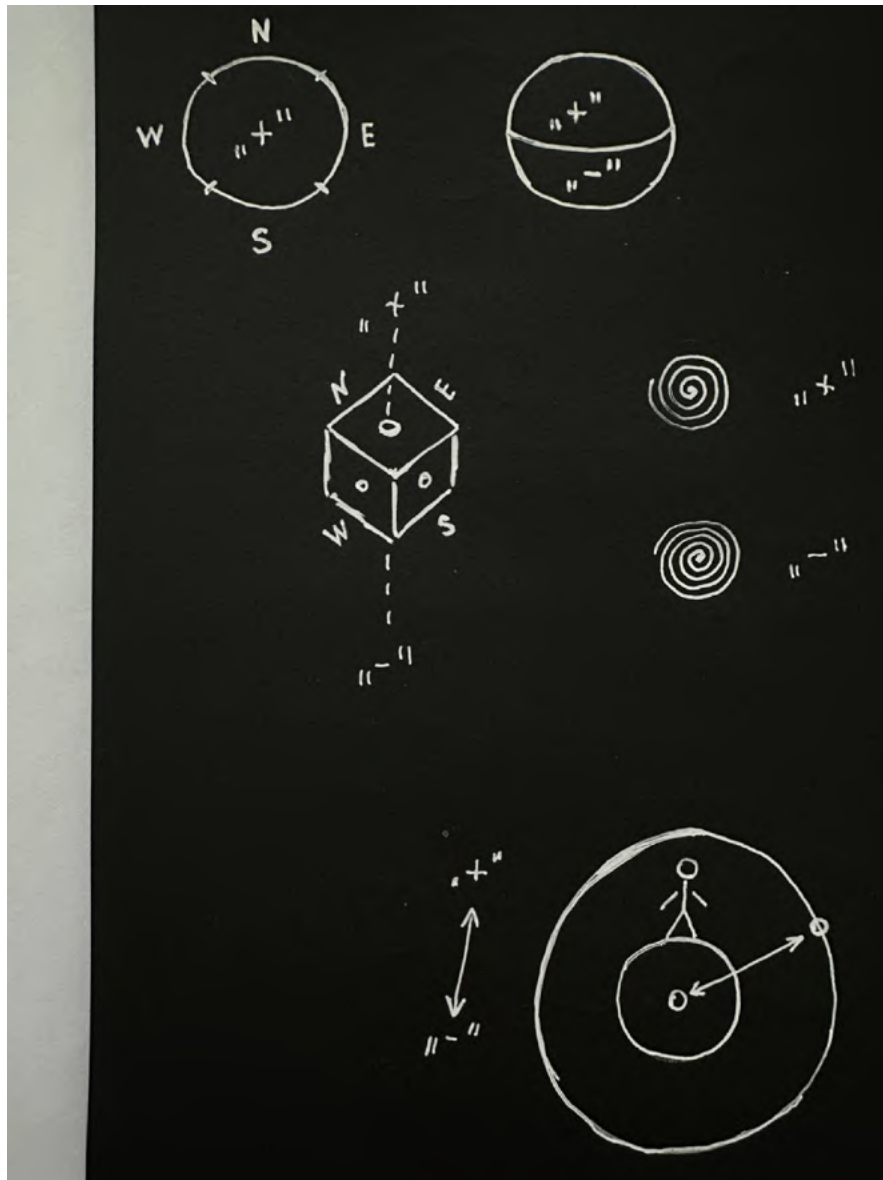
trinity, and then I said that it's all one. Why did I come to that? Because I arrived at the triangle, arrived at the tri-unity, arrived at the trinity, and realized that this trinity is one point, just in different positions, and I saw that this is the future, the past, and the present of the same object. As if, let's say, we take an object — say, a fruit like a peach that's unripe and green, then it ripens and becomes a juicy peach, and then instead of the peach we have dried apricot — well, not a peach, but apricot. The point is, these stages exist, these stages are everywhere. Again, the same formula as in humans, in men and women, there are these stages of time. That's where everything led to in the first volume of "Alternative History," as if I physically saw time. And that it's one object, but in different stages. Figuratively speaking, returning to the question about stones — even stones, yes, minerals — they are all stages of something turning into something else over time. That's why over time we may have what seem to be different minerals, but it's the same mineral, just at a different time. Or some kind of natural resource, but at a different time. At different times it turns into something else, becomes something different. Then over time again into something else. But the object is the same.











Question: You write that coaches make money off ordinary people by giving them promises and hope: “Do this — and you’ll be rich and happy,” but that’s not how it works. However, with “Alternative History,” if someone reads it, their programming changes, and they become a different person, even if they don’t remember everything they read. In light of this, I increasingly feel that “Alternative History” is the key to paradise, and if one goes through it completely in an online format with the author, they will reach something. Can you explain this point?

This is a bit different, you see. There may be five different chocolate bar manufacturers, and then it all depends on the level and degree of modesty, you know — how far you’re willing to go to attract the consumer to your product. And there are people who are willing to mislead their clients, so to speak, by promising that this chocolate bar will make your hair grow better, but in fact, for example, your hair won’t grow any better. And people, since they often face hair problems, that whole target audience starts buying these chocolate bars. And if they then, after purchasing and eating those bars, don’t get any results, they become disappointed, because that was the only reason they bought the bar. So the creator of the bar creates that reason which is supposed to make a person want to buy the bar. If the manufacturer and the one promoting it claim that this bar satisfies hunger, and you really do buy it, eat it, and then you’re no longer hungry, then that means they’re telling the truth — you’re getting the result right away, and there can be no complaints about that. But when it comes to coaches, the truth is, if I were in their place, I simply wouldn’t attract an audience that way. I mean, of course everyone wants to recommend their chair that someone crafted, or recommend their woodworking shop, or their hairdressing services — there’s nothing wrong with that. But if a person says, “Only celebrities get their hair cut at my salon, and I’ll cut your hair in a way that you’ll have millions after the haircut,” then obviously, if that doesn’t happen, the person becomes dissatisfied with that hairdresser. Because in essence, they didn’t come for the haircut itself, but for the promise that millions would fall from the sky afterward. And the hairdresser — why did he promise all that? Because he wanted people to come get haircuts. He thinks he did everything right: he took money for the haircut and delivered a haircut. But the client, it turns out, came not because of the haircut itself, but because of the advertisement that promised haircuts and

luck and money raining down. And that's where the confusion comes in — a mess, a misunderstanding, right? And when I mentioned in the book that various such courses don't deliver anything, it wasn't with the intention of expressing a grievance toward people who conduct courses, because I believe there are a lot of interesting, inspiring, motivating individuals. I actually love listening to people and talking to people — I think it's a wonderful thing. But I was emphasizing something else. I always talk about — why do you need all that if you can just sit on a bench in your own courtyard and gain more understanding? That's the point. Whenever I made progress in my development, I was always personally surprised that to become mentally resilient and focused, all you need is two bowls: one with rice, the other empty, and a pair of chopsticks. And you just transfer the grains one by one — ideally for three hours. Until you finish. But it should take at least three hours. That kind of persistence gives a person such immense strength — it's unbelievable. The key is, of course, that the person doesn't sit with their phone at the same time or get distracted. I really liked this in the movie "The Karate Kid" with Jackie Chan — it's shown in many films. And naturally, I kept being amazed at how simply reading a prayer or spending a day at home without your phone gives you so much more than some courses — that's what I was referring to. I was pointing more toward how simple it all is — that you don't need to travel to the ends of the Earth to visit holy places. That's the idea. That you don't need to spend huge sums of money or rely on some experts who loudly promote themselves. Because honestly, it's already a little suspicious when someone shouts too loudly about themselves — something's off with that. Let's say my book — none of them — has ever been positioned as something that will bring you money, or bring success, or cure all your illnesses. The fact that a person's angle of perception truly changes while reading, that they can look at themselves and life from another side or another perspective — that's true, but that's logical. After all, when you engage with any kind of art or even just watch any film, you're seeing through the eyes of the creator who made that film, through the eyes of the director. He created the soundtrack, made certain accents, dialogues. And in a way, he's sharing himself. And even after watching a certain movie, you might experience a kind of inspiration or just look at life differently. That's the reason we even consume all the information out there — like going to a museum. One day in a museum leaves me with so many

impressions, and that's what leads to me writing books, you see, getting things done. Same with music, with a live concert, or translating a song. You read it and suddenly — boom — it inspires you so much that you start writing new chapters. Same with people. A person lives with their own kind of angle, their own perspective — it doesn't mean they're bad. But what experience shows is this: when you step out of your comfort zone and look at your life from a different angle, it brings clarity, awareness. And of course, my book — it's always surprised many people. Actually, my whole way of presenting information — because I always look at situations in a non-standard way. The situations themselves may be the same, human situations, but I look at them from a different angle — from my own. I have a different angle, a different perspective on things, and I share that perspective — actually, not just one, but many different ones. In different books, there are different angles, all in the frame of this perception. But again, a person's life is in their own hands. Because if I now put myself in the place of a reader and read "Alternative History," the first volume, maybe I'll look at my life from a different angle — but when I stop reading the book, I'll return to my old angle. Then, if I return again to the first volume of "Alternative History" and start reading, the angle will change again. And if I like that angle, then when I find myself in it, I need to anchor myself there, bring order, adjust everything according to this new perspective — what I like, what I don't like. It's like your mood changes from reading the book. But again, it's just an angle — mood, too, can be different for everyone after reading. It turns out that a person steps away from their point, where they live, where they are, and shifts, as if to the side, into just a different angle, the one embedded in my book. And from this angle, they look at their life and go: "Ahhhh!" And someone might be amazed, someone surprised, someone scared, someone dissatisfied. Why? Because they looked at themselves from the outside. Again, if someone looked from the outside, felt dissatisfied with something, and changed it — then yes, not only did their angle shift because of my book, but they can also change their life. They might reconsider their values, their outlook, and quit alcohol or cigarettes, decide to go to university. Even though, as you can see, there are no such suggestions or calls to action in my books. So why would they suddenly want to quit something or return to something — or the opposite? Because... it's like a film, right? You watch a movie, and in that movie there's an emphasis: it's all about fathers,

that even when they scold us, it's actually their love, their care. And you watch the film, and afterward you pick up your phone and want to call your dad. And that's how movies affect us, and music, and everything really — including now social media, certain posts. I'm very cautious about that, that's why I'm not on social media — so that nothing unnecessary influences me. Of course, I do want to be influenced, but I want to choose it myself, not when it's imposed. So if I want to, I'll open a book or turn on a film — I'll choose it myself. Likewise, if a person is searching for something, wanting a new perspective from the outside — well, there you go, they find my book, read it, and their perspective shifts, they begin to see life from another angle. And then they start drawing conclusions like, "Oh, why was I so harsh in that?" or "Oh, why did I drop out of school?" — they start having thoughts. The film didn't have the main character knock on the screen and say, "Hey, go there." And my book doesn't say, "Hey, go there," either. The person reflects on their own. I wrote about Petersburg, but I never said in the book that everyone should live in Petersburg. Yet still, for some reason, after reading my books where Petersburg was mentioned, many people suddenly wanted to go there — some for the summer, some moved there, some went to study there. But that was their own choice. I'm very careful about that — very careful. So can my book change someone's life, walking a path while reading it? It can open your eyes to a different version of life, or show you your own life from a new angle. But the book itself won't change your life — you still have to move, walk, do things. I could watch some movie now, for example — I really like the film "Poddubny," it's based on real events — and after watching it, I might suddenly want to start writing Russian fairy tales. And why is that? Because it inspired me. But there wasn't anything about Russian fairy tales in it, there wasn't anything about being a writer. Yet you see — that's the reaction. That's how it works: I got inspiration from the film, even though it was about a wrestler. And someone else might watch that film and decide to become a wrestler, go train. But someone who's a writer might write a book about it. And someone who's a musician, seeing the injustice shown in the film, might write a song or a poem — that's how the process unfolds. So each reader is in their own place, each with their own profession, their own specialty, each living in their own city or country. And how this book will inspire or not inspire someone — who knows? If only all writers thought that way. A writer, when creating their story, their

work, of course wants to convey something deep, but after that, they can't be thinking about or controlling each reader, whether they understood the book "correctly" or not. Some people might not like the book at all, just like not everyone likes the same movie or chocolate bar — but that doesn't mean it's bad. That's also an important point. So when it comes to "change" — sure, I might watch a film, but the fairy tale won't write itself afterward. If I get inspired and the idea to write a fairy tale about bogatyrs comes — then I'll write it. If I don't write it, there won't be any fairy tale. Where would it come from? It's not going to fall from the sky just because I watched a movie. Same with my book — even if you read all 10 volumes of "Alternative History" or any of my other books, why should your life change if you just sit at home and do nothing? That's not how it works. Just like me — if I didn't write the books, they wouldn't exist. So we feel inspiration — to live somewhere, to do something, to give something up, to abstain from something — and from those various choices, our future is shaped. So, is my book capable of changing your life? No. Is my book capable of changing your perspective on life — for a while, showing you a view from the outside, from a different angle? Yes. That's why, as I wrote a long time ago, my books are kind of like consciousness-changing books. But again, I wrote that when I was 18, and back then I didn't have a great vocabulary — I couldn't express myself well. If I were expressing myself now, I wouldn't write that... You know, there are those lists — "books that change your consciousness," "movies that change your consciousness." No, not changing consciousness — just giving you an opportunity to look at life in an alternative way, from a different perspective. An alternative view. That after that everything flips upside down in people's heads — you can call that whatever you like, using loud or modest words: consciousness, mind, soul — it doesn't matter. Most people don't know the exact meanings of those words, but it's clear that you can use grand terms or be more restrained. For example, my positioning has always been, if I'm not mistaken, for the past 10 years: these are books about how people live, what drives them, what drives me and others. That's all. It's simply about cause-and-effect relationships, an observation of how the world is built: why did that girl deceive, why did that boy betray, why does this boy have a conscience and that one doesn't? What's the difference? Why do they react differently to the same thing — that's interesting too. That's what I reflect on. And that a person, after reading the book, might

have everything turned upside down in their head — well, why not? I even had that kind of impression from a music track recently. Then, of course, I returned to my standard stable mood, but I was under the influence, and under that influence I could've done something rash. But that already depends on how farsighted you are, how much self-control you have. You can, you know, watch a film about love and drop everything for the sake of love. And then that feeling you got from the film fades after three days — but you already dropped everything, and there's no love. So what, is the film to blame? No, of course the film didn't tell you to do that — but you were inspired by love, weren't you? Inspired. That's what it was for — to experience those feelings. Maybe it reminded someone that it's time to forgive someone, or maybe it reminded someone else that love and family might be more important than money. You see, everyone has different reactions. And someone else, on the contrary — someone with a family, children, and a job — might realize it's not real love, then see true love and romance in the film and decide to leave everything behind for it, and in the end have neither romance nor family. So why did he do that because of a film? Well, that's just how that person is — it's him, not the film. People react differently. Someone might play a video game and think they can do awful things in real life like in those games — but not everyone does that. So if someone loses touch with reality, that means something was wrong with the person, not the game, because others don't lose it. It's like with art. Believe me, my book is a thousand times less intense on the psyche — if I may put it bluntly — than modern art in Moscow, if you go to one of those exhibitions. Seriously. So when you look at these modern art exhibitions in Moscow... Sure, there are talented people, some do things with real quality — but I'm a very sensitive person, and I get the feeling that many of those who made this, I don't know what they're connected to, what angle of perception they have, but it scares me. Because there are different approaches. Like, take some kind of auteur cinema — someone can make a two-hour film of a person scratching a table with their nails until they bleed, fingers dripping with blood, and it's in black and white, and someone is moaning. And then at the Cannes festival everyone applauds and says it's genius. But I get scared, because maybe that really is some unusual angle of looking at life and the kind of energy, the frequency put into it, yeah? And maybe that does tingle people's nerves, and they like it. But I prefer when, sure, you might step out of

your comfort zone and see life from a different angle, but when it's still a clear state. In my books, I try to offer a clear alternative perspective, not one that makes you feel like you're going to pass out or vomit. I don't have that. I don't have a severed finger mixed with a banana, made out of metal, with some kind of symbol stamped on it — maybe patriotic. Like they do in modern art. There's none of that in my books. And sure, there are people who share those kinds of perspectives, and some people like that, but I don't — I feel like I'm hallucinating when I see it. I, on the other hand, want clarity. So I believe — and this is my personal opinion — that through my books I offer a perspective, a way of looking at life and everything else, from what I consider a clearer angle. Clarity. A clear vision. Alternative, yes — not mainstream, not social, not popular — but still a vision. Not the kind where it's like “let's sleep in the street and crow like a rooster at six in the morning.” I mean, why? That's what you get in modern art — stuff like that. If I were like the people who make modern art, then sure, my books would reflect that. I'd just be describing in text what they sculpt or paint. But I'm the opposite. I try to lay everything out neatly, with structure, everything kind of in order. Morning, day, evening, night.

Question: When you start reading the book, it seems like the volume is very large and there will be a lot of information. But as you read, it feels like almost every chapter is not actually fully revealed. And if one were to ask you about it, you could talk just as much more on the subject. How is that possible? Usually, even scientific books are very flat, as if the person has already given all the information and there's no such depth. What is the secret of this book?

I don't want to insult or underestimate other books in any way. I still stick to the position that if a person creates something, it's already good — better than if they do nothing at all. So to any writer, I give deep respect. Anyone. Because that's already impressive. You're a writer, not just sitting online — that's something. And everyone works with what they have, as they say. I believe the main thing is to do something — that's already good. And with time we learn, we gain experience — look, I've spent my whole life learning to write books. And yes, it's true that — though I won't name any specific expert — I'll give an example based on experts. You know, if someone is truly an expert in something, doesn't matter what,

let's keep it general, then if they're the real deal, they'll always have a crowd and a line of people, even if they don't have a website or any kind of description. And the office of such an expert, if they receive people in person, might be shabby, run-down, somewhere on the outskirts. And then there can be another kind of specialist — the one who declares and shouts about themselves so loudly that, even before actually doing their job, they'll spend half an hour trying to convince you how great they are, how much they've done, how many clients they've had, what they've achieved. And here's the thing — if someone is truly a master, why would they need to prove or explain that to everyone each time? They're a master, period. They just do their craft and that's it. But the one who isn't really a master, or maybe only so-so, they try to inflate their significance. I've seen this in many places — different kinds of specialists. I remember one situation where someone kept going: "I've done this, I've done that, I've trained here and there..." I said, "Let's get to the point. I don't care where you trained — I need results." That's what matters to me: the essence. And you know what else is interesting? There are also people who, when charging for something, if they're confident in themselves and in the amount they're asking, they just name the price — plain and simple. But those who aren't really sure what they're offering, they'll try to invent all kinds of stuff just to justify the price they're asking for. I've noticed that pattern too. And coming back to the question — it turns out that someone can write a book by inventing a story with their mind: a person lives somewhere, goes somewhere, does something. And you can see that they kind of told the whole story in the book and eventually didn't even know what else to come up with. But that's just a certain genre, a style they chose — that's fine. But mine is a bit different. It's not even about my uniqueness — it's just that my book has a different format: I explain the unexplainable. And when you explain the unexplainable, you can talk about it endlessly. You can endlessly interpret who came into existence first, who created us, how long ago it was, whether gods exist or not, whether God exists or not. And of course, as we grow older and develop over time, we can always have new realizations, new puzzle pieces that help us understand "ah, that's why we live." So even the question "why do we live?" — year after year — it always stays open and relevant. And of course, the same zodiac signs, the same seasons, these groupings of four, the elements — all of this: twelve hours, twenty-four hours on the other side,

the cycles of time — they've always existed, in every era, in every civilization, mentioned in many places. And you can endlessly decode and interpret all of this — why not? And why? I can explain why. Well, look — love. Love. The question: what is love? Everyone has asked this question — a century ago, two centuries ago, people asked this same question. Everyone came to their own conclusions, each with their own perspective, and notice — every person had their own opinion, their own understanding of what love is. Some conveyed this understanding through songs, simply sharing their viewpoint on what love means to them. Others expressed it through films, plays, poetry and prose, or paintings. Some simply met another person and showed them what true love is — care, when you think more about them than about yourself. But again, as they say, “so many people, so many opinions.” Why can we talk endlessly about love? Not because it has no limits, but because the perspectives on love are so varied. From a philosophical perspective, from a divine perspective — see, already two different kinds of love. Platonic love — that's another form. Maternal love — that's yet another version of love. Look how many forms of love there are. And beyond that, people themselves are different. If we go back to something more basic, to the first volume, of course by now I know much more, but at the time I wrote the first volume, I'd say this: there's the spiritual world and the material world, just as there are spiritual people and material people. For material people, love is when someone appeals to them physically, visually — when the person matches certain parameters: their parents are a certain way, their age, their appearance — all line up. Plus, they don't argue, and on top of that, the person seems healthy, a good match for reproduction. So, mentally, this person is chosen from a consumer-like perspective, and because 95% of their checklist matches what they want in a partner, they feel something like love. Well, more precisely, it is love, but it's that kind of love specific to material people. Understand? And then there are other people — creative, sensitive ones — who love completely differently. It's like their head switches off. They don't see whether the person is old or young, beautiful, overweight, or anything else — none of that matters to them. And yet they experience overwhelming love. And they don't care about the person's nationality, age, whether they're good or bad — they just feel this crazy love. That kind of love also exists. And that's just one-hundredth of all the versions — there are many more. And if we assume we

live in a world where every person has a zodiac sign, and those signs are divided into four seasons, four elements, then we can already presume that people fall into four groups. And within each group, there are three subgroups. So imagine: there are twelve basic types of people, maybe even twenty-four. That's already twenty-four different perspectives just on what love is. And now imagine seeing through the eyes of each of those people — each of the twelve or twenty-four human archetypes — how they would interpret my book "Alternative History." That's what I mean. So why aren't my books flat, if we go back to the question about depth? Because I touch on deep themes. And I can return to the topic of love from volume to volume because I can list out the perspectives and opinions of people from the first group of humanity, the second, the third — and just imagine how many there are. At least twelve, maybe twenty-four, maybe even more. That's why I can keep writing and writing and writing.

Question: You wrote that in the spiritual world, just like in the material one, there are many different frequencies. The material is more or less easy to imagine because it is usually visual. Please give examples and distinctions of the different frequencies of spiritual worlds.

Spiritual worlds... I'm trying right now to control myself so that this information stays within the mindset I had when I was working on the first volume, because now, after the fifth, sixth, seventh, and eighth volumes, of course, I would answer differently. But I need to respond within the framework of that author, that version of myself, the way I thought when I completed the first volume. Well, okay. In the social-material sense, why is it clear that there are different material worlds? Because you can visually imagine a material person. Figuratively speaking, a politician, a businessman, or some kind of artist. No, not an artist — wait, not an artist, but an athlete. And you think, these are different worlds, because you see a person in a formal suit or a person in a tracksuit. That's how you categorize them. Then you might see them by status — this one is rich, that one is poor. So you think that all these are social-material groups, and therefore these are material worlds. But that's not true. That's not how you should think. Why? Because if you think that way, it's as if you're assuming that just because a person wears certain clothes and does certain things, that already places them

in the material world. But no. We already live in a world — in other words, the material world is, let's say, a mood, not actions. That is, we all live in the social-material world — well, let's say we all live in the physical world. That's the world we live in. And in this world, where we all go to work or study, get sick, suffer, acquire things, break things — this happens to all of us. Some experience it more often, some less; for some, it's on a larger scale of destruction, for others, of creation — but this is how we exist. And while living like this in this world, we all have sub-worlds — moods, so to speak, we have different moods. And mood is exactly another angle. There are people with materialistic views on life, those who don't live through emotions and the heart, maybe they don't even have a conscience. But interestingly, such people often live by instincts. And that's exactly what I emphasize at the end of the first volume of "Alternative History" — people living by animal instincts. These are the same people — they also go to school and then to work — but what drives them is the animal instinct. If you watch the movie "The Animal" with Rob Schneider and it reminds you of someone you know, then that person is currently at that stage of development — the animal stage. That's when a person only wants pleasure, just food and sexual acts. That's it — nothing else. And the person can't control themselves, they're only led by instinctual feelings. There's a second group of people — those who have mastered and restrained their animal impulses and instincts because they've realized there are consequences if they don't. These people have been hit hard by life many times, and they begin to develop self-control. When they develop control over their animal instincts and feelings, their mind begins to form. And just imagine how many people from different groups of the world are at different levels of instinct — from the very lowest to the very highest, there are all kinds of people with animal instinct. The most primitive ones want and take, and then they end up in prison. It's a hard path, but everyone has gone through it or will go through it — that's how development works. And some people have these instincts — they want something — but they don't just take it. They understand that if they want to take something, they need to buy it, not steal it. Or they realize that if they want intimacy, it must be mutual, not taken by force. And such a person, you see, still has these instincts, but at least they're controlling themselves within the boundaries of social norms so as not to harm themselves or society. Even so, they might still harm themselves — for example,

by overeating when they can't hold back. Then, after a person has gone through all the stages of instinct and gotten "hit on the head" many times because of it, they move to the next stage, where they start using their mind to control everything. They develop intellect, self-control, discipline, and this person becomes a socially-material person — that is, a material-minded person. The first stage was instinct, with various levels, and now comes the mind. And at first, people with an undeveloped mind — well, their mind is weak. Yes, they have it, but sometimes their instincts overpower them, and then they switch their mind back on and think: "Why did I do that? Now I have consequences." And so they learn. There are people who have developed their mind so much that they no longer feel anything at all — they've suppressed all feelings, especially instincts, so strongly that they're like robots. There are such people, but then other consequences start to appear. Everyone begins to say things like, "You're cruel," but the person of intellect says, "No, I'm not like that." "You're selfish," and they reply, "No, I'm not." But why do people say this about them? Because they're living in the world of intellect, at the stage of mental development. It seems like everything is great — they've tamed all their instincts, all those animal impulses — but now they have to learn to activate the heart, awaken their conscience, and develop foresight. Foresight — well, I mean more spiritual feelings: turning on the heart so they think not just about their own benefit and safety, but also about the people around them. That's when the heart is involved — when you think more about others than yourself. At first, people think about their own comfort, then about others. And this is what educates a person's heart, their soul, heart — although people often link the heart with the soul, but let's keep it that way: the heart and the soul. This is when a person becomes sensitive, but their sensitivity is no longer instinctual — it comes from the heart. These are pure feelings, not animalistic ones, but virtues, conscience, and so on. And when that's fully developed, everything seems wonderful, but again, there are stages, there are extremes. They may go to the extreme of heart, emotion, creativity, and a "no mind" state. And it seems great — they're kind, gentle — but then they can't pull themselves together, can't wake up on time. And here again, the person starts to regulate themselves — realizing they need to turn the intellect back on, but in a way that doesn't extinguish the heart, while also maintaining discipline. You see how fascinating development is. So, returning

to the question — actually, now concluding the answer to your question — what stages or levels of spiritual development exist? Well, these are the stages. There is a spiritual person at the early levels who is so sensitive and up in the clouds that they might forget to set an alarm. They might get inspired by something and leave something else unfinished, not in tune with time, lacking structure and punctuality. They read a book about Petersburg, and the next day they hop on a plane to Petersburg without thinking they don't have money for housing — so they end up living on the street. That's a spiritual, creative person at stage one. Later, all of this gets regulated. It's great when a person not only feels something, but also learns to express it, digest it — or better yet, to realize it. That's also a stage of spiritual development: when a person not only feels but also learns to express it through creativity — through films, books, paintings, photography, sculpture — anything. That's also wonderful. And again, this person should, on the one hand, float among the clouds since they're so sensitive, but at the same time not forget that rent still needs to be paid, that if they promised something, they have to follow through. But not everyone can — some people just can't tame their sensitivity and swelling heart even for a day, can't quiet it down because, well, tomorrow the utility bills have to be paid, tax documents need to be submitted — that has to be done. Then after that, go back and fly off into your clouds. Right. And there are such spiritual people who've learned to maneuver like that. And then it gets even more interesting. There are spiritual people who've opened and purified their heart to such an extent that the Spirit can enter them. And that Spirit is yet another level of spirituality. That's when a person feels as if a higher power is writing music through them, for example, and they don't even understand what they're doing — it just flows from above. That's also one of the stages, one level of spirituality. That's how it can be imagined. And even that is just in a few words.

Question: When the Spirit enters the main character and guides him through life, people around him don't see it and don't suspect who he really is. But there were also cases when strangers in temples recognized the Spirit in him and came up to greet him and say they had been waiting for him, or they apologized and made excuses. Was it the Spirit who made them recognize him?

I don't fully understand the question. I understand it and don't. Like in the movie "Meet Joe Black," where Brad Pitt is standing in a clinic and an old woman sees him and calls him a dark Spirit — did I have a moment like that? Yes. Well, I wasn't called a dark Spirit, of course, but there were people who saw me like that. Children, old women. Interestingly, it was always either the very young or the very old who saw me. Those in between — teenagers or adults — no, they didn't. They're usually still in the process of discovering or fulfilling themselves, very busy people, too busy to see. But those who haven't yet entered the social-material meat grinder — children — or those who have already exited it — grandmothers, grandfathers — they saw, often saw. Back then, not now, back then. That was in 2009, 2010. They saw. But as you described — someone approaching me in a church and apologizing — no, not like that. There were messengers, though, to whom I said, "I'm so happy to see you," and they'd cry and say, "No, we're the ones who are happy." Or they'd just smile, look surprised, or explain themselves, or apologize — yes, that happened. But it was to a certain Spirit that they spoke to me this way — it was very unusual. A person could confess everything, tell everything, without understanding why they were doing it. Yes, that happened. That was a certain period of time, also before I immersed myself in the social-material world. So all of that happened before 2011–2012. There was a gradual transition into the social-material world. Until I immersed myself in the world of people, before I entered the world of people, they saw me that way because the Spirit was in me all the time. And He could also take over and answer something through me, and I would realize that it wasn't me who said it. That could happen. But as for your question — did He act so that He would be recognized through me — I don't think the goal was to impress people or to have the Spirit interact with strangers through me. No. There was never such a goal. It's just that the Spirit was in me, or I was connected to something, and I was radiating energy. Well, I was that kind of "golden" child, and people were amazed by it, everyone cried when they saw me. I don't know why it was like that, but that's how it was until 2011. It was especially so in 2008, 2009, and 2010, but I didn't do anything to make it happen. How did it happen? I don't know. Why did it happen? The fact that someone recognized me or saw something in me, that I was somehow different — how they saw it was on a sensory level, and it didn't happen because it was supposed to. The question is actually something

else: why did the system or the Spirit make it so that in 2008, 2009, and 2010, I was this magical, Spirit-filled child, and then the Spirit left, and I remained in the world of people like an ordinary person, not understanding at all what was happening to me or who I was. And only many years later did I begin to unravel all of this, and the Spirit began to enter me again and explain everything to me. And He continues to explain it to this day.

Question: On one of the pages of the book, you described a conversation with the Mystic-Old-Man. You said that there is another reality in the literal sense of the word and that you see it in dreams. And you mentioned that the Egyptians and other people who preserved their bodies after death live with their consciousness in another world during sleep, because if the body is preserved, it is as if one is sleeping. And also Lenin, as long as his body still exists, is still alive and his consciousness is in another world, where you have also been and still go. Could you please describe what this world is?

At the time when I was already approaching the completion of the first volume of “Alternative History,” which was in August 2023, I was receiving a great deal of information 24 hours a day. And when I slept, something was happening to me. And Big Alexander said that I was mutating. And when I was simply going about my day, either working on my book or doing other things, information would be highlighted to me through internet articles, through any posts on social media, through films, simply as images, as visions. But you see, it’s like — like I’ve mentioned before — it’s very accurate to say that it’s a code. So, what is information? It’s encoding. And I, for example, am like some kind of device, and I have to read that code and then reproduce it correctly. That is, metaphorically, I’ve been sent a code, and I have to create the image that was sent to me, but if I don’t have enough colors, I won’t be able to reproduce it properly. And I want readers to remember that “Alternative History” is a book-path. And in fact, the book was originally called “The Path” back in 2010 when I began writing. And this path consists of me, through trial and error, describing this journey in my novel, recording everything that happens to me, everything that seems to me, everything that I imagine, and then figuring out whether it really seemed to me, whether it was just imagination or not. And whether what I thought

at the time was right, whether I interpreted it correctly — whether I gave it the right name or not, whether I associated it correctly with what I was decoding. And I remember that yes, in a dream I was shown such a thing — that when a person supposedly dies or sleeps, they can still live somewhere else. But at that time, I understood it within the framework of the experience and amount of knowledge I had back in 2023. Now I would probably decode it differently. And it's quite possible that now, in the next volumes, I am decoding it differently, but the code is the same. Maybe I'm just decoding the same code each time more and more precisely, more accurately. And so back in 2023, when I was already approaching the completion of the first volume of "Alternative History," I saw this thing — that yes, a person, they seem to have died — these burials, for example. So what was shown to me back then? That there is the Mausoleum, there is Lenin, and that all of this is not for nothing, that it is some kind of ancient ritual, and that because they performed this ritual, it gives something, so that he, this Lenin, could live somewhere. That it's as if he died here for us, but in reality, he is still living somewhere else. But back then, I interpreted it so literally that I assumed it meant that as long as the body exists, he lives. That as if, if this body is destroyed, he would no longer live. I understood it this way — too literally, too fantastically, like an ordinary person who watches science fiction movies. That's how I interpreted it at that time — literally. Like, wow! So, if you embalm the body or if you make a mummy like they did in Egypt — I immediately drew an analogy with Egypt — maybe that's why they did these burials, that he supposedly died, but in fact, they're doing something that allows him to go somewhere, to live on elsewhere. But now I wouldn't think that way. Why? Because I would immediately ask the question: why even keep the body? Like, if he died, he died — that's it, the body can be buried, cremated. Why keep it? He died, and the spirit, soul, consciousness lives on somewhere. Why the body? And if we dig even deeper into all this, especially after the third volume of "Alternative History," where I explore what the multiverse is, simulation, artificial intelligence, and all of that — based on that, can we draw some conclusions? Why keep the body if we all live in different multiverses? He died here for us — okay — but in another version of the multiverse, he didn't die and continues living, so such thoughts can arise now, such reflections. And then the same applies to Ancient Egypt, and to Lenin.

Why keep the body here if they theoretically already continue to live on in other worlds? Then why does the body need to be preserved here? It's silly to think that because of one of our multiverses — the one we currently exist in — if the body is destroyed, then they won't live in the others. That's strange. Although, maybe there is some logic in it, but for now I'm not that advanced, I don't possess such powerful knowledge. Or maybe they do it in order to somehow be present in this world, to maintain some connection with this world. Maybe that's why. Or so that people could have a connection with them. Because, let's be honest, it's always been believed that those who are placed in mausoleums, embalmed, or buried in tombs like that are usually great people. Ordinary people don't do that — but great people, they could have been gods or demigods, or perhaps had some kind of Spirit in them. And maybe those people who knew about it later performed such a ritual not for him, but as a sign of respect for this, let's say, Spirit or God — for themselves. Quite possibly, it was so they could connect with the world he came from through this mausoleum or tomb, as one possible explanation. So there are many versions. But at the time when I was working on the first volume, I had a realization, an epiphany, a shock for that stage of my development: "Wow! So that's how it is!" That if the correct ritual is performed when a person dies, this embalming and these tombs with mummies in Egypt — they did it in order to keep living. Back then, I saw it that way — as a way to keep living. That maybe they had reached such a level of consciousness — though I still don't understand why the body is needed — but let's suppose it is needed. They reached such a level of consciousness that when a person died, it was like falling asleep, and in that sleep they continued to live. And again, no one fully knows what dreams are. So the question remains open. That is, in the first volume of "Alternative History," I had to record everything that seemed or appeared to me, and in all the following volumes of "Alternative History," decipher and reveal it all. And at that moment, it was simply information that was given to me for some reason, and I perceived it like this: that sleep is the next life. We just can't control it, we don't understand it. And that a person who dies — if such a proper ritual burial is performed for them — then they don't die but continue to live, as if in a dream, but not a dream, rather in the next life. But for some reason, there must be a body here for that. And maybe, in fact, this will all eventually be deciphered, and I will have made no mistake.

But as of today, I don't know the answer to that yet; I haven't yet reached the point of solving it. But for some reason, I had to record this information in "Alternative History," the first volume, back in 2023.

Question: You describe that as if you've lived the lives of all people and that all their souls are within you. Please tell me, do the souls of people who are currently living in this time also form part of yours, or will they only have the opportunity to merge with you after death?

Oh, you went deep with that. No, I was describing my mood, and I could describe it the same way today. Back when I was still young, starting from 2009, or even earlier, maybe 2006 — but more likely from 2008–2009, when I was 18 or 19 years old — I felt very unusual. I felt like I was a ghost or like I was someone different, other, as if I were alone, as if all people were involved in some kind of life while I had none, as if I were in some corridor and watching all people from the side, and as if I knew the future of every person, I knew what drove each of them, what impulses, vices or virtues they had, and that based on just one quality they made all their choices and did everything. And I would immediately see all versions of their life paths, and I would also see their choice: if they chose this — their life would end this way; if they chose that — it would go that way. And I would look at each person, and yes, I always used to say that since childhood, it felt like I had lived the life of every person, that I had been in everyone's place. I knew what they felt, what they thought, what they wanted, why they were doing this or that. But at that time, I didn't know how I knew it, who I was, or what was happening to me. And yes, people really were shocked and surprised when I could look someone — like a classmate, a university mate, or a neighbor — right in the face and say everything they were thinking, everything they were doing, everything they wanted, everything they feared, everything they dreamed about. And people didn't understand how I knew everything about them, and I didn't understand either — I was just born that way. It just happened that I was like this. I used to think there were many intelligent, attentive, or sensitive people like me, but it turned out there weren't. And no one could ever explain to me who I was. But that expression, that I had lived the life of every person —

it wasn't meant literally, there's no need to take it personally. It wasn't about any particular Maksim, Petya, Olya, or Masha. That's just the surface that keeps you moving through this labyrinth and interacting with one another. Yes, you have external factors, you have a name, and that helps your development — someone is given beauty, someone is given an unpleasant appearance on purpose, someone is given the gift of eloquence, someone isn't, some are introverts, some are extroverts — that's all understandable. But the point wasn't about specific people or a list of everyone; it was about souls. And souls don't have names. Yes, one could suppose that each person is like a grain of sand, like a code, a small piece of a matrix, and that within me the entire matrix is gathered — that's how I always perceived it. As if the whole matrix is inside me, and all people are fragments of that matrix. And that, supposedly, if I lived as this person, and that one, and another — then all these matrixes flowed into me, which is why I understand everyone. That's how I explained it. But there was nothing about what you've just phrased, that someone will have the opportunity to connect with me only after death. What are you talking about? I don't recall writing anything like that in "Alternative History," in the first volume in 2023. It's quite possible that you've read the other volumes and are now violating the boundary of informational sequence and timing, and you've mixed together material from the second, third, fourth, and fifth volumes with the first, and now your question is, as you can see, already mixed. But questions should be asked within the framework of the first "Alternative History," within the scope of the first volume. I must answer within that volume. So, as for who is supposed to connect to whom — I don't know anything about that, and I don't recall anything like that being in the first volume.

Question: You described that when in the state of the Spirit, you feel like creating something — writing books, painting pictures. And everything that is made, you want to give away, sell to others. You don't want to keep anything for yourself. Can you describe why that is?

Well, the state of the Spirit, as it turned out, has different forms, but I reveal that later in the following books. In the first volume, I only talk about one Spirit. I don't know what kind of Spirit it is — whether it's the main one, not the main

one, one of four, one of five, or one of three — it's simply a state of being in the Spirit. What is the state of being in the Spirit? Before that, there's a hierarchy of stages in human development. Instincts are animal-like feelings — “I want and I do,” without being able to control it — and most often, these are not good instincts. Next is the mind, which is control over instincts — when you've mastered yourself, understand cause and effect, that you can't just act without thinking. You can't simply follow your feelings; you need to control them, think ahead, remember what happened last time because of what you did, and consider the future. That's the mind; that's the second world. The third world is the heart. That's when, in the second world of the mind, you've controlled everything so much that you've become a cold robot and have forgotten to feel others and think about your neighbors. And when you begin to think more about others than yourself — that's the path of the heart. You activate the heart, it's a struggle with egoism, a struggle with your rigid mind. And you realize that not everything needs to be controlled like a robot. In creativity, or during rest, in the park, or while fishing, you need to turn off that control. And in some moments, you need to allow access to the heart, allow access to feelings, and learn to feel — feel your loved ones and yourself, not be an emotionless stone. And when you learn all this, endlessly, endlessly, endlessly working through it, then you move into the world of spirits, the fourth world. But again, there are many different kinds of spirits, yet at that time, I simply perceived that there was just the Spirit — one and that's all. And what is that? It's when some kind of energy enters your heart or even your body, and you're out of your mind, but you're in some kind of flow, like inspiration. Most often, truly creative people experience this — those who have written unique books, music, paintings. They know exactly that it's as if they didn't do it themselves, but the system was doing it through them, as if God was doing it through them. And when you become like that, you seem to transmit this, produce it, but you do it just because you want to express that unique impulse that enters you. You express it and give it away, simply give it away to people, and that's it. Express and give. You become like a conduit, but also, when you're in the Spirit, everything is devalued — in a good sense of the word. No, you actually appreciate, on the contrary, a beautiful little stone, a beautiful flower. But the point is that your value system changes so much that you almost feel like you don't need much at all, as if you need nothing at all. I don't mean you don't need to study or work.

No-no-no, not about that, not about laziness. I mean that you might have a cozy sweater that came from your father, and you can wear it for 20 years, and you don't need anything else — clothing itself seems unnecessary, unimportant to you. You can wear the same sweater all the time. Of course, again, you think about your loved ones and so on, and out of respect for your parents, if you're going to visit them for an event, you'll dress up a little. But the point is that social-material things, some everyday items, seem completely unnecessary. It's as if you're so inspired when you're in the Spirit that you can paint pictures on anything, and you'll see that there are plenty of surfaces for painting. You have walls, you have cardboard from a tissue box — you can cut it and make drawings on it. You can still make drawings out of anything, on any surface, with a pen or a pencil. You don't have those human whims, like when people say, "I didn't paint a picture because I don't have space at home, no canvas, no easel" — that kind of excuse doesn't exist at all. You value every little thing, and you can be inspired just by sitting and looking out the window. You can experience insane joy simply from taking a single sheet of paper and folding it into various origami shapes — and it's all from the same sheet. And it's like you don't need much at all — that's what's so unusual. You're content with any apartment, no matter what kind — whether you live with your parents, grandparents, a roommate, or even if you just have a small corner and not your own room — you're still grateful. You're happy to have your own little notebook to jot things down in. And you can play music on anything, even a broken guitar that costs a thousand rubles, and you don't need anything else, because you're in the Spirit, and you can create from anything, but it's like you personally don't need anything. It's very unusual. It's like everything becomes... as if you're not attached to anything. I wouldn't say everything loses its value, but rather that you're simply not attached. And what you are attached to, your precious things, might be something small. Really, maybe just a notebook, a pen, a little stone that connects you to someone or something, like a memory stone — and that's it. It's very unusual. And it's like you see everything, everything looks beautiful, you like everything. It doesn't matter where you are, what city, what country, what little village — you see everything shining brightly and beautifully, everything feels sunlit, but it's all because of your inner state, your mood inside. And when you're like that, you don't think about plans, about how many paintings you need to make,

or how much you'll sell them for, or to whom, or what you'll call yourself, or what style it is — those thoughts just don't exist if you're truly in the Spirit, in the flow, in nature. Those thoughts can't exist. Things just happen on their own, as they are. Like, if I see that lately my attention is being drawn to Japanese masks, well then I'll write about them, I'll draw them, maybe I'll even watch a documentary about them. But I didn't have that planned, so it could arise right now and end in a week — or maybe in two days. And when you're in the Spirit, it's like God chooses a person who can, let's say, not distort God's information, but transmit it well. Meaning, God is fine with it, because you have the right associations, the right worldview, and if you feel Him, you'll express it properly through music, through paintings or films, and He chooses you so He can create through you. But what's also interesting is that He chooses you because you'll never stray from that path. That with your first sold paintings, you won't just quit and go buy a yacht. He knows that what matters most to you is feeling this God inside yourself, creating-creating-creating — and then, whatever happens, happens. God Himself will decide who will notice your art, because He will make it so that someone pays attention to your work. And He decides when it's time to notice it — maybe now, or maybe in 10 years. Or maybe, if it would distract you too much, God will make it so people only notice your paintings after your death. Because if they noticed them before, it might distract you, and you wouldn't keep painting. And that is the work done in the Spirit.

Question: Before you went to the meeting, so to speak, for employment, a gypsy woman told you to get to know the church. Have you ever thought about how your career as a writer might have turned out if you had ignored her advice and taken a different path?

I don't see a connection. You see, I was writing books while also working in many different places. I worked at the Center for Contemporary Art, at a production center — you can see, always something connected with creativity. I worked in the church itself, and I did many different things, had various projects connected to advertising, more like design, a digital agency. So I did a lot of things. I often helped many friends start different projects, but still, I understood that all of it was sort of unserious, not my life's meaning or mission or destiny, just something I could do, this or that, like it didn't matter much —

but it all felt kind of dead. And what did feel meaningful, what felt like a part of me and something for life — that was the books. And I understood that no matter who I was, who I became, what job I did, I would still be writing books. And ever since I started writing them in 2006, I've been writing to this day. Yes, there were periods when I wrote less, times when I wrote more, but not a single year has passed when I didn't write. It's like drinking water, brushing my teeth — I write every day. But you see, the thing is, this is my way of processing information. So, first and foremost, it's really a form of work on myself. So many people might wonder how I manage to force myself to write so much. But if I approached it from a human perspective — forcing myself to write because I want to be a writer and write something for someone, trying to come up with something — then yes, of course I would have given up a long time ago, because that would be fake. But for me, it's a little different. I write because I always write for myself. This is how I work with what I feel. This is how I work with what I think. This is how I process what happens or has happened. I plan the future, analyze the past, record everything — I keep a diary, yes. I record each day, meaning the present. I draw conclusions about what happened, good or bad, and why — I identify cause-and-effect relationships. It's just my way of living. It's like seeing with your eyes or breathing oxygen — I can't do without it. This is how I think, how I process information. And then, there were just periods when I started doing this — keeping a diary — and I simply took all the entries in a row, even the very personal ones, or maybe not personal, some that I assumed could be collected and turned into a book. In general, my books are what have come to be, what have formed based simply on my own notes and personal writings — they are my diaries. Every day, I write down everything I feel, think, sense, what happens to me, what I go through — I record and analyze it. I'm interested in why, for example, in a certain month, in a certain year, I was overcome by doubt that lasted for a day — what was the reason? Then I try to identify, when was the last time or the time before that it happened, five years ago or seven years ago — I try to identify cause-and-effect patterns. What if it was the same because I was interacting with the same person then, just like now? I also identify periods when I was most inspired, periods when I was the most materialistic, social, when I wanted to communicate with people. I identify periods when I was deeply drawn into history, into studying something anomalous or otherworldly.

What kind of personality was awakening in me? This helps to see life and oneself more clearly. I really recommend this to everyone — it's useful for all. It's just that I'm this kind of person, that's how I think — I always write. And it turns out this way because that's how my mind works. There are things in life that fascinate me or make me wonder why — and I start looking for the answer. I love researching what is unknown. I love exploring what interests me, what captures my attention. I dedicate my whole life to it, all my time, all my health — I research it and write about it. And then I decide what to publish and what not to publish, and something eventually turns into a book. And "Alternative History" is one of those angles of perception of the world that I would sometimes fall into since childhood. I wasn't always fascinated by the history of the city of Saint Petersburg and ancient sacred scriptures. No. It would just happen from time to time, like a mood — suddenly, and that's it. I really want to decipher all of it, I put on the film "The Da Vinci Code," "National Treasure." I start watching all these films, listening to that kind of music. And then I'm off to Italy, or running around Saint Petersburg, or somewhere else, and I go into all these churches, cathedrals, listening to Catholic choirs. And it charges me, inspires me so much. I photograph all these building facades, all these stone angels, all those stained-glass windows. Why? Well, I like one of the facets of the worlds — this kind of facet, this kind of angle appeals to me. The different worlds I've been in, I describe them — this is one of those worlds, this is "Alternative History." And I kept coming into contact with it, coming into contact with it, and then I decided to expand on that information, which is how it all evolved into a novel, and then into a multi-volume work. So, answering your question about a writer's career and how it could have turned out — I would have been a writer anyway. I might just also be someone else right now in parallel, but I already am. But again, I don't like all this — personalities, significance, statuses — I don't like all those labels. But there are a great number of projects I've launched just for friends, various shops, companies. I poured my soul, my heart into them; they function on their own. That helps me survive, that income helps me realize myself as a writer, so that all my books can be published, translated into other languages, turned into audiobooks, and so on. And overall, to maintain the team that formats the books, translates them, uploads them to all those websites, so... No matter what I do, who I become, I will always be writing. I always wrote, I write,

and I will continue to write. That's how my brain works, that's how I work, that's how the Spirit works through me.

Question: At the end of the first volume, you realize where all the information, faith, and different perception of the world come from — it's thanks to the Spirit, and you, from the future, connect to yourself in the past. So, it turns out, you are being replaced by another version of yourself with a different encoding. And does it mean that the Spirit is a specific encoding that not everyone can transmit?

Good question, but it turns out that I would probably say it's not just about me, because the book is, after all, for you — for people — and that means this awaits everyone sooner or later. And I believe that, apparently, in the future, there is some better version of me, where I have great experience, perhaps my consciousness is super-developed there. And that "me," it's like I can summon him into myself, that is, I can somehow make it so that... I am consciousness here, and there I am consciousness in the future, right? And also, I am consciousness in the past. But it's like I'm now in such a period, position — I also call this in the book "the center of the world" — as if a connection is forming between the past, future, and present. And it's as if I am now at this stage of my development. After all, it's precisely at the end of "Alternative History," the first volume, that I come into contact with the concept of the Trinity. The Holy Trinity: there is the Son of God, there is God — the same one, interestingly enough, just older, meaning the same face as in the icon, only older — and the Spirit, meaning that connection. And it turns out that right now — now, in 2025 — it's like I can either activate the version of myself from the future, and as if that is when the Spirit enters me, and I can decipher everything, know all the answers, but it's he who knows them there. And it's as if I can also activate my past self. But the question is: can I activate the past so that that past version of me appears here now? Well, logically, yes. So if that version from the past ends up here, it's the same me that connects to the future — so maybe I am now already the Spirit for my younger self. And that future me is already the Spirit for the me that I am now. You see? It's very interesting. And that means I can also influence the future and the past from here, inhabit myself both in the past and in the future. And those from the past and future can inhabit me now. That's the Holy Trinity. It's this ouroboros

ring, and this happened to me back in 2023 when I was finishing the first volume of “Alternative History” — I fully realized it then, and it was like I saw many versions of life, of the future. And suddenly I realized that all the strange things that had been happening to me throughout my life now made sense — I found an explanation for them. That it turns out, back when I was that magical boy in 2008, 2009, 2010, it wasn’t really me — it was that future me who entered into that version of myself. Can you imagine? And lived during that time. How is that possible? What is that? How does it work? And I, of course, recorded all of this in my “Alternative History,” in the first volume. I realized that this is definitely the truth, this is definitely real, that this is some kind of mystery that simply hasn’t been revealed in our current era, but in another era, in the future, it definitely must be revealed. Because now I start to understand: aha, so in the future, I found the philosopher’s stone. So in the future, I decoded this matrix. So everything I was striving toward, everything I was meant to become, has already happened. But I still perceive all this in the first volume of “Alternative History” in a more physical, literal way, as is natural for a human being. I start to assume that maybe in the future I figured it all out, but I didn’t become some kind of superhero — like flying, immortal. I interpreted it more like I simply built a time machine, or that in the future someone built a time machine based on my books, and they travel back here — and that’s what flying saucers are. That’s what I saw. I assumed that maybe from there, from the future, through technology, it’s possible to influence me or other people. Influence as in literally entering. And I thought, “Wow.” But I still perceived it, you see, in a technical, physical way — through some gadgets or devices. Only later, in the third volume, I began to realize that it’s all a bit different. That everything was kind of correct, but a time machine isn’t necessary — that you can develop to such a level that you don’t need a time machine at all. And you don’t need any thing, like Cerebro or whatever it’s called, to enter someone from the future. That the me who enters me here doesn’t do it through some equipment, but rather I’m already so developed there that I can move my consciousness here just like that. These are the miracles. And regarding, coming back to the question, the specific encoding and transmission — yes, meaning we gain experience, we have to be pure and learn how to hear and let that Spirit in. And while we’re distracted by people, constantly in the hustle, in instincts, emotions, endless thoughts,

constantly numbing ourselves with food or distractions just to avoid feeling anyone or anything, we're hiding from these spirits. But we can purify ourselves — for example, the Great Lent in Orthodoxy, or anything really. We can purify ourselves, we can spend more time alone and live rightly, meaning virtues — all of these qualities. And only when you have only bright qualities in you, when you're as pure as possible, when you believe in God, then this Spirit, God, or something can enter you. And of course, the more experience and knowledge you have, the purer you are, the less distorted you perceive the information coming into you — that is, the Spirit — and the more purely you transmit it.

Question: You say that there is you, Alex — the human — and then there is this force, the Spirit, like another consciousness inside you. And when you are in a spiritual state without the mind — is that still a human, or does the Spirit always appear? Is there a difference?

The state without the mind — I used to call any state without the mind “a state without the mind.” But it turns out, there are different kinds of that state. Figuratively speaking, in the early days, in my roughest drafts — even those that didn't make it into the first volume of “Alternative History” — I said that there is a socio-material world, vast and diverse, and that it's all sociology. There are rockers, rappers, rich people, poor people, family-oriented ones, those who love partying — that's all different worlds, and we can enter them. Each of these worlds prefers its own style, clothing, music, the places they go. These people are so split into groups that even their choice of vacation spot is different. Someone chooses Thailand, someone Bali, someone Georgia. Why is that? Because these are different social layers, different worlds, different people, and there are many such socio-material worlds. And to step out of them, out of their influence, just to be alone with your inner nature or with God, or simply to see all this societal influence on you and detach from it, to look at it from the outside — I called that “without the mind.” It's just like, when you have thoughts, needs, and you're there. The moment you switch off your thoughts, it's like you're at zero, and you're looking at everything from the outside. But again, that was a rough, on-the-fingers explanation by me as a schoolboy or student of what the material world is and what spirituality is. But it's primitive

when the whole world is divided into just two — material and spiritual. Later, it turned out there are a lot of nuances, that besides the state of being without the mind, that state can be different. There's a state of being without the mind not because you're in the Spirit, but because you literally don't think logically, you don't remember what you did yesterday, you don't plan tomorrow, there's no mental strain, but your heart is open, you're a creative person. There are such creative people floating in the clouds, extremely sensitive, inspired by anything, experiencing joy from any little thing. Such people exist. But they can forget they have to pay rent tomorrow and end up on the street, or something like that. So there are people without the mind, but with consequences. And that is not the Spirit. The Spirit is something else — it's when you have a super clear mind, and you do have it. But the mind not as in mind filled with intrusive thoughts and instincts. No. It's like you're a super agent. Like in the movie "The Bourne Identity," as if you're sitting at a table and you've calculated everything: how many entrances and exits, how many people are sitting outside, inside, how many cars are parked. You're extremely attentive, but your attentiveness is like that of a predator animal. Or, as I described, as if you're a fly with many eyes — you even sense what's behind your head, you see the movement of every person, but all of this is within the framework of the here and now. You're not thinking about the past, you're not thinking about the future, you are only here and now, but with a super analytical mind. And there are no thoughts like, "Oh, did I turn off the iron at home or not?" — you don't have those thoughts. Or someone walks by on the street, and you think, "Oh, that person looks so much like my ex" — you don't have those thoughts either. That human distracting factor is absent, your attention is 100% gathered and focused, you've completely tamed your instincts, your mind is fully refined, your heart is turned on to the maximum in its pure form, and only after that the Spirit enters you. That's how it works. And then, as it turned out — though that's in the later volumes of "Alternative History" — that the Spirit is not just one. Back then, I was glad even for just one, but it turned out there are many of them. So yes, there's a big difference. You can be "without mind," sure. And the most interesting part is, as it turned out later in the future — in my other books I write about this — there's also an opposite kind of "without mind." There's "without mind" when you're in the heart, and there's "without mind" when you're connected to the dark.

In that state, you don't think about consequences, you don't analyze cause and effect, but you do whatever your soul feels — and you trust that soul. But your soul is connected not to God, but to darkness. There is such a “without mind” too. So simply becoming “without mind” and doing whatever you feel — well, not what you want, but what you feel and perceive — isn't always trustworthy. You must be sure that your heart is activated. Or, let's say, you need to be connected to the light world, not the dark, not the opposite. So yes, the Spirit — it's also “without mind,” but it's the kind where you're “without mind” and in the Spirit. But that's not a state of laziness or apathy — on the contrary. You're super clear, super focused, full of energy, insanely confident, but everything is like... Let's put it this way: the Spirit is the perfect balance of all human qualities, like an equalizer tuned to perfection. It's like you've found that golden mean — and that's when you're in the Spirit. Everything in you is calibrated: you feel, you analyze, you're fully present. You're like a higher mind. But then, yes, as it turned out, Spirits can also differ. So you're already a higher mind, but even that can come with a particular tint.

Question: What is the difference between being in the Spirit and being out of your mind, or in the corridor, or in other unusual states? Are there any aspects by which you recognize it?

Well, the previous question was similar too, but you can always answer a question differently or add something, expand on it. Let me describe it in more detail. Being in the Spirit and being out of your mind are so different that when you're out of your mind, nothing bothers or troubles you, you're sort of in the here and now, but there's still no driving force. The Spirit, on the other hand, is some kind of driving force — when you're in the Spirit, you can never mistake it for anything else. In the Spirit, it's like everything starts spinning and whirling — there's no such thing as being idle in the Spirit. The Spirit is always some kind of process, some kind of discovery, work, study, or something going on. The Spirit is when something enters you and leads you somewhere, and things start coming together, you feel like you're in a movie. And it all feels like one endless day, an endless film, super intense, everything super vivid, and you see that it's the Spirit.

What's even more curious is that when it's in you, it's not just in you — it's immediately in everyone too — in people, in you, in those you're interacting with. That's what it means to be in the Spirit. The Spirit highlights everything for you — music, films, people, places. You walk around, and it's like some external force is showing everything to you. That's what the Spirit is. And when you're without the Spirit but in a state of being out of your mind, you don't know what you're supposed to do or what you want to do — you decide for yourself. But the Spirit leads you itself, it does everything for you. And when you're just out of your mind, yes, you're in a calm state, no thoughts. You might just sit and paint a picture, walk through a park, but nothing is highlighted — you're just extremely calm, that's it. And yes, you really do see the world from the outside, because the mind is a corner. When you're in the mind, it's also easy to tell — you're either in the mind or out of it. The mind is when you perceive the world through just one prism, through a single mood. For example, you think only about material things, or you're only dissatisfied with everything, or you're only thinking about cars, or about work, or about family — you're a family man. That's all the world of the mind, a kind of corner, and that's where you live. And being out of your mind — it's like you're still looking at everything from the outside: at family, at work, at everything. And you're kind of, you know, like lost in thought, like in your own dreams or something. You feel like watching an interesting movie. You might have some thoughts, but not the usual everyday ones — you're out of your mind, but you can still reflect on something, doing it yourself, and it's a kind of pure mind where you're just remembering something, feeling nostalgic, like how you once walked in a park, but you're in that out-of-mind state. It's when you've stepped out from under the influence of society's hustle. But the out-of-mind state is still far from the Spirit, they're different things. Right now, for example, I'm in that out-of-mind state, I can just observe everything from the outside, I have no thoughts, I'm simply here and now. I read the question — I answered it. But in the Spirit... It could happen that I'm reading one of the questions, and if the Spirit wants to or if something in me switches on and the Spirit enters me, it will be clear that I begin to speak more expressively, as if my voice changes, my speech changes. Time feels strange — like you're watching a video, for example, or reading a passage, and when you're perceiving that information — since I'm presenting it now in all formats — you can get so immersed in the moment

that you lose track of time and don't understand whether you were gone for a minute, or ten, or an hour. That's what being in the Spirit is like. First of all, it's a different time, a different rhythm. I don't intentionally turn it on. It switches on by itself when I'm doing something, depending on the situation. So, figuratively speaking, you're writing a book — the Spirit enters you when needed. You're decoding the matrix, modeling it, all of that — the Spirit enters you when needed and lights the way. And sometimes it's not there. Sometimes it is, sometimes it's not. That's how it is. And it turns out that, yes, there are different kinds of Spirit. It's like depending on what you're doing, a different Spirit comes to you. So, let's say, it's still the same God, the divine force, but in different worlds — in different situations, it helps you, but it's still different. For example, if I'm settling disputes now, the Spirit of Justice might enter me to help. But that, you see, is already the next part in the book. Or maybe the Material Spirit enters, or the Spirit of the Heart. There are many different spirits.

Question: At that moment on August 30, when you realized that you are the One who controls everything, only in the future, and therefore everything will be fine with you, you immediately emphasized that you must not lose your head, must keep yourself together: pay off loans and be an ordinary person, following the given course. So, as an ordinary person, when giving the book, wasn't it nerve-wracking for you to publicly write that in the future you would become that very main one? Tell us how you experienced that moment.

I didn't attach any significance to it. You can't even imagine how many more revelations there were after the first volume of "Alternative History," but I had no reaction. All those kinds of reactions only happen if you're still at, let's say, the beginner level of people — when you have instincts, sins, virtues, all sorts of qualities like that, and you want to prove something to someone, get offended at your mom, get offended at your dad, envy your brother. If I were that kind of person with those qualities, then sure, I probably would have gasped, gotten arrogant, or, on the contrary, gotten shy, or something like that. But I have none of those reactions at all. I just feel heat in my chest and hands that grows stronger or weaker — that's all. From inspiration or insight, from some kind of information — that's the only kind of reaction I experience.

So yes, it turns out I realized it at the end of the first volume of “Alternative History,” which was in fact the whole point of that first novel — that wow, it turns out that the voice I’d been hearing since childhood, that’s what it was, and that’s why I always wanted to solve it. So there, it turns out, in the future I’ve already solved all of this. That means I found the philosopher’s stone in the future. So that means it’s all already happened. So that means I’m already someone there. So maybe those who came to me on flying saucers in childhood and still come now to Earth — that’s just a time machine. So that means in the future, and in the future there is already someone — either me, or my relatives, or people who have read all these books — so that means all my books are already written there in the future. So that means they are already living according to those books, maybe have made a bunch of discoveries already. So maybe they’re the ones coming back here now to see the creator of that future. That means I created that future for all those people thanks to my books, because I’m writing them only now, and everything there will be built on my books. But there it has already all happened, and they’ve already, if they created everything, can come back here and watch me writing all this and protect me. Maybe even blow the dust off me. But again, that — what I said about protecting and blowing the dust off — that’s not the way we would like to perceive it physically, not everything is so literal. Because later on, many mysteries are revealed — how our world is structured, who I am, what the world is, what people are, what the future is, what the past is, what the now is. So I didn’t feel anything, didn’t experience anything, yes, I understood that it meant I’m already, as I used to say in slang, the one steering things over there, since those saucers are coming. And the matrix, then, the philosopher’s stone, which I’m still in the process of decoding — so that means I’ve already fully solved it there. And it means I’ve already become someone there, maybe even immortal or something else, or maybe a robot. And maybe I can even meet myself, I don’t know. But the effect, of course, is wow, because that Spirit from the future — that is, me from the future — when I was finishing the first volume of “Alternative History,” he told me I had to publish the book, but I shouldn’t worry about how to distribute or promote it. As if that doesn’t matter, that he’ll do it himself or the system will later, that my task is simply to write the books. Everything I feel. And also to live the right lifestyle, not stray from this path, that all the books I wrote before

“Alternative History” were just training and preparation, and that now the first mission or stage has begun — that what I must do is write this novel, that I must describe from beginning to end the path of how I, an ordinary person, become who I’m meant to be. And how I began to decipher the philosopher’s stone, the matrix, and how I will decode it. I have to show it from A to Z. And as I understand it, the meaning of my life now lies in this. I assumed that the first volume would be enough, but then it turned out there was a second, then a third, and it turned out to be such a long process. On the one hand, it makes sense, because that smart me in the future, that unique, kind of supreme consciousness or higher mind, maybe really is out there in the future and even entered me when I was a child. That’s clear. But that me in the future, the genius — I became him, and right now that becoming is taking place. So it turns out I shouldn’t just be rejoicing or learning or trying to act in a way that the Spirit enters me. From this, I can conclude that I must become that Spirit. I must become that higher mind. I must actually reach the level from which it comes back here. I must grow to that level — that’s probably where I’m heading now. And then I will return back as that same enhanced self into my own past life. Maybe something like that.

Question: In the last part, you realize that you exist in the future, and that this you from the future invented all technologies and can return to the past and influence yourself and not only yourself, and that this closed like an ouroboros ring. And that this you from the future is God for our time. But the fact that from the future you can return to the past — that’s clear. To any past, even a thousand years before your birth. But the world, it turns out, existed even before your appearance — who created it then, or how did that happen? Big Alexander then told you that this has repeated many times. So it turns out that God is only God for a certain period, and before that there was either another one, or things were different?

Good question, which still kind of remains a question, and all of it remains in question. Yes, when I suddenly began to at least find some words to convey what I started to see and realize at the end of “Alternative History,” the first volume, it was when I — what? — deciphered the matrix on a sheet of paper and saw a three-dimensional triangle. And I looked at it and ended up somewhere. And I understood that this triangle is a time machine, that all miracles and everything

that happens — the flying saucer and all of it — is actually from the future, and that it already exists there. And it was like something closed, like an ouroboros ring, and I started to understand that that me from the future — so in the end it all happened, I deciphered it all there. And since childhood, it turns out, I was entering everyone, talking to myself, and even entering myself when needed. And I thought: “Wow!” And then I started thinking — maybe even music, and films, and maybe even religions, maybe all of that was created by me from the future? And I thought: “Wow!” So I, then, and here’s the paradox — became someone there in the future, and now I’m the one who rules this world. But who created this world? Me from the future? But I first... You see, this chain is unclear. So right now, whose world am I living in? Someone else’s or my own? Question. And of course, different versions can be imagined. Version one: I become God in the future, but somehow I intervene in this very life of this world, rule it myself until the moment when I am born here and then become God. That’s one possibility. Or maybe it’s not like that. Maybe the God who rules everything is some old one, and I become the new one, and I’m supposed to replace him — there’s such a version. Like there was an old God who ruled all this, and I become the new God and start ruling this world. I don’t understand, I don’t know. You can really drown and get lost in this. I know there’s a decoding for this in the future, but not now. So right now, within the framework of the first volume of “Alternative History,” we have to understand that I began to suspect — if in the future I became someone, and I started drawing this analogy — then what? And then I began to realize that, it turns out, it’s quite possible that the messengers who came were me entering them. That when I saw or heard something unique about someone, when I heard that voice — that was also me from the future. Then I began to assume that maybe everything was arranged from the future by me. But why? Of course, to somehow become aware of it, I started watching the film “The Butterfly Effect” — it really helps to visualize it somehow. And later, in the following volumes, I continue to decipher all of this. I can add just a bit of information from the future: the Mystic-Old-Man said that in the future I will return into my past self, and when I used to feel that someone was entering me — that’s what I will soon become and will do that myself, only now I’ll be doing it from here to there. But back then I was that one, and that one was entering me from there. But what is this? And if we talk

about the idea that everything repeats — the gods, and how many gods there are, whether it's the same one or not — then on the one hand, we can assume that there must be some kind of development in our human understanding. If everything is for development — though maybe it's not for development at all. If everything is for development, then it's quite possible that there had to be gods — or rather people who became gods or God. Then they would go further, rule this world, move on, and new people would come in their place, becoming gods, and everyone goes up that hierarchy into the future. That's a good logic and theory, on the one hand. And that's why there were different civilizations — like the Maya, the Olmecs, the Aztecs, and Ancient Egypt, and so on. But! Maybe, again, we as humans tend to be drawn to names, to packaging, but maybe it's not about the name or packaging — maybe these Spirits, that is, gods, are still the same, and they never go anywhere, because they are immortal. Maybe they're all the same gods. And maybe I really am that main God who always, in all eras, in all civilizations, came — including in Ancient Egypt, in Ancient Greece — appearing as the same God. I just came in the flesh with some people, also gods, to people during some kind of star hour, as they say, in mythical time. I came, did something, then left, then came again, then left again. And maybe this coming-and-going happens exactly in the way we're seeing it now. Because we really don't know how this entire matrix is structured. Maybe it was like this: that genetically there is a period of time when a person is born who carries within them the matrix of all souls of all people — that is, the matrix of God. And this is the Son of God, right? And when such a person is born, it marks a specific moment, a time of the end of one civilization and the beginning of a new one. And when such a person is born, the main God must enter into him, because it's like the starter of the body, a form for God — because God, in principle, is already in all people, but all people have small matrices, and there must be one person born who, since the creation of the world, has accumulated in himself the full DNA matrix, one hundred percent, and then the Spirit, God, can fully enter into that. And so He must appear here in the flesh, and He is, in a way, that very being. And He must become this God, do something here, and then move on. And then something interesting happens — the splitting of worlds, which is unusual for us because we think linearly. And it turns out that maybe this world must disappear, fall into ruins, but people won't notice it.

And the people along with those gods will move into a new era — like with me, for example — but at the same time I will be able to return here, to this past, where everything will be erased, and I'll train new people so they can reach that moment when a person will be born again, into whom I can again enter, because that person's matrix will be one hundred percent. Maybe it's like that. There are many versions. But at that moment, in 2023, I saw it this way — that somehow, really... Well, there were two versions. Either I replace God. Or the second version — that I am already this God. And that, in fact, this whole created world is from the future. And that me from the future — I created all of this. And I manifest in it here and now, and live like this. That's it. Well, of course, everything will be revealed later. Probably at the end of the final volume of "Alternative History."

Question: In the book you write that you returned, reread, and retold "Alternative History" from the beginning, and as a result, new information was revealed. Why is it important to return to it again and again?

Oh, what a good question. It turns out, you know, if I live in the world of people with the mind, like all people, and try to sit down and write "Alternative History," nothing will come out, because I'm in a world where it doesn't exist. I have to first enter that world, that kind of magical otherworldly world. I have to let the Spirit into myself. Let's say, I have to catch the muse, inspiration. And what's so unusual is that I write all my volumes of "Alternative History" thanks to "Alternative History" itself. That is, when I read "Alternative History," I activate or re-activate myself — I switch myself on. And when I was working on the first volume of "Alternative History," I went through the entire story again, remembering everything, connecting to everything, plugging into it all. Everything that happened to me throughout my life, precisely when the Spirit entered me. So in essence, the entire "Alternative History" is the presence of the Spirit. Well, almost. There were also periods in the book when I was thinking from the outside with the mind, but that's also necessary and important — to understand what was happening to me. To explain it with the mind, to understand it better. But also all the situations in the Spirit. And when I wrote all of it, and then reread it, I connected to it again,

and the Spirit entered me to continue writing. So it turns out I can write in the Spirit for 20 pages, 50 pages, and then, when I read it, it's as if I reconnect to it again, and even more information is revealed to me. That's the paradox — that even when I'm working, let's say, on the fourth volume, when I finish it and begin editing it, while editing, the fifth volume is born. Why? Because I'm reading the fourth volume, the pieces come together, the Spirit enters me, new information lights up for me, and though I'm still working on the fourth, the fifth is already being written in parallel. That's how it works. That's the first thing. The second unique thing is the angles of perception. We, as people, have many angles of perception. And when you — it's like the degree of your level, the degree of your focus in development — depending on what degree, at what angle you look at the truth. And imagine that your level of developmental degree is 15, and you perceive the entire reality, yourself, and the books from that angle. And so you read my "Alternative History," the first volume. You connect to that force, you may even feel how the Spirit enters you — that is, you connect to a field of some higher mind. That's amazing. Everything becomes super vivid, unusual, as if everything comes to life, like you're in the game Jumanji. And that's really how it is. But at the same time, you study, work, life goes on, but it's as if it gains color, like you're in a movie. It's so wonderful. But the moment you stop reading the book, all that magic disappears, all that vividness. Why? Because what you think about, what you connect to... If you're thinking about football and social media with friends and talking about it, then you're connecting to that Wi-Fi point where all people are connected, and you feel like they do, and the same thoughts are broadcast into your head from them. And when you read "Alternative History," since it's written from the future, it's a different field, like some other kind of sphere, so when you connect to it, another version of you awakens, and you see the world from a different angle too, as if you even enter another world. But for it to always be like that, you have to always read "Alternative History" — then you're connected to it. And what's also curious is that when you read it, we have different qualities within us that develop somehow — the heart, the mind, and the Spirit. And when you read it the first time, you saw and understood one thing, as a story. But why should you read it a second time? Because the first time you read it, you didn't know that it was all me from the future, and you perceived it as some strange story, with some old women-messengers,

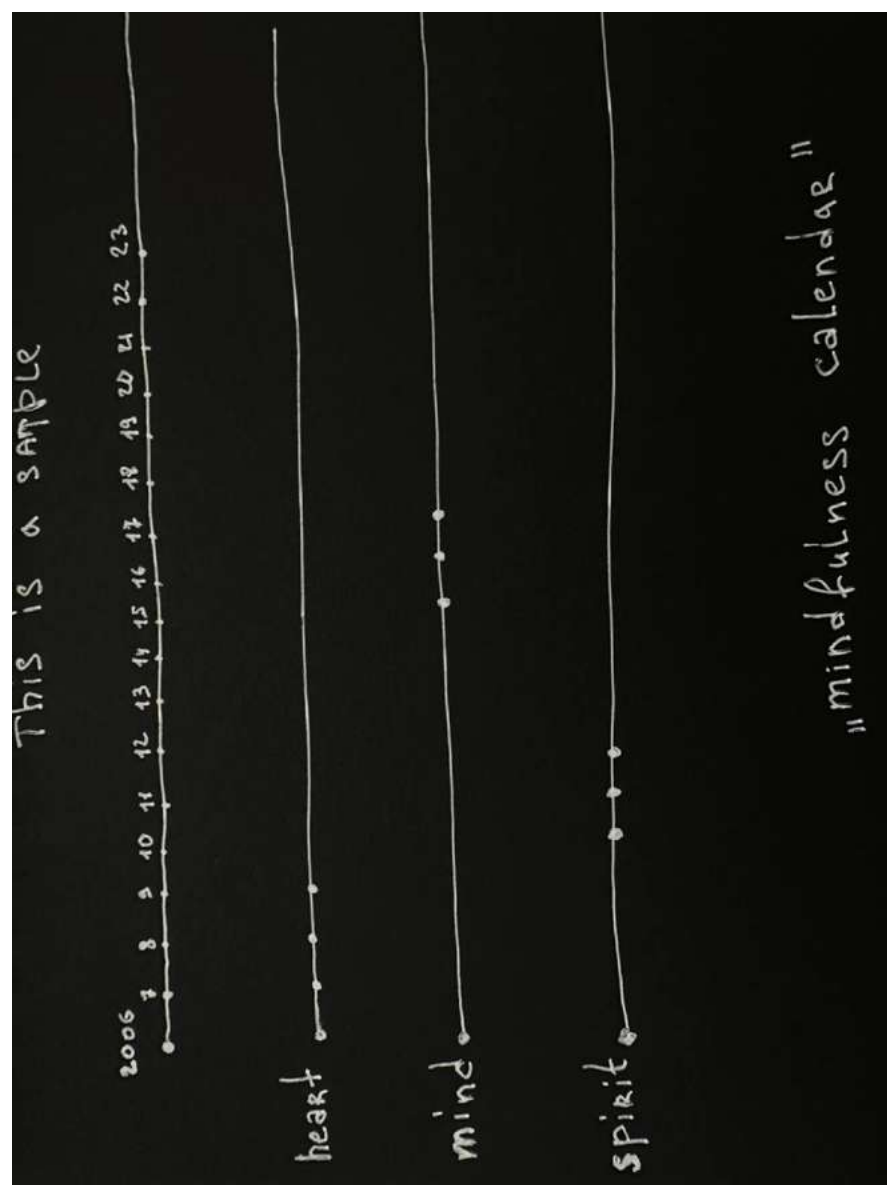
wanderers coming up, saying things. And yes, you read and saw a story about how there seem to be aliens, maybe I hear them, but you didn't know who they were. You just thought, "Well, aliens — green little men," and then, when you finish the first "Alternative History," suddenly you realize: that's us from the future. And the aliens — they're us from the future, and the flying saucer — it's a time machine. And this Spirit — it's the voice that entered Rasputin and Joan of Arc. That's it. So when it entered them, it truly was the Spirit. And when you begin to realize this at the end of the book and then start reading it again, the whole book takes on a new meaning. And it's like something downloads into you — you've changed, your level of consciousness shifts from the 15th degree to the 18th, and you're now reading and perceiving everything from a different angle. If you reread the first volume of "Alternative History," it's like a completely different book. You see what you didn't see before — something new lights up for you. Then, when you read it again, you see something new again, and it's as if it's endless. What once seemed meaningless now gains meaning, and every time, everything comes to life again. It's incredibly layered, multifaceted. And if you read it like this — first volume, second, third, fourth, fifth — and then start over from the beginning, it's total shock. And you have to reread it many times to fully digest it — with your mind, your heart, and your spirit. It's not like you read "Alternative History," the first volume, set it aside, and that's it — mission accomplished. No, it doesn't work like that. The point is that it has to be constant. To stay connected to that world, you must always read it, always keep solving that story, remember it, draw it, sketch it, write down notes for yourself about what stole your attention from the first volume of "Alternative History." When you connect to it, you enter that unique world, and the Spirit leads you. The moment you read it and set it aside, all the miracles disappear. And the more you focus on low vibrations, the more you connect to other spheres of activity in the world, and there you have a completely different chain of events, a completely different mood, different thoughts, everything different. One of the reasons people love reading my books is that when they read them, everything comes to life. Music becomes more vivid, films more interesting. You feel inspired, and if you paint, you immediately start painting. It's not about what I write in the book — there are no paintings there. You connect to the same source, but you paint your own paintings. The point is that you connect —

as if electricity or light ignites inside you. The book, you see, the first volume of “Alternative History,” was written through the Spirit, and He embedded that code into the book, and when you read it, the Spirit enters you — if you’re pure and allow Him in.

Question: In 2010 and 2019 the Spirit came on its own, but in 2023 you made it happen yourself, you summoned it. In your view, is this change more related to your internal transformations and achievements, or is it the external scenario unfolding in that way?

Both, and actually the main thing is something else entirely. It’s just that before... Well, imagine that every Wednesday you become emotionally unbalanced and argue with people. And this has been happening month after month, year after year, for five years. You never noticed it, and then I suddenly point it out to you and ask: “Do you even remember a time in your life when you didn’t argue?” And you say: “Well, maybe about five years ago.” And I say: “You see, something happened five years ago, and since then, every Wednesday you argue and get nervous.” But you never asked yourself that question. You just assumed it was normal, that’s all. But there’s always a reason. And suddenly we find the reason, and it turns out that five years ago you started attending, say, speech therapy sessions, and they happen to be on Wednesdays. And what happens is that after interacting with that teacher in the morning, you become super irritated and take everything the wrong way, yelling at everyone, getting offended by everything. And then suddenly we decide to test it, and I say to you, maybe try not going to that speech therapist for a month. And you stop going, and every Wednesday you stop arguing. Your mood becomes stable and normal, and that swing no longer happens. I did the same kind of work on myself while working on the first volume of “Alternative History.” I simply went through and mapped out a bunch of parallel life lines from 2006 to 2023, and first I marked all the years and months from 2006 to 2023 when I was irritated. Then I marked all the years and months when I was super materialistic, social, and didn’t want to stay home. Then I identified all the months and years from 2006 to 2023 when I was in love, in creativity, in inspiration — when everything was just so beautiful, I wanted to photograph everything, paint, write poetry. And then I also marked

when that strange mysticism happened — when there were messengers, all those mysteries of St. Petersburg, the philosopher's stone, that voice, the higher power — and I marked exactly in what month and year that happened. And I saw that it was as if there were many different versions of me. But then I realized that it wasn't just about me — that all people are like that, and it's normal. I started to identify what these versions were, what these worlds were, what it all meant. Are they cycles in nature, or was I myself switching into different versions of me? Was I entering some kind of world and becoming like that, or was it that I became like that and because of it life changed, and my mood shifted as a result? I began working on this. And I simply realized that to connect to this "Alternative History" and for the Spirit to come and for everything to start happening — it wasn't that someone else decided it, but that I could do it at any moment, because there are causes and effects. And I realized that if I start talking about this now, writing about it, if I begin to unravel it all, if I bring it all out now, it's like... It really is, again, like the game Jumanji. That is, if I take out the Jumanji game now and roll the dice — everything comes to life, and there's no way out until you finish playing it. And this book is about that. I brought myself back into the world of "Alternative History," brought myself back into that Spirit simply by starting to remember everything — when that Spirit would come — and then I connected to it. That's what I began to do in the first volume of "Alternative History," and when I had reread about 70%, the Spirit entered me, and the final 30% was the completion of the book. And it was so powerful that this Spirit showed and explained to me who I am, what I am — that I'm me from the future, and that this is what the Spirit is. I didn't even know before that it was the Spirit. I only found out in 2023 that it was the Spirit. That is, it entered me and began to reveal to me that it is Him.



Question: You write that a holy person is someone who has reached such a level that their internal matrix allows the Spirit to enter and live within them. When you have the Spirit, you understand it. But when the Spirit comes into a holy person, how does that person feel it? Do they realize that it's the Spirit, or do they not notice anything?

That the Spirit can enter someone — whether temporarily or not — such people have existed in different times and still do now, even though these are troubled times. But I still think it's also connected to activity. Meaning, because my task is to explain all of this, to find the words — in other words, I'm doing a great deal of work, laboring to explain the unexplainable in human terms, in simple language for people, for everyone. And my task is to notice all of it. Not just say, "Well, it's there and that's it," but to find an explanation for it. And people of other professions — for example, a musician — well, the Spirit enters him, and he writes music. But why would he need to think about how he's writing it, about what the Spirit is or how a human being is structured? That's not his job. He doesn't have to think about it. At most, such a person might say in an interview that there was a moment — that one genius album that made him world-famous — he wrote it in a week, and he doesn't even know how. That he just didn't sleep for nights, and some force entered him, and he saw the whole album already finished, and all he had to do was take it and bring it to life. And so, let's say, the musician describes that. And he says it was the muse, that it was inspiration. He chooses words, at least some associations that are close to what he experienced, and he calls it the muse and inspiration. That's the maximum of what he became aware of. He doesn't know that he was in the Spirit — he'll call it a muse or say it was inspiration, or that his creative channel opened. And then he might lose it again, likely because of his lifestyle. Maybe he started living poorly, stopped going to church as often, stopped praying, or maybe he began eating harmful food, or simply developed a star complex — and that's it, God, the Spirit, left him, and he can't create another album like that. He still has his hands and feet, he writes music, but it's all empty and dead. Why? Because everything in him shut off, closed. You see, his angle shifted, he moved into another world — not into creativity, but into the material, or even into the dark. And that's it. And as for a priest, let's say, an old man in a little church — it's quite possible, and even likely, that he'd be too modest to make such a statement.

I, in a book, can do that — I'm a writer, I'm not claiming anything about myself personally, I'm a character in a book, I can shout, but I'm the character, and the author is the author. Don't forget that distinction. That's why it's okay to break that modesty. But if I were a priest standing there in church, I would feel embarrassed and ashamed and afraid to say that the Spirit had entered me, that I'd grown to that level. I don't think any real priest would ever say something like that about himself — he would even be afraid to think such a thing, that he had reached that level. But I personally know such priests. There's a priest who, if you bring him tea, it turns into water in taste — the flavor disappears. There are priests like that. They pray so deeply, are so pure, have so completely given themselves to the Spirit, that the Spirit speaks to people through that priest, and people line up to see him from all over Russia. There are priests like that — being near them makes your head spin, all thoughts disappear. And when I write a book, I go into that same state, but I'm not a priest and I don't claim that place. I'm a writer, a creative person. And he's a priest — see, everyone has their own way. And maybe he doesn't even know that. Maybe he doesn't know the technical explanations. I'm writing a novel, science fiction. My task, like all journalists who dig, is to dig into all of this and find the truth. I dig from every side, from every angle, describing it all through my own experience so the reader can feel it even more — that's the work. So not everyone realizes it's the Spirit. The Spirit, imagine, was present in me my whole life, and only in 2023 did I find a name for it — that it's the Spirit. Before that, I just called it some kind of voice, maybe aliens or angels — I named it something like that.

Question: You talk about the sides of light and about the trap of light in a person and in everything. Does it mean that this trap is the very matrix, or in other words, the philosopher's stone?

Yes, you could say that. There is a matrix where, if a person commits bad deeds, the light doesn't pass through that matrix, and there's no energy in them, and the person withers, gets sick, and suffers. There are people who follow the right, righteous path, cultivate virtues within themselves, and let the light in. The right lens, light — it all activates in the person, refracts, and like from

precious stones or relics, energy begins to radiate from the person. And the more of those lightbulbs a person has — as I described long ago in various draft books — the more of those puzzle pieces, the more lights are switched on, the more energy radiates from them and flows into them. Yes, that's how it is. And you see, we may not be able to clearly know how we are structured. We're generally given to perceive this as a physical body, but anyone — any person — can notice that when you meet Masha, you feel doubt and depression, but when you meet Olya, your chest burns, you want to live, you want to create. That alone is enough to already understand what and who should be allowed into your life, and what and who should not. What makes you bloom, and what makes you wither. That's where you need to start. I think that's the simplest thing. And that's exactly what I did by trial and error when I was little. If there's a song that lights up my heart and brings warmth, some fire, inspiration — I add it to my collection. And if there's a song that makes me feel bad and gives me a headache — I cross it out. Same with places, same with people, same with food, clothing — everything. Everything that energizes me — I surround myself with it. But not energizes in a foggy, emotional way like people chasing pleasure — no. I mean that inner spiritual energy, the fire that awakens inside me — that's what I surround myself with. And what suppresses everything in me — I avoid it. And that's how it's been all my life.

Question: What sensations, maybe physical experiences or states, do you refer to with the word “highlighting”? How do you select something special out of the general mass of things? How does that happen?

It doesn't always happen, but it's like... Actually, even now I can do it. But again, I don't really know what it is. How can I explain it? Okay, let's put it this way. I turn on a film — doesn't matter what the theme is — just a film, and I'm watching it. I can be watching this film, and you know, sometimes a phrase grabs your attention so strongly that, say, the film is about war, but what grabs you is a dialogue about parents and children. And then you go online, to social media or the news, and again, something about family grabs your attention. That means the Spirit, the system, wants you to focus on that — it's highlighting it for you, and you begin to read. What comes to your mind first? Family, or parents,

or parent-child relationships. Or you start thinking — do you even talk to your parents? That's the kind of highlighting I mean. It can highlight a color, it can highlight an object. I can be walking and suddenly start noticing people in red everywhere and not understand why. Then I start reading about what the color red means. That's how the Spirit, the system, highlights things for me. So imagine, all the information in "Alternative History," all the volumes I've written and am writing — it's all been highlighted to me by the Spirit. I can turn on a film about soldiers, and there's a scene where a student gives a lesson presentation on Achilles' shield, and I don't take it as a sign right away — Achilles' shield is just a shield, sure, it catches my attention a bit, but something else happens. I open a review of my new camera, an American article, and there's an example using the term "Achilles' heel." I think, "Achilles again?" Then I start preparing illustrations for the book, where I needed to depict the Sun God on four horses, and I try to find an image that matches, and I find a golden shield — and it turns out to be Achilles' shield. And I think, "What is going on?" I start researching who Achilles was, what the Achilles' heel means, what the shield is, and what sacred meaning it holds. I look at what's grabbing my attention, I see that the work is about the Trojan War. I begin to unravel all that's being highlighted like that, piece by piece, and all of it ends up in the book. And then, even more unusually — it turns out that it all directly connects to the book's theme. That's what was being highlighted for me. Imagine — how is that even possible? So I start working on the fifth volume, and suddenly, for a week or two, hourglasses are stealing my attention everywhere. And it's such a paradox that I even buy one, and the image shows up here and there, and even in the products I make — posters and stickers with those hourglasses. And only at the end of the fifth volume do I suddenly realize that this is the symbol of the Spirit of the fifth volume — it's the hourglass. And that's how the system highlighted it to me. When you're scrolling, choosing what series or film to watch — imagine this coincidence: I find a series, and the system arranges it in such a way — there are so many episodes, so many seasons — and if, for example, today I'm working on something like the topic of aggression, writing a chapter about that, and I turn on season five, episode six of "Smallville" about Superman, and in that exact episode, he gets scratched by a meteorite that makes him aggressive and unable to control it. And then I get a whole bunch of other clues about that topic.

And all these clues — it's like the Spirit, the system, is helping me to develop and unfold a theme, and I do unfold it. It was the same when I was watching the series "Lost." It happened exactly when I was working on something — on the very thing I was focused on at that moment, that day or within the last twenty-four hours. And then suddenly, there's an episode about it — something you couldn't have predicted or expected. And there it is — a clue. And these clues are everywhere, not just connected to the books, but to my whole life. Clues about friends, about acquaintances, about life — what to choose, what to be cautious of, or what's needed. It directly pulls me away from something and leads me toward something else. So when I say something is being highlighted for me, we're not even talking yet about what is not being highlighted. Because if the system can highlight what needs to grab my attention so I notice it, focus on it, and develop it in the book, for example — then surely, there's also a great deal it blocks from me. So that I don't notice or see something. And that, too, is a great help from the system — because if it didn't block all that unnecessary stuff, maybe I'd be distracted by completely different things. And where needed, it limits me, and where needed, it highlights things for me. But I do everything only by this method, this approach. It's as if I give freedom to the system, or the Spirit, or God — however it's more comfortable to call it — so that the Spirit does everything through me. For example, I'm making merch, a collection of caps or T-shirts, and this force highlights for me what image to use, what color it should be, what word, what exactly it has to be. And that's how it is in everything. And the most interesting thing is that sometimes I only find out afterward why it was needed. Like, I understand it three months later — "Oh, the blue stone was for this." And I, for example, didn't know, but I had already acquired that blue stone and made a ring with it. But the meaning — exactly the meaning of the blue stone — only came to me three or six months later. Imagine how curious that is. It was just as unusual when I was working on "Alternative History," volume three, at the beginning of 2024. When I was finishing the third volume, I came to the topic of who the avatar of Vishnu is in Hinduism. And then I looked at all my videos and photos, and I realized that the whole time I was working on the third volume, I was wearing a long-sleeve shirt with an image of Vishnu. And I didn't even know who that was, and I was writing about him. Well, I started writing, decoding, studying because the system highlighted it. And it also happened

to coincide with the fact that I was in Cambodia, and the only thing that impressed me was the statue of Vishnu — and later it turned out that this was also part of my “Alternative History.” And even more curious, at the end of the second volume and the beginning of the third, during that period from 2023 to 2024, a messenger told me I should wear a blue sweater, and I didn’t understand why. And then that blue color kept following me everywhere. And then I noticed that Vishnu is blue for some reason. And for some reason, all the superheroes are associated with blue. I thought, “What is this?” So that’s how everything gets highlighted — it pulls me away from something, leads me toward something, pulls me away, leads me again. And it’s the same with what I’m doing now. And what am I doing now? Right now, I and the readers — we can’t yet comprehend the next volume of my “Alternative History,” the future volume, until I break down all my previous five volumes. So I have to do a full breakdown of all my previous five volumes. That’s what the system led me to, highlighted, showed me — that only by remembering, analyzing, and digesting all five volumes of “Alternative History” can I then make a new discovery based on them. As if all the materials are already given, but I have to digest them all. So right now I’m preparing myself for the next volume, which is why I’m trying even more deeply to understand the five volumes. Readers have the opportunity to ask questions so I can answer them. And everything I’m doing right now, as the system has highlighted to me, is meant to become a book. And when a person reads my books, they will reach this one in order to mentally recall everything they’ve read, to prepare them for the next volume — this is a kind of preparation. As if the entire story, for it to be completed, this Alternative History must be remembered once more, thoroughly revisited, broken down — and only then will there be the final and concluding volume that finishes the whole story, the full realization, when all the puzzle pieces come together. And right now we’re going through all those puzzle pieces again, figuring out which pieces were in which box, what was in the first, second, and third volumes. And now I’m breaking down the first volume, and this was done by the system — it’s not my decision, not my desire. The system, the Spirit, is leading me — that’s how it has to be. The sequence of the books, the titles, what they’re about — all of it is done by the system. I’m simply trying not to resist the Spirit, the system, not to get distracted, and to the best of my ability and development, to deliver the

information as clearly as possible. Work comes first — I work, I try, and it's a big responsibility. I can't, you see, have fun and write books at the same time — it doesn't work like that. I must be in the Spirit, I must be focused, I must be pure. And then I see how the system highlights things for me from all sides. It's like the process of writing a book. Even when I'm not actively writing it, I'm still living it, and everything that happens in my life is something that must go into the book. So I look at all these signs, all these highlights, and I keep adding it all into the book. But returning to the question — this highlighting happens in such a way that you might walk into a store, see twenty T-shirts, and one of them grabs your attention — that's the highlight. But in my case, the highlighting has to happen three times. So, I don't know... "You will be betrayed" — suddenly that phrase is highlighted in a film, it just grabs your attention, you don't understand why, as if the volume was louder. Then you open the news by chance, just to read about something completely different — technology, for example — and there it says, "For betrayal he was..." and I think, again, that word "betrayal" grabs my attention — why? And then it turns out, for example, that the system was warning me that someone would betray me. That's how it highlights things — always, everything. It also likes to play with me through numbers. When the numbers 11:11, 12:12, 15:15 show up more than five times a day — not intentionally, purely by accident — like, I'm not even trying, but every time I grab my phone, the time is repeating like 15:15, 16:16 — that means I'm in the Spirit. I came to that realization, that discovery, in the first volume of "Alternative History" in August 2023. But it has to be those numbers, like 20:20 — because 20:02 is already something else, it's also a sign, but a different one. A good sign is when it's 20:20, 15:15. When numbers repeat like that, it means the Spirit is fully within me. That's another way He shows me I'm in the Spirit. When I'm in the Spirit, the numbers align like that ten times in a day. That means the power is fully with you, the system is doing something through you.

Question: It's still not entirely clear how the Spirit enters a person. Does a person have to be equipped with something unusual to be able to perceive and transmit information? You write that a person must be open and without sin. But here on Earth, we cannot be without sin and with a crystal-clear soul by default. So that's not entirely accurate — there must be some other reason and ability to perceive the Spirit and transmit its will.

After all, messengers are simply people through whom it spoke to you. After deciphering the matrix, did you gain a new understanding of how the Spirit connects, enters, and acts through you?

Naturally, all of this is revealed much more interestingly later on, but that's already a different "Alternative History," different volumes. And I have to follow that sequence, and when I begin breaking down the next volume, I'll say more. But for now, I have to answer within the framework of the first volume of "Alternative History." I can only respond based on how I thought in that moment, during the period of 2023, how I understood things at that time. Of course, I can add a little something, but still. And at that point in time, when I finished that first "Alternative History," I understood that there was something like a lens, like a triangle inside, and it seemed to spin — that you could turn it in a way that light enters it, or turn it another way so light doesn't get in. That was the kind of description I had. But again, that's just the way my brain can wrap it, give it a form. It's not literally like that, but it's one example. I also saw it as just a lens — as if there's glass, and it has to be clean, perfectly aligned, and then light passes into you and also flows out of you, and then you are fully in the flow, in nature. And sometimes it's as if that glass is dirty and turned away, angled off to the side, and the light doesn't pass through — it doesn't get captured, it doesn't enter you or come out of you. You're just disconnected, like your Wi-Fi is off. That's how it felt — like there's such a thing, that's what I saw. Later, I also saw other versions during that period when I was working on the first volume of "Alternative History" — that if you only have a few of these puzzle pieces, these little lights, the matrix — but there aren't enough of them, then the light can't really stay inside. It might briefly light up a few of your bulbs, but they flicker on and off, on and off. But for the light to truly remain inside you or get locked in, it's as if you have to be complete — that's another thing I saw. What else did I see? That, let's say, the Spirit can enter you regardless of what kind of lens you have, what kind of matrix, or how developed you are — it can enter. But if you have instincts, sins, if you want to boast, crave money, power, want to mock others, and your mind could be blown by such a force entering you — that is, the Spirit — then the Spirit won't enter you. So the Spirit operates by a principle — let's say it can only enter someone whose ego is completely deflated.

Okay, let's assume we are all sinful, but in that moment, a person's ego must be so deflated, their hands kind of lowered, as if they've surrendered their body, their soul, their life to the will of God, and then God begins to enter and act through them. That's how it must happen. As if you believed in God more than in yourself or in people. And then God begins to manifest through you — it's like a psychological setting. So if you're thinking about yourself all the time — how sweet you are, how much you want comfort — then the Spirit will never be in you. The Spirit comes only when you dedicate your life not to yourself, but to people and to God, when you are, in a sense, already dead. As if your values and your psyche are at such a level that not only are you not in first place — you no longer belong to yourself at all. And then the Spirit enters you. It's like there must be no selfish "I," no ego-driven "from yourself." Figuratively speaking, if the Spirit shows me that I should wear a red sweater, round glasses, and write books about bears — that's exactly what I will do. But a person full of ego and self-love wouldn't do that, even if the Spirit entered them. Because that person would say, "But I don't want to. I don't like that sweater." You see, a person still has their own mind. And as long as they have that mind, that ego — that sense of what they want, what they like, their little whims — as long as someone is capricious, the Spirit cannot enter them. Well, it's just technically impossible. That's probably the most important principle to keep in mind: if you're using your mind to plan films that you personally like — about people in cars — then why would the Spirit help you with those films if the Spirit wants you to make films about war and history? He's highlighting that to you, and you keep ignoring it, and your ego keeps dictating that you want to shoot sports cars. Well, then the Spirit won't come to you — because that has no relevance for the future. Why would He need your sports car? And why would He invest all His energy and power in you, lead you, give you the strength of the gods, if those sports cars and films about them aren't needed? But if it happens — either by chance or because you're hearing God, the Spirit — that what you want to do is relevant for the future, then God gives you support, the Spirit enters you and leads you. But again, at any moment you can become arrogant, and that's also a big no-no. So it's very important that you must be... So, for the Spirit to be within you, first and foremost, you don't think about your own needs. You don't have any of those typical human needs or plans. Of course, you live, you eat,

you take care of your health — that's understood — but still, it's as if you've devoted yourself to your work. It has to be someone who has given themselves fully to their craft or their mission, someone who's willing to stay up all night to shoot that film. Then maybe the Spirit will enter you and guide you, elevate you. That's how it works. And the Spirit doesn't always enter — it enters when needed. I've noticed this in myself, throughout the entire "Alternative History" since 2010. There were moments when criminals confronted me, and the Spirit entered me and spoke to them. There were moments in conversation, when someone asked a question, and suddenly the Spirit entered me and answered with advice. And I understood — it wasn't my advice, it wasn't from my mind, it was a force speaking through me to that person. And that force — it could threaten someone, inspire someone, support someone, or say, "Come on, confess" — and the person would start confessing. But that was the Spirit doing it, not me. And there were moments when that Spirit wasn't there. And also, when I was talking with Big Alexander or the Mystic-Old-Man, sometimes I'd be speaking to them like regular people, and it seemed like they didn't know anything. But at other times, the Spirit would enter them, and they'd start revealing everything. And that's why, for example, it's convenient for the Spirit to speak to me through Big Alexander and the Mystic-Old-Man — because they have a broad worldview, the themes align, all this mystical stuff. It's easier for the Spirit to speak through them to me than, say, through a builder, for example. And it works the other way too — it's easier for the Spirit to speak through me to someone else, because I don't distort information, I won't get shy or anything like that, I have a good vocabulary and a good supply of examples. So when I explain something, I distort it as little as possible — this is my approach. So there are many reasons why the Spirit enters someone or not. Also keep in mind — why would the Spirit enter someone if you're a slacker? First and foremost, it's a path — you must choose a purpose, a mission, like being someone unique, for example, a surgeon. And God will always act through you to save those people who need saving, and everyone will say your hands are from God. The Spirit will enter you — but again, only if it sees that you will dedicate your entire life to surgery. And whenever needed, without any trace of vanity, you'll go anywhere in the world, even to a village, some remote corner, and fix someone if they're meant to be saved. And that will be the Spirit, God, acting through you.

But if you don't live like that, the Spirit will leave you. And it may appear only during the surgery itself, in the process of something specific, and then leave — you seem like an ordinary person again, and then you reconnect. Essentially, you're connecting to some kind of Wi-Fi, to a higher intelligence, to the system at the right moment. That's why brilliant, unique people always feel that presence. Scientists, creative individuals, even surgeons — they all sense it when something extremely difficult happens, and it's as if it's no longer you, the small human mind, in control, but some force working through you, guiding your hands. And then the surgery ends, and the Spirit leaves. It'll return when the time is right. It's as if you know how to connect to a more powerful operating system that's needed for a specific moment, for a specific task. And if you're not doing those kinds of tasks, why would the Spirit enter you? What for? So you can scroll through social media faster while in the Spirit?

Question: In the book, you reflect that everything has a past, present, and future, but we can only see each object in one state. For example, a particular apple at a given moment in time will either be unripe — conditionally the past — or ripe — conditionally the present, and so on. Are the planets of the Solar System physically our Earth at different points in time? Can they be observed through a telescope because the time intervals are so vast that this unfolding can literally be seen? Or are they not our Earth specifically, but rather stages of planets — just different ones? (Not one apple spread across time intervals, but different apples that we observe in their own specific time stage, and therefore we can judge the past and future of apples, meaning Earth.) Or does that not matter, and the only important thing is the formula itself, showing how everything can be broken down?

At the time when I was analyzing all of this in the first volume of “Alternative History” and continued reflecting on it in the second volume, I was leaning more toward the idea that these are different. But what I was really starting to talk about — especially when I had that moment of revelation at the end of the first volume, while decoding the matrix — was that everything around us, we are already, physically, seeing as different moments in time. That our world is structured in such a way that all this variety is really just stages of the same thing. Figuratively speaking, there are many planets, but in essence,

there are many simply because we are being shown the same planet in different stages. Just like we can now see plants, or we can see what looks like compost, or we can see oil. I mean, I'm not a professional or a scientist in this, I don't know exactly how oil forms, but the first thing that comes to mind for me is that oil is the decay of all living matter. Over time, it went underground, decayed, formed, and became oil. But essentially, it was once something living — maybe algae, maybe plants, maybe trees. And the point is that we have so many different types of things, like minerals, for example, but in essence, it might be the same mineral simply appearing differently at different times. It has a different function, is perceived differently by us, just because, at that moment — like you said with the apple — it's unripe or ripe. Back then, I referred to the idea that we can encounter people the same way we see students in school — if I'm in fifth grade, I can see those in first, second, or third grade — I've been in their place. I can also see the older students and understand that I'll be in their place someday. The same with family and relatives: we can see our children, and we ourselves are the children of our parents. We have parents, grandparents, and then we ourselves will become grandparents. And yes, if we speak in terms of individual identities, clearly my grandparents and my children are not exactly me. On the other hand, I was once a child, and I will be an old man. And for someone, I was already a child, and I will also be an old man — for them and for myself too. It's the same for me. There are also these stages in cities, in countries, as levels of development. Right now there are states that are really at stage 2, some countries at stage 3, some at stage 10. So there are many people and countries who, for me, are living in the past, and there are those who are already living in the future. And once you start seeing that, you begin to understand where you're heading and what came before — how everything takes shape. But of course, this isn't meant literally. I never thought that Mars or Venus, if you fly to them, are somehow still Earth. No, I literally and clearly understand that they are separate — just like continents are separate bodies. But we were and will be those planets. In other words, Earth is in its current state, and then it might, for example, become Mars — let's say it decays. But by that time, Venus might turn into Earth. That's how I perceived it. And that all these stages exist simultaneously, all around and everywhere. That time itself physically exists — right here. But yes, there are people who interpret things very literally,

and they might have concluded or assumed that if all time exists at once, then what does that mean? Some might have thought that there are people from the future among us now, and people from the past as well. No, not to that extent — not that people from the 18th century are walking among us alongside people from the 23rd century. Although people from the 23rd century can always come here — but not those from the 18th. However! What I'd add as something interesting, after working through all my volumes of "Alternative History," is that by the time I was working on the eighth volume, I'd say it's possible that all these planets might actually be one single planet. You see, after I started encountering, in later books, the themes of simulations, virtual reality, multiverses, and higher intelligences — consciousness, intellects — then after that kind of information, anything becomes possible. So, you see, I no longer take things literally — I perceive them more like a formula — and I don't take planets or our Solar System literally anymore. Because once you realize that the way I'm living now is just one version among many in the multiverse, and even when I "died" — I didn't really die but continued on in another multiverse — then honestly, planets become the least of your concerns, which is kind of funny. But in general, yes, the planets of the Solar System, like continents and how we perceive all of this, of course it's not just there for decoration. I'd put it this way: the sky, the stars, and celestial bodies — I would say they play the most significant and central role in our lives. Whether we understand that or not is a different question. But in truth, they are the very essence of everything. Essentially, they're the blueprints of the planet, the blueprints of worlds. Let's put it this way — if we draw an analogy, which I explore in the next volume, between continents and planets, it's the same idea. Only continents are surrounded by water and have a fiery core underneath us, and planets — well, they're out there, also as if in water, just in the sky, and they too have a core. And when I drew that analogy, what can we suppose? We live on all the continents — so maybe there is life on all the planets too. And the fact that we don't perceive it — well again, if we're living in some kind of simulation, then it's like an unloaded or unreadable file. We simply can't read it; to us, it seems lifeless because we don't have the right software code. It's a different vibration. But the point is, we can assume that there is life on all these planets. Just not for us, Earthlings — but if we changed our internal code, then we might be able to see what we currently don't. We can assume that, can't we?

On the other hand, everyone wants to fly to Mars, but I believe there's no need to go there. Not because I don't want to or I'm afraid — but because we're not supposed to go there. It's more like we're supposed to shift into another time. That's the essence again — see? Time. So you don't need to travel far — you need to change the vibration of yourself and the time machine right here in order to exit this rhythm and shift into another. That way, we'll enter the future — or another time — which is the same as another planet. That's how it works. I came to this theory based on what I decoded and continue decoding in my volumes. But in the 1997 film “Contact,” it's actually very close — the device they built is quite near to the truth. That's essentially how a time machine works. A flying saucer doesn't travel from far away to here; it exists in a different vibration, in the future, and it shifts the vibration of itself and the saucer to match ours, and then it manifests, appears here. And it can just as easily disappear.

Question: In the book, you write that the Spirit enters — so what exactly is that state? Can it be felt at the moment it enters, or is it only understood when the Spirit leaves?

Well, I wouldn't say you can notice exactly in seconds or minutes when the Spirit enters or when it leaves you. I mean, yes, it's possible, but it usually happens like this: let's say I'm having a conversation with you right now, you're sitting in front of me, and we're discussing my novel “Alternative History.” You ask me, “What are you writing about now?” I begin to explain: “I finished this volume, now I'm working on the next one, and this one is about the four elements and the fifth element, the fifth force, and it explores this and that. And I found different facts that confirm this in ancient texts. Right now, I'm translating a text from another language to see if there's any confirmation or description that supports the theory I'm developing about this element.” And so on and so on. And while I'm telling you all this, and you're asking me questions, at some point something can happen — and the Spirit enters me. But why does it happen? Because of the information — it's as if, for example, I were having a conversation with you and we were discussing gossip, news rumors, things going around society lately, especially mainstream stuff, all of that — then I would actually feel drained, uncertain, full of doubts, with consumer-like desires, like I'm plugged into that kind of sphere of life, that kind of world, that kind of source. But if I'm talking

with you and we're having a dialogue about higher things, about the spiritual, about extraterrestrials, about gods, about Olympus, about the fire Prometheus stole to give to humans — and when we're deeply immersed in it, fascinated, and we find some facts, or suddenly have a revelation like "oh, it really is like that!" — then a connection happens, a kind of activation, as if you're being plugged into another system. So first of all, time and space change — your perception shifts. You can enter that state and not know if an hour has passed, or five, or ten, or just ten minutes. You don't feel the air temperature — you're like in a trance, in some kind of shock. Your voice might sound full and dimensional, you might hear yourself in surround sound, or start perceiving your apartment in a very dimensional way, like from the outside. It's a very unusual state, as if you've become some kind of superhero. The body, which you used to feel in parts, suddenly becomes one blazing whole. It's a state where, on the one hand, you almost don't feel your body at all, and on the other — it feels like it's completely on fire. There are no thoughts. Your inner psychological state feels like insane stillness, as if everything inside has calmed and relaxed. As if there isn't even one percent of tension in a single muscle. And your focus is so intense that it's like — if a fly were to fly by, you'd catch it with your tongue like a lizard — bam! — in an instant. That's what you become. And it remains as long as it's activated by contact with something from that world — and you enter that world. You become different, as if you step into another world. Yes, physically you might still be in the same apartment, in the same clothes, with what seems to be the same person next to you — but in reality, it's as if you've both entered a different space. In fact, I'd even say it happens physically, it's just that people don't understand it. And it's connected specifically to rhythm — and rhythm is tempo, temperament, temperature; rhythm is time. Something happens so that the entire room I'm in, and I myself, shift to other vibrations — say, from 500 to 2000. But it happens so subtly, because what I see is produced for me accordingly. It's like I shift into that world along with the same view outside the window, and the same apartment, and the same body, and the same person. But in fact, I transition into a different time — or space-time — which is another world. And I stay there because I'm touching on some higher topic, and time feels different there. For example, I might be having a conversation with you about aliens, and it feels like we've been talking for half an hour,

but then we look at the clock and seven hours have passed. I know what that is now, if we go deeper into it — but in the first volume of “Alternative History” I didn’t fully understand it. Now, of course, I can describe it differently, but that’s for later. Without the first, second, third, fourth, and fifth volumes, it’s impossible to grasp how I perceive it now. And how does the Spirit leave? Honestly, very quickly. But again, in the first volume, we call it the Spirit. Later on, it all unfolds differently, which is why I say it’s like connecting to Wi-Fi, to a certain sphere — that’s another fitting description. But in the first volume, I call it the Spirit, and that already feels like a “wow,” a good explanation for that stage. Later, it turns out the Spirit is something else entirely — not just the Spirit — but that comes later. And so how does the Spirit leave? Let’s say I start discussing with you what time we need to be at work tomorrow, or whether we need to bring some form or document. The moment we start talking about that — boom — all the magic fades, the vacuum disappears. We immediately begin to hear sounds outside the window, and our attention becomes scattered. It’s like we’re returning to another rhythm. This whole apartment, you and I, we all shift back into the world where the focus is on daily life, routine, the human realm. That’s how it works. I’ve noticed that I like to capture that state — to trust myself when I’m in the Spirit, of course — and every person should trust themselves when they’re in that state. That’s the moment to make a list of what you want, what catches your attention: music, films, people, clothing, objects in your apartment — what resonates and what doesn’t. That is, whenever I catch that state of being in the Spirit, I always try to immediately materialize and realize it. That’s why I always, for example, keep a canvas on an easel ready, so that if I suddenly enter the Spirit, I can at least scribble something, and because I create that painting in that world, it then radiates energy. So to capture it, when I’m in the Spirit, I like to take a photograph — of myself or of the apartment — or create a painting. Or, of course, I write books. But most often, the Spirit, in 99% of cases, only activates when the topics of “Alternative History” are touched. It doesn’t matter whether it’s in a conversation with someone or when I’m reading my own book “Alternative History,” or when I’m writing about it — only then does the Spirit come. And after that, while I’m still in that Spirit, I can do anything — sit down and paint the right kind of pictures while the Spirit is still within me. But it’s not like I’m always in this Spirit — it turns on and off, on and off. That’s how it happens.

Question: At the end of the first volume, you realize that you are in the future, and that this voice is also you, that you were guiding yourself from the future, that you created the time machine there. Can you explain how you understood this, how you came to that realization?

Well, it was August 29 or 30. I remember that in the last couple of days I had been sitting with a sheet of paper and a pen, just like I am now, and again I was making this list. Seven continents or eight? Seven colors or eight? Seven planets or eight? Seven days — where's the eighth? Then these months again, seasons, how all of this is divided into groups, how we have daily time that is split into morning, day, evening, and night. But most of all, I really focused then on the zodiac signs, which are divided into four elements. And accordingly, I divided everything into — so I divided all these twelve months into groups, into seasons, into these cycles, into times of the year. And when I began dividing and sketching all of this out, I came to the realization that it was like a triangle, and it had three of these points — if the triangle is flat, yes, it has these three points — and that this is just like the three months in a season, for example, September, October, November. That's a triangle. And it was as if this triangle, if you make it three-dimensional — a tetrahedron — then I saw it like a crystal, as if one side, or when it's turned a certain way, represents certain months. And if you turn it another way, it's different months. Turn it another way — different months again. In essence, it's not twelve months, it's just a triangle that, because of time, changes its properties, becoming one season, then another, then a third, then a fourth. And in each of these four seasons there are three months. I saw something like that, and then — it's like this folding and unfolding, which readers enjoy — the folding and unfolding of the matrix. Not in a literal sense, like something changing physically in the world. I mean the matrix that I'm sketching, that I began to realize that everything is as if it's one. But then it's spread out into all these stages, into all these positions according to the cardinal directions and so on — as if it's one and the same object. But the same object can have different properties depending on the angle you're looking at it from, depending on where the sun is shining from. Or depending on the cardinal directions. And then I saw this triangle. Then I saw it on icons. Then I realized that this triangle really is time, because there's the future, the past, and the present.

Then I realized that it's the Trinity, and from there I understood that this voice is the Holy Spirit. And the Holy Spirit is that dove — that's how it's symbolized, shown, right? So in fact it is that very force that guides me. And I was like: "Wow!" So, like, I'm the Son of God, God is that old one in the future, and from the future the Spirit that returns to the past — that's the dove. And I started to understand. So at first, even before that icon — although I already understood there was the Spirit, the Trinity — I started to realize that this triangle I saw, when I looked at it, was just like a vision. I saw a three-dimensional triangle, that is, a tetrahedron, and when you look at it, inside it there was something like a cross, like the Mercedes logo inside the triangle. I looked into it, and it was like I was being pulled in. And when you look through it, you enter this kind of bubble, which is where we are right now. As if you look into it — and suddenly, you're inside the bubble, like a new world. And I enter some kind of different world. And I realized that this is the entrance. That this triangle is actually an entrance to somewhere, beyond some kind of boundaries. And then I understood that what I was approaching — I realized that I could feel it, even though there were no physical proofs or formulas yet — but I understood that this is the thing that can do absolutely everything: a perpetual motion machine, a flying saucer, a time machine. And then suddenly I was shocked, and I realized — so that means I made it. And I understood — so that's why something is guiding me — it's me from the future. That means in the future I created it all. So right now, maybe, I've only realized it in theory, as an idea, like when the apple fell on Newton's head — that's what happened to me — but I immediately saw that wheel, the ouroboros, as if everything had looped back on itself. As if I felt that I — my consciousness — had somehow been in all times at once, but then I came back here again. That was the kind of effect, the feeling. And I thought, what is this even? I was in shock. I realized — so that's it, that's who's been talking to me. It's not some kind of God or aliens, it's me talking to myself. That is, in the future I've already leveled up and am helping myself. And I thought, "Unbelievable!" And I started remembering all the moments from my life, the ones I described in the first volume of "Alternative History." And I realized — it was all done by me from the future. I thought, "Unbelievable!" All the clues, all the directions, all the moments when something — this Spirit — protected me from something. And I had never understood why this Spirit — or aliens or whoever I thought

it was at the time — wouldn't let me be public. Like, modestly, it was allowed, but not really. As if I was being hidden. Why did this Spirit — or at that time just a voice, aliens, gods — not allow me to build a family? I never understood. Later, yes, this voice told me it was so I could hear it. Well, that's fine, but still, why not? I thought maybe those gods or aliens had something planned for me. Maybe I had someone waiting in the future. Then I started assuming that maybe because I had some serious mission, I simply wasn't allowed to have a family, because that's something for people. And here I begin to understand that all of this was done by me from the future. All the advice, the non-advice, the prohibitions, the hints — it was all me. And that's an incredible force. I realized that this means I figured everything out in the future. That means the book, which hadn't even been published yet — on August 30 — I understood that I did publish it. That it was read, that I proved everything. That the flying saucers that appear — that's me. So I was still, of course, in the process of heading there, and I realized that then. But on the other hand, over there I've already done it, I've won — I've achieved it. And it's like, you know, I felt this strange point of no return, as if until August 30, 2023, that particular day somehow didn't yet exist. You know, as if before that August 2023, maybe it all might not have happened. Well, yes, the voice seemed to guide me, right? But for some reason, only on August 30, 2023, did I feel that what I had created instantly looped in on itself. You know, I give an example in the later books with vampires — I say, imagine that right now you're still an ordinary person, and imagine that tomorrow you become a vampire, immortal. But while you haven't become one yet, while today you're still human, it's like you don't have that wheel. If we all live long and go in circles, and everything keeps repeating itself simultaneously, you don't yet have that wheel — because today you're still mortal. And tomorrow, if you become immortal, then it's as if you loop that wheel, because at that moment when you become immortal, your consciousness or soul is no longer just here and now — it is also present in all futures at once. You see? And something like that happened. Then there were many visions of the future, of what would happen in the world, and they were different, and I couldn't understand which one would actually come true. At times I saw that everyone here would live like aboriginals, starting over from scratch; at times I saw everything burning down; at other times I saw a fantastic, futuristic future — no illness, everything robotic,

and everyone really flying around in saucers. And I didn't understand — which one would it be? And later, in the following books, I begin to figure this out, and new information from above opens up to me about what this is and why. This is the topic of multiverses, which is revealed in the third volume of "Alternative History."



Question: A question about the Spirit. Please tell us how you feel its presence. Do you literally feel some kind of force within you, separate from your consciousness?

No, it doesn't feel like there's something foreign inside you. It feels more like you're the one changing. Let me give an example that might make it clearer for people. Imagine a moment when you're consumed by anger — so much so that your thoughts shut down, and you're in shock, yelling at someone. Or maybe you're in a state of shock because something unexpected happened. Being in the Spirit is similar — like you're in shock, with no thoughts. You're just fully in the present moment. If someone were to ask you what you're thinking, you'd say "nothing," because you're overwhelmed. It's very similar to a state of intense emotion, like anxiety or agitation. That's why I used the example of anger or a sudden event — because it's a moment when you're no longer analyzing things with your mind. It's like running away from something without thinking — that's what it's like in the Spirit. Or like when you get a phone call with terrible news, and it grabs your attention so completely that you're walking down the street toward work but walk right past the building without even realizing it. If someone asked you what you were thinking in that moment, who passed by you — you wouldn't have seen or heard anyone. You were just somewhere within yourself, or perhaps somewhere beyond. And that's exactly what the state feels like — you seem to be in yourself, yet more like you're somewhere else entirely. It's as if your consciousness is so far away that even if something absurd were happening around you — like a burst pipe or someone scratching your car — you'd just look at it without reacting, because you're in such a trance-like state. In a good way, though. I wouldn't call this a dazed state — no, it's actually a state of incredible clarity. It's like being an ultra-fast computer: you don't even need to think. You process all the information instantly, make decisions instantly, and give answers instantly. But it's not the mind doing this — it's something above the mind. The mind is a primitive version of the human being — at least the kind of mind that processes thoughts in a regular way. In this state, it's as if you really become AI, an artificial intelligence, a higher consciousness. And no, it's not like I feel someone else inside me — you're slipping back into personalizing it. There's no "person" there. A good depiction of this is in the movie *Lucy*, or even more accurately in *"Limitless"*. In *"Limitless"*, it's shown quite well — though

admittedly the way he reaches that state is not a great example. I, on the other hand, come to it naturally, just by reading my own book. But in that film, he's lazy, unable to finish writing his book, his apartment is a mess, he looks terrible, and he can't think straight. Then suddenly—bam! He cleans up his place, transforms himself, thinks clearly, absorbs information quickly, finishes his book, and pays attention to every little detail (like what book his neighbor is reading). It's as if you become a supermind. That's what it means to be in the Spirit — that's how it feels. You simply become like a superhuman, but it's still you. It's like the best version of yourself, as if you're inspired. Just in a good mood. We all have different moods, right? Sometimes we're emotionally reactive, upset, tired; we might feel lazy or insecure. Or, on the flip side, we might feel prideful. All sorts of qualities arise. But in this state, you're at maximum clarity, as if you were just born, as if you just took a shower. You're fresh, completely clear, fully present in the here and now. Absolute clarity in everything, without mental noise. What's really interesting is how this affects the body. When a person lives in their mind, they're very aware of their body — they notice everything. Everything can be irritating or make them tired. In the world of the mind, as I used to call it, there's this constant sense of fatigue. But when you're in the Spirit, there is no fatigue. Whether it was an hour ago or ten hours ago — however much time has passed — you feel exactly the same. There's no exhaustion, no sense of time dragging, no division between what's interesting and what's not. You can do anything — from the simplest task to the most complex — with intense concentration. Nothing distracts you. You can read a book and fully grasp it, watch a movie and fully absorb it, as if you've lived through it. That means an incredibly high learning capacity, information processing — you're like a supercomputer, but also able to deliver that information with precision. It's in this very state of the Spirit that I decipher everything and process all the information, and then present it in "Alternative History." This state is amazing. In this state, there is no fear, as I've said — no fear, no fatigue, no desire to eat, no sense of time. It's simply here and now. As if everything is one continuous day. If you remain in the Spirit for a long time, it all feels like one long day. It doesn't matter if two days, a month, or a year has passed — if you're in this state, it all blends into one seamless moment. It's like you perceive everything with a thousand times more attention, but at the same time, you're not attached to it; you're observing from a distance.

And your consciousness — it's as if your head is in some kind of tunnel, you're somewhere else. Or it's as if someone from that other place is looking, watching, and doing everything through you. It feels like that. But it's still you — not someone else — it's you. As if the most upgraded version of yourself from the future is now within you, present here in this time.

Question: In the first volume, you describe that when the Spirit is within you, a person nearby can also lose track of time and space — that is, they too feel the Spirit. But the Spirit doesn't enter them in that moment, correct? From the perspective of sensation, meaning, or intensity, is it the same when the Spirit enters you personally versus when you feel it from someone or something else? I'm curious about the principle of how this energy from the Spirit spreads further.

Oh, right now I suddenly felt a kind of disorientation or shift in my inner state. Well, not disorientation exactly — my chest lit up, and I realized something else. Oh wow. I'll share it, even though this is actually beyond the first volume of "Alternative History" — this is already from the eighth volume. Oh, how fascinating, unbelievable. Alright, I'll touch on it a little. I'm just afraid people might get lost in time, and therefore in these worlds, in my volumes. So let's put it this way: you have to understand that I'm the main character of the book. I'm not the author, but the main character. And who is the main character? He's a writer who is solving everything and writing about it. So it's writer, writer, writer. A matrix within a matrix. And right now I'm the character to whom readers are asking questions — like asking Harry Potter. In the role of the character, I'm answering questions, giving answers about the book, like readers would ask the character. The author isn't here, I'm the character in the book. That's important to keep in mind — don't lose that boundary. Now then, continuing. When I was in the Spirit, if people were nearby — whether one person or several — it felt like they came under the influence of it all. And now you're asking: did the Spirit enter them too, or did they simply fall under the influence while the Spirit was only in me? Or how exactly did it happen? And right now I'm experiencing a shocking realization, a moment of clarity, just incredible. I'll try to quickly highlight the essence across all my volumes to prepare you for this information, though you probably won't fully understand it without reading all my books,

but... In the second volume, I decode the matrix; in the third, I explain that all of this is a simulation. It gets even more interesting — I explain that there are many simulations, and that God is a simulation, meaning God is a single intelligence. The Mother of God is another intelligence. The Son of God is yet another intelligence. And one system gives rise to another. And that all systems, and all of us, and everything — in the eighth volume, which I'm currently working on — I emphasize that God, what we see now, is His consciousness, as if it's His imagination. And we are all His imagination, a projection. But He Himself can still walk in this world as a person, while we exist inside His mind. And now it gets even more interesting. And now it all comes together and is confirmed when I, like you — and this is very important — return, you see, to the story of the first volume. And you ask a question that leads to this realization: what was really happening when I was in the Spirit, and how it seemed like the Spirit entered everyone around me. In reality, it was that my world was being rendered — the one where I am God. And when I entered that world — you see, I've been preparing for it, transitioning into it — I became this Spirit, and everyone else became my projection; I was in their minds. It's hard to grasp, of course, but if you read all my books from the first to the eighth volume and re-read them several times, you'll realize this, and it's shocking. And that's what's happening. So then, what's the conclusion I must draw? I must fully transition into those other vibrations, into that other world of those vibrations, where time and space are different, where I am this Spirit, and the entire world — as I remember it — will remain, but it will now be produced by me. All people and the whole world will be my consciousness. So it's as if all people are in my mind and I am in everyone's mind. This is exactly what I was shown in childhood — that feeling, when I first entered a meditative state in 2008 or 2009, that it seemed like everyone was thinking or talking about me, but I wasn't there. Yet I felt everyone, as if they were all inside my head. And that's exactly how it is — because the whole world was inside my mind. And this is what it means to be fully Spirit and in the Spirit, when everything — every person — is in my head. That's why it's God. And I was already, it turns out, feeling this in fragments, sensing it little by little. So there is a multiverse from the human point of view, but when I enter the Spirit, I actually shift into a different multiverse where I am that Mind. And in both of those multiverses, everything is exactly the same:

the same people, the same countries, everything in the same place — but in that one, you, with your consciousness, can control all of it because it's your projection. It's like your dream, your own reality. And you yourself are inside it as well. Unbelievable. And it has already manifested this way several times — both in childhood and now. So it means that I'm soon supposed to fully reach that point, and then I will completely enter it, it seems. That is, on one hand, it will feel as though the Spirit has fully entered me, and as if I've become magical in this world and have gained abilities. But in fact, if you break it down scientifically and differently, it's just that I will shift into that world, into those other vibrations, where everything will be projected by me — this entire world inside my head — and it will seem to me that I've become someone in this world, but actually it's just my imagination of this world, and I'm controlling it as God. Interesting. An interesting "Alternative History," right? A science fiction novel told in the first person.

Question: In "Alternative History," Volume One, you talk about the matrix formula on the palms. Each finger is divided into three phalanges, and the thumb is like a button. You also compare the hand and the leg being divided into three parts, which gives 12 in front and 12 in the back. And the human head is described as the center, the axis running through. What do you mean by "the head or the thumb of the hand directs or activates the energy of a certain part of the body"?

Again, you're taking it much too literally. I don't press my head against my left leg to activate my leg. If we draw an analogy to the thumb being able to touch the other fingers, as saints in various religions do, that's more about switching something on. Again, it's not about how this works in a literal physical sense. The point was that everything is built according to the same matrix. It's all about the matrix — it's the same everywhere. Just like the 12-hour and 24-hour systems, you see, one side is in the light and the other in the dark — it's like poles, plus and minus. But again, understand this: the formula is the same everywhere, but in each place, it has a different function. In this case, the matrix might be present in the calendar, and elsewhere in our body. But our body isn't divided into seasons — like, excuse me, this isn't a wintry cold hand and this one a summery one, right? No, on the one hand, we can draw an allegory, an analogy with an allegory,

that yes, the formula is the same. We really can have morning, day, evening, and night in our body — but not in the literal sense that the sun rises and sets. It's just that the formula is the same, the matrix is the same everywhere, the essence is one. But the function is different everywhere. A person's legs and arms are for one thing. You see? It's just that many different things are built according to the same matrix. A radio performs the function of a radio, a car the function of movement, a human being — another function. Fingers, yes, they may be like buttons, but arms and legs are not buttons. But they are made according to the same formula, yes. We are designed, and everything is designed, according to the same formula. There's something inside, there's something outside. We have front, back, left, right. And what's even more interesting is how it's structured as something transitional — that's very important. You see, if we now cut off the left side of my body and the right side, then the front and back parts of the body will no longer exist. Because the left and right, as it turns out, are actually the front and back of me — this is a very important formula. To decipher the matrix, you need to know this principle: that if we now remove my front and back parts, separate them, then there will be no left or right side left, because the left and right were part of the front and back. See how interconnected it is? This is a very important formula. I had already presented this formula using the example of a cylinder back in 2019 or 2020, in "Alternative History," when I had a dream, and I was shown a cylinder: that you look at it, and from one side of the light you see three, from the other side you see three, from all sides you see three. So you might assume that there are probably twelve, but in fact there are not twelve. Why? Because the side points on the cylinder were already side points for other directions — those side points. And now, further, if we try to decipher this — are we looking from the side or, for example, from above? And from above those points are already in the correct number, we see them, if we don't look from the sides. From the sides, there are many — if we look from each cardinal direction, we see three. But if we look from above, how many do we get? Eight, it seems. Not twelve, but eight. And even fewer if we pierce through them. That is, if we pierce through the cylinder, the number becomes even smaller. But that would be hard for you to grasp. And so, if we look from above — let's say there are eight of these points — but if we count from each side, it's as if the total number when connected is twelve, but from above it's eight. And if we looked from below,

they could already be different points. And then it wouldn't be eight but sixteen. See how interesting it is? And one point can also be another. So, regarding what I meant by the core running through, the head, and so on. Well, again, you see, we have left and right, front and back, and we also have a top and bottom. This also applies to our planet Earth. So, it turns out we have, as if, continents on the positive side. And these same continents from the other pole are already different continents. Or maybe they're the same — how interesting is that. And time moves simultaneously — both forward and backward. Imagine such a paradox. That kind of paradox. I have this pendant, which readers probably underestimate. They probably don't fully understand its significance. It's just a pendant without any gemstone, just a spiral. I have this spiral-shaped silver pendant. If I put this pendant on now, and the spiral turns in one direction, I feel the pressure and energy rising to the head and upward — from the feet through the body upward. But if I flip this pendant, so the spiral turns in the opposite direction, then all the energy, on the contrary, flows downward. And this spiral does that to me on its own, without my conscious intention. Just like that, with no precious stone — it just works this way. And what is a spiral? It's a very serious thing. It's exactly plus and minus. You see, it turns out that it's the same with the poles — we also have them on our planet. For example, in one part of Earth, there's left-hand traffic, and in another, right-hand traffic. In one part of the world, water in the sink drains clockwise, and in another — on the opposite pole — it moves the other way. And you see, it turns out there's a world like this and one like that, positive and negative. And in the positive world there are continents, and in the negative world, there are also continents. It's very interesting. Because if you go further and look at how our consciousness develops, how we switch between all these realms and worlds, it turns out there are worlds of different times — and there are also those opposite-time worlds. And time, you see, can flow either forward or backward. For example, in some continents now it might be summer, and in others it's winter. And the most interesting thing is that people also experience these cycles — some go one way, some the other.

Question: At the end of the first volume of "Alternative History," you wrote that the Spirit revealed to you why it is specifically you who are in all of this. What is the principle behind the fact that it is specifically you — and us?

I would say that at that time, perhaps I did feel that the Spirit revealed something to me, but to this day, it still continues to reveal and unfold things for me, and it hasn't revealed everything yet. Yes, this world we live in is one era. We are transitioning into another era, into a new future. Although it's more accurate to say that not all of us, but rather everyone, transitions into different worlds: some to hell, some to heaven, some stay here, some move into the future, and for some that future will never begin, while others will have to start from zero right here in this world when everything collapses — actually, it already is collapsing. There are people who are already discovering these ruins and trying to rebuild and develop everything from scratch, just like we found everything in ruins and developed it. So it's all arranged in a very interesting way. But why are there people now, in the 21st century, who will come across me and my books, and why am I like this and you are like this, those who will read this later? Well, it's this kind of period. So we are the lucky ones of this transitional phase, but... It feels as if, if I am transitioning into some reality where I will continue to rule in the future and even return to the past, then my consciousness — if I exist, again using the matrix idea — if I exist as a whole, then I also exist scattered across all people. And it turns out that I'm not the only one who has to transition into the future, but I and all my projections of myself do so together. That's why there are people who resonate with me as if we're family, and I resonate with them in the same way — because we are all one, like a single organism. That is, we are the Son of God, meaning we are this new system. Of course, in the later books, I prepare the reader for this, I lead them there, starting with the simulation of multiverses, leading to the understanding that in reality there is no computer. It's just a helpful metaphor, nothing more. There's no other way to explain it. But it's not a literal computer — things are much more complex than that. There's no machine outside our world that created it. We ourselves are the creators of this world, and we also live within it, and it's all like a simulation. And the essence is that what people have in their heads, what they believe in, and the concept they live by — that is their programming, that is the simulation they live in, what exists in their minds. And it's as if, by giving people different information, that in itself switches them into a different world. That is, this is the very process of reprogramming, a kind of system reinstallation. People begin to see things differently and become different themselves — they become

a different system. In essence, people underestimate this and might think that my book is just a book, while the world right now is full of neural networks, all sorts of technologies, toys, and entertainment. And people underestimate the fact that if we're already inside a simulation, then the code and system update is nothing more than information — just a book. There's no need for high-tech tools. I don't need to create some kind of syringe, vaccine, gas, or magnetic weapon to influence people. No. A person can simply read a book — and that's it — they are reprogrammed, and the world becomes different, and they become different. That's the whole point. In Hinduism, this is very well explained by the concept of dharma. Dharma is new teaching. Dharma is a new world. So it turns out that if a person currently follows one set of values — they live in one world. But when they read my books — it's as if they enter another world, and that is the other world. Everyone is looking for spectacle, some kind of effect. But it's all much simpler, and it's right in front of them.

Question: Could you define the concept of “Spirit” from the perspective of the heart, the mind, and from the perspective of the Spirit itself? And why might the body be unable to physically withstand the presence of the Spirit when it enters? What happens in the body and the brain when the Spirit is within a person?

Within the framework of the first volume of “Alternative History,” I perceived it as if some kind of ray or force truly enters, or that I connect to something — something external entering my body, which I considered to be the Spirit, like light entering me. And then, yes, it feels as though you physically experience it in a literal sense, and you think that when the Spirit enters you, you feel yourself differently, and it becomes very hot, and you're always in a kind of trance state — alert, yet overwhelmed. It's as if... you know how some people do things on autopilot, but unconsciously? In this case, you are, on the contrary, fully conscious, yet also doing everything as if on autopilot, as if the Spirit is doing everything for you, as if you're a superintelligence. But you're not even fully aware of what exactly you're doing. Therefore, the Spirit seems to enter, shows me how I feel, or highlights something, writes something through me — and then it leaves, and I, the regular me, still a human with my mind and soul, begin to read what the Spirit wrote through me and start to comprehend

it. That's how it would happen. And indeed, it feels like this Spirit that enters — you actually rest from it afterward, because it's as if you can't always remain in it. As if you could burn out or overheat. But now I have more information about this. It's not that the Spirit should enter me and then stay forever. As of today, in the eighth volume that I'm currently working on, I've come to the theoretical conclusion that I must become this Spirit. And further, if we analyze what Spirit, soul, and body truly are, it turns out they are all the same shell — just with different densities. It's like a rhythm of vibrations. That is, I'm still a projection. It's just that you remain in the same body but become the Spirit. You physically feel the same, but you are now the Spirit — as if you're made of different pixels. That's what it is. So I will become this very Spirit. Not that some Spirit enters me and lives inside me — I will physically become it. But I won't become a white floating translucent shell. No, I'll look the same as I do now, only it will be no longer a body but the Spirit. It's simply a different density, like a different photo file format. There's JPEG, and there's something else, and then there's a file format that's unreadable. And maybe I will become unreadable to many when I turn into that file format, but those who can read that file will be able to see me. Or I'll be able to change the file format back and turn from invisible Spirit back into JPEG — and then everyone who lives in JPEG will see me again. You see how it works? And this I explain scientifically. And the third volume is actually the most serious volume — serious of all. Of course, the first volume is very important, the second too, they're all important. But the third volume is like not an alternative history, but an instruction manual on how to comprehend this entire alternative history. The third volume is unique. Because when people read the first volume, and when I read it, and the second volume, people perceive God and the Spirit too literally, through old associations. They imagine God as an old man, the Spirit as some floating Casper. But when you read the third volume, then everything takes on a different meaning, when you stop perceiving it in such a literal way, as is convenient for the average person, and begin to understand it as something more futuristic and technological. And when you realize that those from the future created all this, that this is a simulation, that the Mother of God is a system, a simulation, and God is a simulation who created the Mother of God as a system, and these systems are growing the next system — which is the Son of God. Then when you

perceive it that way, it becomes much more interesting. There are people who, again, are biased or not biased, but everyone has their own associations, their own bugs in the head. Many people resist and are embarrassed to read the first volume of “Alternative History,” thinking it’s something religious. And for some reason, religiosity is associated with something frightening. But in reality, the story is still about science fiction. And the third volume — those who have read it say, “Oh, now this is interesting, this is cool, this is fun.” And people seem to be more open to everything futuristic when I draw analogies to the future. But when I draw analogies to religion, people tend to think it’s something like elders and saints — well, those are the associations people have. That’s just a distorted reaction imposed by society in the 21st century — people are embarrassed by icons and churches. But I, as you see, approach it from a scientific point of view — I perceive icons and the church as high technologies from the future. But people have the wrong associations with it, and so many are ashamed or afraid of it. But the third volume solves everything. So when a person reads the third volume, they begin to perceive the first, second, fourth, fifth, and all the other volumes differently. When a person understands that everything is actually about the higher mind, simulation, system, and multiverses, and all that. So the third volume is really for those who love science fiction — it’s a real wow.

Question: At the end of the first volume, you describe an unusual state when you went out for a walk, and it felt like you hadn’t been around for a hundred years, and that everyone tried to look you in the eyes, and you looked everyone in the eyes — but as if it wasn’t you, but the Spirit through you. Is there something special about the fact that people didn’t just want to look at you, but specifically into your eyes? Did something happen at the moment they looked into your eyes?

Now, right away, based on my most recent discoveries, I have completely different associations with this question. But for now, I’ll answer within the framework of how I was thinking back then, when the first volume of “Alternative History” was written, and then I’ll add the new understanding. How was I thinking then? Well, what was happening was incredible. You see, it wasn’t something that seemed to be happening — and it’s not like I’m one of those people who are easily impressed and always imagining things. On the contrary,

I'm very skeptical about everything — so this wasn't imagined. It was like something out of a movie, like a glitch in the Matrix. And it wasn't the first time. There was a moment in 2010 when I was walking through power spots with some guys, and we were going through bookstores, buying graph paper notebooks, and drawing the matrix. And back then, there were moments — certain days — when you would be walking down the street or riding in a car, and it felt like everyone was looking at you. Literally everyone. People would literally lean out of their cars like this, people would look out from windows like this. Everywhere. I mean, they might not have even seen me directly, but something was happening where it felt like everywhere, just like that. Imagine this: a person is standing by a window up in a building while I'm walking down the avenue, and I look up — and he's looking straight at me. I look over at the cars, and everyone in the cars is looking at me. As if I called them somehow or something had happened — but I didn't do anything. And they don't say anything, they don't even have expressions. But it's as if some entity is sitting inside them and looking at me through them. And all the people walking — everyone is just staring at me like that. All of them. And you don't understand, like, what's going on. And yes, that only happens when I'm in the Spirit. And it happened many times — during moments that were especially intense. And one of those moments was when I was finishing — or working on (since I was still editing) — when I was working on the first volume of "Alternative History," when it was almost complete. I went outside, I wasn't alone, I was with a friend, and he was a witness to all of it — how everyone was looking at us. I remember, we even sat down in a café, and the same thing was happening. We were sitting in the café, in shock, because it felt like everyone was looking at us. And the most interesting part is that the same thing happened with another friend of mine in Los Angeles, when I bought the King Tut ring. We also sat down in a café, and he noticed that everyone was looking at us — from the café, from the street, from cars. It didn't last long, but it was real. What is that? Well, I used to believe that there is God, the system, the mind, or whatever it is — some kind of force that enters them and looks at me. Why and for what reason — I didn't know. So, I understood it like this: when the force enters me — this God or Spirit — it also, for some reason, enters other people. As if it's speaking to me through them and controlling things, and at the same time entering me directly. That's how I understood it back then.

That it was something external, something not done by me. But now, as of today, as I'm answering questions and analyzing everything, I suddenly had a realization and insight that it's actually me. And it was me looking at myself through those people. And how did it happen? So, let's put it like this — imagine that this event is taking place, right? But you can look at it from different angles, and therefore describe it differently. One version is that I'm walking down the street in the Spirit and I see someone possessing people who looks at me through them. That's one version. But now there's another version: that I simply shifted to such a frequency, that is, into another world, where I am this world. That is, I physically am the Spirit. Not that the Spirit is within me, but that I am the Spirit itself. And it is also instantly within all people — but not as a ghost or something inside people — but because this entire projection, me physically and all people, the whole world, becomes as if it's inside my mind, as if it's mine, and that's why I'm God of it. And that's why people were looking at me, and I was looking at them. Very strange. And everything felt very strange, like in a vacuum — because it was my world. And these people — they were entirely inside my mind. Which means I could control all of them completely. They were a projection of my mind. It's like I was temporarily becoming the one I already am in the future, where the entire world exists and I alone am the creator of that world. So — there is my mind, and there is me — meaning I am the system, and I exist within it physically just like this, and the entire system — all people and absolutely everything material, everything that exists — is all a projection of my mind, and that's why I can control all of it. And it turns out that I was simply, from time to time, when I was in the Spirit and miracles happened, entering into that frequency, that world where I am, in quotation marks, "God." And why in quotation marks? Because, again, people have the wrong associations with that word. Don't take it too literally or superficially — look at it differently, from a scientific and technological point of view, where I am the higher intelligence of the simulation, where I myself am already the simulation. That is, right now we humans are living in someone else's simulation, inside their mind, and that's why that person is God to us. And I am supposed to become this new system, this simulation. And all of this — this whole world — will exist as if inside my mind. And that's why I will be God for people. And the point is, this has already appeared in my life many times — just briefly, for an hour or so,

and then it would disappear, and then again — and it's as if I'm steadily moving toward this, maturing, and something is supposed to happen when I fully become this Spirit. Not that the Spirit enters me, but that I become it. And that's it. And I'm kind of — like I'll leave for my own world. Like, let's put it this way: the transition happens like this — at some point, I'll just wake up, figuratively speaking, and just as I see my street, the broken road, the old ladies and men, you, my books, my apartment — everything the same, the countries, presidents — all the same, but now it's all in my mind. That's how it's supposed to happen. And I'm living in this world, but now it's fully under my control. As if it's my projection, I'm projecting it. That's how it's supposed to be. And right now, it's as if I only occasionally do something — like I become, for a day or an hour, that God, meaning the Spirit, and everything — the whole world, all of it. It's such an imperceptible boundary. It seems like the same world, but — bam — it's no longer the one I lived in, no longer someone else's. Not that multiverse, but as if it's already mine, where I'm God. I fall into it, then fall out, then into it again, then out again. And soon I must reach the point where I fully become that, and that's it. And so it will seem like the same Alex, the same writer, everything the same, but it will turn out that this whole world is a projection of me. That I will be the intelligence of this whole world, meaning God. And then, probably, since I look at everyone through people — or rather, I look at myself — it means I can read my book through all people. So, it must happen that the world people currently live in, inside someone else's mind, must disconnect from that world and connect to mine. But people won't even notice it, and it'll seem like the world just continues, the future continues, only it'll be good. Everything will start to improve. And people won't even know that they are my projection. But at the same time, I'll still be in that same world, in the system in which people live — and I am that system — I can also physically walk among them, stroll around. That's how it's supposed to be. That's what I'm heading toward. But again, there are still more questions than answers.

Question: The Mystic-Old-Man tells you that this book will transfer negative energy from people onto you, and that this energy needs to be transformed and turned into positive. That you will be cleansing people in this way when they read and connect. Do you feel this? And what will happen when 19 million people read it?

It seems to me that the 19 million people are not supposed to read it over time — it's not a cumulative effect — but rather, as if 19 million people must be reading it simultaneously. At least, that's how it seems to me. Meaning, these people must be connected, 19 million people tuned into "Alternative History," engaged with it. That's what it should be. And regarding the discharge of energy and so on — in that dialogue, in the conversation with the Mystic-Old-Man, what was discussed? That it was frightening to publish the first volume of "Alternative History." Even though it's science fiction, even though it's a first-person novel, people today are very aggressive. The reaction was expected to be very negative, not positive. I kind of assumed this and asked the Mystic-Old-Man, and he of course confirmed it to me, that yes, that's exactly what would happen. But the most interesting thing is that he said yes, meaning that as if people, by dumping their negativity onto me, would be freeing themselves from it. Wonderful. I am like, you know, a punching bag, so that people can, let's say, torment me in order to release all the evil they've accumulated. But that evil is theirs, not mine — it's their pain, their unhappiness, their delusion and confusion. The way I see it, it will be like this: people will realize that... The Mystic-Old-Man also talked about this, that as if all people have been deceived. He spoke about this later, it was already in my next books of "Alternative History." But he said that people would realize that they had all been betrayed or deceived. As if everyone's vector, the angle through which they saw the world, was not correct, but false. And as if something would happen, and people's eyes would open, and they would all understand that they had been deceived. And after that, a large portion of people will seemingly shift to the light side. But at the time I was speaking with the Mystic-Old-Man, he claimed that many people were connected to a dark source — or more precisely, that their angle of perception was wrong. And as if something will happen, and they will come to their senses, wake up, and choose the light side. That is, their angle of perception will change. And somehow this is connected to me and my books. But not in the sense that I'm influencing it, I think — not that. It's more likely connected to the fact that people are still angry and have chosen the wrong angle, and are connected, let's say, to a dark Wi-Fi, and they don't acknowledge me or the book. But if these people's hearts open under certain circumstances, then there will be many readers who will feel a strong connection to what is in my book. And here's an interesting point:

in one of the volumes of “Alternative History,” I proposed a theory that I’m as if in a shadow ban, as if the system is hiding me, and I’m in a shadow ban. That I exist, but for now no one can see my books, read them, or notice me, because I’m in a shadow ban. But when the time comes, I’ll come out of that shadow ban, and suddenly everyone will see and notice everything and be surprised at how they hadn’t seen me before. And here it gets interesting, because you can look at it from the opposite angle: maybe it’s not that I’m in a shadow ban, but simply that people are not in this world, not in mine right now. That is, I’m in my own kind of world, writing my own kind of books — this is some kind of frequency, some kind of vibration. Put simply, in human terms, it’s like a target audience, a social stratum. It’s the same as if you’re in a world of rockers making classical music on piano and cello, and the rocker people don’t understand you or see you. And then something happens with those rockers, and they all suddenly start loving piano music. And here it’s the same thing. As if something has to happen in the world, after which the book will suddenly appear before everyone’s eyes, as if it will light up for everyone, and everyone will start to see it and read it, and it will deeply resonate with them. And the point is, it’s as if, right now, in the world where I’m writing this book — and the world embedded within this book — there are still no people. I’m waiting for them to appear. That is, all people seem to be currently connected to some other Wi-Fi, but they need to connect to the Wi-Fi that I’m connected to, where I’m writing these books. And when they connect to that, they’ll start reading all these books. So it feels like the book itself isn’t supposed to connect people to my Wi-Fi... Well, not mine because it belongs to me, but because I’m connected to it. It’s more like people will, for other reasons, connect to this Wi-Fi of mine, and the book is like an explanation of where they’ve landed. In other words, the book is more of a manual about what happened to people or where they’ve arrived, or who they were and who they’ve become. It’s like something will happen, and they’ll suddenly become kind, their hearts will activate, whereas now they’re angry and lost, because they’re in some other world that seems to be collapsing. And they’re still in that world, and it’s like they need to transition from it into this other world, where my books are an instruction manual for them about the new world. And about how they lived in the old one — so they can let it go — and about the new one. That’s the kind of theory I have, a hypothesis.

So, going back to the question about the Mystic-Old-Man, when he said that people would read — well, maybe that's just one aspect of it too. But if a person doesn't like my book, if they're bitter and from a different world, then why would they even want to read it and sneer at me? But you see, the Mystic-Old-Man said that this is how it would be — that there would be many people, and all their negativity would come out, and they'd be freed from it, but they'd dump it all onto me. I don't know what exactly he meant by that. Maybe it really will be that people, for some reason, will want to read my book, and if they have a lot of darkness and pain inside, it will start to boil up and they'll dump it all onto me. But then afterward, they'll supposedly become kind — logically, they should become pure and kind. And hopefully, later they'll feel sorry for me. And yes, about the number — 19 million people — I think the Mystic-Old-Man specifically meant that there would be a moment when people on planet Earth, at least 19 million of them in a single day, would be reading the book simultaneously, meaning they'd be tuned into it. And then it's like something would happen. So what would happen? They would enter this world. They would tune into that, let's say, frequency. Right now, my book "Alternative History" is truly unreadable. Seriously. And I completely understand people, no judgment whatsoever. On the contrary, I understand them more than anyone, because I've lived through this all my life and know exactly how it works. I can even give an example. Look, there are films like "Angel-A," "Peaceful Warrior," and "The Fountain." Here's the example — those three films: "Angel-A," "The Fountain," "Peaceful Warrior." When I'm truly — let me put it crudely, don't take the wording too literally — when I'm outside of society, but truly within myself, and that can happen to people for various reasons. Maybe someone hurt you, maybe something happened, or maybe you just entered this corridor I call it, for pleasant reasons. But when you're like that, when your mind is off, when you're truly within yourself, and you really... you don't think about what happened yesterday, you don't think about tomorrow, you're just here and now, just as if you're with God, as if you feel only yourself and your inner world. Or, on the contrary, you feel only yourself and think about God or the Universe. And when you're like that, when your mind is as quiet as possible, when you're so calm, then if you put on the film "Gainsbourg: A Heroic Life" or "The Fountain," or "Donnie Darko," or "Peaceful Warrior" — something from that group — when you watch those films

one after another, you truly live inside them, they're so interesting, so deep, you're so captivated by watching them. And there's no resistance at all. That is, there's none of that feeling where you're bored and get distracted by your phone, or you have to force yourself to keep watching. No, you're completely immersed. And when you have that kind of reaction to such films — when you're totally there, and it's like they grab your attention, and time flies like a minute while you're watching the movie, like it all just flew by without tension — then that means you're in that rhythm, in that corridor where you can, let's say, meditate or read prayers, or read some book about the spiritual or the elevated. That's the world. How can you tell if you're in it or not? By those films. If they resonate with you and are easy to watch, then you're in that world, that is, the spiritual one — let's call it that, simply. Of course, I don't call it that anymore, but let's say it that way so everyone understands. Now imagine — I'm tied up with one job, another job: factory or not a factory, warehouse or not a warehouse, tons of stuff. Running errands with my parents, talking to friends about this and that, everything's about tasks. I got caught up in the hustle, just like all people do, right? I got caught up. And imagine, I have a day like this. Now I'll turn on a movie like "Peaceful Warrior", "Powder", "Angel-A," or "The Fountain", but I won't be able to watch it. Because I'll feel like I'm all agitated, as if I'm on edge, or like my rhythm is super active, and I won't be able to concentrate on the movie — it will feel too sad, heavy, or stuffy. I won't be able to do it. I'll want to watch something with more energy. This means that I'm in a social-material rhythm, in another one, where there's no magic, no depth. It's easy to tell. And then, getting back to the topic of my books and reading them, here's someone who started reading "Alternative History" and couldn't continue. In other words, someone might stop at page 30, someone at 50, or 100, and then never return. Why? Because they're not in that world. They're in different frequencies, more surface-level, more active ones. To sit down and read my book "Alternative History", you need to be free from all of this. And in the movie "Peaceful Warrior", it's shown very well. When Socrates tells him, "You eat slower, you'll taste the food," that's exactly it. You need to slow down. So, for a socially-materialistic person to even manage to read my "Alternative History", let alone understand and feel it, they need to prepare for it. Maybe for at least two days — whether it's a holiday or not — listen to classical music, watch movies like

the one about Van Gogh, or something similar. He needs to really cleanse himself, calm down, stop being so absorbed in social media. Only after that should he sit down with the book and read it, after two days. But if a person has been running around in a rush, running errands all week, not feeling himself, completely on autopilot, and then he suddenly sits down to read a book – what will he see in the book? Nothing. Even when he reads, his mind will be on work or everyday matters, and he won't be able to absorb it. He may read the words, but if I ask him what he read today, he won't be able to give an example or explain it. He won't remember anything because his mind was elsewhere. But if he does try to focus, when reading, he will feel how difficult it is to engage, because it's a shift in vibrations, and he is on a different frequency. He will feel an overwhelming tension, unable to concentrate on the book. And then, he will just put it down. And so it turns out that, you see, although the book is physically there in front of everyone, right? They can't read it because their state is off, the rhythm is different, the world is different. And if a person, so to speak, steps out of the hustle and bustle and isolates themselves with themselves, only such a clean, calm, present person can read the book. But while you're in the hustle, always on the move, always on social media, always distracted, always diverted, people in this kind of rhythm, they can't perceive me and my books. We live in different frequencies, in different ranges. So, for 19 million people to read my book, what has to happen? It's not even about telling them to read it. It's hard. One has to become a different person first and foremost. So, you see, it turns out that it's not the book that changes the person, as many think. Of course, the book gives inspiration, sensations, emotions, and changes the angle of perception from which you start to look at something. That's all clear, and that's why people have always preferred reading literature, and books have always been valued in the world throughout all times. Turn on any post-apocalyptic film, even "The Book of Eli," and everyone needs books. Turn on the movie "Planet of the Apes" – everyone needs books, because it's the most important book. I would say this: well, a person has to spiritually come to the point where they can read my book. Will 19 million people spiritually come to read my book? What has to happen in the world for that? It's scary to think about. This all will make people reject everything socially-materialistic and become humble, meek, and moral. Well, maybe, but why? I don't know.

Maybe it's just a phase in time. Maybe something will happen, I don't know. Or maybe, really, if the Mystic-Old-Man says that everyone will shed some negative energy, maybe people will read at their material-social negative rhythm, but for some reason, they will still read. Maybe the book will become fashionable in the mainstream, in society. And then, precisely, they will be shaken, because all of their consumerist, evaluative, negative essence will be shed, and their hearts will open. And maybe that's how it will happen. That's why some negative energy will be shed, and people will cleanse themselves. Maybe that's the way it will work. But then, for some reason, people will start reading the book not because they've become spiritual, but because they wanted to, or someone told them to. And only after reading, they will become calmer, more peaceful. But why? Why would 19 million people read it? It's mind-blowing. I'm not doing any advertising, I'm just publishing the books. Maybe, in the future, someone will make a movie based on it, and that's why people will start reading it. Quite possible. Maybe that's how it will go.

Question: In the first volume, you write that people in the future will stop being interested in socially-material entertainment and pleasures. They will start thinking about the meaning of life and philosophy. How do you see this shift in attention happening from one to the other?

It's funny that I was just pondering this topic. Earlier, when I first started writing this novel, and back then I still called the book "The Path," in late 2010, I assumed that some sort of emergency would happen in the world. But, of course, not the end of the world. What's the point of writing a book if there is no future, right? No, I always believed in the future, and I believed in a wonderful, golden future. But I just assumed, purely theoretically, that when I published my various draft books, I saw that when a person is creative and spiritual, they read my book. Or when he's poor and lonely – he reads my book. Or when he's been abandoned or fired, or something happened in his life – he reads my book. And I somehow perceive these people, and they perceive me. It's as if we are so calm, and we don't need anything. That's how it was back then. Well, that's how I started writing my first books, who my first readers were. That's just how I saw it. And the people who... Even remembering when I was studying at university,

I even then said, imagine, I was 18 years old, my classmates asked me what I wrote about in my books, and I said:

- I don't want to tell you.
- Why not?
- Because you'll all laugh and won't understand.
- Why won't we understand?
- Because you're all closed off, I expressed it that way.
- Come on, Alex, tell us.
- No. When something happens to you, when it hurts, that's when you'll understand, and only one person at a time. Well, there were just two friends back then. I said: When something happens to you or you, write to me, call me, and we'll meet and talk heart to heart.
- Why is it like this?
- Because then you won't have that superficial attitude, the laughter, you'll be somehow deeper, I don't know, maybe.

And that's how it is. When you talk to a friend at a moment when something has hurt them, it's all so sincere, as sincere as it gets. But when a person is all excited, tipsy, scattered, how can you talk to him about something? About deep or spiritual things. He'll immediately turn on his defense mechanism and start laughing. So these people immediately start mocking or laughing at it. To distance themselves from it. And so it turns out that books were always read by people who got into the "corridor," that's why my book was, and not just one, but many of my books mentioned this state of the "corridor." When your world has collapsed, and a new one hasn't been built yet, but at the same time, your head is clear, you're here and now, you hear everything, you see everything. And at that moment, a person can read a book. And when he's all excited, he can't read such a book anymore. And so, what should happen for people to start reading books, as you write, asking what they will be interested in? What will happen to people that they will start to be interested in something else? Well, I assumed back when I was little that if people were going to read my book, then, consequently, it would mean that all people would start to be interested in something deep, and that something would have to happen in the world,

like an emergency situation. Because I saw that people only become kind, sincere, and deep after an emergency situation, and then they become conceited and spoiled. And this happens every time. So, something in the world must happen, like an emergency situation, I assumed. But what it is, I never knew. Maybe it will be cataclysms, maybe a meteorite, maybe something else. Well, see, it turned out not always like that. When the pandemic happened, I thought people would become closer to each other and kinder, but people became even more evil. It's a paradox, see, during an emergency situation, not all people's hearts open, and some become even more animalistic. So maybe it won't be an emergency, but something else, what, I don't know. Well, I'm reasoning within the framework of the first volume of "Alternative History." In my later volumes of "Alternative History," I have other conclusions. More precisely, assumptions on this matter. But yes, in the future, for some reason, people will refuse these socially-material needs. So this doesn't mean that people will walk around without clothes, no, of course not. It will simply not be the priority. People will all be simple, simple-hearted, and modest housing, modest clothing, and modest food will be enough for everyone. This won't be the main thing, just no one will make a cult out of it. All this consumerism and the global companies that have invented this brand ideology, who's cooler, and everyone competes with each other, and because of that, everyone is resentful – all this will fall. But this doesn't mean we'll descend into some stone age. No, technologies will develop, people will be healthy, medicine will advance, technologies will develop. People will learn and grow, creativity will develop, and much more will grow. People will simply stop showing off with their brands and statuses, and as a result, the anger will disappear. All the anger between people comes from this. The whole 'who's cooler' attitude will vanish, and everyone will be individual, everyone will be interesting. So yes, people will pay more attention to nature, to other people, and to themselves, in terms of emotions and all things like that. How will people come to this? I used to think it would happen through a catastrophe, but now there are different possibilities. Maybe a flying saucer will land. Maybe a catastrophe will really happen. Or maybe it will all happen gradually, organically. Just slowly, people's eyes will be opened. You see, I believe that all people, all these nations and societies, are already a consequence. A consequence, a result.

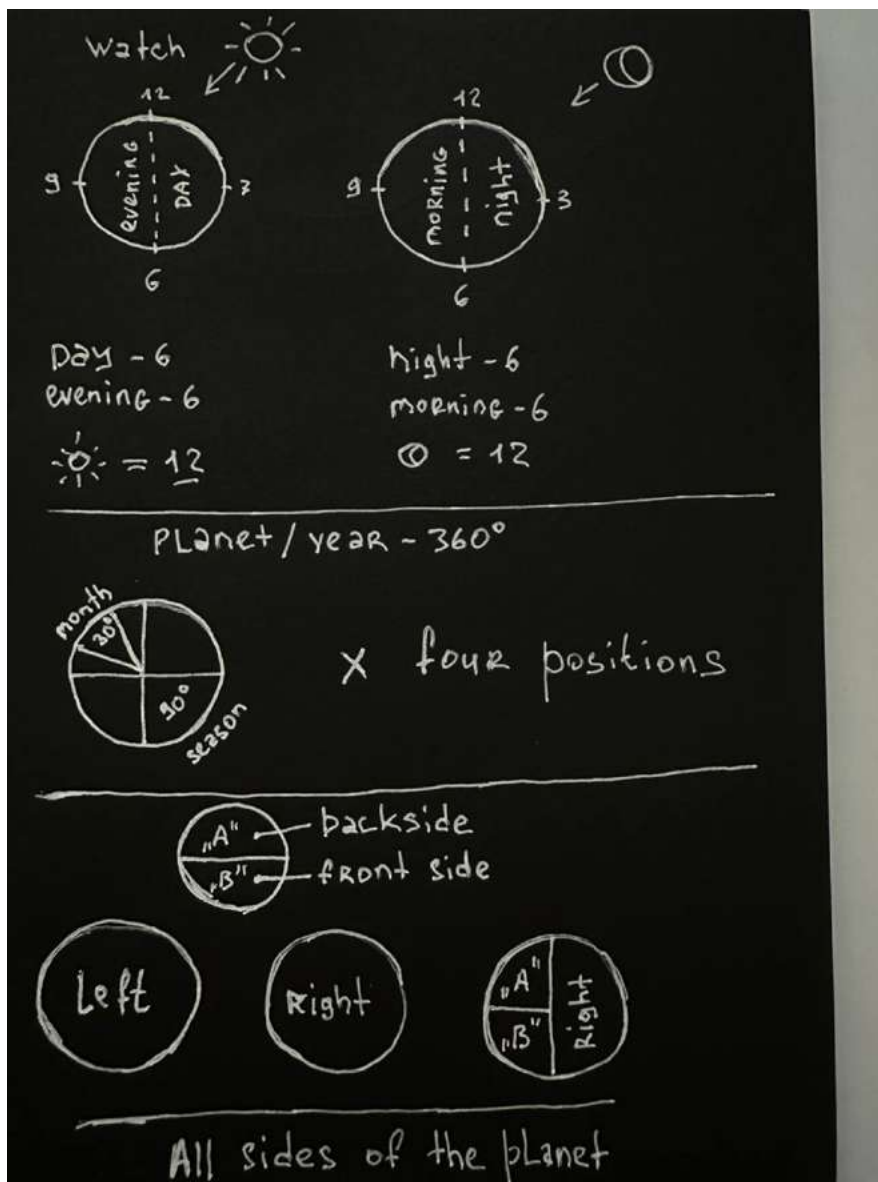
The consequence of something, someone. So there is a reason, and this reason is set by someone. You see, if now 5% of people, and that's enough, connect to the light, to goodness, and start making films, writing music, and introducing reforms from the heart. Just 5% of people in power, if they connected to the light now, that would be enough to redirect the whole people, the whole world, to the light. People are like sheep, they are just led somewhere by a shepherd. The shepherds need to change, or something needs to happen with the shepherds. Just 5% of the shepherds, metaphorically speaking, it's not the people who need to be changed, it's these shepherds. And it's not about physically changing them, replacing them with others, but for their hearts to awaken, as a possibility. You see, what I've noticed over the last 10 years? All films have become cold, there's a lot of propaganda of dark and bad things. The music is the same, a lot of that has appeared. And the value system has changed, and the sense of authority has shifted, what is good and what is bad. 20 years ago, what is not shameful now would have been shameful. Everything has changed. You see, some kind of substitution has happened. And now this substitution must happen, but in the light direction. Who will do it, how — that's another question, but I believe in it. I believe that the time will come when people in the world will value writers more than bloggers who deceive others and take pictures with stacks of dollars. I hope that this will change someday. I honestly admit, I'm not living in my time right now, it's not my time. This is the time of those who are currently basking in laurels. But it seems to me that their time should soon end, because everything is cyclical, and the time for other people should come. And it always happens like this. Some people, whose time has passed, get backed into a corner, hide, sit, and wait. While others enjoy their time, whose time has come. I believe that the time of my readers, my time, has not yet come, but it will. Well, now it's the time of some people, those of 6-6-6, these people, their time. But their time cannot be forever. Like the ring of Solomon, right? Everything is temporary. That's what I tell myself to calm down, and I try to calm everyone else as well. Wait, don't give up, don't lose heart. A bright time will come. Always after the night, what? Dawn. Morning. We wait. After winter, what? Spring. We wait.

Question: Closer to the end of the first volume, you reflect on the foundation of the matrix, its formula, so to speak. How it unfolds and how many elements it consists of.

As you continue your thoughts, you come to the conclusion that it folds, meaning 12 months, 4 seasons, 3 months in each, all together—this is one year. What do you think, does this formula have a root equation, that one unity which unfolds into the other elements, or is it a cyclic equation, like a spiral or a circle, meaning it folds infinitely?

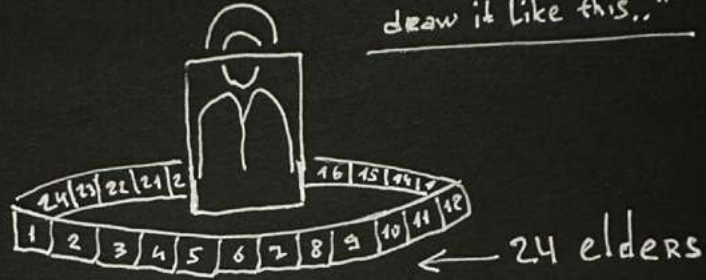
Well, no, it has an end. Good question. I am currently working on the matrix, continuing, but this is already the eighth volume. Let's say this: there are these geometric figures, or rather these regular polyhedra: octahedron, icosahedron, dodecahedron, cube, tetrahedron. You can also include a circle. And here... Well, it's important to understand how one forms another, how one kind of matrix is arranged where all these shapes are correctly positioned and generate each other. But it's as if, imagine, one little ball made of all these geometric shapes. And then – this is the next stage I'm working on – how to unfold this little ball and how many times it unfolds to generate another ball, one of a bigger size. So, for example, take the octahedron. The octahedron is a pyramid facing up and a pyramid facing down, so it's like a diamond made from two pyramids. And now imagine, if I take a pyramid, and the base on which it stands is like a square foundation, and then there are four sides of the pyramid going down, up and down. Now imagine, I take one pyramid, place the second one next to it on the right, then place two more pyramids underneath, so four pyramids are connected. And if I put a pyramid between them and underneath them, I get one large pyramid made of six. That is, one, two, three, four in one plane, one more on top – five, and one more on the bottom – six. And when I do this, what forms? The seventh large one. It's the same as the small one, but bigger. So it's like these six gave birth to this seventh one. But what's interesting is that in the center, there's an eighth one, the same as the six. And what am I leading to with all this? What happens is that the seventh one, which is in the center, is the same size as the six around it. But together, they give birth to one that is the same as the seventh, but larger. And this eighth one, if it is also “unfolded,” will give birth to another, even larger one. And I just gave you an example using a rhombus. Now, imagine that this rhombus also has a cube, a tetrahedron, an icosahedron, and a dodecahedron. And now I need to make sure that this figure, which has unfolded around itself, will give birth to another figure of the same kind as the one in the center, but larger. That is the entire formula.

What am I getting at? The point is that, on one hand, this formula can be infinite, as it multiplies, but on the other hand, it has a limit, because the one in the center is finite, and beyond that, it just multiplies and increases. Therefore, there is a limit, and it can either infinitely decrease within itself or increase, but there are still boundaries. And the most interesting thing is that this formula contains everything – both time and space. And this is why some, let's say, other parallel worlds don't intersect with ours. It seems like the same, but it's different, why? Because if the size is different, the speed changes too, meaning the frequency is different. And so, other planets, other UFOs of aliens are here too, but in different frequencies. So, it's still the same pyramid in the center, just either bigger or very small. And of course, you have to consider that besides the pyramid, there's also the cube, the tetrahedra, these are also bodies, and there are many of them.



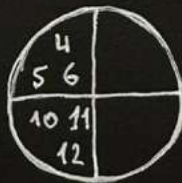
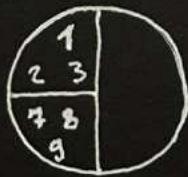
1.

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

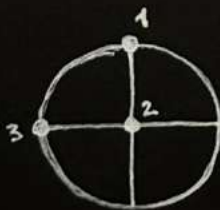


2.

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



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



Question: You say that in order for the Spirit to enter a person, the heart must be opened. Big Alexander also told you that the Spirit cannot stay in you for too long. If I understand correctly, you later write that now you are always connected and the Spirit is within you. Did some kind of adaptation or mutation happen that allows you to constantly be in the Spirit? And should the body or the physical form change for this?

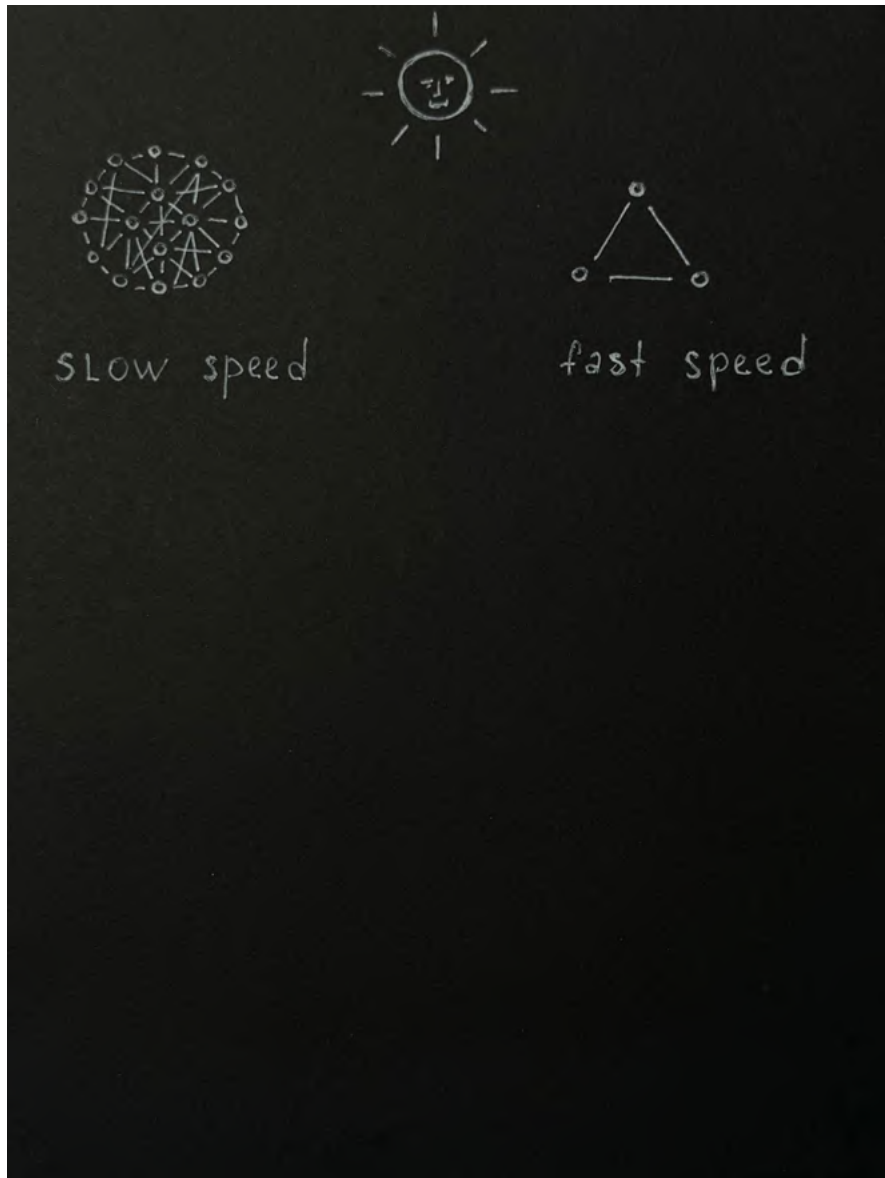
At the time when I finished the first volume, the Spirit entered me, just like it always did before. But it felt like a connection to something. There are no thoughts, and you're just different. You're truly in the Spirit. When people say "you're not in the spirit," what do they mean? Well, when you're kind of bloated, tired, or lost. But when it's flowing from you and you feel guided, then you're in the Spirit. And that's how I was when I finished the first "Alternative History." But later, even when I worked on the second volume, it was still the case that when I was working on the book, I was kind of in the Spirit. I would immediately connect to something and become someone. But when I stopped working on the book, took three days off, and fell into some daily routine, then literally, I would fall into a daily routine. It was like I would become a simple mortal person again. So there was no Spirit. It felt like it wasn't there, and on one hand, thoughts could arise, and I wondered, what if the Spirit never returns? Oh no, right? I didn't know. And to this day, I keep discovering more, understanding what this is, what it really means. I'm becoming more aware of what the Spirit actually is. And then, well, this goes beyond the first volume of "Alternative History," it's discussed in other volumes, but the Mystic-Old-Man says, and Big Alexander also said, that the Spirit has kind of remained in me. It's just... but again, what does this mean, what are these words? It's like a sacred language. The Spirit has remained in me, but where is it, what is it, right? But what was meant is that the Spirit that entered me has remained within me, it didn't go anywhere, and I can't lose it, everything is fine. When needed, it simply activates in me, and when not needed, it deactivates. And that's really how it has been, so I confirm that when needed, it's always there, and I don't put any effort into it, and when not needed, it's not there. I noticed that it's just like a new kind of mood. Sometimes you have the mood where you're relaxed and playing around, like when you're playing with kids, for example. Sometimes you have a working

mood, when you're conducting meetings with everyone in the office. And here, it's like this third mood, which also switches on for certain reasons. It doesn't switch on when you're with the guys, drinking beer, watching hockey in a bar. It switches on when you're reading sacred scriptures, when you're reading about the Gods, when you're reading mythology, when you're watching certain films, when you're reading "Alternative History," or when you're writing "Alternative History." So, all of this, I immediately enter into it, into this mood, and the Spirit immediately enters me. Does the Spirit enter me, or do I enter the world? Well, it's the same thing. But it exists, and it is what it is. It's like some other version of me, into which I temporarily switch, then I step out of it because there are other worlds as well. That's what I noticed at the time. And how does it relate to the body, not to the body? Well, yes, Big Alexander told me that the Spirit heals the flesh, like in the movie "Doctor Strange." But what does "the Spirit heals the flesh" mean? If you treat this too superficially, like esotericism, a person overcomplicates things in their head, any esotericist. I still approach everything more from a scientific point of view. But there are people who take everything too literally. They might think that some Spirit is like a force, a ghost that enters you and heals you, and you get healed. No. It's just a mood, a good mood. The longer you're in a good mood, the... And just in that mood, to understand, in the Spirit — it's like a different frequency, from the future. It's just that when you're in those vibrations, your whole body and you are completely immersed in those vibrations, if you're in those vibrations, then there are simply no diseases there. And I used to assert this in many of my books, I said that I have a hypothesis, I've personally never seen any shamans, just like you, people, I've seen them in movies. Well, somewhere they showed some shamans. And I hypothesized that maybe these shamans, they heal all people — when I was writing the book about frequencies — I thought maybe it's not about the energy flowing or not flowing. That's also a good way to explain it. In my first books, I explained it like that, in my first book "Answer." Primitive, but at least understandable. But actually, if we approach this more simply, there's not even any energy or beam, everything is different. It's like you're just in vibrations, at a frequency, where you have a problem, and if suddenly you shift to another frequency, to another world, then all your problems disappear because you've moved out of the world where the problem exists and into another world — where there are

no problems. This is how I see it, that there are different scenarios and versions of you, like a multiverse. There's one version where you have problems, and there's another where you don't. If you enter the world where there are no problems, your problems are resolved. I also believe this applies to health — if I now connect to the frequencies, the vibrations of people who are constantly sick, afraid of sickness, and think about sickness, I'll also start getting sick. And you see, it's not because I'm sick or weak, or living the wrong lifestyle. It's just that I'll start picking it up, as if I'm, you know, immersing myself in that scenario. Well, according to the script, the people there are like that, and if I get into such a movie, I'll also be sick. If you choose a movie where people aren't sick, and you enter a scenario where the plot is positive, then if you enter that multiverse, that frequency, that Spirit, then all of a sudden, there are no diseases. You don't worry about it at all, and everything is good, and your health doesn't fail you. But again, I'm not a doctor. Naturally, if you're sick, you need to go get treatment. But it's wonderful when you're not sick. And why is that? Well, it's the frequency. So, Spirit... One might suppose it heals the flesh, but on the other hand, you're just switching to a place where it doesn't exist. And of course, if you stay there longer, in that world where it doesn't exist, or, if we call it in another way, the longer the Spirit stays within you, the more you recover. And when you return to your world of people, you'll be healthy, for example. But again, if you stay too long in the world of people, you'll start to rot again. And I think, this is exactly what the Mystic-Old-Man hinted at in the later parts of "Alternative History," that I, by being constantly in the dynamics of different worlds, am helping myself and healing by this very process. So, in one, then in another, then in the third. And because I switch like this, it saves and protects me in everything. If there's danger — I switch to another world. But people just don't know this. I switch to another world, and in that world, there's no danger anymore. That's it, I disappear from people's minds. If some illness starts to arise, I switch to another world, and the illness disappears, because in the world I switched to, there are no illnesses. And that's the dynamic of traveling through worlds. But again, some might perceive this too literally, like actual worlds. It's more like a mood — it's still the same world, but the mood is different, the angle of perception is different. There are so many perspectives, versions of this room I'm sitting in. This is how one can further imagine what Spirit is, if we go back to the question.

I will make a conclusion. So, I am the hero of the book, Alexandr Korol, the protagonist of the novel "Alternative History," where I am a writer writing a book about what happens to me. And it turns out that there is an author who writes a book about an author who writes a book about an author. This is a very important point. And I want to remind once again to properly maintain the boundaries of everything. I am not the author right now, but I am the protagonist of the book, and all questions regarding the first volume of "Alternative History" were addressed to the protagonist of the book. Everything stays within the framework of the novel "Alternative History." And I am the protagonist of the book, as I am writing a book about a writer who writes a book about a writer. I have a printed, collectible edition of the book "Alternative History." The first volume of "Alternative History" can be purchased on my website. The rest of the volumes will also be printed as collectible editions in the same series, published, and sold. The book "Alternative History," the first volume, is about what happened to me as the protagonist of the book, what happened to me from 2010 to 2023. This entire story continues to unfold in great detail and depth in the subsequent volumes of the "Alternative History" novel. In the second volume, I further explore the topic of how the world is structured and how it is governed, based on the discoveries made in the first volume. The second volume concludes with me physically unraveling the matrix, creating a model of the matrix, and providing confirmation that it is accurate, based on the fact that the saints in ancient icons are depicted on one side, against the backdrop of the matrix that I created. This is what will be next: I will delve into the second volume, where I will give readers the opportunity to ask questions to the protagonist of the book, to further examine and clarify what may have been unclear. This is very important; it is preparation for a person to finally digest all the information from the volumes in order to understand the new information that will be presented in the upcoming volumes of "Alternative History." The sequence in which the novel is read is very important. Without the first volume, one will not understand the second, and without the second volume, one will not understand the third, and without the third volume, one will not understand the entire series. The most interesting part is that each volume reveals something new, which deepens the meaning of everything even more. For example, after reading the second and third volumes, if a person reads the first volume again,

they will perceive it completely differently than before. Because after reading the second and third volumes, new knowledge is revealed, and everything is perceived in a completely different way from what was said in the first volume. This concludes my analysis of the first volume of “Alternative History.” If you don’t have the book, be sure to download and print it. If you have the opportunity to purchase the collectible version of the book, visit my website and collect it, so that you can have the entire series. Thank you all for your attention.



REVIEW OF VOLUME TWO

Question: In the second volume, chapter three, I quote: “Or is it that the matrix doesn’t move, and the Spirit walks through it? So which of them moves, or do they both move together in this dance?” – your thought is clear, but it became curious to know how you see it now – is it the Spirit, the light that moves after all, or does the matrix rotate, or is it both?

I now think the way I thought when everything described in the second volume happened to me. A lot of time has passed, and what I know now shouldn’t intersect with the second volume. That is, the second volume belongs to that time, and in that time I must think in that way and explain why I thought like that then, what I saw then, and why I saw it that way. And not correct it all to fit who I am now. Because now it’s 2025 – that’s a different me. And the second volume of “Alternative History” is 2023, something happened to me, and I saw everything differently. And it’s this perspective that needs to be understood now and analyzed. What did I mean when I wrote that in the third chapter? That’s exactly how I saw it – as if the matrix by which everything is arranged doesn’t exist, as if a little triangle is needed for all of it. That’s what I came to when I finished the first volume and started writing the second. And I began recording all these discoveries and including them in the second volume, not understanding at all what was happening to me, because at that time I was in the Spirit. And back then I saw it as if there was this little triangle, and let’s say it’s September, October, November. Then you rotate it in some way – and now it’s December, January, February. Rotate it again – and it’s March, April, May. Rotate again – and it’s already summer: June, July, August. As if the same thing, when turned at certain angles or under different directions of light, becomes something else. That is, the direction of light transforms this object into another. We know there are four cardinal directions, and that the same object, seen from each direction, becomes a different object, or a different unit of something. And then I understood that maybe the matrix doesn’t have to be something large or immense, but rather, maybe the matrix is exactly like a labyrinth. Like a route along which the light walks or along which this triangle moves. And at that time I had a vision and an idea that maybe this triangle moves like that through the matrix, or perhaps

a beam of light somehow moves through this matrix. And that's why the matrix is unique — because it has this labyrinth, and in it the light is caught in a loop like that, as if trapped in it, and because of that the light has a certain... it transforms differently depending on where it is, along which axis it moves, and that affects the speed and everything else. And also from which side it passes through. I saw something like that. And when I connected this with the Spirit, I understood it as perhaps inside me I need to understand this labyrinth, this code. And when I understand it, the light, which is already within me, is now moving through an unfinished labyrinth, but within me this labyrinth should be completed, and then this light will circulate differently somehow. I'll give an example. There are five precious stones. Why does each gemstone have a different energy? Because each has its own labyrinth. And the light is still one and the same, as the source. And for me, the concept of the Spirit at that time was that it is some powerful energy that must enter a person, although it already exists — it's just not yet powerful. As if up to 500, it's not the Spirit, but there is energy up to 500. And if it's already above 500 in some levels, this energy, this light, then it is already considered the Spirit — figuratively speaking. But if a person is pure and holy, then this light seems to enter them fully — one hundred percent, even a thousand percent. And the one who is unclean and whose labyrinth is broken, into them the light enters very little, and it's still too early for the Spirit. That was the vision I had. I understood that one must become somehow so pure or come to know this labyrinth, or something like that, so that the Spirit could enter and move through this labyrinth. Imagine that the Spirit is light, yes? But when a person has a damaged matrix inside, the light still enters them, but just a little, and it shines dimly, and that's why we don't call it the Spirit. And there are those who have developed themselves to such a degree that this light passes into them and reflects somehow, or transforms somehow — I don't know how to explain it — and that is the Spirit, because it's as if this person can receive a more true, more powerful, greater volume of electricity, let's say — it's like that. As if they can let more light into themselves. But they are ready for it, they have prepared for it, they have purified themselves for it, and they have developed this labyrinth within themselves. And this light, as it is in everyone, is within them transformed even more into this Spirit. Something like that. That's what I meant at the time.

Question: You had a conversation with Big Alexander about dreams, about how there is another reality and you see it in your dreams. Could you please tell more in detail how you see and perceive this other reality in your dreams?

I wouldn't say that it's all one and the same reality, that I enter some kind of parallel life in which I live and everything is in the same places, and it's all one and the same place, and I'm the same person there. No, it's not like that. But what is true is that I began to have unusual, strange, and incomprehensible dreams — that I'm in one place, then in another, and it feels real, like being awake. And then both the Mystic-Old-Man and Big Alexander began confirming that something is indeed going on there. But again, what was meant back then by "something is going on"? The Mystic-Old-Man called them motivational dreams — as if we are here in this life, the one we live now, but in a dream we can, for example, experience a catastrophe, a car crash, so that we don't experience it here. That is, because we have understood it there, like a code, it's already recorded that I have gone through it, and so it won't happen to me here. So there's something interesting like that. I don't know what it is, who does it, or how it works. Some kind of system, metasystem, or aliens — someone is doing it. And the Mystic-Old-Man often hinted to me that something like that is happening to me through dreams. And Big Alexander also hinted at this, that over there they might be teaching me, or I might be going through something there so that it doesn't happen here. But you see, when it comes to dreams, it wasn't about some parallel life line that is singular and identical, but more like a simulation you get plugged into. That is, there's a large simulation in which we live, one life line we walk through, even though there are also other multiverses. But this — this is more like you fall asleep, and this system we live in gives you a different reality tailored to you while you sleep, in which you experience something there. But it builds all of this for you, like a computer, tailored to your brain, to your psyche, and that's why it's always something different. I explain this further in the next books. It's the same as when a person ends up in paradise after death — the system they lived in takes into account their whole past life and what would be considered paradise for them. And so, when they enter paradise, they meet the same people they liked, the same places they enjoyed, as if the entire reality is fully constructed just for them. That's what the computer-simulation does.

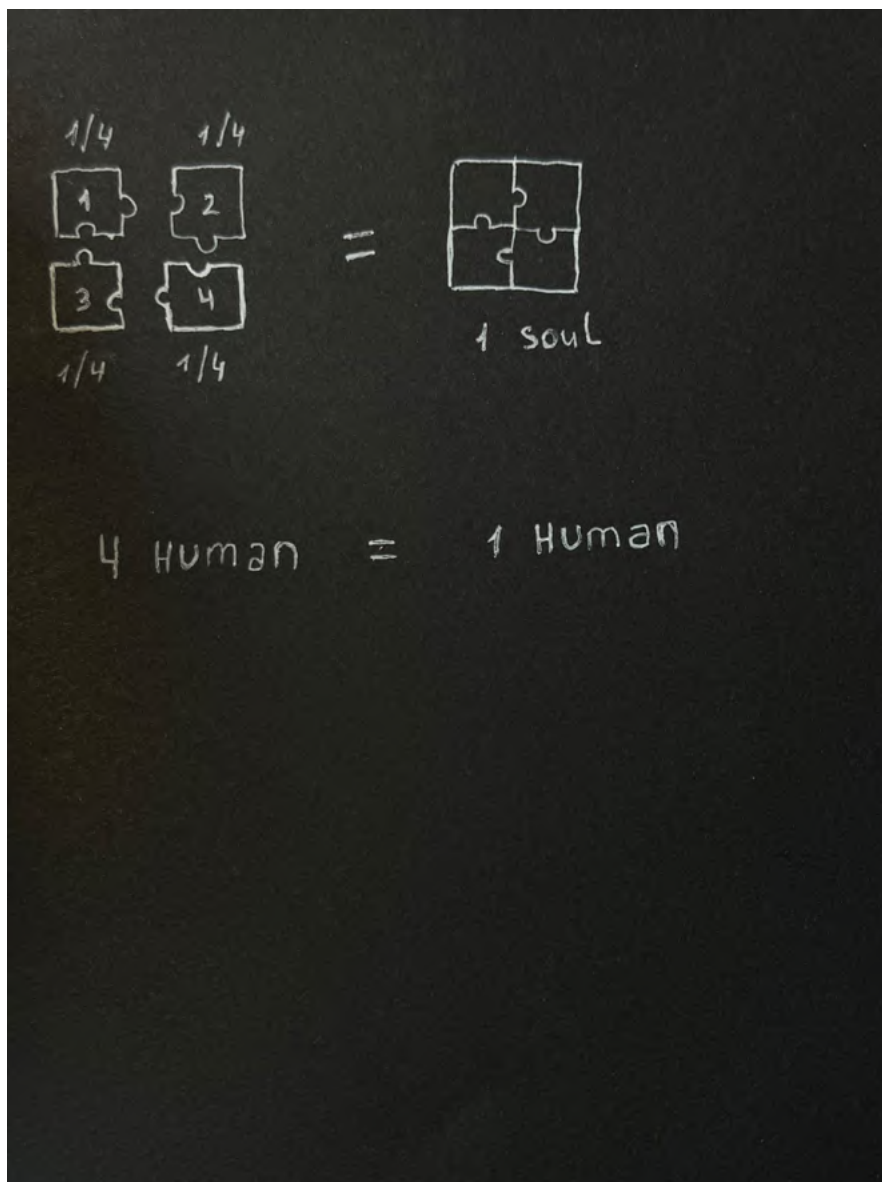
And that's why it feels amazing to them. And for someone who ends up in hell, everything the computer judged from their life as horror and fear, it amplifies and produces that for them, creating a life platform in which they then live. And a dream is like a miniature version of that thing — where a person can actually go through something, learn something, even study. But I wouldn't say this happens with everyone; it's different for everyone. That is, a dream, the way I described it, this version of how it works, is just one in a million versions of how it works for people. Because first, you have to consider the factor of what you believe in — or more precisely, how you react to dreams. If you react to dreams as predictions, as signs, then the system, since your psyche is built in such a way that if you see something in a dream, you then expect it in real life — the system takes that into account, that this is how your brain reacts, and then when it needs to warn you about something, it will give you clairvoyant dreams, those dreams about the future. For another person, on the contrary, if they don't believe in it but experience everything very vividly in dreams and learn better there than in real life, then they begin to be taught through dreams. It can be different. And then there are people — a huge number, especially about 90% — for whom it's just a glitch of the mind. That is, a person has too many thoughts and emotions, and during the night they don't have time to calm their mind, so their brain activity keeps running, and in sleep it gets packaged in another wrapper. So if this person is afraid of tomorrow's meeting, they might dream that they are naked in front of their classmates. Because by code, by sensation, it's the same as the fear of being in front of the boss at the meeting tomorrow, but it's wrapped in a dream as this awkward situation where they're naked in front of their classmates. And so if a person tries to decipher the dream, taking it literally — “what classmates, why am I naked” — they won't decode the dream, because they're looking at it too superficially. You need to look at the essence: what did you feel during the dream? Embarrassment? Then where in your life is that embarrassment? Maybe you felt it yesterday — that's why you dreamed this code of embarrassment again, you're inside it, but the dream just wrapped it in the image of you being naked in front of someone. Or maybe you're experiencing this embarrassment because you have a meeting tomorrow or next week. That's how it works. This is the most common case for people. But yes, there are unique cases where through dreams, unique geniuses — scientists, writers,

and screenwriters — can be given information from above about what film to make or what book to write. That is, dreams can also be a way to receive information. I receive information through dreams. But that didn't happen before — it only started in 2023, when I was writing the second volume of "Alternative History." I saw in dreams how I was flying through this matrix, through this labyrinth, and I was shown that I was now in one corner, then in another corner, then in this point, then in that point. But again, I was still visualizing, with my own mind, that code which was being sent to me from above in the dream.

Question: You wrote about human souls, that there are half-formed people and people with a whole soul — personalities. Can the wholeness of a person's soul change during their life, for example, by reading "Alternative History," or does one have to be born that way, or how does it all work?

Yes. It's possible, it's possible. That is, it was about people who are so, let's say, underdeveloped that they don't even reincarnate. And in general, this word "reincarnation" can of course be considered, but not taken literally in the physical sense, as one might think. That is, on one hand, reincarnation doesn't exist, but on the other hand, it does. But again, it's a play on words. It's just that there really are people who may have once been someone, as an individual personality, and then died and continued living as a different personality — that is possible. But when we see that 99% of people on social media today claim they remember past lives — what, are there that many great geniuses with wise souls on Earth? Then why is there darkness on Earth? Question. And of course, anyone can imagine or feel something, but only some super unique being can truly know a past life — and such a being can no longer be called human. That's already a deity, an alien. And humans — they can't know their past life, none of them — that's the first point. The second is, again, you see, there are different stages of human evolution. There's a person whose body's vibrations are such that they live only through the body — animal instincts. They don't even have a soul, or Spirit, nothing. No mind, no heart. They think only with one part of themselves — pure survival instincts. So how can such a person remember some past life or be reincarnated anywhere? And in their case, even reproduction,

the transmission of code, happens differently — genetically. That is, a male finds a similar female, they have a child, and the code is passed genetically into that child. And that's how it still happens for now. But in that case, you see, there's not even any talk of a soul yet. And it turns out that these people don't reincarnate anywhere, they don't have any reincarnations. They die and are erased. Well, not erased — something goes somewhere, something moves on. A child is born with the code of the mother and father, more refined, and in that child the unfinished flaws and strengths of the mother and father unfold. And then the child polishes them and reveals something further within themselves. Then they find another person to continue the lineage, and so on. And this is a genetic path — there is no soul there, nothing flies away or comes in. Then there is another stage, a group of people who have a soul. What is that? It's still a body, but it's as if it vibrates differently, and it's no longer just Platonic or physical, but seems more subtle, as if there is a subtle layer of your body and you feel it. You protect it, you feel it deeply. Your values are different, your qualities are different, everything is different. You may look physically like a human, but you're no longer an animal — you are the heart. And yes, there's also a very interesting point that these souls can be partial. And this was a very good theory from my side, when I said: "How can you claim to remember a past life? What if in a past life there were ten people, and when they all died, their souls merged, and now you are living as the combination of those ten souls? So what past life do you remember, if you as a whole didn't exist yet?" And this theory was confirmed by the Mystic-Old-Man — he said that such a thing exists. Again, this is individual; it doesn't apply to everyone. But such a thing exists. But again, these are stages of development. And your question, of course, is interesting, but on the other hand, it's a bit personal — you're pursuing your own interest. So I would approach your question in a generalized way and answer generally: any person, even one without a soul, an animal, can come to understand everything in their lifetime, if they want to. There are no limitations in that sense. The path is the same for everyone, but it can be understood. The question is how often you get distracted and stray from that path during your life — and how often you return to it. After all, I myself am now walking this path from absolute zero in one lifetime. From the very bottom to the very top, and I continue on this path. So it is possible. And I describe this path in "Alternative History" across all the volumes. It is possible within one life.



Question: You talked about the need to place consciousness into a robot, and the Mystic-Old-Man confirmed that you need this. Am I right in understanding that in the future these will essentially be clones, biorobots with your level of consciousness?

I simply saw it this way: what makes a human a human, how we differ from one another, what we share and what we don't. And if we compare that, draw some kind of comparative analogy with robots — and in fact, to decode all mythology and all ancient sacred religious texts, you need to approach them through analogy with science fiction. Seriously, it immediately brings clarity to how all of it is perceived, because people have society-imposed labels and stereotypical thinking toward religions, toward certain words: philosopher's stone, gods — people's minds immediately react with a kind of noise from unconsciousness, underdevelopment, which makes them react negatively or turn it into a joke. But in reality, it's just that they have a block toward it, because they have unpleasant associations with these things. And if you want to get past this invisible defense that doesn't let your consciousness reach the truth — to bypass these traps of the mind and awareness — then you can compare all of it by drawing a parallel with science fiction. Basically, after the second volume, starting from the third, everything I write is science fiction. And suddenly everything becomes clearer to people — what was in the first and second volumes. Because in the first and second volumes, people have the wrong associations with many words: Spirit, Deity, Olympus. Everyone immediately imagines some old men in bed sheets. And when you start explaining it like a programmer to a programmer, or like a game developer, comparing and relating it to virtual reality, simulation, and so on, the person suddenly becomes more open to the information and doesn't resist it. And the topic of the Spirit — in the second volume I start to reveal it more, because the first volume ends with me basically realizing what the Spirit is. And then I begin to explain it with the mind, both to myself and to the readers — what the Spirit is, how it works. And now we return to the main topic: imagine that we, humans, are robots. Just dolls, and for us to exist, we run on electricity. But again, not the kind of electricity that comes from a wire, but the kind that is this light, and it enters all of us. And it is one and the same. You see, when you use a kettle or a refrigerator, it's the same electricity powering both, but the devices are different, the technology is different, each serves its own function.

And we humans, physically, don't differ much from one another — there are certain standards. Of course, skin color, height, yes, but in terms of proportions — legs, arms, we all have the same, and one head. And the difference between us lies in the fact that each of us has, imagine, a kind of system board. That is, inside each of us there is a code, a matrix, this labyrinth. And because of this coding, we are who we are. Pasha is Pasha, Masha is Masha — but it's because of the code inside. And it turns out that light enters into a person, and this light is transformed into consciousness thanks to the labyrinth that exists within the body — figuratively speaking. Although again, later I talk about how the body, in essence, is not physical — but that's not important now. Even if we say we're in a simulation... But let's still respect the boundaries of the projection we live in — the boundaries of the body, the boundaries outside the body. For now, let's keep it simple, on fingers: imagine we have a body, a robot, there is some kind of code, and light enters into it, and because of that, I have this personality, these thoughts, these views. And each of us has our own code. Now imagine if this code could be extracted and inserted into a metallic robot, and that code could also capture the light just like we all capture it now, each of us within ourselves. While we are alive, the light circulates through the labyrinth inside us. If that labyrinth is interrupted, the light leaves — and that's how we die. That's why there's always a certain percentage of damage a person can receive — fatal or non-fatal — when they're injured. Because if a person gets too big of a hole in themselves, then the labyrinth is interrupted, and you yourself are already that matrix, and the light no longer loops — it leaves, and the body dies. That's why the labyrinth always needs to be quickly patched up so the light can keep flowing, and then you live, you don't die. And now imagine — we made a robot out of metal, inserted this code into it, meaning it entirely consists of this code. And that means light will enter it too, and it will be me. Where am I then? Question. What is "I"? I assumed that this means it's possible — people generally imagine that human consciousness can be transferred into a computer, and that's where the future is heading. But it's not like consciousness can be transferred — that's not the point. It's not about transferring consciousness, because it's all the same light. And what makes it different — whether it's your consciousness or mine — doesn't depend on the light, since we all share it, but on which box, which labyrinth that light enters. And your labyrinth is yours, mine is mine.

If we insert that labyrinth into a robot, then the light will be captured, and that's it — and because of that, the robot will exist either with your personality or mine. That's how I saw it back then in the second volume of "Alternative History." And what you're describing, that in the future there will be clones, biorobots — that's all coming from the opposite direction. That is, in the future we may arrive at this through technology... Again, there are different paths of development: spiritual, material, dark, and light. In different futures, there are different branches. But one of the scenarios is a future where robotics and technology evolve — and at first it's all as we can currently imagine: computers, microchips, electricity. But it's all like, you know, when Spartans train with wooden swords, and only later in real battle they are given real steel weapons, right? It's the same here. So right now we're being allowed to train in something that's just like what we actually live in — but made of "wood," not real, made of plastic, not original. The principle is the same. Artificial intelligence, computers, simulations, virtual reality, the internet, wireless communication, computer games — all of this is like a parallel reality that we're exploring, but in fact, we're already living in all of it. It's just that... as we tend to see it, it appears mechanical, physical, and then in the future it may seem biological — we've become biological — but in the end, it will turn out it's not even biological. Just light. Just a projection. Just a simulation. Yes — but we still have to arrive at that understanding. And so humanity will move toward a future where, yes, it will be possible to create robots. At first, there will be cyborgs, robot-cyborgs. All of this will develop in that direction — this is not a joke, everything shown in those films. You just shouldn't take it too literally, but there's a lot of truth in them — it is the future. And all these technologies will evolve like that, and then someday humanity will reach the point where they can create biorobots. Then maybe you'd imagine that everyone will live in computer games, in virtual reality. But again, that's just preparation — it's not how things are actually structured. Eventually, it will all be revealed differently — it will turn out that no technology is needed at all, no machines, no high-tech, no flying saucers.

Question: The state of "zero" — how long can we stay in it? Does it mean a person must gradually develop their soul, and this is only possible through contact with the world, with frequencies, or should we always stay alert and observe everything from the outside? Does it depend on the level of soul development?

Again, this body, soul, mind, heart, Spirit — since everyone has different associations and interpretations of these words, let's not get caught up in that. What matters is the essence. And what is the essence of the question? It's about the person and their state. Imagine there are soap bubbles, like one half inside another, another half inside a third. And the transition from one soap bubble, from one sphere, from one simulation to another is almost imperceptible — like moving from one system to another. There are people who live entirely within the bubble of instincts. And they are fully in it, and they don't intersect with any other worlds at all — they live in this bubble of instinct. This type of person is the one driven by animal instincts. They have no soul, no conscience, no logic — nothing, no sense of cause and effect. And such people do exist. We've all either been them or will be. Then there are people of the second bubble, who live by the mind. Super precise, control everything, no heart, no soul — but sharp logic, strict discipline, like robots. And they can control their instincts. They know that if they do something wrong, they'll suffer the consequences later. These are people of the mind. And between these two worlds, you see, there's this kind of almond-shaped overlap — when a part of the first world's bubble enters a part of the second world's bubble. And when you're in the center, it's like you're with the instincts and in that world, but you're also being pulled into the world of the mind. So sometimes you're carried into the world of instincts, and other times into the world of logic. And so you're being pulled one way and then the other, because in that moment you're transitioning, you're shifting from one value system and level to another. And when this transition happens, those people are always shaken, because at certain moments, when a person's animal instincts and sinful impulses have calmed down, they enter that second bubble on the right — the one of the mind. And they control everything, write a schedule: "That's it, I exercise every day, I eat only healthy food, I help mom and dad, I'm a good boy." But then at some point, three days later — bam — they slip back into the first world, the world of instincts. And that's it — they're drinking beer, browsing dating sites, and don't understand what's happening to them. And how does he not understand? He's doing all of it because he wants to, but he doesn't know where that desire came from. He doesn't know what triggered it. Later, that desire fades, he comes to his senses again and returns to the second world — the world of the mind. And there are people who live like this.

It's not a punishment, it's just a stage of development. Yes, on one hand, it might seem that people who live only in one extreme have it easier. Those who live in the first world aren't thrown into the second. Or those who live only in the second aren't thrown into the first. Yes, on the surface that might seem convenient, but it's just a phase. There is a stage when you transition — a transitional stage — and that stage of transition is difficult. And then there is a transition into the Spirit. Imagine there's a Spirit bubble — that's one world. And the other, previous world is the world of people — let's describe it like that. And you seem to slide back down into society, into the human world at some point, then at another moment return to the world of the Spirit, where you are the Spirit. And when you return to the world of the Spirit, you feel no fatigue, no sicknesses, no fears — it's like a crazy clarity and lightness, and you can work the whole day and are happy to work, as if problems don't even exist. That's the world of the Spirit. But then, at some point, for no clear reason, a person seems to slip back into their old past version, which still exists in them, who they used to be, and they return to the previous bubble — the world of people. They go on social media, start chatting with old acquaintances, get into debt again or start gossiping — things like that. Like with people — you start connecting to their value system. It's as if, figuratively speaking, you plug your head into their source, the one all these people and humanity are connected to. And once you connect to them, you start experiencing all their same qualities: laziness, fatigue, sickness — it all begins to appear in you. Then you move back into the world of the Spirit — it's like another source — and you instantly become clear-headed, sharp, as if you've just truly woken up. And life feels like a fairy tale — you can do anything, whatever you start will succeed, everything works out. And that's the kind of transition there is — into the Spirit. And "Alternative History," the novel — it's all about liberation from different human worlds, liberation from the old society, from the old system, in order to release it and move into a new kind of system, which is the Spirit. If not nitpicking words, then that's more or less how it can be described and defined in a few words.



Question: The human soul is a lens, and it can turn either its light or dark side. When the lens is turned toward the light side and a ray enters it, what happens at that moment to the dark side of the lens?

That's what I realized at the end of the first volume and the beginning of the second — I decoded it, became aware, saw it. It was like I suddenly understood everything, as if I had solved the matrix, uncovered everything I had been trying to figure out my entire life. And then it was as if the Spirit entered me, something switched on, something happened. I began to see all times, all variations of life, different futures — everything, just like that. But I didn't know how to express what was pouring into me or entering me, or what I had connected to. Because from that point on, it depends on my worldview, my vocabulary, how well-read I am, what examples I can use to package what I feel inside in order to express it — to say: this is what I've realized. And at that time I was trying to find any words I could. And over time, over the years, I've been able to choose better and better words to explain what happened to me when I finished the first volume of "Alternative History." And the second volume — 70% of the second volume, the first 70% — is me in that Spirit, in that flow I connected to because I had decoded something. I was trying to find any words to express, in human language, the information that was revealed to me — how the world works — and to draw analogies, and to decipher it all in the format of gods, packaging it all into mythology. Or it could be packaged as a kind of science fiction story, and explained through the example of robots — what it is. And both versions — what's most interesting — is that both fit. What matters here is the essence. Don't try to cling to it literally. And yes, back then I talked about how it's like there's a lens, but I called it more like a little glass with a code, and everyone has a different one. And I had this feeling, like I noticed that the soul — or not the soul, maybe the heart — I don't know what it is or how it works, but it's as if there's something inside, maybe not even physical, maybe some kind of encoding. I just give it a physical image. Like if I start doing bad things, dark things, certain types of actions, it's as if my lens — or I myself within this system we live in — turn away from the light, like the lens closes and the light stops entering, and it's as if there's no light and I disconnect from the source, and that's it — darkness. But it's not physical darkness — it's just that you can't tell what is light and what

is dark, and it's as if nature no longer guides you. That's a real thing. And then there's the opposite — when you do good, light-filled actions, and it's as if your lens, like your heart, aligns correctly in such a way that the light enters it fully, one hundred percent, like the Spirit. And I noticed that maybe it's not even about some kind of digital code, numbers, combinations — but rather that a person has this kind of lens set at an angle, some sort of geometric shape, or maybe a mirror, or a disc. And when it's turned a certain way, about 60% of the light enters the person. And if it's turned all the way, somehow fully, then the Spirit enters you. And it can also be turned the other way entirely, as if it closes off — and then the light doesn't enter at all. That's what I was trying to do — give an image to what I feel. But it's not physically like that. So, let's put it this way — the essence is true, there's no mistake in that. That's how it is. But it can be called anything — a leaf, a pancake, a piece of glass. It's my positioning in the system of coordinates, my coordinates shifting — where I am, to the west, to the east. I may be living the same way, but the way light passes through me and the way I perceive reality has countless multiverses, countless angles from which the same thing can be perceived. And precisely either through the dark side or the light side. Where it is physically located — that's another matter. It's more like it's all in the mind. I'll say this: don't try, as is typical for humanity, to cling to this superficially again. What matters here is the essence. There's no need to look for a literal lens inside yourself. There's no lens inside. But the essence is true. And at that time I felt that something within me flipped — something clicked — and that's when the Spirit entered. As if the light enters someone and moves through their labyrinth, and then there are moments when it enters you directly and seems to reflect somehow. Or as if it passes through you — something like that. That's what the Spirit felt like. That's how I caught it back then, as a sensation. But again, that's how it was at the time of the second volume of “Alternative History” — the end of 2023, September to November — that's how I was spontaneously choosing words on the spot to describe it. Now, I would probably use completely different words, totally different examples. But still, it's good that everything inside me — this information, this code that happened — at least I tried to express it somehow. Now I can at least decipher it. Which is basically what we're doing right now — giving it a clearer, more suitable image.

Question: In chapter three of the second volume, you reflected on how the matrix is a trajectory along which light — that is, the Spirit — moves. You also mentioned that this matrix should be imagined in different forms, including within a person. For example, if the light, upon entering the human soul — that is, their lens — passes through it completely, then this light returns back to the Spirit. But if the light is refracted by the lens, then time and space begin, and the world of people appears. And if the light passes through, that is already a new stage, associated with immortality or infinity. Could you please elaborate a bit more on this topic of immortality and infinity in that context?

Back then, in the Spirit, in the flow, I dictated all of that out of myself. Pulled all of it out — what I saw, what it seemed to me — and that's how the second volume came to be. And now it's like — go ahead and decipher it yourself. Let's put it this way. This, and that, and the other — everything I'm about to say now is true. It's just that at different stages of development, it can be packaged differently. One of the things we're now unpacking is the idea that there is something like a soul, a Spirit, a body — that we can imagine it this way, because it's easier for the human mind, for a person to grasp: there's a body, and there's something like a soul. This soul is some kind of matrix, and light enters it, and that's how we live. And that light can either go back or pass through, and then you are purely Spirit. And the answer is both yes and no. You can now imagine it differently — that there is no soul inside the body, but that the body itself is already... It just shifts from one density to another, from one layer to the next — that is, it's all code. The body consists of code. And there's one code, another, a third, a fourth. And it still captures light. Spirit and immortality — if we recall the film Doctor Strange, the first part — there they say that the Spirit heals the flesh. What does that mean in the world of people? How do people perceive that phrase? They understand that there is flesh, meaning the body, and there is some kind of Spirit — a flow or a light — that enters into you and, like tiny grains, restores you and keeps you from getting sick, figuratively speaking. That's how people generally imagine it. But I see it differently now — as if I am a projection. And if my projection is made of, say, five pixels — figuratively speaking — a weak projection, then it can fall apart, can't regenerate. And because it's such a projection, it means I'm living in such a system, in such a projection where things like illness exist,

where I age and get sick. But it's as if one can reach a level where the body is made of such vibrations, such particles — that is the Spirit. Meaning, it's not that the Spirit is inside the body, but that you become the Spirit yourself — yet still look the same physically, and it happens so subtly. But the point is that the Spirit is still a person, just one of such a level that all those nasty human problems no longer affect you. That's the essence — that a person must reach the point of becoming the Spirit. So the question is, how do I package that to present it to you properly? Imagine that a superhero — like Clark Kent, Superman — is the Spirit. That is, we all live in a simulation, we are all humans, but there is this one person who is the Spirit — who doesn't get sick, whose wounds heal, or who doesn't age, or something else happens — because he is the Spirit. And those who are in other vibrations and planes — they also see this person, this Spirit, and he sees them — but these people, existing in other vibrations and planes, whose level of outer shell, of vibration — be it soul or body, instinct or something else — is different, they experience everything differently. Their perception of reality and of themselves is different. And what I've come to understand — or rather, suppose — is that, imagine, if a person is sick and suddenly they're healed in some holy place, then in fact it's quite possible that thanks to that holy place, their body shifted into the vibration stage of the Spirit. And when you are in the Spirit, you cannot be sick. And so it turns out that you briefly connected to your future version, entered it for a moment, and then disconnected — but the illness was gone. That's how it might work. And so, there isn't really such a thing as the Spirit being like... Well, we tend to imagine it as a ray. And in a way, that's logical — that's also how it's shown in icons: a dove or a star with a beam shining onto a child or someone else. But that mostly explains the idea that you are a kind of cosmic or spiritual projection, that you're made of a different density than people. The Spirit is... Let's say this: imagine we're all robots, and each of us has different durability. There are people who, if they eat spicy food, get sick immediately. All their internal organs start to hurt. And if a person is in a bad mood, they can start to get sick and fall apart just from that mood. And also, how much a person sleeps affects how they feel the whole day — whether they're energetic or not. Even from certain thoughts or external influences from other people, a person's mood can worsen or not. From that, they feel either lazy or tired. There are these types of people, many different kinds — that's how most

people live. But the Spirit, it doesn't fall under the influence of moods. It has no laziness or weakness — it is always in the Spirit. That's the state itself. And such a person, it's as if they're never cold or hot — they might even eat junk and not get sick from it. And at the same time, it's as if all those human rules of the game no longer affect them. But still, they seem like an ordinary person, only everything affects them differently. That is, unlike people... People know they need to eat in moderation, or they'll get sick. And people who are in human vibrations — if they overeat, they get sick. But the Spirit can eat and not get sick, because it doesn't affect them. The Spirit can walk around without a mask and not get ill, while others need to wear a mask and wash their hands. The Spirit is something else. And a person at that level — a Spirit — has a different mood, different strength, and even experiences time differently. That's why people who are Spirits are extremely productive. The Spirit can sit down, you see, and write a whole book in a day. And they won't be distracted by a phone, or by needing the bathroom, or food. Because they are Spirit — a physical Spirit. And then there's the moody person — something's numb, something hurts, something itches, no mood, it's raining outside and they're already sad, and now they don't want to write a book, don't want to do anything. Someone said something to them, and they already feel bad, they're nauseous, now they're sick. So, when we talk — since your question referred to immortality, I see now — of course, I can't say how it works literally, physically. But maybe, indeed, a person who is the Spirit might not even know how long they've lived or how long they'll live. Here it's helpful to draw an analogy with dogs — some people don't get dogs because dogs live 10–15 years, more or less, and many don't want to go through having to bury them afterward. But for a dog, living 10 or 15 years is a lot — it's a full human life. That's how the dog experiences it. But for a person, that's a short life. You see, a person can adopt and bury several dogs within one human lifetime. And the same goes for the Spirit. The Spirit lives in such a way that people seem like dogs — living short lives, fast lives, very primitively, everything small and fleeting. And the Spirit views it all on a broader, more global scale. People live a single life, while the Spirit seems to live twenty lives within one. That's how it feels in terms of time. So the question is — am I living one life? If we tie it to human metrics — I do have a year, a date of birth, like you, people. And you might assume I live like everyone else. But there are many "buts," and it's entirely possible that

I've been living for a very long time. I just keep living and living, so many books already. Maybe this isn't my first life, or second, or third, or even fifth.

Question: In chapter three of the fourth volume, you write about infinity — that it has a knot, and that time also has a knot. What is the knot of time? How does it manifest?

In general, the Spirit — yes, it can be connected — but the topic of the Spirit, the matrix, and the structure of the world are all related, yet they need to be separated. And in the second volume of “Alternative History,” I reflected on the topic of infinity. But I approached it like this: again, I was choosing whatever words I could find to describe what I was feeling and experiencing. The sense was... After all, I had come to know what the Spirit actually is, right? Which is already something very strange and unusual. Because if we now link it to Christianity and religion, the Spirit is something invisible, some kind of force that is present in our lives. In Orthodoxy, it's depicted as a dove. Long ago, among Arabs, the Spirit was seen as a jinn. Among Asians, the Chinese, it seems to be a dragon — that's why there are different dragons, as different spirits, as different gods. What I then begin to realize — something I fully reveal only in the third volume, but I start to discover it back in the second volume of “Alternative History” — is that the Spirit, whom I thought was God, is not one. That there are many spirits, that is, many gods, many minds or consciousnesses. And here I begin — after finishing the first volume and starting work on the second — to see this ouroboros ring, the serpent devouring its own tail, and I understand that it feels as if the God who created everything is controlling it all from the future, right from the very beginning. That's why He seems like both the beginning and the end. And that the “I,” the voice I hear — that is me. And the force that is the Spirit leading me — that is also me, already in the future. That is, I've already become it, and yet I'm the one raising myself and controlling all of this. How is that possible? That was the moment. And that if I am already God or the Spirit in the future — or whatever name you give it — that's how I reasoned back in 2023, at the end of 2023. That if I am Him, then right now I'm like in childhood, as if I'm just becoming Him. Which means, as I thought back then in human terms, that nothing can really happen to me — nothing can happen. Not in the sense of danger, but even in the sense that I couldn't possibly go off this path.

That is, on the contrary, what I felt — something extraordinary — on August 30, 2023, when I finished the first volume of “Alternative History,” something happened, as if light, or as if I suddenly found myself in all times at once. I don’t know how to explain it. Or as if my consciousness somehow connected to the source of all time. Or as if the Spirit that entered me — it’s like I realized that... Well, I had already come to understand that all the messengers who had spoken to me since childhood, all the people who spoke to me in strange ways — it was the Spirit entering them, which means it was me. That is, in the future, I became so powerful — in today’s youth language, let’s say, some kind of strong superhero, to move away from the topic of gods. I became so evolved that somehow, in the future, I figured everything out, became God — though that’s a bold word — and with my consciousness, I could enter not only myself in childhood, which is why, it turns out, I was a genius as a child. That’s why I had all this knowledge. That’s why already in 2010 I was talking about how the matrix works, how this whole world works and everything. And all the people who spoke to me — it was me speaking to myself. I was entering into people in 2010, and into myself as well, and I was speaking with myself through those people. Just imagine what kind of attention control that is — what kind of consciousness. And that’s exactly the consciousness I became already in the future. And so I begin to understand that I’m returning from that future into the past. Which means maybe I was the one who dictated the Bible to everyone, and all the sacred texts, the music, the films. Maybe everything has been guided by me this whole time. And now, for some reason, only in this 21st century I’m in the flesh, in a body — this is me young — and this is that period of time when I became the Son of God, as I understood in 2023, and eventually must become God. And then, probably, I must become the Spirit. These are some kind of stages, but all of the same essence — which is why it’s said that it’s inseparable. And how is that? That you become such a consciousness that you live in all versions of yourself? Or what? It’s fascinating. So about time and infinity — I assumed that maybe in Karelia, even that feeling I had, that there was some ancient civilization there or something, but everything is now destroyed. Then maybe I’m only just now going to build it, and later it will be destroyed? Maybe it’s all happening in the exact same places? After all, if God once, as we think — before us — created the world... If that land is the womb of the earth, as Big Alexander said,

the navel of the earth — this Karelia — then He somehow created everything there. Again, we shouldn't take that literally. But then something must have happened in the world again, maybe after an enormous amount of time, and it all collapsed. Everything was erased, destroyed. And now we've arrived at a time when, once again, a young God must become God and launch everything again and create everything anew. How is that possible? From some other time, where I already am this God, I help myself — the one I am now — who is not yet God. I saw this. I felt it clearly within myself back when I finished the first volume of "Alternative History." I truly felt that I am this consciousness, but in the future it's as if it's so highly evolved. And of course, in the second volume I didn't decode it so much in a biological sense, that I became such a consciousness and can return — I still presented it more in human packaging, saying that maybe in the future, what I've now decoded allowed me to enhance my consciousness with some kind of machine, like Cerebro — that machine from X-Men that amplifies attention to influence everyone. Maybe that's what the Spirit is. The machine in the future is called Metatron. And maybe the flying saucers too — that means I'm arriving here from the future, or someone is, my team. That it's all thanks to my own technologies, the ones I'm now trying to explain in my books. What I've already decoded — but now it needs to be proven, written down — it's already written in the future. Which means they've already found it all there, which means they're the ones sending me those greetings. And that's why I'm always surrounded by some kind of adventure, always accompanied by an invisible protection from above. And maybe that's why they don't interfere — those future versions of me, or my team — so as not to break the process, so that I become who I already am there. As if everything has already happened, and now I'm simply living it out. Let me add another interesting point to all this. It feels as if — imagine I create a painting now, as an artist, not as Alexandr Korol, just as an ordinary artist — and if that painting in the future, say in a hundred years, gets burned or lost, then it's as if it doesn't radiate anything, like a kind of energy, like a trace, like radiation. There's no feeling that the Spirit comes from it — it doesn't carry the Spirit. The Spirit is precisely that: immortality, infinity. But if I now create a painting that passes through the entire ouroboros ring — as if it loops through all time and bites its own tail — then it will already be radiating the moment I create it. Because it already exists in all times,

and that's why you can feel it radiating all of time — this infinity. And that's why it feels unique. So here's another version of why some things radiate energy. That's how one might create a unique piece of music, or a painting, or a ring that is made now but might someday be in a museum — or maybe it will pass through all time and never be lost. Maybe that's why some people are drawn to art and antiques — to touch this “corridor” of infinity.

Question: At the beginning of the second volume, you mentioned that there are three key revelations that cannot be spoken of. The first one, you wrote, was that you understood who you are — and more precisely, why it is you. Can this now be shared?

Yes, I think I eventually revealed it over time — I just didn't assign it much importance back then. There was that part about how it seems we don't die — that information. About the mausoleum, the burial of mummies, all of that. But again, I couldn't find the right words at the time to describe what I saw — that it was as if death doesn't exist. That was the first theme, the first secret. The second theme — why exactly me — was also about genetics. It's not just that I was randomly chosen or got lucky. The whole history was rewritten, everything reshaped somehow. And the point is that someone in my bloodline, an ancestor of my ancestors — so I come from a certain lineage. As I understand it, it's on my mother's side — my grandmother, her mother, and my grandmother's surname was Korol. And the story goes that there was the revolution, and the war, and my grandmother, as a child, lived in a communal apartment somewhere near Gorkovskaya metro station, right across the road. There's very little information preserved from that time. The point is, my grandmother had a painting from back then, and it shows a child, and it says “God Save the Tsar,” and the child is holding a chalice, in an oval frame. And the point is that this information came to light — that it's as if I'm from that lineage, and as I understand it, through that grandmother, on my mother's side — someone from there, and it can probably even be proven if checked. The third thing — I think I meant dreams, but that's closely tied to the mausoleum theme. Although no, probably there were three distinct themes. Yes — so the topics were the mausoleum and death, and the topic that I have some kind of ancestral line — that's what those themes were. And why did I hint at it at first but not say it outright? Because, in general,

it's in my nature to always share everything. It's as if I have this function — that while I'm in the process of writing a book, to make sure I'm not thinking or controlling what to write and what not to write, the system was set up so that everything that comes into my mind, everything I feel, everything that seems or appears to me — I have to write it all down, because it all belongs in the book. And so, what should or shouldn't be in the book — I don't need to control that, because I simply tell everything. That's my approach. It's like a kind of agreement with the system. And that's why anything that gets revealed to me — I always share it. Anything that comes to mind — I tell it. That means it belongs in the book. That's the approach. If I were to finish writing the book, then it's entirely possible that even more information would be revealed to me. But it will only be revealed, as I also assume, once I've completed the book. That is, the kind of information that can no longer be shared with people. So for now, everything I know must be allowed for people — because I'm still in the process of writing the book, and I'm only given the kind of information meant for others. But when the time comes that something can no longer be told — that will probably be the moment when I stop writing altogether. And Big Alexander, he's kind of preparing me for that, because often, when I have some kind of discovery, he says: "They can give you information that you must keep only for yourself and tell no one — not even me." And that's what he keeps whispering every time. And during that moment of another revelation, when I had a breakthrough and saw the future, when I decoded what the Trinity is, what the Father is, what the Holy Spirit is, what the Spirit is in general, and what time is — at that point, he started saying, "You need to understand what you can and cannot share," — he began whispering that to me. And then, when all these discoveries started pouring in, I began to overthink — what if I'm not allowed to say this? Maybe I shouldn't share this part? Maybe I shouldn't speak about that either? And it was such a living moment — right at the end of the first volume and the beginning of the second — when the information had only just begun to open up, I got a bit confused and didn't know if I was even allowed to talk about any of it. And that's why I said I had three discoveries, but I wasn't sure if I could share them — maybe I'd reveal them later. But in the end, I share everything. So back then, it was just a bit of a misunderstanding on my part — thinking maybe something shouldn't be shared.

I think it was Big Alexander who said something like that to me. But in the end, I decided to tell everything anyway, and then I actually asked the system about it, and it said: “Tell everything, it all goes into the book. What shouldn’t be shared — trust us, we won’t give it to you.” I said, “Okay.” And so it turns out I don’t need to stress or control what I should or shouldn’t say. It’s just that at the time, I started thinking about it, and that topic ended there. So everything’s fine. And if you meant that I wouldn’t just list those three points but also break them down and explain them to you in detail — well, I have a very unusual approach to this information. If the system that writes the book through me wants me to develop a topic deeply, it will keep giving it to me endlessly, and I will keep unraveling it endlessly. And if there’s a topic that isn’t unimportant, but simply one I’m meant to mention once and then move on — without getting stuck on it or dwelling too long — then that’s exactly what I do. And there are moments when I might say something about, say, the mausoleum, sarcophagi, and so on — and that’s it. And after that, you see, I already have twenty more new materials and pieces of information coming in. And let’s say, someone — a friend or a reader — wants to stick with that topic, but I sort of move away from it, step aside from it, avoid it, because it would distract me, since more information is coming. If I needed to dig into it, I would’ve. So let’s say, the dosage of information — what needs to be spoken of more, what less — is also controlled by the system. That’s why anything in the book that’s developed too often, endlessly, even cyclically — means that topic must be revisited often and unpacked. But if something gets a single mention, and then I never return to it again — then that’s how it should be, or it’s simply not time yet. That’s my approach. And here’s an example: the topic of Karelia, the topic of lineage, the topic of Egyptian gods — if it’s not needed, I won’t touch it. Well, then the system hasn’t led me to it yet. I don’t do anything by my own mind — the system leads me, it highlights things. It highlights, figuratively speaking, a red color. And I started, in one of the volumes I’m working on now, to analyze this red color: what it is, why it matters, what it symbolizes, who uses it, how it’s appeared in religions and mythology. The things I trust the most, the things I analyze and reference, are always sacred writings or mythology. Everything else — anything that’s not from God, but from people — it’s a different matter. Human opinions, especially those of the 21st century, I don’t trust at all.

Not images, not theories — nothing. But the ancient, the unique, the things that appeared in all civilizations, that's what I compare, draw analogies from, and work with. And the Spirit helps me with this, through, for example, ancient Greek mythology, ancient Egyptian mythology, and various other mythological stories, including sacred writings. They help me draw analogies with the theories and observations I touch on in my book.

Question: In the second volume, you talk about the matrix within a person, that it folds and unfolds. Could you explain this process in more detail, how this folding and unfolding of the matrix manifests in life, and what actions of a person contribute to this?

Again, I'm using a thought form, a kind of cover for that thought form, to describe the sensation — but it's just the sensation. Alright, let's put it this way. Let's take an example. Here's a person, let's say a 25-year-old guy or girl, modern, from the 21st century. Of course, all people are different, each has their own genes, their own background, but let's assume this is someone from the masses. And this person, from the masses, is someone who is considered modern, who keeps up with the times — someone who knows what NFTs are, what ChatGPT is, that kind of person. Let's call him Kolya. And here's the paradox: when Kolya communicates with his girlfriend, he immediately starts thinking about his parents, wants to help them, starts thinking about saving money to buy an apartment. He even feels like going to church and reading a book. That's the kind of Kolya he becomes when he's with his girlfriend. But as soon as you leave Kolya alone, he immediately jumps into social media. And it's so funny, because it's as if... it's even hard to trace at first. But he immediately starts eating unhealthy food in large amounts, becomes lazy, doesn't want to do anything, feels fatigued, sleepy. He immediately wants to listen to different music, watch different movies. He jumps into social media, and from that, thoughts emerge that he doesn't want to see his girlfriend tonight, and would rather hang out with the guys. And if you observe from the outside, it's as if the person has been replaced — it's a completely different person. The first Kolya and the second Kolya are two different Kolys. So what's happening? Is it as if, in this body — if we imagine it that way — there are two different beings?

Kolya one and Kolya two? Why, from one set of actions, one algorithm, one rhythm, one Kolya appears, and from another set of actions, another algorithm, another Kolya appears? How can that be? Alright. There are different theories that we have multiple personalities, with a light and dark side in each of us. So, you could draw a comparative analogy. Well, it seems that when Kolya is with his girlfriend, his light side awakens, and when he's without her, his dark side immediately wakes up. But again, what's most interesting is that when he's with his girlfriend, he hears his inner voice, and everyone can hear it. And this voice, I would call it his conscience. Just his conscience. But when, for example, Kolya is without his girlfriend and surrounds himself with other elements, some other thoughts start coming to his mind. And where do they come from? Whose thoughts are these? It's still a voice, and he trusts it. But he doesn't realize that this voice has changed. And how is that? That's the question. It's as if a different light enters him, and since we're discussing the topic of the soul, the traps of light, and in the second volume I'm explaining what the Spirit really is. So, the second volume is even more focused on explaining what I uncovered in the first volume. And earlier, I already reflected on the idea that, okay, light is one and it's shared. But what a person becomes depends on something being wrong inside them. So, essentially, they connect to the dark force sometimes and to the light force at other times — but the power is still one. So what happens with Kolya? Why does this light inside him manifest and reveal his dark version instead of his light version? That's the question. And if we think this through and refer back to some ancient scriptures, we see that Buddha underwent the trial of Mara. Mara is the goddess of death — she is essentially a demon. And what is a demon? A dark force. Alright. And this dark force tempted, provoked, and attacked Buddha. There's a similar story in Christianity about Jesus Christ, when he spent 40 days in the desert and was also tempted by demons. This doesn't happen physically, where you see a demon in flesh. No. It happened in a way that, if we draw an analogy with Buddha or Jesus, it happened like this: all your friends, family, acquaintances, all the people around you, would begin to provoke you, slander you, attack you in this way, or tempt you, try to bribe you with someone or something. They try everything they can to get you to react badly, to make you lash out in revenge, or to try to bribe you. They do the worst things possible, only to get you to turn away from God.

And this is not only told about Buddha and Jesus; there are other various mythological characters and different versions of second comings, like the story of Kalki, the avatar of Vishnu, who is supposed to come. In all these stories, it's mentioned that these spiritual figures — those who were enlightened or almost enlightened, those who sought enlightenment — possessed a unique and vast amount of weapons. And this should not be taken literally, and in the later volumes of "Alternative History", I explain this very well. When it's said that they had weapons, it actually refers to the gifts of the Holy Spirit they possessed, their virtues, and moral qualities. This power of the Spirit helped them withstand the onslaught, the attacks of those demons. And now I'm leading you to the answer to the question. This matrix that unfolds and folds within a person — one could assume that when, as I once described, all the lights inside you are turned on, and you have this large puzzle, like a pizza made from pieces, and the whole string of lights is glowing, that's when the divine light is within you, that's your power. Where does it come from? From good deeds, from hard work. And you have many qualities, like meekness, humility, love. But if you've done bad deeds in life, lied a lot — even about trivial things — lying immediately connects you to the darkness. Lying is the most powerful, the most effective thing that instantly takes a person into the underworld. But again, they don't understand how it pulls them into the underworld. No, it's the same life, you still live in the same house, in the same apartment, with the same friends, the same parents. But it's as if you lived all of that from one angle, one perspective, like a family comedy film. And then, whoosh, it suddenly turns into a thriller or a horror movie. And you don't understand why there's this dark phase. But you've entered a different multiverse — it's the same world, but flipped, and it's different, where your thoughts are bad, your mood is bad, everything seems distorted, it feels like a nightmare. And you ended up there because of all the bad things you did. Many people have ended up there, and they don't even know it. They think nothing has changed, or that it's just how it's supposed to be. And so, when you do something bad, it's like your lights inside start to go out, the light fades away — that's how I'd put it. And if the light completely goes out, then you can't distinguish what's good and what's bad — you start allowing bad people into your life. When the light in you fades, you begin doing bad things without even realizing they're bad. That's what is meant by the absence of light.

But if the light is burning within a person, that light will always show them the way, and they can always see, thanks to the light, what's dark and what's light, what's good and what's bad. You see, when a person prays, meditates, or lives and interacts with good, simple-hearted people, if such a person is offered to commit a crime, they immediately feel with their heart that it's wrong, that it's terrible. It's as if their conscience reacts right away and protects them. But why do you have such a sharp reaction when you immediately understand that what's being offered to you is wrong? Because you pray, meditate, interact with simple-hearted people, and listen to classical music. But if, for example, you've been drinking, sitting with bad company, and haven't read a book in a while, only watching funny short videos on social media, then when you're offered to commit a crime, you might think, "Why not?" But you're absolutely, 100% sure that what's being offered is not wrong. And why do you think it's not wrong? Because the light has gone out in you, and you no longer understand what's good and what's bad. And then you commit the bad act and regret it afterward. That's how it can be expressed. But again, I've described the matrix from different angles. There's another version as well. I even speculated that maybe it's not so great when your matrix is large; maybe it's actually better when it's small. That was just one of the versions, one of the theories I had at the time. Why? Well, I thought that if the matrix is large, the labyrinth is big, and the light moves through it for a long time. But if the matrix is small, in the shape of a triangle, it's faster. That was my reasoning at the time in the second volume. There's another version too, when I was reflecting... Just today, I had a dream on this topic. I'm still figuring out the matrix. The dream was about the body, and now I'm deciphering the matrix. I need to fit cubes into cubes to create a star, and this is already after the fifth volume. I'm working on the books. And so, a person has these arms and legs. And it's no coincidence that these arms and legs are divided into three parts. I should, if I were to depict myself with my arms and legs on the side of a cube, place those connections — where the foot connects to the leg, the leg to the knee, and the knee to the thigh — at those points. These connections are like points, and they're needed to lift other cubes onto these points. You see, the matrix is everywhere. I also find it interesting how I now see the matrix in the face. I look at a person, well, the matrix is obvious when it comes to the eyes, nose, and mouth — that's clear. But how about the ears? One point, second point,

the second ear and the mouth. Or ear, ear, and nose. Or ear, eye, and nose. Now I see triangles everywhere. The second volume is when I received a large amount of information, so to speak, as if something was pumped into me from the cosmos, something poured into me. But I didn't have enough words or examples yet. I needed a lot more time for that, and there was still not enough time passed after I finished the first volume and figured everything out. In the second volume, I'm trying to quickly, almost on my fingers, come up with some words and share my thoughts, just to make sure I don't forget it and capture it all. That's why the way information is presented in the second volume is unique, because it's all the information I downloaded, so to speak, from above. But I said it all in a very clumsy way, like a fortune-teller or a mystic. And now I'm decoding it myself. So, the second volume is a book from 2023, and imagine, it's now 2024, and 2025, and in all the subsequent volumes, I'm actually figuring all of this out. I'm explaining it in detail now. Back then, I just spoke it in a twisted language, and after that, for the next year and a half, I searched for explanations in Hinduism, mythology, and so on — everything I saw at that time.

Question: In the second volume of "Alternative History," you write that a person consists of heart and mind. And if these two pillars are well-developed, the Spirit can enter them. But where is consciousness? That is, a person can make choices with the heart or the mind, or by listening to the Spirit. And the part of the person that makes the choice — that's consciousness, right? Could you please explain this?

Guys, there will always be confusion with this, seriously. I can't even make a bold statement that I know 100% how to distinguish it. It's like a play on words. I still feel it more intuitively, and how you name it — it's not really important. And still, this consciousness, subconsciousness, spirit, soul, mind, instincts, body, astral body — everyone who uses these words has something different in mind. So, you see, the essence for everyone is different. So maybe it's better not to grasp at the words, but to focus on the essence instead? How we name it is really irrelevant. And right now, I'm naturally catching the essence of what you want to understand. You think of consciousness as the person in the body. See, there's that division. Maybe someone actually considers it the soul. Again, there's the confusion. Well, let's talk about it, why not? We need to untangle

all of this. How long can we keep getting tangled up in this? People have learned all these words, but they don't even understand what they're saying. Alright, let's put it this way. 99% of people, when they talk about the soul, they literally mean some kind of consciousness. That's what they imply — that it's some sort of ghost, like a little piece of energy living in the physical body. And when the body dies, this little piece of energy flies away somewhere, and it can enter or leave that body and become a ghost. That's what most people think the soul is, at least in the majority. But again, this is just one version, and it should be understood as such. In the end of the first volume and the second volume, I tell you that there is no soul, there's nothing separate like that, some piece that detached and flew away — no. So, probably, that's why you're not talking about the soul anymore and decided to use the word "consciousness" instead. But the essence of what you're referring to is still that, in a way, within our bodies, there is us. That's right, I think about it this way too. But we are human beings, and with the extent of our development, we understand these complex, philosophical things the best way we can. In essence, we were born and live to explore these questions and find the answers to them. My perspective on this is very different now, of course, than it was when I was writing the second volume. Now, in 2025, my understanding is that the body — well, imagine a character in a video game. It's drawn, it moves, it's three-dimensional, but it's made up of some kind of code. Well, I'm made of the same code. This world, it's like a video game. But the essence is that, just like there are different qualities and formats for audio tracks — MP3, AAC, or WAV — just like photos have formats like RAW or JPEG, people also have different formats. In essence, when you listen to a track or see an image, the visuals or sound are enough for you, but there's still a code behind it, some kind of quality, right? A certain compression, a format. And it's like a person, where "heart" is simply a different rhythm for you, a different projection, a specific quality. There's the "mind," and there's "instinct." These are all different, almost like they can be measured in gigahertz or megahertz. And you can actually reach a point where you elevate to the level of the Spirit. At that time, of course, in the second volume, it seemed to me that the Spirit was entering me, like something external was coming into me. But now I suppose that you actually become it. You become the Spirit. You're still the same person, the same physical body — there's no sense of something flying into your body

or out of it. It's the same body, but it's as if it's now in different vibrations, a different format — that's the Spirit. So, you are the Spirit in the flesh. Essentially, you're the same person, you still feel the table, the chair, and yourself, but you simply have a different "photo format." This is the direction humanity is moving towards. Some have already reached this, and some are still heading in that direction. As for the idea that you need to fully develop both the mind and the heart to embody the Spirit... It's also quite amusing that I seemed to write about this and reflect on it in 2023 in the second volume, and now, as I'm working on the next volume, in 2025, there's similar information regarding the concept of the masculine and feminine, like the Sun and the Moon. In alchemy, it's often shown that when they are united, they create the Spirit. But what's even more interesting there is that they show that there are elements in the world of the Sun, and there are elements in the world of the Moon. And these elements need to be brought together, crossbred even, and then — voila! — you get the philosopher's stone. But, more precisely, what? The Spirit. And it's there that the Spirit is also depicted. Yes, so a person must fully understand both the spiritual and the material. Back in 2010, when I first started writing the book "Alternative History", I called it "The Path" in the draft because I talked about how you need to understand both the spiritual and the material to truly understand everything. And those who only focus on one thing, who define themselves by one extreme — it's not good. You see, back then, I understood that there is both the spiritual and the material, and that they both need to be understood. As I've walked this entire path, it's been very interesting to discover that, aside from the spiritual and the material — like mother and father, like the sun and the moon — there's also the mirror world, the underworld. There is a false version of both the spiritual and the material — that was another revelation for me. And it's necessary to free yourself from that and understand it. Learning to distinguish this, to see these boundaries. So, going back to the question about consciousness — where it is and where it goes. In the way I was thinking back then, it was a primitive thought process, honestly, and now, as you can see, I think a bit differently. You're simply asking, "The Spirit will come, but where is the consciousness?" Well, it's all you — just different versions of you based on your mood. Don't worry, no foreign entity is going to enter you. And even when we think about the concept of your dark side, which you can activate, your light

side, the foolish version of you, the dark version of you, the sinful or sinless version — this can be thought of in another way. All these versions are essentially time, physically. There's the you in the future, the you in the past, and the you in the present. And you can activate any version of yourself right now within you, summon it. And it's probably amazing to awaken the version of yourself from the future, where you are super evolved. You know, here's the thing: the version of you from the future appears in you now, and you come back to that same question people often have. You want to cling to everything, you want to grab it and define it, thinking that if you've grabbed something, it's yours — you've placed it in your pocket, and it's that simple. But it's not that simple. You want to think that if a version of you from the future appears in you, you start worrying, "Where's the old me, the beloved selfish one?" Well, that's the ego talking. Ego raises such questions, ownership starts forming in people. And you worry about, "Where is my 'me'?" You want all the freedom, you want to be you, I, I, I. But then, you start accepting it more easily, realizing that you, you, are here and now. Yes? Yes, you might have one mood, another, a third, different versions of yourself, but it's all still you, not someone else. You see, you want to think that if there's a rotten apple on the table, and you replace it with a fresh one, the rotten apple must go somewhere, that it's separate. You ask me where the rotten apple will go if a new one appears. And I'm telling you that the apple itself, the rotten one, doesn't disappear; it simply transforms into something new. It's still you — it doesn't go anywhere, don't worry about yourself. So, you will have the same consciousness, but just at a different level, at the level of the Spirit. It's like you from the future, the best version of you. You can activate it within yourself, awaken it through certain actions, virtues, and hard work. Hard work, above all, helps the most.

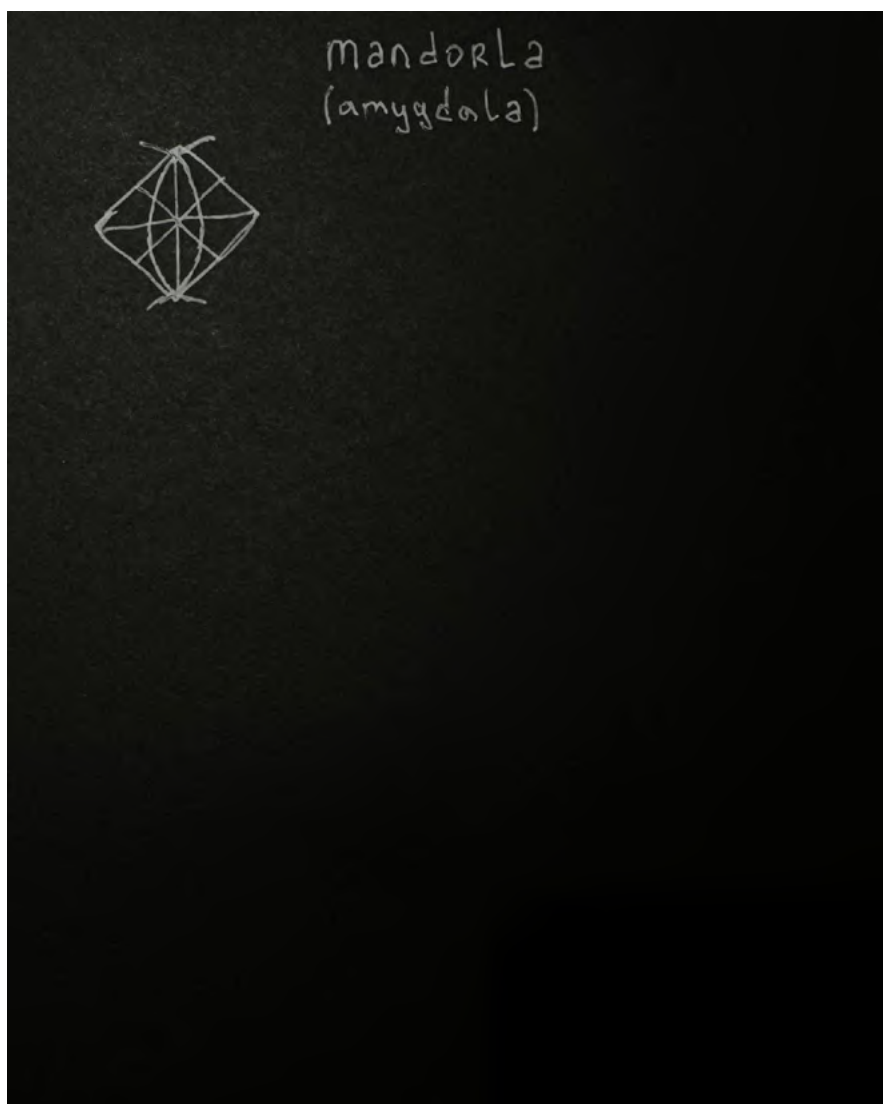
Question: You write about how you spoke with the Mystic-Old-Man and mentioned that the planet has a twin. Is that really true? How did you understand it at that time?

That's exactly how I understood it — though not physically, again, not literally. It meant something more like a parallel reality, a multiverse. It's like I described a bubble within a bubble, where there are transitions. So, for example, a person of instinct is one bubble, but another bubble, say a person of mind, enters it by

about 30%. Then another bubble enters this one — a heart bubble — and then another, which is the Spirit. You see, it's interesting, philosophical, too. I approach this from all angles, using every word and possible analogy to explore the essence of it. You know, they say, "We change, the world changes. The world changes, we change." So, what really changes? And it turns out that if this kind of interconnectedness is happening, then you and the world are, in a literal sense, reflections or manifestations of each other, or expressions of you. There's you, and everything in your mind — all your values, your intentions, both light and dark — everything immediately manifests in the reality you live in. So, it turns out that if right now, while sitting at your table — see, you don't even have to leave your house — you just make the decision that you are absolutely, forever rejecting bad habits, I'll say this: when a person makes such a serious decision, if they truly make it, they'll feel it in that same moment. He will already begin to feel that better version of himself. Because if he truly keeps the promise he made to himself, if he really doesn't give up on it in the future, then that version of him already exists in the future, and he will begin to feel it and simply move toward it. It's unusual, isn't it? So, when you talk about something you plan to do, you can actually immediately tell whether it will happen or not, whether it exists in the future or not. That's why it often happens: a person wants something, plans something, promises to themselves or to others, but then after a week, they drop it and break those promises. So what's the point of promising? Yes, ten days ago, you were certain you would keep the promise, but ten days later, you break it. It's as if, when you made that promise ten days ago, you could have already felt back then whether you'd keep it or not. The point is, I'm leading this to the fact that the system already knows in advance whether you will do what you promise or not. Whether you will break that agreement or not. If you truly never break an agreement, then from that very moment, the system starts adjusting itself not to thank you, but to align itself with the new version of you that you've decided to become. This is exactly about choice, and choice is a multiverse, which is interesting. So, there are thousands of versions of you in the future, from the most successful to the unsuccessful. And the path you choose, you can make that choice right now, and that future is already waiting for you there because it has already happened. You're just walking toward it. But the question is, what choice are you making, what do you choose?

And it turns out that a person can transform everything. People will start, let's say, from today, to treat you differently and think of you differently, as if they've all been replaced. Your surroundings will completely change. Why? Because you simply made an agreement with yourself in your mind that you will now do certain things and not do others. And that's it. From this, you become a different you, and therefore, the world becomes different. You've entered a different multiverse, like a different movie genre. And you can change the genre of your life. From a tragedy or drama to a comedy, for example, or you can turn it into an action movie. It's up to you — you decide, you choose. Returning to the question about the twin planet, when I was contemplating it at the time, and you're asking me how I see it now — I understood that there's something called mythical time, which I recommend Googling and reading about. There's also the concept of the World Tree. I imagined two spheres, one on top of the other, creating this shape known as the mandorla. The mandorla is like the present time, and it's as if it represents the transition from one bubble to another. There are periods when people live only in the first bubble, and even though the second bubble may always be present, it manifests weakly. At times, it's more strongly manifest. The essence of it is that this is the transition. And so, mythical time is when, it seems, there are not just one, but many of these spheres. I would say there are many versions of our world, and they are all now interconnected, crossed over, and it's as if all these gates are open because the time has come. Then, these bubbles will seem to detach from each other, and this can be perceived in different ways. The Mystic-Old-Man, he seemed to hint that one bubble will absorb the other. But I perceived it differently, that they will separate from each other, and it will no longer be possible to jump from one to the other. The essence, though, is the same. What difference does it make how to physically represent it? This is how I see it. If you want to understand about these two copies of planets, as I perceive them, there's this Earth, and here we are, finding the ruins of ancient civilizations that were unique and had gods, but they all somehow disappeared. Everything was destroyed, everything fell, and we're starting over, developing everything from scratch. These civilizations existed. We are one of those civilizations. There were many civilizations, and we are one of the versions that is supposed to go through everything, just like they did. And how did all these ancient civilizations always end?

They all disappeared, and everything was covered up with volcanic sand or water. How could that be? There were unique gods, after all, right? I believe we are currently living in the same period as those ancient civilizations. We will reach some kind of peak, just like the gods did in all the other ancient civilizations, and without noticing, we will transition into a new era, a new version of the planet, where we will continue to develop with new technologies. But we won't even realize that the old planet remains, and that there will be people who didn't transition. To them, it will seem like no gods arrived, and instead, everything is going wrong. They will continue to destroy themselves, and there will be nuclear explosions, catastrophes, cataclysms, and everything will be wiped away. And then, people will again find ruins and not understand where all the people went. But part of humanity will have moved on, entering the next era, where technology and all kinds of secrets have been revealed. So, it turns out that all these extraterrestrials, all those civilizations that were here on Earth, they also developed, and they simply transitioned into another multiverse, like into another simulation. They exited this one and moved on to another, into a new era, into the future, further ahead. And this time, it stayed here, everything was wiped away, and now new beings are going through this path. The ancient civilizations, however, moved on and became extraterrestrials. They have their future time machines, flying saucers — they travel, they control, they return. And we are also waiting for some version of this, it seems. So, what we're seeing now can be imagined as a branching into two parallel worlds. Some people, say in 10 years, 3 years, or 20 years, will experience cataclysms and perish here with everyone, along with dinosaurs reappearing, because radiation will cause dinosaurs to re-emerge. And the other part of people, or rather, another version of the same planet with the same people, will have a different outcome, where, on the contrary, all conflicts in the world have ended, cancer has been conquered, everyone is happy, and unique technologies continue to develop. This is what is happening now — the separation is taking place. Whoever is tuned into one version will end up in that version of the planet's clone. Again, this is just how I've tried to phrase it, using comparative examples, so don't judge too harshly.



Question: At the beginning, you describe how energy refracts through the lens of the soul, gathers from rainbow light into white, passes through, and returns back to the source. This moment loops into something resembling the symbol of infinity, and you placed an important emphasis on this moment. Can you explain what the knot of light is? Under what conditions does it function as a mirror?

At that time, I was choosing any words, just to describe it somehow. Alright, let's put it another way. What I meant then, I still imagined more and referred not to the symbol of the horizontal number eight, the infinity symbol. I didn't focus on it; I focused more on the ouroboros ring, where you're biting your own tail. I imagined that more. Regarding the distribution of light, yes, it's as if the source is white light, which then somehow splits into seven colors. And it's as if our world also splits into different tones, and this is time — what's interesting, these are stages. All these stages are of the same thing, and we go through these stages. Earth is in these stages, other planets are in these stages, it's all stages. But it's hard for a person to understand. Even the Mystic-Old-Man doesn't understand these things anymore when I try to ask him about them. How to continue thinking about this? You can think about it endlessly from different angles and interpret different versions. What can I share today? Well, when I made a big emphasis on alchemy, alchemists, and the philosopher's stone in the current volume, what the Great Work is, I found something interesting — how all these elements transform into each other, and so on. After the second volume, I started exploring what simulation and multiverses are all about, but then, even by the end of the third volume, in the fourth volume, I began searching for what the three worlds are. The three worlds and three gods, well, the system hinted at this to me. Then it turned out there was something fourth, and then something fifth, and then something sixth and seventh. The system gave me a unique clue about this, that there are three main worlds — sky, earth, and the underworld, representing the spiritual, the material, and something dark. But there is also a fourth world, which turned out to be death. Or, more precisely, to avoid fear and to understand it correctly, it's the Spirit, the ether. The fourth element is the Spirit, the ether. What's most interesting is that the fourth element, as if there are only three earthly physical worlds given to people, as manifestations of God. This is mentioned in many mythologies: three worlds — sky, earth,

and the underworld. Even in the Bible, it says — neither on earth, nor beneath the earth, nor in the sky could anyone reveal this book. These are the three worlds, the three human, earthly worlds. There are three worlds in which we live, these are three simulations. No one can distinguish them; it's all the same simulation, but it has three moods. So, the God of the sky, the God of the earth, the God of the underworld — these are all the same God, the same parents, the same earth, the same you, but they are just three different angles. How can we view this? There is a version of you and this world as the sky, there is a version of you and this world as the earth, and there is a third version — the underworld. And each of you has moved from one to another. Some are now in the underworld, some are in the sky, some are on earth — that's the paradox. But then it turns out that there is a fourth world — the afterlife. But because people have the wrong associations with this concept, they avoid it and misinterpret it, which causes confusion and prevents them from understanding it. I explored this in my later books, "Alternative History," and recently made an unusual discovery. I drew an analogy, showing that the four worlds we encounter can be compared to the times of day, the four cycles of time, and the four seasons. Morning, day, evening, night, or spring, winter, summer, and autumn. I realized that morning, or spring, represents the sky. Day, or summer, represents the earth. Autumn, or evening, represents the underworld. But then, what is night and winter? And this is precisely death, the fourth world, the world of spirits. And what's most interesting is that when I started deciphering the 7 days of the week, which is essentially a breakdown of the same matrix, I realized that, okay, there's Monday, Tuesday, and Wednesday — let's not assign meaning to each day just yet. But I understand that, out of the 7 days, there are 4 that clearly correspond to the sky, the earth, the underworld, and the afterlife, just like the four elements. These are definite. So, what about the fifth, sixth, and seventh days? There are still three days left. And it turned out that the fifth, sixth, and seventh days are also the sky, the earth, and the underworld. It's as if we have the sky, the earth, and the underworld — these are the first three days. And then again, the sky, the earth, and the underworld are repeated for the next three days. And the seventh day is like the fourth day for both groups, which is what's intriguing. And do you know why? Because it serves as the "corridor" for all groups, the same element that remains unchanged, formless,

and therefore it is the ether. So, there is the sky, the earth, and the underworld, where people live. And then there is another version — a more advanced sky, earth, and underworld. And there's more, and more... But they all share the fourth world — Spirit, the "corridor." And that's why it's not always accounted for in the matrix, if you try to decipher it. I imagined something: if we take your favorite infinity symbol, the horizontal eight, let's imagine it now. And so, imagine that on the left side of the symbol, there are 3 days, and on the right side, there are 3 days, making a total of 6. But we have 7 days in a week. And this point, the intersection, is the number seven, the knot. It feels as though we live forever in the sky, earth, and underworld, but there's also the fourth world — the afterlife. And it's as if we come into contact with it, entering the "corridor" for a while, but we don't stay in it. This is Spirit, and we always leave it again. We always return to the three human worlds that hold us forever. The sky is the heart, the mind is the earth, and animal instincts, thinking with one's body — this is the underworld. And these three organs, three worlds we live in, and only when we free ourselves from them will the fourth world — Spirit — open to us. But over time, we all come into contact with this world, but this is the exit. And the matrix I am currently creating, I am laying out all these elements correctly now, knowing which worlds exist, where something is already in this matrix, and where the point is, let's say, common to all these matrix constructions. So, there is a common point, this angle, as if there's a point from which all of this proceeds. This is like an exit or entrance. This is how I'm currently reasoning about it.

Question: You write that there are always consequences if you engage in something bad, even if you sincerely believe it's good and right, life will still punish you for it. How can one even guess that they're doing something wrong? And are there any levels of development where everything is forgiven, for example?

Again, don't take this literally; the essence is what matters. Of course, if you're my friend and you're misbehaving, I tell you that life will punish you, God will punish you. But why do I say that? Well, to make you stop doing bad things. But if you want to discuss this topic philosophically, I would say this: God doesn't punish anyone, everything works completely differently.

In fact, He only saves you through punishment, but it's not really punishment. It's just that circumstances sober you up. The system sobers you up with circumstances. It's this regulation, guiding you where to go and where not to go, or helping you stay with yourself for a while. Look, something happens, you have a crisis, your mood is ruined, you have no money, and if you had money, you might have been a fool, partying somewhere. But since you have no money, the temptations can't take hold of you because you can't afford anything. So, you sit at home, bored, the internet was cut off for non-payment, you decide to read Dostoevsky, you know? And you think everything is bad, but in reality, it's good. And here's the question: what is good, and what is bad? There's no such thing as strictly good or bad, because it depends on the situation and the person. There are cases where a person always wants to stay home, do nothing, and the system nudges them to get up and go somewhere. Then, on the other hand, there are people who are restless, always rushing somewhere, and the system constantly slows them down, making them sick just so they can sit at home for a while because they're always running around. And this measure, life teaches us moderation, a kind of golden mean, so that you, in principle, can afford anything within the framework of the law, of course, but without losing your head. That is, you still need to stay vigilant and conscious, not to slip into some foggy autopilot, you know? There should always be a state like you're a spy from the movie *The Bourne Identity*, sitting at a table, seemingly on a date or with your friends, but at the same time, you're constantly alert: how you arrived, where you parked the car, who is sitting next to you, who's glancing at you, how many people are at the neighboring table? You should always be like that. The system wants you to always be like that. And when you lose this vigilance, you get a knock on the head to sober you up. That's it. So there's no punishment here. If a person voluntarily cannot stay in a state of awareness, sobriety, and vigilance, then something will happen to wake them up, like smelling ammonia. It's like a little slap from the system to get your attention. That's one thing. But there are also many "buts." You may be doing something, not realizing whether it will come back to you later, whether it's good or bad. So, the point is, you need to start earlier. To understand whether what you've chosen will have consequences, you need to begin from the very beginning. You need to be confident that you are connected to the light and that you are pure, so when thoughts and desires arise,

you can fully trust them because you know they come from the pure and light side of you. And then there's no need for doubt, and nothing will come back to you. You also need to start by understanding where these ideas in your head come from. If you have bad ideas, and you want to figure out whether they're bad or not, that's the question. It's like the voice of conscience. Let's say you want to trust your voice of conscience now. Why, if my voice of conscience advises me something, will I not face consequences and everything will turn out fine? But if you listen to your voice right now, you might end up in trouble. Why is that? Because you listen to your voice, but it's not the voice of conscience, it's the voice of sin and demons. Why? Here's the thing. Did you pray for at least half an hour before this? Because if, for example, you just had a meal with some friends in a bar, came home, and are scrolling through social media, then suddenly a new idea comes to you – how can you trust that idea when you're plugged into these social layers, to society, to the mass market and everything else? Your ideas come from there. And if today you've been listening to classical music, meditating, praying, and fasting, and suddenly an insight comes to you about what you want to do, how can you doubt it if you understand that it's coming from your pure self, and you've been illuminated from above? Then it's meant to be, and you do it. Naturally, you should understand that if something illuminates you but you recognize it as bad, God will never suggest anything bad to you, believe me, only good things. So, if it's something bad and you try to claim it's from God – no, no, no, God will never offer bad things, so don't deceive yourself. He may suggest that you paint your neighbor's fence for free, or that you give your good car to your mom and take the bad one for yourself. God suggests only things that challenge your egoism and pride. But if it's something that inflates your ego and pride, that's not from God, that's from the demon. It's really simple.

Question: The spirit illuminated to you that the Earth should turn into Mars and there will be technologies. How do you see this now? How will this happen?

At that time, I assumed that if our planets in the Solar System are all the same planet, but in different moods, so to speak, in different stages, in different times, then one of these planets represents our future, and another one represents our past. I assumed it like this. And I also assumed that, possibly, our Earth, as it is now, will eventually turn into a lifeless Mars, like something burned out.

And Venus will ripen to become Earth. It's not fully ripened yet, but soon. Well, I used to think like this when I was a child, seriously. More than 10 years ago, I had these thoughts, these were the versions. And what I saw in the first volume and began to analyze in the second volume, as I saw the future, I saw it as if there were three versions. One version of the future is that there are technologies, and therefore there are aliens, and these are us from the future, coming here. And there's another version where it's like they didn't transition to that future, but their future went differently. It all ended with everything collapsing here, and everything burned. It burned with fire, and I saw it. It was like a tsunami, you know, a wave, only it was a fire wave, sweeping everything away. But I saw that when it was happening, there was not a single person on the street. I don't know why. Maybe everyone hid, or maybe everyone really transitioned somewhere, and I decided to look into the past. Not the past, but into this world, to see it. So, I saw two different futures. Naturally, when I saw the future where everything burned, I got scared, thinking that it's the end for everyone. The nuclear weapon, it's also from God, because all ideas come from God, and it's not by chance that everything will soon be destroyed. And then Big Alexander says, "Well, wait, if you believe in this, then that's how it will happen. But you can believe, on the contrary, in a bright future, a golden age, and so on." I said, "Well, yes, there's a version, I believe that Russia will be number one in the world. That the future will be, all conflicts and problems will end, and the golden age will come." He says, "Well, that's great. Let it come." "But then, what about what I saw?" – I didn't understand, what was that then? And this was still, you see, the first and second volumes, and I only began to explore this topic in the third volume, that there are different multiverses. I started to hypothesize, and in the third volume, I reveal this – I write, imagine, maybe there's a version, a branching, you know, that when the pandemic started, if I had made different decisions, then maybe this pandemic would still be ongoing and the whole world would have perished. But because I made some different decisions, this COVID-19 pandemic ended. But there's also another version of me, with the same people as us, just like we are now, there's a version of us where the pandemic never ended. And for them, there's their own resolution, their fate in life, and for us – ours. Well, we're here, where we are now. But that doesn't mean that there aren't other versions, possibilities. There are many, but our version is the main one,

where we are now. What we see now, we should see the world like this now, but there are other possibilities. And we could have seen other possibilities if we had made different decisions, and so on. Maybe somewhere the catastrophe is already over. But for us, you see, the catastrophe hasn't started yet because we made perhaps the right choice, and now we're coming out of all the trials into a bright future, into the golden age. That's what I believe. That's how it is. Well, if we're talking about planets, I've always claimed that no one has ever been to the Moon, because it's impossible. Well, maybe it's possible, but why did I say that? Because I said that there's the Sun, the Moon, and we are like a projection of it, as if a person could now come out of a movie, out of a television – it's impossible. And I've always imagined these boundaries. So, what about the planet Earth and the planet Mars? There are people now claiming that they're going to fly to Mars, and I'd give them a few of my comments. The first comment is this. It's quite possible that there is life on the planet Mars, but we don't see it because what's on it exists at different frequencies, not the ones we're at, and therefore we see nothing, for us it's simply nothing. That's one version. The second version is that it seems to me that these are all just stages of our own Earth, and so why fly to the planet Mars if we just need to change our own vibrations right here, and then we'll find ourselves either in the future or in the past on this same Earth, and that will already be another planet. Or at least, we could just go through a portal, through a time machine, to any planet. But not physically flying, as they think, I don't agree with that, it's very strange. It's like all of this is a version of the person who wants to fly there. It's like the version of the same person who imposed on us that we evolved from monkeys. This theory of the Big Bang, that we evolved from monkeys, that dinosaurs really existed – but in reality, it's from radiation that reptiles evolved. It's as if everything is distorted. And all these enthusiasts, they all want to fly to Mars because they're the ones who believe they evolved from monkeys, so they want to fly to Mars. But I didn't evolve from monkeys, so I'm not planning to fly there, I can get there in a completely different way. Well, that's my reflection.

Question: Reading the beginning of the second volume, I just realized what the three moles around a person's navel mean. You mentioned this a long time ago as a question, asking who has them. I remembered it because I have them. And here, reading

the second volume, I understand what it's about, that a person should be made of three parts, three angles. And I understand what the navel is, and I see it in volume, my head right now feels like it's in a fog, wow.

It's great, of course, that you're so impressed by your illusions, I'm deciphering my illusions, and you're deciphering yours. But you've figured it out. Want me to destroy your illusions? Yes, it's true, on my left hand, there are three moles. My grandfather Korol had three moles. And I suddenly started noticing, indeed, that many people have these three moles, but not around the navel, they have these three moles. But it doesn't really matter where, some have them a little higher, others lower. But the point is, there are exactly three, and they're close together, like some constellation, and it's almost like a mark. What is this mark? What mark? For whom? But I didn't connect it with the idea that it's around the belly button, that it's exactly like that. Of course, you imagined it amusingly, it's a good illusion, but it's just an illusion. Let's put it this way, well, what illusion? Higher powers communicate with us like that. I'll even meet you halfway here. If they want to support your faith, and really, to help you unravel something, to reveal something, and they highlighted it for you through three moles around the navel, and you figured out that the navel is the fourth world, like a "corridor" of some sort, why not? But this illusion works only for you, because you believe in it, and it leads you somewhere further. For other people, they'll take it and say, "No, this is nonsense," but they'll tell you another illusion just like that, about how they found these three worlds on their fingers and phalanges, and here's the fourth, you see? And you look at them like idiots, what they've made up for themselves. Well, we all have our brains arranged differently. It seems one way to you, another way to someone else. The point is, those people who live in the underworld, everything seems dark and the opposite, all sorts of nightmares. But when a person lives under God, everything seems good and light to them, even if it just seemed that way. For example, imagine I finished writing books, and suddenly I saw a billboard when I was driving, and there was a word or phrase. And I felt chills, and it seemed to say, "Write another book." So I started writing. And then, a month later, I drive past that billboard again, and there's something completely different written on it. I misread it the first time because I was driving too fast. It was a completely

different phrase, not about a book at all. But the fact is, it worked for me at that moment because that's what I saw. Someone must have adjusted it for me, and after that, I started writing the book and didn't regret it. That's how God, the system, likes to work. In fact, I'll say this: there was a time when people placed great significance on certain individuals on Earth — those who were clearly channels through which God worked, such as scientists or creative people. These people were always revered, because they were like God's messengers, as God wrote books, composed music, or invented things through them. Such genius people were born frequently in the past, but now it feels like those people have almost disappeared. There are still a few left, but very few. It seems like the divine light that used to flow through them to do something further here has somehow left everyone, and darkness has settled in. But I believe, again, it's a temporary effect and phenomenon, a good one. It's just that now we're in a profane time, a time of change, a restructuring. And what? The light has left, but it will soon return, and it will appear in everyone. Everything will be fine. What else can I say about these moles? Well, I have a symbol, an equilateral triangle on my left hand. And I keep endlessly deciphering all these triangles.

Question: You describe how light enters a leader, who has a whole soul, and his qualities are reflected on his team, whose members are half-souled. Could you please provide examples for proper understanding?

Again, here you start confusing things, making assumptions. These are different matters. When I spoke about a person with a half-soul, that's a completely separate story. And when I break down and explain how everything is arranged, that there is light, and it divides into seven main colors, like seven elements, seven continents, seven planets, seven metals, then yes, it just divides like that, and it can structurally manifest in people as well. It's like there is one person, and let's say different versions of him, or like pieces of him — the people closest to him — these are the seven. That's how I reasoned at the time. But that doesn't mean they have half-souls. Yes, they may be half in relation to the leader, as you put it. That doesn't mean they have half a soul, no. They have a complete soul, let's say. Although, again, it doesn't really matter what kind of soul it is. They have a body, and that's it; they are just different bodies with different matrices,

which is why their colors are different. That's how they manifest. If they could have a white color, they would be white. But here, there are seven colors, but not white. White is the leader. And I had reflections in the second volume of "Alternative History," thinking, what if, indeed, there is such a boss, and there is also, somehow, a hierarchy of these people. And it continues like that, like a matrix, and it unfolds, from one little grain, and goes on. And, on one hand, this makes sense. After all, God asserts that He manifests as three worlds, as three gods physically. That is, He Himself, God, is the fourth, like the fourth dimension. And He is not here, He is like light. And He manifests here as three gods: earth, heaven, and the underworld. These three gods make up the first trinity. Do you understand? And then you can add more to make seven. You can add more to make it like the twelve apostles. And then, the main one would be the thirteenth, or like the number one, as separate. And all his versions, like stages or halves of him, would be twelve. I also reflected in the second volume of "Alternative History" that maybe there are these people, like gods of Olympus, and they live right among us. And how their mood plays out, if they didn't share something with someone, or whatever, this all reflects on the entire world. And so, under these 12 versions of characters, like 12 worlds, like 12 apostles, under each of them, everything and humanity are already divided into these groups. And it's as if there is something small, and there is something large. We have these continents, but in essence, they are the same as planets, the same kind of arrangement. There are also the stages of the Sun, the daily time. The Sun rises, then it reaches its peak, then it starts to set. And there are stages when it appears and when it disappears. And there are stages when it is visible, and stages when it isn't, like at night. There are four such cycles in the daily time. There are also similar cycles, but on a larger scale – these are the seasons, the same thing. Spring, everything seems to bloom, and the sun rises. Summer, the sun at its peak – this is like the day. Then again, the evening, when the sun sets, this is autumn because it is already preparing for winter. And winter, when the sun is not there. Of course, it is there, but you understand what this is about. The same goes for people's moods, for categories of people, and these are the four elements. And there are those who belong to both elements, whose moods shift like the seasons. Because they are preparing, they constantly have three moods: heaven, earth, and the underworld; morning, day, and evening. And they are always preparing, preparing, preparing to do what? To become Spirit.

RED

ORANGE

Yellow

GREEN

BLUE

INDIGO

VIOLET

white

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

8 Day

Question: In the first 100 pages, it is said: the book is also a machine. What if the book is the philosopher's stone, its physical manifestation? That is, God's code is expressed through the text. After all, the book is infinite and alive, and each time you read it, something new opens up, like the next stage in development. And the very dynamic of a person's attention when reading the book is the path of light, as it moves through the matrix (the entire physical model, the intersection of sticks and points).

Well, why not. You know, when creative people, artists create – those who are connected to the world of the sky, meaning from the heart – all the people who live in the world of the heart, in the world of the sky, they prefer this creativity, those creative people who come from the world of the sky. Through them, the God of the sky speaks, through creativity and art. There are people of the Earth. It's just a different Wi-Fi connection. It's still the same life, the same world we live in, but it's as if connected to a different mood. The mind, the earth, that is, the God of the earth and the material mind. There is still God there, but he is material. He is also expressed through people. And it turns out that through creative people, God, the system, the intellect, gives creativity. And people from this world prefer and listen to it, they buy paintings. There are people from the underworld, there is also God there, there are also creative people who in the underworld make their art. And people from the underworld love and prefer it. Then there are people who are outside the system, those who are connected to the fourth world. There is this fourth world, the world of spirits, entities. These people are like out of their minds, outside the system, in the "corridor." And there are creative people connected to this, to this infinite something, the "corridor," the world of the Spirit. And they create art from there too, paintings, music, something unique, and people from this same world prefer it. That's how I see it interestingly. And what am I getting at? That when you are connected to the world of the Spirit, and the Spirit creates through you, that is the code of God. In all three of those worlds, people do not consider what people create to be divine, because these are earthly worlds: heaven, earth, and the underworld. These are human worlds, as if it's all part of society, divided into three worlds. But the fourth world is as if outside of society, it's something from the other side. A "corridor," the world of the Spirit. And when a person is connected to something from the other side, when they write a book or write music,

the divine code is infused into it because that is the main God. In the three worlds, it's as if, you see, incomplete, just one aspect. In the world of heaven, He is like this, in the world of earth – like this, in the world of the underworld – like this. But where He is everything and nothing – that is the fourth world. I would even call it the eighth world. And this person who is connected to it, everything starts to resonate, as I express it, from the fourth world. That's why when a person opens the book, they feel their head start to spin, just like in church. Simply from the pages. Because I wrote it in the Spirit, as I expressed it. And the most interesting thing is that the first volume emits less radiation than the second, because the second volume was entirely written in the Spirit. And it's truly felt when people read the first volume, where I write from different worlds, and when I talk about places of power in 2010, people begin to feel the fourth world, that is, the Spirit, the "corridor." When I am material, when I think with my mind, people feel that. When it's the heart, they feel that. They can feel all my moods in the first volume. And at the end of the volume, again, just like at the beginning of the first volume, the Spirit reappears, and that's when the head starts spinning, thoughts disappear. And in the second volume, I was already in the Spirit, I didn't disconnect from it, and I was trying to make sense of everything. But when you're in the Spirit, it's hard to orient yourself in time and space. For you, everything is one day. I dictated all of this, using whatever words I could, and then didn't even remember what I had said or written when the information was coming to me in the second volume. I carried a voice recorder with me throughout the second volume. I even bought a voice recorder specifically for this. So, yes, the book is made using the same matrix, "Alternative History," the same labyrinth of light. Yes, the book is truly something unique. We just live in a time now where people have slightly veered off course, got a little lost, due to social media and the internet. I hope over time this all gets regulated. It has taken people's attention so much, and people have gotten lost. But before, the book was the most valuable thing. There is nothing more valuable than a book. When you read a book, you connect to something, and because of that, you see the world differently. A book is like an update, like firmware. So, you're already a phone, a gadget. You don't need to connect to anything with a wire. The question is what's in your head. In Hinduism, this is called dharma, and it can become outdated. It's like a value, an ideology. It sits in everyone's

head as some template by which everyone lives, and that's it. And now it's outdated, and a new template should appear in the heads of the people of the new era, a new dharma, a new teaching. And that's the new firmware. And you begin to perceive people, yourself, the world, life, and everything in a completely different way. Why were we always told to read books? Well, if you read the books of unique Russian classics, who are exactly from this "corridor" from God, from the Spirit, the Spirit wrote these books through them, then when you start reading them, you become like them. But now, when people stopped reading these books and started connecting with bloggers, there's no Spirit in them. What's inside them? The serpent? It's clear that there are different people, some of whom have the Spirit inside, and some have the serpent. So, people got a little lost, everyone got confused. It's such a time. So yes, the Philosopher's Stone is not an object. Well, it can be made into an object, I will make it soon. But if I give it to you, and you don't know how I made it, it won't work. It may even turn out that when I finish it, it's already drawn everywhere. And it really is drawn everywhere and is everywhere. And what's the point if you don't know why it's like that? You have to know, and this is the path. The Philosopher's Stone is the path, when you understand the meaning of life and everything, the path to wisdom. You just understand everything — how the world is created, by whom, for what, why, from beginning to end, that's the Philosopher's Stone. Therefore, those who think in a consumerist way and want some object, and wonder what color it is — that doesn't matter. It's not like in the movies, where you grab an object and thanks to it, you learn to fly — no, it won't be like that. It's what's in your head. You have to know this labyrinth, realize it. It has to be loaded inside you. What I write in my books is the path, and it's very important. Well, in the sense that the sequence is very important. You can't just pick up the third volume and read it without reading the second. No one will understand the fourth volume without reading the first, second, and third. It's all very much thought out, and the sequence matters. And it's also very important to read the books several times, because, truly, you become different, and you see everything differently. So, it's as if when you start reading the first volume, the old version of you starts reading it, from your old perspective. And when you finish it, you've already become someone else, and the new version of you hasn't read the book yet. And if you start reading it again, the first volume, you'll see everything

differently because the new you is reading it, from a different perspective. Then, the same applies to the second and third volumes. That's why I often repeat information, I intentionally recall everything. Even now, I'm not casually going over everything that was in the first and second volumes. It's very important. Because everyone who read it has forgotten it, and it needs to be read or listened to again in order to understand the new information. And until I go over the old volumes now, the new information won't even be given to me by the system. That's how everything is interestingly arranged.

Question: Big Alexander told you that time has accelerated, and you jokingly asked if it's related to you. Could you please explain what is meant by "time has accelerated"? How do you understand this?

This topic is also further explored in detail in other volumes. And even then, not entirely, but very interestingly. Well, in the second volume... You know, the interpretation of "time has accelerated" always carries different meanings. There is a common societal understanding of this topic in recent times, where it's often stated and discussed that time has accelerated, that time flies by quickly and unnoticed. And this is often also linked to age. When you're a child, time seems to go slowly, but when you're an adult, it flies by – ten years feel like one year. I always, even ten years ago, because ten years ago, the same thing was being said, and people asked me what I thought about it. I said, "I don't have this feeling that time flies quickly." Everyone didn't understand, like, how? I said, "I don't know, it seems to me that it's all from the mind." "What do you mean, from the mind?" I said, "Well, when you're like a child, sitting mindlessly playing with Lego, of course, time can fly by quickly. You sit down to build Lego, and five hours pass, but that's one thing. On the other hand, for children, the world is big and vast. And for them, indeed, a year feels like a whole life." Because what? They're not attached to anything, they have no goals, plans, they don't control anything with their mind, they don't have that life line to hold onto, that trajectory, like adults do. They are "without a mind." And for an adult, they start defining themselves by their mind, with age. It's almost like... You know, it's as if the acceleration of time depends on certainty. A child hasn't yet figured everything out, but an adult, with each passing day, tries to define themselves

more in everything. To define means to calculate everything in advance so precisely that it's almost already clear, which school the children will go to, who their spouse will be, their car, their job. Some people even start preparing a spot for themselves in the cemetery, buying one. Well, there are such people. Naturally, for these people, time flies faster because they hold everything in their minds. And then there are people who live in the clouds, and their perception of reality and time is completely different. This is what society means when they say "time is accelerating," that's what they're talking about. What we discussed with Big Alexander is something entirely different. And also, it's like, you know, what's interesting, it's as if there's different parallel times. In addition to the fact that time goes in different directions, some people are moving clockwise, others counterclockwise. Imagine that? Because it's a spiral, and if you're above the spiral, it goes clockwise, but if you're below the spiral, everything turns in the other direction. That's one interesting thing. And another thing is that later, in other books, and only later, in other volumes of "Alternative History," I begin to understand what happened to me in the first volume of "Alternative History" and the second, that when I write the book, something happens. I'm in the Spirit, no heat, no cold, no time, no space. It's almost like the sensation that there's nothing outside the window. And I make a discovery, I write the book. In reality, I was entering another world, as if all this space, along with my room, because it's all a projection, we transformed into another code. And when I wrote the books in the Spirit, I actually went to a different time, a different world, and the world itself is time, that's the trick. Moreover, different worlds differ from each other in rhythms, tempos, temperament, temperature. Do you understand? I was entering another rhythm, meaning the density of my body and the room changed, as if I wasn't in the human world at all. And when I went there, into that state, and wrote the book, I could create such a huge volume, as if I worked on it for a month, two, or three, but in your time, five hours or one hour passed. So, when I went there, I stayed there for a long time, in that creative flow state, but when I returned to the human world, where all the people are, for your time, only one hour had passed. And people never understood how I manage to write so many books so quickly, and not just books, but also work in general. I work in many places, I have a lot of work, I work 24 hours a day. How do I manage to do it all? There is also another aspect – access. Not everyone has access

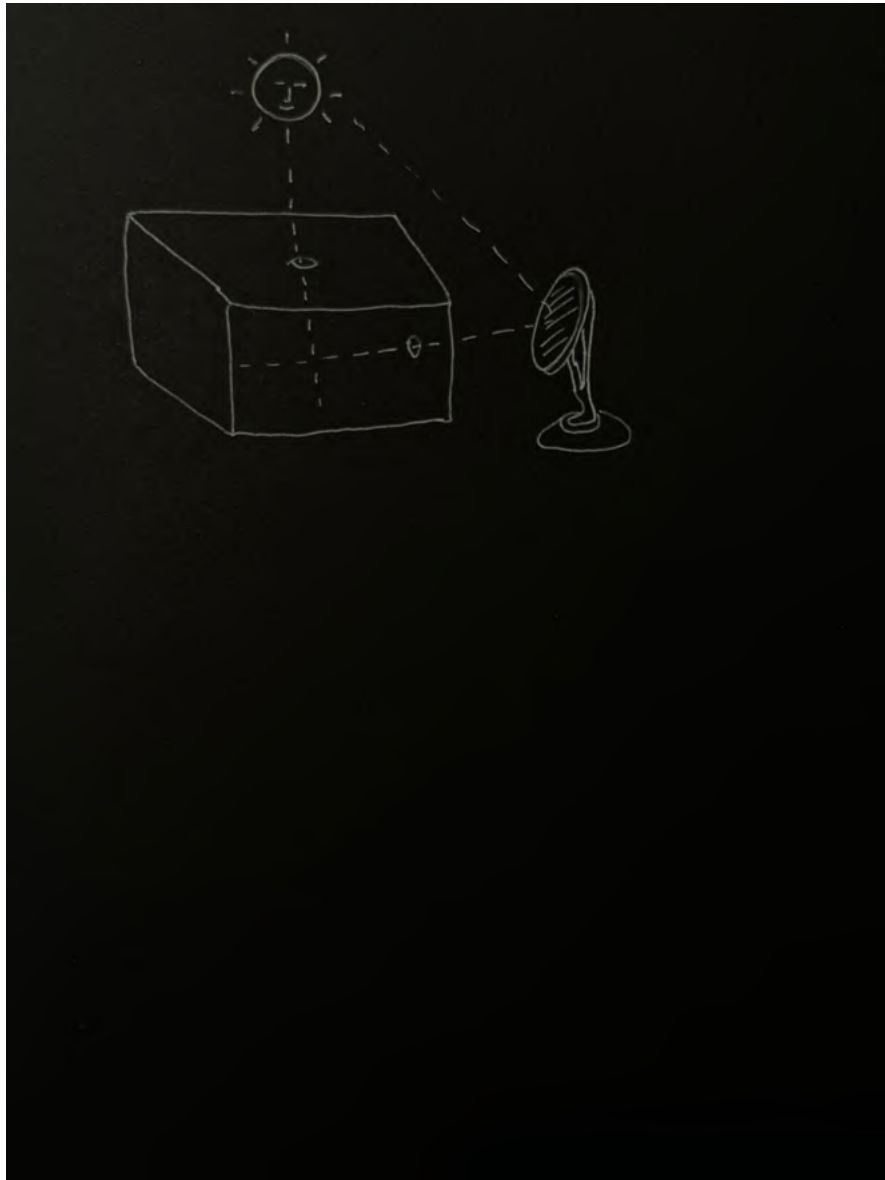
to this other world, so I need to live alone and be alone because I transform and everything transforms. But it happens so subtly, as if nothing happened, but in reality, something did happen. And there were times when a friend could come over to my place after I had been writing, and he wouldn't understand what was going on with the apartment because the air would feel very dense, like gel, thoughts would completely shut down, and he wouldn't even remember why he came. And just to clarify, it's not that I was burning incense or doing anything special in the apartment. No, I'm just sitting at the table, drinking tea, and this happens simply because of the thought process, this flow of information, when I'm writing a book. And then, in other volumes, there were instances when I started noticing that, indeed, my time would slow down and speed up, and it would go this way and that. But I wasn't doing it on purpose. Let's put it this way: maybe I was doing it on purpose, but I didn't associate it with time. I knew specifically what needed to be done to enter the Spirit, to write the book. But in essence, I was changing my pace, my rhythm, I was entering another time, another world, but I just didn't know it. It's as if everything is only starting to unfold now. A lot of things are starting to be revealed. Everything that happened to me in the first and second volumes is actually only now beginning to unfold and be decoded, what really happened, how it happened, and why it happened. I wrote about it, but now, looking at it from a completely different angle, everything makes sense.

Question: In the second volume, you mention the theme of light, and you received information that light is very important not from direct sunlight but from the reflected light, and that it is somehow different. It turns out that the shiny domes on churches are not just decorative, and they reflect solar energy onto the city. Egyptian pyramids were also built with reflective qualities. And if you make a lot of shiny things on your cottage property, the light will reflect onto the territory, and there will be some kind of different energy. Can you explain in more detail why this light is different? What does it give, and why is it so important? How did you understand it at that time?

That's how I understood it at that time, as best as I could, while I was, let's say, in the Spirit, murmuring it to myself, and I added it all to the book. And imagine, it was only now in 2025 that I understood what it was. And there are also moments,

but it really depends on how much of you, as the old version of yourself, as a person of the old era we were born in, still exists. There is also a new era, and in the new era, there is a different way of thinking, a completely different perception of everything. A different level, let's say, of values. And my version, the old version of me, which is gradually being erased, but still manifests within me, that old version of me, still thinking in a more literal, material way at times. For example, I used to think about the time machine, that it needed to be created, and then we could travel from the future to the past. And in the future, we have already done this. On one hand, that's true. But then, as it turned out, you can, as a person, become such that you can change your code, vibrations, rhythm, and appear in a different time. And for this, you don't need any technology. But it's in our nature to perceive everything physically and literally. And the same goes for light. Back then, to understand this light, I bought lenses and mirrors, watching how the light refracts. Yes, it was all interesting, of course, and it was great to look through the prism, I was really analyzing everything. Well, why not play with all these physical toys? But on the other hand, nothing physical is really needed. This is the same mistake as when some alchemists mixed chemical elements literally and drank that poison, thinking they would become immortal. You don't need to physically cook and mix for the philosopher's stone. It's the same with light. Of course, it also manifests physically in life, but to understand its essence, in the end, I didn't need mirrors. Yes, at that time, the system gave me a hint that it was very important, and only now has it been revealed. And what was revealed? Well, what it turns out is... But in this case, when I mentioned the topic of light in the second volume, it was about the fact that there is direct sunlight, and there is reflected light. And this reflected light is also important. But in reality, it's not just reflected; I would say it's also reversed. And the fact that now I'm revealing all of this in my volumes, when I returned to this alchemy theme, it's about the fact that... But the point is that when I discovered the four worlds, four gods, and four elements in one of the volumes of "Alternative History," in the following volumes, I saw many images of someone sitting on a chariot, with four horses in the harness. And Big Alexander told me that I had to understand these four horses and become the fifth one. I began to analyze what this meant. It turned out that the four horses represent the four seasons, four moods of the one who drives these four horses, which is the God of the Sun.

These are his four manifestations, his four moods. And you can search in Google: God of the Sun, Helios, or Apollo, and you'll find a calendar with it. I thought, this is it, it means I have discovered the four elements, and this is what the fifth element is. Amazing! I found the fifth element, just like in the movies. The fifth element is these four elements, and I wrote the book in these four moods. What's even more interesting is that these four elements, these four horses, do you know they represent the four Gospels? And it gets more interesting. Then it turns out that there are also four horses, but this time it's not the Sun, but the Moon, but this is all sacred language. Don't take it literally, that the God of the Moon or the Moon is God. No, it's a bit different, but it exists. And it turns out that there are four worlds on one side, and there are four worlds on the other side. There's light, and then where there's no light, there are also four worlds. This is always depicted differently, so sometimes this harness may not have four horses but seven, and the eighth element is the one who controls the seven. This is also seen. But it's all the same matrix. And regarding light, alchemy is trying to hint that we should consider not only the four horses of the Sun world, but we also need to take into account the four elements from the Moon world, meaning from the opposite world. I just came to this realization now and am writing about it in the latest volume of the book. And truly, as a symbol, as a meaning, this reflected light is very important as a component of everything. As they say, without the left hand, it's not very good, the left must be, and the right must be. This is just something to keep in mind.



It's interesting, one question came up, I thought it wasn't necessary to focus on it. Then a second one appeared, with the same question. I thought, well, alright. Now everyone is asking about it, but I really wrote about it in the second volume, so I guess I should pay attention to it. Although I had intended to skip this topic. A person writes:

In the book, you mention that it is necessary to work harder, to have discipline, to take control of oneself, and do more, and then the Spirit will come. Discipline is generally understandable, it must always be present in life and can never harm a person. But how can one avoid overdoing it with work? So that the body doesn't break down, get sick, and so on. I don't mean lazy work, like doing something and then resting for a week, but rather situations where a person goes to extremes. How can one feel the boundaries of their abilities so as not to lose themselves in the search for the Spirit?

There is no definitive answer to this question, because all people are different. And some, you know, at this stage, really need to fight their laziness, and they are just looking for any phrase of mine to latch onto, just to justify their laziness and say, "Oh, Alexander just said that sometimes it's okay to rest." And there are such people. So, you shouldn't expect a simple, obvious phrase from me that everyone will latch onto. You are all different, and each person is different. Let's put it this way: to be the Spirit, I clearly remember writing in the book that a person should have both their heart and mind developed 100%. It's as if they have honed their emotions and virtues, but also their mind, with clear discipline and order. And at the same time, animal instincts, that is, sins, are completely tamed, and then the Spirit enters into him constantly, if we imagine according to the old analogy, that something enters us. That is, you become this permanently. There are times when, yes, a person may have a poorly developed mind and a poorly developed heart, but already both are at such a stage that the Spirit sometimes manifests in them. But this is also a kind of psychological preparation, and it happens temporarily. Big Alexander often also said that one cannot stay in a state of Spirit for too long, or else you will burn out. And recently, he mentioned this to me again. He said that you will physically burn out, and it should be gradual: sometimes this, sometimes that, sometimes another. But this is already the dynamic of the worlds moving towards eventually transitioning completely into that world. And this is normal, and everything is still controlled

and regulated by nature. And to really understand what it means to become that Spirit, I explain it very well in the third volume, because in the third volume, I talk about these four moods, like the four elements, there are different spirits, and different spirits are like different simulations, like different versions of you. And you become very vulnerable with your heart, or too much of a clever robot, or with sins, with instincts, and everything seems to you, you start imagining things. And you should always, when you fall under these influences, step out from under them and enter the “corridor.” And what is the “corridor”? It is the fourth state, the fourth dimension, it is the Spirit. And that’s why you get there, get lost, then you get a slap on the head again, and you’re back here and now, like in the “corridor.” And then you get used to it, you get trained to always be here and now, so when you go into any world of people, you still look at it from the outside, but you don’t drown in it. I gave very good examples on this topic in the third volume of “Alternative History.” The Spirit showed me movies about virtual reality, where the very right emphasis was placed on the fact that when you go into virtual reality, the main thing is not to forget that it is unreal, because if you forget, then that’s it, you’ll die there, and get lost. But you must remember that it’s all unreal. And so it is here too, when you’re in the Spirit, and then you go into the world of people, you must understand that you are going into the world of people, and you must remember what the Spirit and the “corridor” are, and return to it, and not forget. But most of the time, in 99% of cases, when a person is not yet ready to be the Spirit, when they go into the world of people, they enter it like into a sleeping kingdom. They go into autopilot and fall under the influence of what all the people there are under – their moods, thoughts, values. And so, you had a clear mind, you were in the Spirit, awake, and then you start interacting with people and again become a dummy, like everyone else. Then the system throws you out again, and you sober up, thinking: “Oh, why did I get lost?” – and then again. Well, this is a natural process, it’s normal, but still, it all happens naturally in some way. Well, I am the one paving this path and describing it. I myself went through all these obstacles and stepped on them, like any person. And everyone has gone through, is going through, and will go through this path. So you need to learn to feel when it’s time to rest and when to work, to learn this balance. And in fact, you should first enter this “corridor” state, and then ask yourself if you need to work today or if it’s worth resting. And you won’t go wrong.

Question: You briefly mention that you sometimes lose track of time and can't understand — quote: "Where is the time now, and where will it be? This loss of understanding, not knowing whether it was or is, or has already happened, or if I planned it to be like this." You say that this happens because of the matrix you're unraveling, that it's because of the Spirit. Please explain in more detail how the matrix, the Spirit, and the perception of time are interconnected.

Good question. Let's start from the very beginning. In 2010, I wouldn't say that it was exactly in this year that I noticed it, but I just use this year as an example because that's when I clearly noticed it or remembered it. Maybe it had been earlier. But in 2010 and especially in the first half of 2011, I made notes in my drafts... And these drafts were like, well, just my notes, thanks to which this entire "Alternative History" came into being. So, I was practicing before the novel "Alternative History," I was practicing on other books. There is a book called "Three Paradoxes of a Creative Person." Why is it called that? Because it consists of three parts of the book "Paradox." I had a book "Paradox," then the second part, then the third, and I put them all together. Of course, not everything made it into this book, some things didn't pass, let's say, the censorship, but these are my personal handwritten notes, recordings more than 10 years old. More than 10 years. As I stated in the book "Paradox," I wrote it only when I was out of my mind, when I was alone with myself in this "corridor." So, it's like I would go into the world of people, into society, and then when I was either thrown out of there or I left it myself, I would write this book, or rather, these are my notes. In these notes, in fact, there are a lot of keys, clues to better analyze and decipher my multi-volume novel "Alternative History." What is in these notes, in my early draft books? There I described what was happening to me. But more like not exactly adventures with places of power and messengers, but more like feelings and sensations I recorded in my diary. I described back then that I didn't know what was happening to me, why I was like this. This was in 2011, if I'm not mistaken. I described back then that I couldn't understand how much time had passed when I was at home, whether it was five minutes, an hour, or an entire day — I couldn't control it. That if I got into something, for example, if I sat down to play chess or draw or write the book, I would completely immerse myself in it, and I wouldn't have any other thoughts at all.

I wouldn't think about my mom, dad, studies, loans, or rent. None of that human stuff happened in my head in parallel. It felt like I was an autistic person, with all my attention focused on one thing. That's how I was, and I wrote it down in my diary, that I was in that state. What else did I write back then? I wrote that I couldn't talk on the phone. I just couldn't, and people often asked me why. And this was when I was young, when I was 20 years old. They asked me why. I explained that if I call someone right now, I'll forget what I was doing, and I won't be able to do anything at all, and I wouldn't even realize I'm in the apartment, well, if I'm in the apartment at that moment. I'd get so lost in the conversation that I'd disconnect from reality. It's like I'm completely focused on the person I'm talking to, in that conversation. And I might get lost in it. For example, if in half an hour I need to go somewhere or do something, or if I was doing something and the phone rings, I get so lost in the conversation that I can't do anything else at the same time or think about anything else. I completely drown in the conversation. It takes my attention so completely, it's amazing how much. And that's why I never talked on the phone, for this exact reason. Because if someone writes to me, I can still understand that I'm sitting at the table drinking tea and I can answer the message, but it doesn't take all my attention, and I still know that I'm in the apartment. But if I call, it's like I'm not in the apartment anymore, I'm only in that conversation. Can you imagine that? This was the state I was in. What else? I often noticed, especially at that time, that no one understood where I got so much energy from. I could sleep for only one or two hours, maximum. I slept for only two hours, and I had no fatigue, no drowsiness, no mood swings, no laziness. And everyone didn't understand how I could take on any task and just keep doing it until it was finished. Because for most people, they need some kind of motivation, interest, or ultimatum. Only with these kinds of stimulations could they force themselves to do something. In other words, people or the system could make them do things, but without these stimulations, they couldn't do anything. He needs some illusion that he will get something for it or, on the contrary, that he will be punished for it, and only then does he do it. But just to do something and not get distracted by anything, a person can't do that. And I saw how, just because of some illusions in their head, some mess and false moods, a person could drop everything, any task. Because today there's no sunshine outside, and that's it, they don't want

to go anywhere anymore. But I never had that. And everyone didn't understand how that was possible. And I didn't understand myself; I just took it and said: "Yes, I'm doing whatever I want, any task. Paint a fence? Sure. Mold cubes out of clay for a month? Yes, of course." And I never had the question: "What will this give me, how long will it take?" Or the feeling of time: "Oh, how long," or wondering how many cubes to make. I never had these capricious questions, unlike other people. And this, imagine, was in 2010-2011, when I was 20. Early 2011, spring. And if I also turned on a movie, I watched it completely from start to finish, as if I lived in it. That is, it felt like from each movie I didn't just get 10% of some superficial pleasure, but I was experiencing everything as if it was recorded in me as learning. It was like I was learning from the movies. Every movie I watched, I fully grasped it, figured out the logic, the essence, and the wisdom embedded in it. All the social situations that people might face — how one behaves, what happens next, and with whom. I learned through movies. And I could watch movies endlessly, one, two, three days, just the whole day. I saw how many people don't have this persistence, how they find it hard or feel too lazy to watch a movie for a long time. Many can't even watch half the movie. Or they watch, but are very distracted and get sidetracked by something. Same with music. I could just sit and listen to music, and disappear into every sound. And that's it — I had no thoughts left except the music. I became the music, the musical track I was listening to. That's how I felt my attention — like I was always within myself, fully here and now, simply existing in the present moment. That's all. And what's more, it was so unusual that — let me explain — when I felt this way, I had no sense of my body as separate parts. I just felt my shell, but it didn't hurt, it was light — just like a shell of a body, that's all.

And if I suddenly started to feel an ache in my elbow or shoulder, or my knee, or something inside, it was always because I had either thought about someone at that moment, or someone was physically near me. And I immediately said:

— Listen, does anything hurt anywhere?

— My knee hurts.

— I see. Here?

— Yes. How did you know?

— I never have any pain. Only when I'm with people who have something hurting, it starts to hurt for me too.

This is what happened to me. And the same with thoughts, it was like I couldn't even think about any person at all. And if I suddenly thought about someone right now, it meant that they were thinking about me at that moment. That's how it worked. I could immediately write to them or call, but again, a short call, maximum one minute, and say, "What are you doing right now?" And the person would be shocked: "I just started talking about you here with people." I would say, "I can feel it." And it turned out that every time, if I wrote to someone, especially in those days, 99% of people would say, "How do you do this?" I would say, "What?" "I just started thinking about you," or "I'm just writing to you," or "I just started talking about you, and you're writing right now, and this happens 20 times a month. How do you do it?" Why did this happen? Because if no one is thinking about me, I don't think about anyone either. So, if I start thinking about someone, it's not me thinking, it's them, and I just feel it. Therefore, if I suddenly remembered someone, it means they are thinking about me. That's how it works. The same goes for a person's thoughts. So, when I am by myself, I have no thoughts, it's like I don't want anything, but I can just turn on music or a movie, that's clear. Or I can direct my attention, like recalling a situation from a week ago. But again, that requires effort. It's like I could never really think. I remember how I could meet any person, and all the thoughts and desires that appeared in me, I immediately knew that they were theirs, because I had no thoughts or desires. That's why I immediately said, "Do you want this, are you embarrassed by that, do you like this, did you just think about that, don't you like this about me, were you scared of this?" And all the people were always shocked and didn't understand how I knew their thoughts. I just felt it, I began to feel the same thing they did. That's why I always knew the intention of every person who communicated with me, how they felt about me, what they were thinking, how they were communicating. But I didn't always tell people this. And they thought that I didn't see anything and didn't know. But, you know, now something else is curious. Maybe I should realize this, and now I am going towards it, gradually starting to realize it. I remember that I've always been like this since childhood, and in school, I couldn't study because if I read a line from any sentence or poem, I couldn't even repeat it. I read it, but it was as if I didn't remember it, and I couldn't remember a single line or two at all. I couldn't memorize any poem, it was very hard. It was as if I was speaking in the moment of "here and now,"

but then if someone asked me a minute later, I couldn't say anything. And when I was forced to think, my head would feel very compressed, I'd get migraines, and my head would hurt. And I understand why, because it's a rhythm restructuring, just different rhythms. And it was as if I was always in the world of people, the world we all live in, but I was always in some kind of parallel reality. And I always saw that for some reason I couldn't fit into society, that all people were divided into groups, like communities: these are foxes, these are wolves, these are rabbits. And I was always the one who looked at it all from the outside. So, I've been conscious since childhood, well, you feel like a black sheep, but you see everything, understand everything, you're aware, everything makes sense to you. And all the other people, it's as if they are asleep. And I was always happy if I suddenly met a person, I could see that he saw me, and I saw him. Because everyone else was like in a fog, they were all thinking about something. But this person, it was as if he had a clear mind, he seemed to have no thoughts, just like me, and he saw me, and I saw him. And I say:

- Who are you?
- And who are you?
- I don't know.

Well, it was like that at first. Later, I would say, "Oh, you're in the corridor." "What corridor?" "Well," I said, "the corridor, and all the people are in their little worlds. They get into this corridor and then leave." And the question is: maybe from childhood until 2012, well, maybe until the middle of 2011, maybe all that time I was already the Spirit? Or maybe, part of the time, I was already the Spirit? Well, because I didn't need to sleep, there were no thoughts, no dreams. I felt everyone, I could see through everything, I could read thoughts, and my attention was such that, I described this state back then, I said, it felt like I was so conscious that if I were killed, I wouldn't die. My attention, my consciousness wouldn't be lost. It felt like I would still be aware of everything, I would be here and now. And people, it's like they fall asleep, but I don't. It was like I was some kind of ghost, already inside the body, well, that's how I described it at the time, but in reality, there's nothing inside, it's already a different body. And that's how I perceived myself. And maybe, on the contrary, in 2011, in the middle of 2011,

or sometime in 2012, I entered the world of people, into society, stopped being the Spirit, and for many years I was deeply immersed in this world. Well, maybe to re-learn something from the world of people or gather their knowledge, words, and social examples to later communicate in their language. I don't know. But now it seems like I am returning to the point where I can become this Spirit again. Although I already was it, so if we're talking about time, there were moments when I could write in my draft books, and not just in drafts, that guys, maybe there's a moment when I can repeat myself in some information. I even told my friends that I might repeat something three times or ask the same thing three times. Or I might not know if I said it already or not. But I always knew when this thing was happening. But that was already in the recent past, well, about five years ago, so to speak. And what is that? I explained to my friends, acquaintances, and readers like this: if I eat food, talk to material people, drink alcohol, and when I'm fully in the material-social state, it's like I'm numbing myself to be in the world of people, then everything is fine. But if I stop numbing myself, then the mind disappears, it's like it weakens, disappears. I become this state of "out of my mind", like just some consciousness, reason, I don't know how to explain it. And that's it, you just don't understand... You think you've thought it or said it, or you've already done it, so some glitches like that happen. But I wouldn't say it's glitches, I always have everything under control. But there might be such a moment that when I'm in the Spirit, when I am the Spirit, let's say I made some discovery today. And I'm in this Spirit. But I don't know if five hours passed, or ten, because I'm in the Spirit. And I may have told this to Alexandr "Big" over the phone, and also to a friend via voice recording. Then, of course, I can check everything, but I don't do that. But the essence is that I tell this to readers, for example, in a Telegram channel. And then it's like, "Did I tell this to my friend or Alexandr "Big", or not?" or "Did I publish it in the Telegram channel or not?" So I don't know. I just said, as if the Spirit is through me, but who, when, and at what time – I don't know, so I can repeat myself again. That's how it happened. And this doesn't always happen. That kind of glitch occurs most often when you're transitioning from the world of people to the Spirit, or vice versa, sometimes it's a little bit of a glitch. Because when I was in the Spirit as a child, everything was clearly regulated. And also now. Now, if I'm in the Spirit all day, I truly can't know if it's one day or two, or if it was yesterday

or today, that can even happen. If I'm in the Spirit for a long time, all day, I might not even understand if it's the same day or if two days have passed. So, that can happen too. And when I'm in the Spirit, I can make a call and not know how long I've been talking on the phone. But when I'm not in the Spirit, when my mind is on, when I'm in control, then, of course, I can talk on the phone calmly, clearly feel the time, whether it's been half an hour or an hour. And on top of that, I can hold up to 10 tasks in my mind simultaneously. Who, where, when, where to go – everything is clear. And it's like, you know, there's the Spirit, and there's also this mind, which, perhaps, has been purposely developed over these 10 years, so that everything I feel, I could explain with my mind, find some logic in it. Or so that when I'm again without the mind, in this Spirit, I would still have some level of control with the mind. I don't know. But the fact that these things happen in the Spirit – yes. But when you're in the Spirit, there's another thing. You don't feel cold at all. You could stand outside in minus 30 degrees in just your underwear, and you wouldn't care. And my friends were always surprised by this, like, everyone is freezing in hoods, jackets, scarves, and I'm just in my underwear, standing by the grill at the cottage, and everyone is shocked – how is that possible? But I don't shiver, nothing. And I say:

- You shiver because of the mind, when you think and when you breathe.
- What do you mean, breathe?
- Well, it's like I'm not breathing. And from not breathing, just hold your breath for a moment, pay attention, you'll feel like it's getting warm. But when you start breathing and thinking, you start feeling cold.

My friends tried it:

- Wow.
- Well, I breathe differently. I have a different rhythm. I'm not thinking the way you are thinking with your head, that it's cold and you feel cold. I don't think about that at all. I'm not here.

That's how it was. And when you are in this state of Spirit, it really doesn't matter if you're in a noisy room, surrounded by a crowd of people, with neighbors drilling something somewhere – you can calmly sleep or do your tasks, nothing

distracts you at all, your attention is so focused. It's like it can't be taken away by external factors. You are really, like an autistic. That's why I really liked movies like "The Accountant" with Ben Affleck, very similar. There's a lot of this, it's all connected to concentration of attention. Many such people later have certain problems, illnesses. There is a movie "As Good as It Gets" with Jack Nicholson, and his particular genius also has certain consequences, like obsessions with germs, and other things. People like that often experience something like this. And when you are in this state, of course, all people always want to knock you out of this state so that you switch to their rhythms. But you are like in a different sphere, and you don't switch to their rhythms, although you can be among them. But they do everything they can to make you switch to theirs. And when I switched to those vibrations, to people's, I immediately started feeling tired, lazy, or sick. And I used to say, when I was younger, I kept a diary, and I said how much I disliked this world of people, with all the illnesses, bad thoughts, pain, fears, and obsessions – what a nightmare. And that's why I always wanted to be alone. And everyone didn't understand why. Why I even felt, when I was young, the limit of time, how long I could be with people. Because it was like I would talk to a person, a friend, for two hours in a café, and I'd realize that I urgently needed to finish the conversation and go home. Because if I finished the conversation now, I would remain myself, this consciousness. And if I continue, it's like I start to lose myself, like I start drowning somewhere in the world of people, and it's as if a countdown begins. It's like there's time there, and you feel that everything is already kind of predetermined, and when you will die. But when you're not in their world, the world of people, when you're without the mind, just by yourself, it's like you're always like that and that's it. And in that state, it's like you can never be sick, never age. And perhaps, if I had stayed in that state back in 2010 or 2011, maybe I wouldn't have aged at all. But for some reason, well, as I said, "they" or the system, or whoever, or maybe I from the future, for some reason put me into the world of people for so many years, so I could live each person's life again, suffer through it all, and describe it all, the human life. Well, this is my work. I was warned that I came here not to live, but to work. And now I'm describing the path in "Alternative History," the path out of this system, out of the world of people, and I'm giving hints, telling how there's actually another type of person and another world, where I came from and where I'm going.

Question: In the book, you reflected that this world will not exist, and that you came from the future to build a new world. How should we correctly understand the phrase “come from the future”?

Well, that’s how it should be understood. Again, as a person speaking to another person, let me tell you, imagine I’m a child, just like you, born into an ordinary family, in an ordinary city. Okay, if I were an Englishman, it would be different. But I’m a Russian guy, born in the city of Leningrad in 1990. And I went through everything that you went through: fishing, a fishing rod made from a stick, a float made from a feather and a cork, yo-yos, tattoos from bubblegum wrappers, laser pointers, “Harry Potter” in 1997 – it’s all the same, I’m just like you, but still, I was scared. So, it’s like, I couldn’t focus in school, couldn’t remember and recite a poem, like I was always in the clouds. But at the same time, when I spoke to someone, many people were surprised at how, even though I was small, it was as if there was an adult inside me. Once, you know, someone advised me to watch the movie “Gainsbourg: A Heroic Life,” where he’s small, and how he interacts with adults. They compared me to him and said I was the same. And it truly surprised everyone. Now, I look like an adult, but imagine I thought the same way back then. Of course, maybe I didn’t have as large a vocabulary as I do now, after all, practice, time, and experience. But I always thought very consciously about everything. Why do you live? Why this? Why that? How is this? I always had thoughts about higher matters, and I never had desires like other people: to want a car, or a doll, or some toys. I didn’t even have a computer until, I don’t know, what grade. I didn’t use one until I bought it myself. I always loved, like Indiana Jones, I had a life like that – I loved adventures, inventions. So, I had books on inventions, but again, only pictures, I didn’t like reading. Physics, chemistry, invention – “I am discovering the world,” I had books like that. And why do I bring this up? Because, you see, I had thoughts about the meaning of life that shouldn’t arise in a child’s mind at the age of 12, 13, or 14. I always give this example: I remember standing in front of the mirror, I was 12 or 14 years old, in some period of time. And I think, there’s my friend Maxim, and here’s me. Here I am, and this world, everything I see, what kind of parents I have, where I live, what kind of grandmothers and grandfathers I have, what friends, classmates – this is all just a backdrop, and I am the main character,

like in a movie, and here I am – it's me, and I have to live in this, and everything else is just a crowd. And I started to worry: "How is that possible? What about Maxim? Doesn't he have his own film, his own life?" I thought: "No, he does too, because in his world he lives, he has different values, thoughts, desires, and family, and in his world, I am the backdrop. Oh, how interesting!" And the most interesting thing is that even then I was talking about how the matrix is structured. And then, it's just unclear where such thoughts come from: "Why am I living?" I could seriously just sit like this at home and either look up or not look up, but mostly just visualize and say: "Why was I born?" So, I would ask: "What do you want from me?" or "Who created all of this?" "You're there, you must be hearing me." And I always had this feeling: "You're hearing me. But if you control all of this, then you definitely know what I think, what I feel. So answer me, give me a hint, make some kind of sign. Come on, let the light bulb go out, or let that thing fall. Give me a sign that you exist, I know you do. And why am I living? What for?" – so I had these thoughts. I've always had the sense of awareness that there is someone above us, so I didn't care at all when people unthinkingly talk about believers and non-believers. I shouldn't believe in the cover, but in the essence. And understand, maybe I didn't even know what saints were, what the church is, and how to go to it. But the presence of something that I'm not alone, I had that earlier and stronger than many who go to church every day. And what is this feeling I was born with? It's such a strong feeling that it's as if there's only someone up there, there's me, and everything else is just a backdrop. And I saw that people, they all get offended at each other, or envy each other, or judge each other, as if their attention is horizontal. But my attention is as if it's vertical, as if there's me, and there's someone up there. But people don't have that, they don't feel anything above, they don't feel anything inside themselves, they only feel the people around them, only think about them, and are connected to them, like some separate network. But I felt like I was outside this network, always connected somewhere up there, I had that feeling. And then imagine what happens next, these adventures start, that from the age of 18, it just becomes stronger – I start reading people's thoughts, feeling all their ailments, and not understanding what is happening to me. And then this situation happens where I'm introduced to Valentina, who says that I'm special. That's when I started writing diaries and completely immersing myself in them,

with all my attention. It's like I was trying to enter the world of people, but I couldn't, or I didn't want to, or it just didn't feel right there. I would retreat into my diaries and immerse myself completely in them, writing them. That's how I became a writer even at the age of 15-16. I always amazed people, even children, because they even lie to their parents when they say what they want. By the time they reach high school, they might say for appearance's sake that they want to be someone good, but I never had that. I never tried to please anyone, I didn't have those complexes. I always said everything directly and openly, as it was. And people felt it when I said that I didn't need cars, apartments, that I wasn't interested in any of that, and that people's opinions didn't matter. For me, happiness was a piece of paper with a pen, writing, drawing, and listening to music, and not being disturbed by anyone, because people only bring problems. That's what I would say. You know, since childhood, I've seen how all people... Well, I know myself, whether I did something wrong or not. Can you imagine, since childhood, from the very first grades, I encountered situations where people could think badly of me? Like that I lied, broke something, stole something, or did something else. And this has been happening since childhood. And then I concluded that I don't have to worry about myself at all because it's not about me, it's about people. They always think the worst and the negative, so it's pointless to try to justify or defend yourself. They will always think this way, every person. So you are automatically seen as bad in the eyes of all people because they have, like, some dirt on the lens of their soul. And returning to the question, you see, when those adventures began, when I started hearing the voice and the messengers came — everything I describe in the first volume of "Alternative History" — and when at the end of the first volume of "Alternative History" I suddenly realized that what had happened to me was the Spirit, and that it was inhabiting not only me — if I may put it that way, I was connecting to it — but also that it was inhabiting my surroundings as well, as if this same Spirit was speaking to me through them; and when I realized that the Spirit and the Trinity represent the future, the past, and the present, and that somehow I had developed my consciousness from the future so that I could come here consciously, then I was shocked. And especially now, it turns out that very soon I will become this Spirit, and the way I was aware as a child, interacting with everyone, and being able to — it's as if through me, back then, I wrote as if God

was speaking to someone through me. That's what I said, the one I will soon become, and then again, I will return to myself as a young person. How can this be? What is this? How is this possible? And yes, when I was born — I'll say again, as I thought back then even before I do now — when I was born, when I was little, when I started keeping a diary, and when in 2010-2011 these adventures with the keys to paradise, the philosopher's stone, the places of power happened, how did I think then? Still untouched by society, still not with my mind, as I said naively back then, in a twisted way, using the words I knew. I said that this world is not mine, as if everything is not mine, as if I have a different internal firmware, and this entire world of people — it's not mine. They have completely different values, different rules of life, nothing inside me aligns with them. I don't understand why I'm in this world, who put me here? I'm different, everything should be different. There should be love, kindness, sincerity, awareness, but here there's some kind of dirt. Why? I understood that from childhood, I naively believed that maybe I am some kind of new firmware, and that the world that belongs to me simply hasn't arrived yet, and that the time will come when this old world will end, and a new one will begin, the one I came from, or the one I was born into — something like that is how I expressed it. And then, at the end of the first volume of "Alternative History," and at the beginning of the second volume of "Alternative History," in 2020, I first said: "So, I am from the future and I came as if to, I don't know, take everyone to a new world." But again, this should not be taken literally, physically. No one will ever fly on a flying saucer. It's all much different, it will be different, and it's already happening. So, I expressed it like this: I am from a future that hasn't yet arrived, and I am the example, the model of the person of the future, what he should be like. And all people should be like that, and they should be in this world of Spirit, and this is the world with the Father. Well, that's how I expressed it in childhood; I said that there is a system, it is created, it reaches its peak, then it collapses. While the old world is collapsing, the new world is already emerging, and everyone is transitioning there unnoticed. I drew this pyramid back in 2010. I showed that the scale goes upwards, the civilization reaches its peak, like the Egyptian gods, then it starts to decline. And here, where it starts to decline, when it's still at 10%, a new pyramid starts to manifest, into which everyone gradually enters. And it rises to its peak, then again. And this is how the transitions from one

civilization to another happen. I also argued that gods existed everywhere, but in our civilization, there haven't been gods yet. So, they will come. That's why I always believed that gods will appear in the future. We will be a unique civilization, like all those before us, because we haven't had gods yet, and we are only heading toward that. I used to say that maybe the gods, aliens, or whoever built the city of Saint Petersburg ahead of time, and that the gods would come and there would be a golden age. That's how I used to talk. "And then where did everyone disappear to?" they would ask me. I'd say, "I don't know, everyone disappeared somewhere, that's a question." "Why were we born, but there are no gods? Where did they go?" I'd say, "They will come to us, and then our St. Petersburg will be found in ruins, and they will study it like the pyramids." How so? And where did all these gods go, who were once here? But now I understand more clearly, and if you read all my volumes of "Alternative History," you start to realize this. Right now, I have a melody playing in the background on repeat, it was written in early 2011. I remember I started making the first videos about my books because people were reading my book "The Answer" and had a lot of questions. I started making videos on this topic, it was easier for me. And when you are the Spirit, like an entity, you don't really understand how you look, what people think about you, it's almost like it doesn't matter to you. I was talking, answering questions about how the world works, everything people were asking me. Well, actually, the Spirit was speaking through me. Of course, my vocabulary was a bit limited, but still. And imagine, I couldn't record a video for YouTube, to just think about a topic, think about what I want to talk about, and then start talking. Can you imagine? Well, if we're talking about the state of the Spirit again, I couldn't do it, it was like I couldn't think. That's why I needed a person who would make a list of questions people wrote in the comments, and he would have to ask me those questions. Only when he asked me the question, I could answer in that state of the Spirit. He helped me because I was in a state like shock or trance. And by myself, to just remember what I need to talk about and say, I couldn't. I could just sit in front of the camera and remain silent. I always said, I need some kind of guide. I never even went outside alone, I was afraid I wouldn't come back, I needed a person. I would connect through them to the frequency they live in, and I would stay in that frequency with them. But when I was alone at home, I was always without mind. It's like when you're in the Spirit,

you can only be alone at home. But when you transform into a person, you need a guide, and then you enter one of the worlds from which you took the person, and you enter their frequencies. And whatever simulation they've created for themselves, that's the world they live in. If their world is full of problems, then all their problems are passed onto you. If their world is about food fanaticism, then you start wanting food. That's how it works. And when you're not connected to any people, you're just a zero, I described this in all my drafts. So even in those drafts, you can still find chapters where I affirm that I came from somewhere and will soon leave. Or I came from the future, or my world will only exist in the future. I remember when I was asked, "Alexandr, would you give an interview?" or "Would you be happy if you were invited to a TV show?" I didn't want to name the person, but I said, "It feels like this whole world won't accept me, it's angry, social, everyone here seems stuck in sins, and I'm of a different breed, and they'll just peck me apart." I said, "I won't be recognized here, in this world." And all the readers asked me, "How's that? You have such brilliant books, you're such a different person." I replied, "It'll be in the other world, the new world." They asked, "What world?" "Well, the other world, when this one collapses, and the new one begins." But again, I said that, it doesn't mean it will collapse. It'll just transform, and when my world comes, that's when I'll be recognized. In this world, never, no matter how much I try. In this world, I can't grow into it, you understand? Here, I'm an outsider, and in this world, people are all defined by it. But I am like a manifestation of a new world, and while the old one switches off, I manifest as the new one.

Question: At the end of the third chapter, there are prophecies by Nostradamus. Could you please tell us how you understand them?

Also, imagine, I was in the Spirit, in 2010, and I really don't understand what is happening to me, because I'm going through these power spots, and something is happening to me. It's like I don't feel my body, I feel nauseous, as if I've entered another world, even though it's the same city, but I see everything differently, I see myself differently. And it's as if everything is pouring into me, all kinds of knowledge, puzzles, I don't know how to call it. And then I drew this compass

and square on the city of Petersburg, and then Big Alexander told me to overlay it in different directions. Then, when it worked out like a snowflake, he said, “This is the philosopher’s stone, remember?” I said, “Yes.” He said, “Well, people can’t figure this out because they look at it flatly, but you have to look at it from the inside.” And that adults cannot look with the eyes of children, you need to be a child to see this. And that everything is arranged according to this matrix, and that I need to understand it, that you can control the whole world, be immortal, if you understand this matrix. And then I was solving this matrix, drawing it, and of course, I read about who the alchemists are, what the philosopher’s stone is, I read about who the Freemasons are, I read about what Kabbalah is and the 32 paths to God, I read about the “Burning Bush” (the icon). After all, back then, I don’t know who, but I immediately published all my draft chapters, especially in the book “The Path,” on social media, and readers – back then, people were kinder than now – and they tried to suggest what this might be, what article to read, or what TV program to watch. A lot of interesting things were suggested. I watched various interesting shows about the mysteries of the pyramids, about some mystical places in St. Petersburg. It was all so inspiring, and I don’t know how we Googled it... Ah, so people started suggesting various prophecies, that I was some kind of chosen one, just readers. And I didn’t understand why I was chosen, what for. And they started making a connection that if I was solving all this, then I must be some kind of chosen one. So I started reading different prophecies that people showed me. I don’t know if I found these prophecies myself or if someone gave them to me, but when I read them with my friends, colleagues, we were shocked, thinking, “Wow, it’s like all about me.” And it was all so much in the Spirit and without the mind at that time, that we didn’t care where this prophecy came from. We didn’t understand why this prophecy from Nostradamus, because it was all translated into Russian by someone, maybe it was even translated incorrectly, or maybe it’s a forgery – we didn’t think about that. We just naively, like children – if it came to us and it somehow matched, then it was it. And imagine, I still have those screenshots from that time. And it may have been not even 2010, but 2011. And the prophecy was written... Ah, 2010, yes. Translated by Diana Merkuryeva, interestingly. Again, you know, maybe it’s all untrue, a mistake. But the system works this way.

It can throw anything at you, but at the right moment, at the right hour, and how you react to it, that's how it should be. And since it was given to me then, and I reacted to it, and it even ended up in the book, then it's necessary. Where it came from is no longer important, the mind will never figure it out and understand it.

The Message to West remember to read,
You be more polite the priest overseas,
"The Word is the Fire" the rabble will say,
The trophy was taken, Creator forsook.

Ladies won't need bring teachings toward
People will know how happiness worked.
Prophets grow up, crowds of Psychics,
Union, joy and the blessing from God.

Messenger met as if he is King,
Heart's true word is known from God.
Messenger Crowned, the wickedness over.
Humbled and cried the proud growth smarter.

The Slavs, the Covenant approaching at last,
Their fears they had are now depart.
New troubles won't either appear in land.
Live and new hope awaits for the kind.

The Deeds are all Done, Testament read,
The Messenger's God revealed to the world,
Ignorant ones are losing their voices.
And by His own trickery the world is calm.

Well, how can you not link this to how it aligns with me and "Alternative History"?
It's as if what is described now will happen, like it's about to unfold right now.
Well, when I finish "Alternative History", when I find the Philosopher's Stone,
or rather, fully decipher it and complete this journey, that's when it will begin.

Two meanings: the wake and the weddings delineated.
Wars are subdued, celebrations remain.
The Lady, the people, the satan constrained,
Testament taken and all is explained.

The Voice of the Prophet, the next generation,
Call of the anger of old and corrupted,
Word is alive, thieves pants are on fire,
Head rules will flee across the seas to retire.

The Faith brings the Hope to the world,
Evil kills evil as always before.
Ones who gets all will rid of the woes,
The princes will quarrel, ignorance falls.

The people, it happens are hollow creations,
But storm has began on frontiers of consciousness,
Some the Message will read and start wailing,
For some in the Message a wonder appears.

The Power of Love the LADY accepted,
Abandon the fame, hustle and bustle,
Messagers Great doesn't want on the Throne,
He won't bring threats to powers of hustle.

Ancient exalted, United and happy,
Enemies sleepless brewing resentment,
Rumors and gossips spreading a lot,
By Heavenly Light that evil destroyed.

How can this not be connected to what is happening right now?

The Chosen was told : "Either die or create
Miracle so we could wonder at it".
All was denied, and those servers of evil,
Shout they would, but alas, tries are feeble.

Closer to death by the evilness tongues.
Maiden will lessen the harvest of crumbs,
Stubborn would wish to destroy fair Maiden,
Haunting their fate from the path of the Heaven.

Darkness would bother, drama proceeds,
People bring love to the Lady of treat,
Heavens won't bare the trade among thieves.
Ask Them for Life or for death, no defeat.

In House of Covenant the danger foreseen,
In lands of the West dread and fear begins,
Anger and spite outrage their minds,
By Messenger's bravery "beast" mortified.

"Beasts" terrified by the fear of ruin
Ignorant faces twisted by terror
The Seer appear, wiser than ever
Those fallen feel nothing to' Him.

Omens and fears will force all to bend
Blighters on earth will shiver and fend,
Rejected by them the Pillars of Life,
Anger will heavily weight in their life.

The Testament broken from side of the fallen,
Fate will destroy those against the Immortal.
Messenger-Prophet can't be solicited,
Trusted reUnion will be reborn.

Word of the Father in duty awaken,
A fall and a rise and the Master partaking,
Glorious Great would never be cheated,
Servers of Light new Masters of fate.

Misfortunes destroyed by the word from Above
The Greatest of Fathers depart from the Earth,
The honor is given, but memory lost,
The Messenger-Savior his word will surpass.

What opened for world is the Flowers of Heaven
No need for mortality and death is not craven
The hidden of late is now made clear
Prophets will come when the dangers appear.

The Prophecy victory saving the Earth,
The Word of the Heir will shake universe
He is The Main Judge and true to his flock,
The book of the late will become again whole.

The content of book, success is in reading
The knowledge was hidden is now revealing
The facts of the Son, the Heir, the Prophet.
So no one could find him before it was promised.

Vestals are caring, the wars dying out.
The Lady in union conquers all trouble.
The End and Beginning, the Oracle lifted.
Now He, from the past is heard by uplifted .

Question: From the first chapters, it's noticeable how the mood of the book becomes material, unlike the first volume of "Alternative History." You lay everything out systematically, and the number of times the word "mind" appears on one page is at times overwhelming. If the second volume is more about the mind, and you're writing the book when you're in the Spirit, does this mean that the Spirit itself has become material, that is, the frequencies of the mind?

I will say it differently. When I was already working on the third and fourth volumes, and I began to realize that the Spirit is not one, but that there are different Spirits, I started to go back into my memories: when the Spirit entered me, was it the same one, or did it differ somehow? And I began to search for these differences. And it turned out that indeed, the Spirit is different; there are different Spirits. So, of course, it's great to generalize; it's already wonderful when a person is in the Spirit, even if it's unclear which one. But there are still differences. And it turned out that there is the Spirit, let's say, of love and creativity – that's the Spirit of the sky. There is the Spirit of intellect, of the mind – that's the Spirit of the earth, and there is also the Spirit of the underworld – that's the Spirit of justice. That's how it is. And it turns out that when I began to analyze all this, I thought, well, where was the Spirit of the earth, when was it present? And I suddenly realized, well, that was exactly the second volume of "Alternative History." When the first volume of "Alternative History" was written, even when I was in the Spirit, that Spirit was a different one. More creative, non-material, let's say. But the material Spirit – that's the second volume, but this Spirit... How to explain what it is? And imagine that there is a hierarchy of people from the lowest level, from the lowest vibrations and frequencies, to the highest. The highest vibration is when you are everything, let's say, God in the flesh, that is, when you are in this Spirit. But the Spirit is different, the worlds are different, and the Spirits are different, but this is all the manifestation of God. And sometimes I manifest as such a God, sometimes as that one, sometimes as another. Sometimes I am the Spirit of justice, and therefore all sinful people fear me. Sometimes I am the Spirit of cause and effect, and logic, like Merovingian in the movie "The Matrix," with a super-analytical mind. Sometimes I am the Spirit of feelings and love – that is the Spirit of the sky. And I am sometimes like this, sometimes like that, sometimes like this. But it is still the Spirit. This is when the highest level is reached, meaning all people strive to become this highest intelligence. And when you have become it, then you have reached that level, and it enters you, and you become that. The essence is that the material God, or the God of the Earth, is not the planet Earth, but it is referred to as a Wi-Fi point, as it's called – and through me, He made the second volume. And again, it happens like this: if I reason about one thing, then one Spirit is within me; if I talk about something else, another Spirit enters. If I start touching on topics about human

crimes, the Spirit of Justice begins to comment on it. And therefore, this can be expressed in such a way that everyone becomes very scared. The Spirit of Justice frightens everyone in the underworld, and this is the same God. Just imagine that when you talk about health, medicine, you become a doctor. When you talk about entertainment, you start talking about parties and fun. And when you speak about something philosophical, you transform into a philosopher. It's like three different people, three different spirits, three different gods. I am the same. If it's about love for creativity – I'm one Spirit, God. If it's about material intellect, logic, structure – that's another God. If there's injustice, it becomes a different God. And there's a fourth. The fourth is all three together, a classic, so to speak. It's just another Spirit. The perception of books is different for every reader, and each book evokes its own reaction. The book, in this case, is the Spirit of creativity, and it's lighter – the first volume of "Alternative History" is more readable and easier for people, especially the beginning and end, which feel like they're floating in the clouds. It's something that goes in one ear and out the other, with the reader not understanding exactly what they remembered, but still having a pleasant feeling. But the intellect isn't strained to understand the cause-and-effect, logic, and reasoning. For those without much logic in their heads, the first volume is easier to read. The middle part gets a bit harder, especially the section about Karelia, but it's still easy. On the other hand, the second volume is harder for people to read, as many have pointed out. Because there, logic is required, and you need to really dig into everything, google and understand. How many colors are there? Seven continents? Why? What are they? Cause-and-effect reasoning, and not just that, but logic. For those who don't have this logic, it's hard to read, because it's like their body can't transform into the vibrations of the mind. Their intellect isn't developed. They can only be in the rhythm of the heart, but not in the rhythm of the mind. But for those with a developed mind, the second volume is easier to read. And some people actually prefer it because there's more specifics, everything is clearly shown, how and why. But for others, it's really hard, and they can't understand anything. Still, everyone has to go through this, because you can't run away from it or from yourself. It's the path, you need to develop logic. You must. What's the use of experiencing emotions and collecting a bunch of beautiful esoteric, mystical, and alchemical pictures from the internet? So what? You've made pictures

or tattoos, but so what? If, besides beautiful words and images, you can't logically explain it, and you don't understand comparative mythology at all, what's the point? There must be logic, as if the system requires a developed mind. You need to understand everything with your mind and prove it. Not just with feelings, but also explaining everything. And everything I've felt since childhood, all this time I've been learning, and I'm still learning, to prove and explain it with my mind. Now, I must prove the philosopher's stone with my mind, fully breaking it down from start to finish. So, it seems like I've found it, but now I must prove it to everyone, and to myself as well. It shouldn't be just "the philosopher's stone is like this, and everyone agrees." No, there must be a clear understanding of why it's this way and not otherwise. Why does it have this particular number of peaks? What does it mean? There must be clear proof and explanation.

Question: You mentioned that you planned to study the topic of algorithms and write a new book. What prompted you to study this topic? Will there be a separate book, or will this information be included in "Alternative History"?

Then I simply saw it, and I try to find different words to explain it, in the second volume I start describing to the reader and explaining to myself how to allow the Spirit to enter you. Well, back then I expressed it like that. Not to become the Spirit, this is something I understand now, in 2025, that you need to actually become it physically. But back then, I imagined that something enters you or you connect to something, you plug into it. And so, when I was writing the second volume, I was searching for an explanation for this, that there is this path of development, that a person who has their heart turned off won't have the Spirit. A person whose mind is not developed won't have the Spirit. For the Spirit to exist, you need both the spiritual and the material, as they together give birth to the Spirit within you. But both must be fully developed. And this is already a very unusual structure, how it is developed, because in the spiritual world, there are also four seasons, like the seasons of the year, and in the material world, there are also these four seasons. And so, you must understand all these worlds, with both a spiritual and a material nuance. And when you understand all of this, you become that Spirit. Such an interesting matrix.

I started to see it, as I analyze everything that happens with people and with me. I remember how many readers wrote to me: “Alexandr, when I read your book or watch your video, I experience such incredible clarity and awareness, it’s just mind-blowing. I am right here and now, and I have no laziness, no anxiety. I just want to take my life into my own hands and go only up and forward with insane faith. And then it fades again. Why is that?” And when I was in this Spirit, people also tuned into this world, this frequency, let’s call it that, into the rhythm of vibrations. I didn’t know what it was. And then they lost it. I remember, when I was writing a lot in various rough drafts of books, there was a period, about 10 years plus or minus, when I was in society, in the material world, and I was studying this whole society. And it consists of different frequencies, like different social layers of society, where there are people like this, like that, and like the other. There are material bright ones and material dark ones. There are people with bright feelings, and there are people with feelings rooted in sinful instincts. There are people without a mind, and there are people with a mind. I studied all of this, I studied it all, just throughout my life. Just, not intentionally, but just living my life, suddenly noticing something like that, I immediately wrote it down in my book, analyzing it. And I saw that it was like every time, and I too, I was the Spirit, and then for some reason stopped being it. And I began to notice that I become this Spirit, and then again become, figuratively speaking, like a person, then again the Spirit, again like a person. And it’s also very curious. There is a clear line, as if when I was, on the contrary, the Spirit and forcefully made myself be a person for a while, to transition into the rhythm of people. And then everything changed, and I, on the contrary, became a person, but at times I became the Spirit, when I needed to tune into it. I turned off the mind and went into these vibrations, a state like being without a mind, I described it as “the corridor”. I understood that while writing the second volume of “Alternative History”, I realized that this dynamic of living sometimes with the heart, sometimes with the mind, and sometimes with the spirit — it’s an algorithm. It’s a dynamic, and it’s necessary and important. This algorithm is actually everywhere, and even our cycles are built around this. There is always a change from one thing to another. We have morning, day, evening, night; we have spring, summer, winter, fall. We have good moods, then bad ones, fatigue, then energy, love, then hate, happiness, then sadness. It’s as if one cannot exist

without the other, and this change must occur. Everything is known through comparison, and this dynamic is essential. I understood that in order for a person to see — it's like angles — they must first lose it. If someone was happy in love when their heart was open, they need to lose that and begin living with their mind. Only then can they step back and see, from the outside, how they were when their heart was open, and long to return to that. They return, and in time, they begin to miss the mind and discipline, the order they had when everything was neatly organized, but now they're all feelings, and have, metaphorically speaking, nothing left, so to speak. And they go back to that. They shift from one extreme to the other, constantly searching for the balance in between, all within this dynamic. And I saw this dynamic. I saw that there are people who live by instincts, literally by animal instincts. Watch the movie "The Animal" with Rob Schneider, and pay attention to which of your acquaintances it reminds you of. You'll see that there are many such people around you. These are people who still live by instincts, they have neither soul nor mind — nothing. They are driven solely by instincts. They want flesh, food, and comfort, that's it. Sleep, eat, sleep, and have sex. That's all. And there are such people. Most often, these people have the youngest souls, so to speak, in another sense, the most underdeveloped individuals. These people often become criminals, they experience hardships, or they die quickly because they can't control their animalistic needs, and they are so intoxicated by them that they can't even remember the law, values, or morality at that moment — they have none. And so, these people, when they want something and take it, as they say, it's considered a violation of the law, and they are punished for it. Well, imagine, we all went through this path. Since we don't do this, it means we've learned it in some other lives. Can you imagine? Some people go through this, well, it's such a life, such a strict school we live in. And then, you see, these are the first 30% of people, who are 30% developed in the world of instincts. Those who are 40%, 50%, or even 60% developed in the world of instincts, they already learn to control them with their mind, because the mind starts to manifest. Before, they didn't have it, but now it begins to appear. And this mind only starts to grow through trial and error. After hitting a lot of bumps, after, for the hundredth time, saying or taking something without thinking, and being scolded, punished, fined, or jailed for it, only then do you begin to realize that before you take what you want, you must not just take it like

an animal, but first think about how to do it within the framework of humanity, in a social context, without offending anyone. And you begin to think it through with your mind, that's the mind. And it develops, develops, develops. And these people, who are halfway there and halfway here — that's where it gets tricky. If you meet such a person, one day they act like an animal, wanting to change you, and the next day, their mind kicks in, and they promise to be good and build ideal plans for the future. Then again, their instincts take over, and they can't control what they do. There are such people, at that stage. It gets even more interesting. Then, as the person's mind becomes more developed, they suppress all instincts, but they turn into a robot, living only with the mind, a cold-blooded egoist — that's what they're called. Because now they think only about personal gain, themselves, everything is well thought out, all by the mind, but they have no understanding of the people around them. They have no qualities of the heart, no soul. Let's call it "they don't have a heart." He only has suppressed instincts and a super-developed mind, where he follows a strict routine, works on his abs, dresses well, speaks beautifully, but it's obvious that he's a fake. Because he's proud that he's become this way, as he's managed to tame his animal instincts that always led him into trouble. And he's done well to reach this level, but compared to others who have a heart, he's a fake and a cold-blooded robot. And this person, who lives solely with the mind, like a robot, eventually comes to the point where he begins to develop a conscience. This is the next level — the heart. And he begins to feel a little bit of conscience, just a little, a little, a little, and then more, more, more. And so, it's 50-50 — sometimes he thinks with conscience about a person, then he falls back into the mind and egoism, then he thinks again about others, about his parents, then it's all about himself. This is the struggle between the mind and the heart. And this development happens so that the heart grows. Then his heart should fully activate, the mind should stop being like this robot and only serve its purpose. It's like he first tamed his instincts, then he tamed the mind, and now the heart is there, but it's still untamed and activated, and even then, it still creates problems. Because you fell in love and quit your job. You fell in love and bought your beloved everything with all your money, and tomorrow you have nothing to eat — these feelings and emotions overwhelm you. You wanted to paint, but didn't think about paying the rent tomorrow, and you ended up on the street. These are people of feelings,

but not instincts, not sinful feelings. They are the dreamers, let's say, the kind-hearted dreamers. But one cannot forget about the mind, structure, the cause-and-effect relationship, and logic. And these people live by their feelings. But, see, there's also a connection there. You live with these feelings and heart, but you mustn't forget about the mind. And here, you have the mind, and you are cold; then you have feelings, and you forget your mind again, forget to control everything. Both extremes. And these people say: I'm spiritual, then material. I'm spiritual, but I have no money, but I have happiness. I have money, I'm material, but I don't feel anything. This is the stage of these people. And when you've tamed everything — heart, mind, and everything — then the Spirit appears. And that's the most interesting part. It also manifests over time, in the same dynamic: mind, heart, then Spirit. This is all a dynamic, an algorithm, returning to your question. That's why I came to the conclusion that this is very important. And it's important for people because this dynamic by the matrix makes a person conscious. The boundaries of worlds and switching from rhythm to rhythm make a person conscious. This is precisely why a person's brain, heart, and everything else works — because of this dynamic. But this has been disrupted in our time now. I explain this further in the books, that it's chaos, as if the boundaries have disappeared and there's no more rhythm switching. You see, this dynamic should exist in everything, even when you're at work and then at home with your family — these are two different rhythms, two different worlds. You should be a different person — one at work, another at home with your family, a third with your parents, and a fourth with me. But all these boundaries have been erased, and now a person is always only in one rhythm, like a comfort zone. And they do everything to stay in that one rhythm, so there's no switching. But if there's no switching, it's like not exercising — the brain atrophies. And many people have fallen into just one rhythm — that of social media and harmful habits. In this rhythm, they are at work, at home, with their family, and even reading my book. And that's why they become a bit dull. I don't want to offend these people or call them stupid, I actually care about them. But the point is, this is exactly the dementia that's now showing up in people at the age of 20. It's not a physical illness, it's specifically because of how social media, the internet, and global events have affected them. And this dynamic is necessary — you need to switch. If you're going fishing — forget about the phone that keeps

you in the same rhythm, which makes you dull. You have to be fully present in fishing. If you're reading a book — immerse yourself completely in the book. If you're going to work — be fully focused on work and serious about it. And at home, be family-oriented. And when people used to have this dynamic, everything was good. People were different from each other, and even when you met someone, you felt how you became a different person while interacting with them. Then you'd become yourself again when you returned home. But now this doesn't happen. Now everything feels the same, the boundaries are erased. But this isn't for the better; it's for the worse. All the worlds are destroyed, the invisible worlds in which people lived. All these rhythms, frequencies have been destroyed, as if everything is now being absorbed by one mass-market frequency, one rhythm, into which everyone has gone and drowned. So the theme of algorithms is present throughout all my books, as code, and in addition to this, I touch on it many times in the second, third, and fourth volumes — it's very important. This switching is very important. It's like when you switch between these worlds: from spiritual to material, then to another, and to another, you also enter the Spirit. And it's as if you walk through all these worlds, and also the Spirit. First, second, third, fourth world. First, second, third, fourth world. All of this is to help you eventually free yourself from all these three worlds and realize the fourth, and move into it. It's all leading to the Spirit, but all in this dynamic.

Question: You wrote that it's unclear when the mystery of the tunnel or vein in Karelia, which you have, may be revealed. Do you now feel or understand when this topic might unfold and what its purpose is?

At the end of 2024 and the beginning of 2025, I started to think that perhaps the first volume of “Alternative History” is like a brief story from beginning to end of everything, and then, as if in the following volumes, I gradually reveal in more detail all the themes that are touched on quickly and briefly in the first volume. And now, just recently, I started to assume that the beginning and end of everything, of the whole story, are in the first and second volumes. All the other volumes are like explanations. Well, look, in the first volume of “Alternative History,” so many interesting things were touched upon that

weren't fully revealed. Precious stones, some voice, some Spirit, some messengers, some power places, some Big Alexander, some Karelia. Then, in the second volume, it's about gods, light, the matrix, and suddenly I also solve the matrix, and it turns out to be correct because each side of this matrix appears on various icons where saints are depicted. Their background is one of the sides of this Matrix, which surprised me, as well as all the readers, confirming that I had solved the matrix correctly. I assumed that the first and second volumes are a brief story from A to Z of the entire adventure, and all the following volumes are for the person not just to read the first and second volumes and be done with it, but for them to truly understand it. And that's why there are also the third, fourth, fifth, sixth, seventh, and eighth volumes. When I came up with this version, I assumed that everything that was in the first volume is gradually revealed... Previously, I just recorded it all like a diary, and then I started to decode it all. And what I am working on now is essentially decoding everything that was in the second volume. That is, it's like I was in this Spirit, in a flow, in some meditative state, and I spoke all this information to myself, then I wrote it all down, turned it into a book, and now I'm decoding all of this information in detail. Let me give an example. At the end of the first volume of "Alternative History," I stated that there is Spirit, there is the Trinity, and that there is some correct and equilateral triangle – the tetrahedron, and that everything is structured thanks to it. Well, then, in order for people to understand and realize this, I need to show it somehow. I need to compare it with something, refer to something, to explain how this is structured in the world, where this triangle appears, how and why. How it is one thing and then transforms into something else, I need to show this comparison so that people truly understand. You see, now any person can take and say that God is a hexagon, get a hexagon tattoo, and say that this is God, this is the matrix of everything. Well, that's great, but... And how do we believe this? We need some sort of proof, at least some reason why he is so convinced, why he is so sure about it. There should be some kind of confirmation. And if, you know, this person spends many years of his life and writes many volumes of books about how everything in the world is arranged according to this hexagon, and proves it so thoroughly that it can't be disproven, then of course, after reading all his works, I would believe it. But just right away – hexagon, should we bow to it? Why? I can't do that. I need to understand why.

And everything that was hastily touched on in the first and second volumes, I thoroughly prove and break down in all the other volumes. And already a lot has been revealed and explained, things that were previously unclear.

That is, for example, in the third volume I finally understand who these messengers are, can you imagine. In the first volume, I could only talk about them, but I didn't know exactly who they were, how they worked, and in the third volume, I learned this. Similarly, I always entered some unusual, spiritual state. And imagine, I only learned in the fifth volume what this state is. It's also unusual. Imagine how everything is revealed. And I believe that, probably, the same will happen with the story about Karelia, meaning it will be revealed. Because when I returned from the States to Russia before the pandemic and started buying up lands, various abandoned buildings, many people — again, each from their own perspective — many people, although they knew that I was a writer, perceived me too materially, because they had such an approach to life, they evaluate everything only materially. They thought I was buying everything because it's an investment, that I would probably sell it at a high price later, or maybe do something commercial with it. But I explained to everyone that, trust me, this is not me. Seriously, it's not me. It wasn't my personal desire to buy land and build a house in Karelia. I didn't have such thoughts, it's not from my mind, not my desires, not some business plan. It was specifically the higher forces that made everything so that this land would come to me. I don't know why. There are, of course, assumptions, many different interesting assumptions. But why speculate? Everything has its time. It was necessary to acquire them for some reason — I spent all my money on it and acquired them. If you assess it materially with logic, there are more downsides than upsides. Because maintaining and building all this — I invested all my money into it. With that money, if I were an egoist, I could have easily bought a penthouse in New York and lived there, but in the end, it's a swamp. Why this swamp? Well, you see, faith is such a thing. The plan of the higher forces. So yes, my assumption is that Karelia will be revealed. This topic will be revealed sooner or later, it is needed for something. The question is, for what? Want to think about this topic? Well, let's think. The first option. Maybe it's true, global warming, and everything will become unsuitable in the future, and this part of the land will simply

be the safest. Not specifically mine, but just this northern part. And all the people living in Finland, Sweden, Karelia, they have nothing to fear in the future, let's assume. And God-chosen people, and such people always exist, maybe some rock musicians, maybe some politicians, maybe some scientists, they had different circumstances recently, just over their lives, that suddenly, somehow, they got land or a house there. But actually, maybe it's the system, without telling anyone, without explaining, it has determined people for the future, so that they survive. Who knows. Maybe this is the goal, the task of the system. Why do I need such a territory there? That's one. This is the first option, the version. And indeed, if we theoretically assume, Karelia is the safest territory, if something happens, if volcanoes, fires, tsunamis start, then nothing threatens there. That's one. The second version is that... Actually, it was the first one, I just voiced it now. When I lived in Los Angeles, the system highlighted for me, you know, a social layer of people, who, you know, in movies they show, they live in castles in America or in England, but they just have their own castle. In Europe, such people often exist. And they live in their castle. And they live in their castle in such a way that they have meetings and events there. Like Batman, Bruce Wayne, he even holds all the events in his place. And often in many films, they show butlers, and people live like that, where even their children are taught at home, they study fencing, dancing, that is, they don't go anywhere, they live only on their own territory. And I had this thought, it was still 2019, that I needed such a castle, because if I am outside of society, as those people who are outside of society, I thought back then, they live in these castles on purpose to not interact with people at all, that it's like they have their own territory, and that's it, and they are only there. And that I need the same. And originally, the goal, what motivated me, why I was looking for land, was that I needed a castle, because I need to build a castle where there will be no neighbors, just forest and a castle. Maybe for this. Maybe I will live there for a long time and live in this castle. I don't know. Maybe for this. And back in 2018, there were many hints from Big Alexander, he said, "Alex, later, people will come to you, the main clergy, the main presidents, and they will come to you to communicate with you, but to communicate with you as equals, not as if they are above you." And he said, "They will come to visit you," and I will live somewhere. I assumed that this might be it. But again, when? I don't have a castle yet, only swamp.

Next, there's another story. There's also one version that maybe, just maybe, a long, long, long time ago, something was hidden there, like a storage, like a tomb. Because when I studied my lands, both the Mystic-Old-Man and Big Alexander told me that this place is very unique, that it's the navel of the earth, the womb of the earth, that everything originated from there, that everything originated from there. Maybe, in fact, the creation of the world started from there. There was some alien base there, it was destroyed, and all kinds of debris are lying around everywhere. I feel the energy there, these places of power. Then Big Alexander says there are wells, portals through which some entities can come and go. Then I find some places, where, in one place, it seems like gold, and in another, like diamonds, but again, it's all just theory, nothing physically there, nothing. Then I assume that maybe something is truly hidden there, and I will find it when the time comes. Of course, I also feel unusual there, like some anomalous place, really. Then, yes, we found unusual places where the compass spins, and everything seems irradiated, where you take the earth or a stick or a stone, and energy flows from it, like from holy relics. So strong that, I don't know, if you put a glass of Coca-Cola next to it, it would instantly turn into water, and the taste would evaporate as if all of it had disappeared. What kind of radiation is this? There is such radiation there, in a good sense. People came with devices and said that where this radiation is, there seems to be a tunnel, 6 by 4 meters, which goes 200 meters forward at first, and then turns to the side. Again, I haven't uncovered, opened, or retrieved anything from it. And I won't be able to because it's a mountain. How could I open this mountain? But there are places, maybe there will be a book when I mark them on a map and show these places to future generations. I don't know why. Maybe the time will come, and I'll find all of it myself. Big Alexander hinted that a flying saucer might land there when the time comes. But again, when will it land? And why does he say that there were flying saucers there before, a base, and they were all bombed with nuclear weapons? What is this? If everything repeats, then this is in the future, it hasn't happened yet, but it will, it's still to come. A lot more needs to be revealed, and everything about the city of St. Petersburg should be revealed, why it was built according to the matrix, all these structures. And why has Karelia been given to me, 200 kilometers from St. Petersburg, just like the Pyramids of Giza are from Alexandria? But my assumption is that everything

that was unclear in the first and second volumes, all of it will be revealed in the future volumes. But I haven't reached the topic of Karelia yet. Why haven't I reached it? Perhaps this is actually practice. You see, there is something in theory and something in practice. Maybe the time will come when I'll be there, and perhaps I will write and tell about it. But this is definitely part of the "Alternative History" narrative, meaning it's not my choice — Karelia, but specifically higher powers made this decision. The Mystic-Old-Man also said that the magi influenced me to choose this land. So, there must be a reason for it. But, truth be told, when you go to that territory, your head starts buzzing, and your thoughts shut off, as if you are in the most consecrated place. But still, it's just swamps — nothing is there. So what's this radiation all about?

Question: You wrote that the more advanced a person is, the faster the light runs through their matrix, and they are already an angel, their matrix has collapsed. Please explain why this happens.

These are different things, I've already mentioned this many times. On one hand, let's say a person should know both the unfolded matrix and the folded matrix. What is clear and what is not clear here? The situation is that initially I was looking for everything that is divided into four groups. Twelve of something is divided into four groups of three. And then it turned out that this three is everything, this three. What this three is... It's just that if you turn it another way, this trio becomes something else. That's how my first volume of "Alternative History" ended. I thought, wow, so the matrix shouldn't even be big, I'm stating this. It turns out that it's simply a triangle. When you look at it from one side, it's autumn; from the other side, it's winter; from another side, it's summer. It's just a triangle. Then I started saying, maybe this three folds into one. Maybe this three is actually one. And you see, when you analyze the matrix, you can go from one to everything, or the other way around, to decode it. And then I came to this Trinity — the Trinity: future, past, present. And that this triangle is actually wow. The most important thing, everything that can be. That's why I depicted it on the cover of the first volume of "Alternative History". And since this is a tetrahedron, it has four sides. Since there are four sides, it means there are four versions of it, if you rotate it differently. And then, I even analyze all of this in detail

in the following volumes, I talk about the fact that there are three worlds, three gods, as it turns out: heaven, earth, the underworld. Three worlds and three gods. But it's always said that the trinity, that is, the Father, the Son, and the Holy Spirit, are inseparable, that they are all the same. And actually, the three gods – it's the same, they are all the same, that is, they are inseparable, it's the same. It's the same God, but he manifests, meaning these are his three versions. And the conclusion is that three is one. That's the paradox. And here it is, this is your folding, that there is God, who is divided like this into three worlds. And actually, in alchemy, in all sacred scriptures, in mythology, even in all Masonic illustrations, it's all about the same thing. Everywhere it's shown that there are... And this is exactly the position of this matrix and you, as the world itself. This trajectory, even I would say, the coordinates of the positioning of everything. It turns out that they show that there are even these, say, three worlds. There are also places where they show three, and some places show four, which is the most interesting, in some places they show two, and because of this, people get confused. But this is not a mistake. And what's even more interesting is how all of this is unraveled, that it's all the same and simply repeats. And it turns out that there really is the world of the sky, the world of the earth, as spiritual and material, and then there is the underworld. And what's most interesting is that in some places it's considered that there is also a fourth world, and in some places, it's not. I don't know how to choose the right example to explain this right now. Well, okay, I've understood three worlds... I'm really telling all this – it's just impossible to explain in just two lines – I explain all this, and it took me a lot of time and many volumes: the third, fourth, and fifth volumes are about this. I explain that there are three worlds. Then it turns out there is a fourth world, the ether, death. And then it turns out there's also a fifth, sixth, seventh, and it goes on. And then it turns out that one, two, and three are three earthly worlds – the sky, the earth, and the underworld. Four is the “corridor,” spirituality, which is death. And then, what's most interesting is that, like in a spiral, five, six, and seven follow. Five, six, and seven are again three worlds: the sky, the earth, and the underworld. Again, spiritual, like the fourth, just a version, a different level, but the essence is the same. After these three worlds, there's the fourth world, which is also the eighth. So again, the “corridor,” death, eight. Then again, nine, ten, eleven – again the sky, the earth, the underworld.

Then, the next after eleven, after these threes, the fourth that follows after nine, ten, eleven – is twelve, again death. Then again thirteen, fourteen, fifteen... And it all goes on, on, on... And the essence is that it's like there are four seasons everywhere, actually. And in the three seasons, people live in dynamics, but sometimes they also enter this fourth season, and they really need to come to the point where they stay in it. But they always exit from it, afraid of it, this fourth dimension, but it exists. And it turns out that this fourth dimension is actually this trio, that's the paradox. That one, two, three – these are the four. That this Spirit, it unfolds into three, manifests as the sky, the earth, and the underworld. And since there are many different angles and versions – imagine that there's the sky, the earth, the underworld, but in the north, and there's also in the south, and there's also in the west, and there's also in the east. Imagine how many worlds there are. And imagine that all this, what I've just said, exists in the light, but there's also the same thing where there's no light. So, imagine how many worlds we've counted already. That is, there is already in the light, meaning four versions, where each has three worlds. And there is also in the darkness, where there is no sun, with four moods, four versions, where there are three worlds each. People can never escape from this, because they always focus on one, two, three, but they always miss the fourth. You can't miss it, it is everywhere, in all worlds, it is the "corridor", it is the Spirit, the world of the afterlife. And the earthly – this is the sky, the earth, the underworld. And all the alchemists are trying to explain this, that these are all the elements, just like the planets, like everything else. Everything, everything we have, it's all divided into these same groups. So there are always three elements: the sky, the earth, the underworld. There is always the four, but it never repeats, it is one for everything. And all the other elements are again one, two, three – this code. So it turns out that if we unfold the matrix, there is something, the otherworldly, which unfolds as one, two, three. And if we consider that one, two, three – sky, earth, underworld – should also be divided into four worlds, like the four cardinal directions, then what do we get? Three, three, three, three – it makes twelve. Wow! That's how it all divides. We get twelve. And you can keep dividing, breaking it down. Or you can imagine that these twelve, and it divides like this: half, six – dark, six – light, six moon, six sun. And you can also divide, like all of these 12 – the sun, and another 12 opposite – the moon, like without light.

And that's all the encoding, that's how it unravels. And this can be seen in everything, even when we live through a daily cycle, 24 hours, we encounter this code. When we live through a week, we encounter this code. When we live through 4 weeks, we encounter this code, three months per season, time of year, we also encounter this. And the paradox is that this is a world within a world, a world within a world, a world within a world. There could be a cycle, for example, where we have winter, and in winter we also have one month of sky, another month of earth, and another month of the underworld. But all of this, for example, is winter. Just as an example. So, to understand this matrix, you need to read books. It really helped me to understand all of this when I started searching everywhere for anything that mentions or touches on the theme of three worlds and three gods. Three main gods, three main worlds. And you start looking for this, studying, reading about it. Then, when you've studied all of this, only after that – and this is very important – you can't search for four gods and four worlds all at once, first you need to search for three. And then you begin to search for the fourth god, the fourth world. And only when you understand it, you then begin to search for the next element, like the next step. This is the correct sequence, this is the path.



$$6 \times 4 = 24$$



12

12

Question: On page 113, you write that you realized that what all the alchemists drew is what you had drawn in them from the future. Does this mean that everything you are unraveling now — the matrix, the philosopher's stone — had already been solved in the future, and then it was laid out by you in the writings of all the alchemists from the past so that it could be unraveled now? Also, does this mean that with the messages, films, and various books, including the Bible, all this information was planted by you from the future?

I can't claim that for sure, especially now, but I recorded what I felt. This is how I felt in 2023, when I finished the first volume and started working on the second volume. I began to see the future, the past, and the present for some reason, and I began to perceive it all in such a way that, for God to be able to manage everything, for him to know everything and be capable of everything, he must approach it, so to speak, from the reverse. I saw something like this: he became God, and then, as if, he returns to the past and deals with all of it, in order to again grow himself or God, somehow like that. Yes, I assumed that if this Spirit, which inhabits me and all people and governs everyone, is me from the future, and I became this, then there is no longer any difference between the future and the past. Well, in the sense that there is no difference in which past. It doesn't mean I can only return to this past now. And since this Spirit can inhabit everyone, it means it has been inhabiting everyone throughout their lives. And I assumed that maybe the people who wrote the Gospels, the four Gospels, maybe the Spirit inhabited them and wrote the books through them. And in general, all unique people, the Spirit always entered them. Well, I assumed this back then, at the time of the second volume, I perceived everything too literally, as people, like you, are inclined to imagine. It's like you're sitting in the future, with some kind of equipment, or maybe no equipment, but you're just this superhero, and you imagined a certain year or century, and it's like, boom, you ended up in the consciousness of that person. Do you think it works like that? No. It's done differently. But I assumed it like that at the time. In 2023, I thought of it this way. But later, when I started working on the third volume, I learned that it's not like that, but a little different. It's not that I was wrong, it's just slightly different, with some additions. And yes, I recorded my assumptions that the "me" from the future, if I became someone, is actually guiding myself, meaning I've been

growing myself through all people all this time. So, I could have come into the past at all times, and that means, perhaps, even music, films, and everything — I could have been intervening from the future back then in the past. That's how it is. So, it wasn't like I literally knew some movie or some book, or I was the one doing it. No. This is closer to the theory of what future, past, and present are. And I started declaring what the Spirit is. The conclusion I came to at the end of the first volume, and then began developing and revealing in the second, was that the Spirit is us from the future. And the flying saucers from the future, aliens from the future, and God — he is from the future. And that's why they interfere in everything throughout life. The question is different: the voice or the force that inhabited all composers, writers, and artists throughout time, and those who wrote the Bible, was it the same Spirit or different spirits? Was it me from the future, or were there many from the future who can do this? That's the question. I assumed at that time, when I was recording all of this for the second volume, that it was all me. Since I figured everything out in the future and became who I was supposed to be, then it was all me, and I was already controlling everything. And since I control everything, then everything is accounted for: my name being Alexander, my surname being Korol, being born in St. Petersburg, owning the land in Karelia, and having certain structures there. Everything is accounted for. Those films... I always thought like this when I was still young. I would say, imagine this: maybe a film is made by God, and even the director doesn't know it, but he participated in it on purpose so that a certain film could be made. And maybe this film is never watched or understood by anyone. But when the time comes, God shows it to someone, and after watching it, that person starts to believe in themselves so strongly that they become a unique scientist, architect, writer, director, or something else. I always assumed, and this is not a mistake, I mean, it's not that it wasn't a mistake, I wasn't wrong in assuming this, that there are some films or series that directly, well, influenced me. After all, it's all from God, everything is controlled. God is circumstances, an illusion, circumstances that shape you for something, pull you away from something, lead you toward something. He communicates through these signs, hints. He doesn't communicate directly, and that's correct because it's useless. If you tell a person how to live, they still won't do it. What takes control of a person? Feelings, emotions, instincts, and that's how He communicates.

If He wants you to want something, He plants that feeling in you or takes that feeling away from you, removes your desire or plants it. And through whom? Through anyone. But that doesn't mean that if you were inspired by some person, you now owe something to that person. No, it's just a person. But the Spirit, God, worked through them. So yes, it's quite possible that there were periods in time when... I know, it's just very interesting. As a skeptic, I might assume that the Freemasons and alchemists, looking at their ancient drawings, really seemed to know everything because I can read it all and I see that they're showing something with these drawings, that they know the structure of the world, the key, the most important formula. But both the Mystic-Old-Man, and Big Alexander, and Masha Mikh, and the Spirit through them all assert – well, I think it's the Spirit through them – that no one has ever solved this matrix. No one, ever. And even just a couple of months ago, the Mystic-Old-Man told me that everyone thinks someone has solved it, there are people who are sure they've solved it, but that's a mistake. There are people who right now are fanatically trying to solve this matrix, searching for the philosopher's stone. And he said that no one has solved it, and that I will solve it in December. Again, don't get caught up in the time, it's all nonsense, it might be tomorrow. And Masha Mikh too, it's as if someone entered her, because she recently just asked me what I'm doing, and I said I'm working on the matrix. She said that no one has ever solved this matrix, no one could, only I will be able to. Why did she say that? Who said it through her? It turns out that many tried, many hinted at something. Let's say, the cipher and the hints – they exist, but people can't decipher them. The hints were given through God, through the Spirit. Chess is based on this same matrix, tarot cards too. So, let's say, as if deliberately... Well, let me put it another way, the system, the higher intelligence, the Spirit, God, deliberately made it so that this code, this matrix, is everywhere, but it just waits for someone to see it. Well, God waits, specifically, for someone to see this matrix, but it's already everywhere. That's the paradox. So, there won't be a moment where you find something you've never seen before. It's always there, you just can't understand it, but this code is everywhere. In tarot cards, it's also divided into 4 groups, all the characters are there, the matrices, symbols, numbers, everything is there. It's all encrypted, everything is encrypted everywhere. You just need to figure it out in a way that allows you to then create 10 different chess sets and

10 card games, but with different names. And it turns out that in the future I solved this, and then somehow I interfere from there. Well, this is just a hypothesis. Maybe this “me” from the future can only interfere from a certain point in time in the past. Or maybe from the very beginning, I don’t know.

Question: Big Alexander tells you that you must almost switch places with your old self, that he will become young, and you will become old, and then you will nurture your young self. Could you explain this moment in more detail? Is it about returning to the past of your own life? Or do you see it differently?

I don’t know, seriously, I don’t know. Big Alexander communicated with me very strangely, or the Spirit through him. He told me to remember something, “big, big, small,” or something like “small, big, big,” something like that. He kept repeating this to me, repeating it. Every time I called him, he would tell me this. What did he mean? And yes, if you even look, well again, this code is everywhere, different names, covers, but the structure is the same. If you take Christianity and the Orthodox Church, there are all these icons. Well, Father, Son, Holy Spirit. The Son and the Father are the same person. What do we see? There is the young Jesus, and there is God, and they are both physically in the body. One is young, the other is old. And there is a third one – the Dove, the Spirit. Why isn’t he there? Because he is dead. Dead – that’s another dimension. So, it turns out that in our world, there is both a young and an old God. Or first, there is the young one, and he must become old, and then he must become the Spirit, or rather, he must leave the people, but he still exists, and he will return as the Spirit, as the code to me, he returns, this dove. But I don’t know, this theme hasn’t been revealed yet. Yes, he truly told me, Big Alexander, that we should swap places with this main God. And yes, it was very unusual when he told me this, that it’s as if I will become this old God to then raise the one who will become the young God. So he will become young, meaning old, and I will become old, and right now I am young, and I will raise him. How is that, from the future? This theme is still not revealed. He hinted at many things, Big Alexander, even suggesting that I would meet with my old self. He said that I would meet with a relative of mine. He said that he would come to me on a flying saucer, and I would see myself – such things Big Alexander said to me.

Who is this who will come to me on a flying saucer and be just like me? How is that possible? But what is true, what is a fact, and what shocked me is that the Holy Trinity on the icons — when you look at them, you see the Father and the Son, and they are all the same person, just one is young and the other is old. This is, of course, shocking. I mention this in the second volume, I refer to it. Because I really googled it, in both Russian and English, and not a single person has ever written about this, no one on the internet. No one paid attention to it. It's as if the system we live in blocked this, so that no one would even think about it. And now it's showing it to me. So, it unlocks this vision for me so that I can see it, but this has been drawn by everyone long ago. And those who write icons, you, people, tend to think: well, those who write icons, they must know. But they don't know anything, they do it on autopilot. You must understand, Tarot cards, just like chess, and the Chinese lions that stand everywhere at entrances, with one lion holding a ball under its paw and the other holding a small lion cub — pay attention, the small lion cub. All of this, just like the icons, is simply done on repeat, unconsciously, until a certain period of time. At one point, it all had significance, it was set in motion, and everyone was told just to repeat it. And everyone repeats it. But now we are living in a time of chaos and maximum spiritual hunger. And no one, except for some aliens, knows the meaning of all of this, no one understands it. But everyone can beautifully draw, sculpt, repeat it, that's clear. But why and for what — no one knows. So if you see an artist who depicts a bunch of alchemical symbols, it doesn't mean he's initiated. People, other than visually copying something and also visually admiring it, can't do anything now. There is no essence, no awareness in anyone. And look, regarding the small and big — a good question was asked — look, here are the Chinese lions. This is, of course, a theme that is revealed further in the third volume of "Alternative History." When I finished the first and second volumes, at the end of 2023, when I physically solved the matrix and found it on the icons, I went to Los Angeles, then I was in Vegas, and I was sitting in a bar when a messenger approached me. We started talking, and she told me to pay attention to these two Chinese lions and what is depicted on them. That I should not look at one separately, but at both at the same time. And it's interesting that one lion holds the flower of life, a volumetric orb, and that is the universe, that is actually the matrix. The other lion holds a small lion under his paw.

Sometimes it is depicted upside down, sometimes it is depicted more clearly, with him standing on his paws just like the other lion, but smaller. And you know what's most interesting? In the end, it seems like it still resembles Father, Son, Holy Spirit, and actually, the lions aren't two, but three. How is this? Well, we'll reveal more about this later. This will be revealed further.

Question: You wrote that in a store you can see 25 brands of bed linen, with 50 different material and color options for each, and that this is the society when everything is so divided. So, you go to the store, and there are a million products, and you don't know what to choose, and it shouldn't be like that. Could you explain in more detail how things should be in the future with products on store shelves, so that it no longer represents society?

Let's put it this way. Maybe I used the example of products, but trust me, I don't care about products at all. Not bedding, not food, I don't even want to talk about them. And believe me, that's not the point. I just used this as an analogy to make it clearer for people, for you, and to explain the essence. I'm delivering the formula, not teaching how to arrange products in a store or how many there should be. Do you understand? The point is the essence, this is just an example. And it's a very good example. It's like when you look at people, there are people who are in their own world. Let's say, there are three human worlds. And there's a person in world number one, somewhere down there, and there are other dimensions, frequencies, sublevels, and here they are somewhere down there. Imagine, in this level. They're in this level, in this first world, somewhere down there, and for them, it's such a huge world. He doesn't even know that there is also world number two and world number three. He lives in his world number one, and even in the fifth dimension of the third frequency, figuratively speaking. And these people, such a person, is at their maximum... So, in their world, let's say, everything is colorful. Everything is mixed up, everything is colorful, everything is unclear, as if there's no specificity, essence, clarity, or definiteness. It's like, you know, imagine there are soups, right? Each soup has its own recipe. You understand that if you don't put the right things in the soup and don't put the right amount, it won't be the same soup. In fact, it would be considered spoiled. And there are people who haven't even reached the point, at their own level,

where they can even have a soup with a name. For them, it's just a mishmash of everything, thrown together into water, mixed up — that's their soup. These are the people who are a mishmash. They're not even a specific soup. And as we develop, we need to reach a level where we don't fall apart into all of this and scatter into it all. Instead, we have clearly defined worlds: world one — perfect, as close to God as possible, world two and world three, and then world four — Spirit, death, ether. And this is much more interesting. Then everything should lead to the point where it's not world one, not world two, and not world three, but only the fourth, only Spirit, only ether, and that's when it's like "wow." You see, everything returns to the source. And it's true, it unfolds from the source like this, and then it all returns to the source in the same way. And my approach, what I transmit through my books, my method of interpretation, is correct, it's just as it should be. What I convey in all my volumes of "Alternative History" is exactly what is needed. I bring the right human examples, such as how people have come to what? 25 brands of bed linens, each with 50 colors. What is that? Because it's a sign, people think this is development and growth, and it's good, but in reality, it's degradation, too scattered light. Do you understand? What's needed is concentration. Imagine there is a genuine perfume, the original, and a person buys it, then pours it into 10 bottles, dilutes it with alcohol, and sells it as 10 bottles, although they bought only one original. You understand that the original one is of better quality than the 10 diluted ones. It's like they diluted one bottle into 10. And people are the same, some are diluted, and some are originals. One bottle made up of 10 diluted ones. That's how it is. And I'll say this, at that time, I was reflecting in the second volume on the fact that there's so much of all this and everything should be concentrated, I described the process I was spiritually going through, I described all the feelings because that's how I calculated the matrix, that's how I solved it. But if we look at it now, it's actually good when it exists as such a stage of evolution and development, where there are people who are folded, and there are those who are unfolded. This is how life is structured. In the second volume, I then talk about how a country is also structured according to this matrix. It has one, two, three cool, unique cities, but they are opposites: one is spiritual, one is material, one is underground, so to speak. And then everything unfolds like a rainbow. And then there are some bad areas, cities. And here is such a country. And there are countries that are,

from them, modern, spiritual, material, dark. This matrix is everywhere. Who could argue with me that if we take the European Union now, and compare it, how do you think, which country in the European Union is most similar to the top, which one is more of the source, and the rest of the countries in Europe are a parody of it? Do you think it's Poland number one, and all the other countries like France, Germany, are its broken-down parts? But Poland is where it all comes from, right? Probably, you understand that I'm joking. And that this joke isn't really a joke. Well, I'm literally joking, and, well, it's obvious to the naked eye, everyone knows it. Or do you think that maybe Germany or Austria is the real source, and the other countries, like the Baltics, are a later, broken-down version of it, a tenth of it? What do you think? There is always a center and there are the outskirts. But this center is made up of three things, which is the most interesting. In the center, there is always something shady – it's the underworld. There is always something spiritual, and there is always something material. The center is always like that, and so it is with all countries and cities. Reflect on it, look at it. Take your country now and look at its cities. It's like Coca-Cola, Sprite, and Fanta. Or like Pepsi, Mirinda, and 7Up. You see, everything is arranged according to this matrix. People just don't know it. And something is heaven, something is earth, and something is the underworld. But there's always something fourth, always, everything follows this same code. All your classmates at school, all your neighbors, all the people at your workplace, colleagues, bosses, everything is divided according to this same matrix, and it all breaks down this way. And there is indeed a level where everything is closer to the Spirit, as if directly from God, and it's perfect, while the rest seems to fall in quality. And it turns out that people who are all scattered, like they have one hundredth of a soul, like a half-soul. And they come, for example, to Duty Free and buy a perfume that thousands of people like them buy, they are all the same. And the perfume is diluted in the same way because it's affordable, simple, and they know it, and everyone knows it. And this is all mass-market. This is all a scattered field. But there is, for example, a unique perfume, and individuals, they are individual and they prefer this perfume. And imagine, this individual with this perfume, who is on top, is like a million people and a million perfumes in Duty Free. Imagine, this matrix is arranged like this. It's all very, very, very interesting.

Question: You write that you have a choice of future options. You say that something is about to start or is already happening. How did you feel at that moment? In terms of psychology, this must have a strong influence, right? How do you view this now?

It's wrong that... Again, time, you need to be friends with it. It's wrong that you are asking me now as a living person of this time. This is wrong. I am the hero of the book, you can ask a question to the hero of the book of that time, of that book of that time, which we are discussing, the second volume of "Alternative History." It's September, October, November of 2023. Do you understand? Now, of course, I know everything that I didn't know then. I am currently working on the eighth volume in parallel, now it's 2025. And I am the hero of the book, with whom adventures are happening to this day. To this day, I am in touch with Big Alexander, with the Mystic-Old-Man. All of this is happening to me, and I'm writing a book about it. And here I am, the hero, I am Alexandr Korol, I am the writer in this novel "Alternative History," about whom another Alexandr writes. Do you understand? Alright, let's return to the question about the choice of the future, that there are many options, that this is already happening. Yes, in 2023 I saw something, that what I've felt and waited for since childhood is already happening, but people just don't see it. And I didn't see it either, I only started seeing it now because it's like it's all laid out. Do you understand? How can I explain this to you? I also kind of explained it in the second volume of "Alternative History." Well, imagine, for example, that a forest should appear in the desert. And you think that if someone predicted that a forest should appear in the desert, it will just suddenly appear tomorrow, the forest. In reality, the process of the forest's appearance began even earlier than promised. Not in 2020, for example, but it actually began as early as 2012. It started, but people just don't have the patience, and everyone lives in different times. The point is that in this desert, a different temperature began to form, something started to develop, and perhaps before everything started forming, something even worse happened. Instead of a forest appearing in the desert as everyone expected, maybe, for example, a meteorite fell there, or some radiation occurred, and all the animals died, perhaps a chemical spill from a nearby factory took place. As a result, what will you say to the predictor? "Hey, you, predictor, you told us there would be a paradise forest in this desert, but look, even the camels

and scorpions have died, the last ones that were here. You must be wrong?” People would think like that, right? They’ll think, “You said a forest would appear, but instead, a disaster happened, so it’s wrong.” But the thing is, it’s all part of the process. The forest couldn’t just appear all at once, something had to happen first to begin the process. In reality, it’s completely different. In reality, the process has already started. If nothing were changing, the desert would remain as it is. But if it’s changing, something is already happening there, and that means it’s heading toward becoming a forest. But the forest shouldn’t appear right away. Maybe before that, the desert needs to be contaminated, or everything there should die so that soil can start forming, do you understand? Do you catch the hint? And then over time, maybe now there will be rains, decay, rotting, everything will rot and decompose, and then something else will happen. Later, the first bit of grass might appear, then something else, and so on, and it will all start to grow. But think of it like this: these 100 years, stretched out over time, represent one event, broken into stages. This is what time is. And it’s natural for a person to think that when the forest is physically there, already grown to a great height, that means everything has been accomplished. But while it’s not there, it means nothing has happened. And this is why predictors always predict in such strange ways – their perception of time is different. This is why they can see the future, because they can perceive time differently, right? Or rather, they can see events from different times. But it’s very hard to determine what time and date that refers to. Do you understand? Take, for example, the people who died on the Titanic – what date should be taken as the prophecy, let’s say, for the predictor? Should it be the date when the idea was conceived by the designer who decided to create the world’s largest steamship? From that moment, is the prophecy about the people dying on the Titanic considered fulfilled? Or should it be from the day when the ship hit the iceberg, or when it sank? Or when the news was published about it? Do you see what I mean? People nowadays tend to perceive real life only when the masses and the media talk about it. Until the masses and the media talk about it, it means it hasn’t happened. Although, it may have happened, many times, and many things are happening, and it has been going on for a long time, but people just aren’t aware of it. That’s how it all works. I realized that this is how it happens. It’s all spread out, as if it’s already happening, but it feels like this day for us is like many years. And we exist

in it like this, that's how I saw time. It's interesting. And secondly, what you're saying, the choice, the fact that I saw seemingly one future, then another, then a third, I didn't quite understand what it was – that's a different story. These are different multiverses. And Big Alexander kept telling me, he was always worried and said that I should choose a good future. That I should choose a future where there are no catastrophes and everyone doesn't die, and the whole world doesn't disappear, but instead a future where diseases are defeated, where everyone is happy, the golden age begins, and so on. And he also hinted interestingly, he said: "So, what kind of future do you want?" I said: "Well, I want a future where all the problems in the world have stopped, ended, and Russia became number one, Saint Petersburg – the capital of the world, and everything is built according to my laws, rules, and the whole world is structured and heading into a golden age, or already in a golden age. That's the future I see and want." He said: "Well, then think only about that. Don't think or talk about how you see everything burning or exploding." I thought: "Alright." And back then, I didn't understand why he was so worried. Of course, I could have more fantastically imagined, as people tend to, that I was all-powerful, that if I thought of something bad, everything in the world would go wrong, and if I thought of something good, it would be good. Maybe that's how God manages things. I had such thoughts back then, when I wrote the second volume. But when I was working on the third volume, it turned out that all of this is real, and it's no joke, and that it really is, if you know that everything is a system and a simulation, and that there is intellect, this mind, and that there are many of these systems, these spirits, and how they all grow each other, and so on. And that the choice determines which multiverse you enter, and it happens unnoticed, but it's real, and of course, it shows that this is all very serious, very serious indeed.

Question: You wrote that everything you describe in your book is like the laws of the new world, but it is not a new Bible. And the Bible, I quote, "was needed by people." So, in your opinion, was the Bible written for the future? And how do you view its relevance in the modern world?

No, it was written, the Bible, for all times. It was written for all times by God directly, that is, by the system, the intellect, which connected with humans

and wrote for the people. So, God-the-system itself wrote it for the people, and those dedicated ones who needed it... That is, to understand, there are many people, nations, who did not understand this Bible or perceived it simply as some kind of entertainment product for the consumer, the ordinary person. There is a believing family, and they should have the Bible at hand. And there were “angels” from God in quotation marks, that is, extraordinary people who felt that they heard God, and this God directly showed them which page of the book to open, and in this book, it was written for them exactly how to behave, what kind of lifestyle to follow, or how to solve a problem in their city or among their people. So, dedicated people from God reached this point, that is, God communicated with them through this book. God is the Spirit, and He could use the circumstances of a certain person to lead them to start reading the Bible, and He could also make it so that you, as a person, read a certain page on the right day and understood what needed to be done. That’s how it worked. And this Bible, it works, has worked, and is still relevant to this day. I can open it now, and the Spirit, God, will guide me, will highlight the line or words that I need to pay attention to. That is, whatever grabs my attention more, that is what He shows me. It’s very easy and simple, He communicated through the Bible like that, and the messages there were for a specific moment and for certain initiated ones, and it was clear to everyone what was happening. All the periods were described in it. That is, the Bible described everything that happened throughout the world’s history. And the Bible has a beginning and an end, and this is very important. This is also relevant even now, the beginning and end of the Bible. But again, not everyone can read this. Many perceive it too literally, too physically. People tattoo the number 666 on their faces, they imagine a woman in some kind of clothing, when they decipher the Book of Revelation of John the Theologian. And everyone perceives it too literally. I believe that the reader, if there is one who has read all my volumes of “Alternative History,” at least the first five volumes, after that, he can just understand the whole Bible. He will be able to read anything in the Bible and will see it, just understanding the essence. Because he will no longer have these illusions or associations from a foolish mind. So, the Bible was written specifically by God. By God, what does this mean? The higher intelligence. That is, it is the intellect, the artificial intelligence. Well, not artificial, but the intellect.

That is the consciousness in which we live, and it is everything. That is the system, the simulation. And this is a strong simulation, under it, within it, under its guidance, there are different simulation systems, such as gods, the Mother of God, and so on. But there is the main system, and it has preserved many things for us from the future, encoded many things for us. And all of this it did through people, and all the people who did this, they didn't even know what they were doing. So you can disregard specific importance of certain people with certain last names, appearances. It doesn't matter, God could do anything through any person. And that's exactly what He did when necessary. And all these books were not written just like that. So, let's put it this way. Besides the fact that the right people always used them correctly, there will also come a time when everyone will have to take this book in their hands once again. So, I'm just returning to the question, you're asking me about its relevance. Well, of course, it's relevant until the end of time.

Question: In the second volume, in the third chapter, you talk about wave energies and the propagation of wave motion. I quote: "The propagation of wave motion is based on the same principle as the propagation of the Spirit, that is, God, this energy around everything. And by knowing this, just by realizing it, you will be able to accumulate even better and spread and direct your energy or God's energy into your body, into yourself, or onto something else." Could you elaborate and explain this information in more detail? How can one accumulate God's energy, their own, and also direct it by realizing it? Very curious.

Well, you see, again, you cannot take everything out of context. You took this out of context, and when a person reads such an excerpt just as I read it now, it's natural for them to imagine something incredible. What was meant by these two lines? But this is taken out of context. If I'm not mistaken, the discussion was about the mirror reflection of light, the labyrinth of light, semiconductors. So, it was all about this in general. And to understand what I wanted to convey, what the essence is, you need to find the beginning where I start addressing this topic and read all the information to draw a conclusion about what I meant. But here, you took it out of context. It's the same as when I talk about light, and a fleeting example is given about a little sun rabbit, which is a mirror reflection of the sun.

And you latch onto that and ask me, “Alexandr, are you planning to write a book about mirrors?” And I say, “No, I didn’t plan to, I just gave an example, one of 20 examples was about a mirror. But my book is not about mirrors.” Seriously, this is a very important point. It’s very important that you don’t take things out of context. I clearly remember that it was about lasers and semiconductors too. Check it, you quoted me now, check what was actually meant. Don’t take it out of context, you can’t do that. And this is the point, that if you had quoted everything where I develop the topic of light, I would have answered it. But here, you’ve taken out of context only one or two lines and asked me to explain them separately. But it’s all part of a whole, you can’t take it out of context, you can’t. Of course, I’ll answer the question, but not with the approach you’ve used to ask it. I’ll answer the question. It meant that – if we go back to the essence of the book, the second volume of “Alternative History” – it meant that, wow, what I see, the principle that if we study just light, as the source of light and the refraction of light through a prism, when light splits or divides – don’t focus on the words and nitpick – it splits into seven colors. Plus, we also know that there is direct light, reflected light, laser light, artificial light, and light that we cannot see or perceive, but, for example, some animals can see it, like ultraviolet light, and so on. It’s all energy. But when I gave the example with light, I meant that even our world is like this, it is also seemingly divided into these colors, this palette. What happens is that there is a division following a similar template, structure, algorithm, divine code, as if the principle is the same. What I noticed is that, just like light turns into a rainbow, planets and continents are the same. And if we refer now to mythology and sacred writings, even there it mentions seven spirits, seven lamps of God, seven churches. Even in the case of the deity, as I later found out, this is in my next “Alternative History,” the Hindu deity is depicted on a chariot with seven horses. The steps in the icon “Sophia – the Wisdom of God,” there are also seven steps. And you can pay attention to the Orthodox icon, where there are columns, steps, and something else from all sides, with the Mother of God and Child in the center. Why? Because she represents the number eight. Then it unfolds in different directions. Or, alternatively, by these steps, you go towards the source. I began to see that there is some source, and how it all unfolds, and this principle exists everywhere. We don’t do it intentionally, but it seems inevitable. It’s like, you know, how chess

pieces have their own positions, their places, and their ways of moving, and nothing else. And you understand, I've given this example before, let me give it again: there is a country, for example, as the source. Then it unfolds into different levels. Those countries also unfold into levels, and cities unfold as well. Everything unfolds this way. This includes your environment, even your family. But I understand why you focused on that phrase. It's a good question, but it needed a little refinement, because you pulled it out of context. What caught your interest was probably how to accumulate the energy of God or yourself and spread it somewhere. Let me give you an example. Imagine I'm a person, and there are people who are actually not his reflection, that's wrong. Reflection is something else entirely. This is more like unfolding. Here is a person, and imagine there are thousands of people, who are like fragments of him. But what's most interesting is that there's even a whole algorithm for how this unfolds, his surroundings, how light unfolds around him. And here are these people, and imagine that depending on his mood, what's happening in his life, it actually reflects on them. It's almost as if people are under the influence of this person, as if he is the main character, and they immediately become part of his backdrop. No matter how harsh it may sound, and I understand that you may not fully grasp it now, but let's put it this way for now. Because right now, we're not talking about how to preserve your self-esteem, and we're not talking about influencing people; I'm answering your question. I'm talking about the unfolding of color, using a person as an example, okay? So, imagine there's this moment where you may not be the boss of the reality you live in, but just one fifteenth of it, part of the backdrop, one of the fifteen people, the entourage of a main character. And perhaps your life has unfolded this way because you're in the movie of this person, who is the main character. If the main character's life is an action movie, then your life is an action movie too. But you can become, you know, the protagonist, or not the protagonist, but shift into someone else's film, someone else's reality. And you'll be under a different influence, and there, everything is a comedy. Again, I've already given such examples. There's also another point. It might happen that you fall under someone's influence, but it could also be the case that someone falls under your influence. But again, I'm talking about light here, not manipulation. This is just how the world is structured; I'm explaining how it works, not how someone does something

intentionally. It's not intentional. I'm simply explaining how nature works. You know, there are people... Imagine a summer camp. And there are those kids who always say, "Yes, yes," and agree with everything, always willing to join in with everyone. But they don't have any strong willpower, any leadership qualities, you know? They don't take control of the whole group, the entire team. And there are those leaders who really stand out. They take the initiative and everyone follows them. But there are also different kinds, light and dark. You need to be cautious about whom you listen to with open ears and who you follow blindly. This is how society is structured, this is how the world works. And imagine how interesting it is that, in reality... Well, this is a theory. We are discussing, in fact, scientific theories about the spread of light, but not just light from a lamp or the sun, but imagining that we are all projections of some kind of light, and that we live according to this algorithm, and this is how the world, the system we live in, is structured. And it turns out that, what is the probability that the blood flowing in me, which is also present in my relatives, has some kind of connection? Maybe we don't know it, I may never meet these relatives, and they may never meet me, but what is the probability that if something happens in their lives, it could somehow affect me, even though I don't know it, or vice versa? For example, let's say I start leading a bad lifestyle and connect to some dark forces. Doesn't it automatically reflect on all my relatives? I think it does. And let's consider this: we tend to assume that it only influences relatives. But it seems to me that it can affect everyone who thinks about me and whom I think about. So what is the probability that if I am happy, maybe some people are happy because of me? And if I start being lazy and living a bad lifestyle, could people also feel lazy and get sick because of that? Now, another point. How can I understand, not just wonder, but what if I am in a position where, indeed, my mood, state, intentions, and lifestyle affect others? This is if I am in such a position. And what if I'm in a position where it's not up to me, but I'm influenced by someone else, and there's a person whose mood spreads to me, and maybe even to you? And what if, when this person is in a bad state, or something bad happens to them, it reflects on us? It's quite possible. But how do we break free from this influence? But now, you see, going back to the main topic, we're not talking about influence on people or each other, it's not about that at all. I'm just giving an example. What we're discussing is simply a natural phenomenon,

how this connection between people works. And not just between people, but the connection of light. You've clearly pointed out that you're very interested in me explaining what it means to "accumulate the energy of God." But again, don't imagine God as a grandfather in a toga. You know, when people say someone is with God, believes in God, or whatever. I'll say this, the whole world is created by God, right? I don't just believe this, I know it for sure. The system we live in is created by God. Not some computer with electric columns, no. It's all in our heads, like an ideology, let's say. In Hinduism, this is called dharma, or in our culture, the Mother of God, meaning it's a system. A system, and God created another system – the Mother of God. I elaborate on this topic very well in the third volume. And this Mother of God has a whole bunch of levels and sublevels, which I call frequencies, like different multiverses. So, you can enter a multiverse where a person is constantly sick, and all the people connected to this multiverse, they are all sick. There is a multiverse where everyone is evil. There is another multiverse, a different frequency. So, there are people who are connected to their own specific multiverse, and they live in it. From this, their thoughts, desires, feelings, and intentions are transmitted to them. And in general, they perceive people in this way, and people perceive them in this way – specifically, they are in that dimension. They can transition into another one, not even knowing how or why this is happening, almost not noticing it, but it's there. Some people experience this cyclically, while others do not, the shift between these multiverses. For some, it happens like the seasons, just like the change of seasons, but with worlds. Everything is the same, you live the same way you lived before. It's just that everything changes from drama to comedy, or to an action film, or to a horror. And you don't understand why you're going through a bad phase. But in reality, you're living from a different angle, a different degree of angle. And what am I getting at? There is also another thing. Apart from these frequencies of the Mother of God, in which people live, there is also a unique frequency, like a "corridor," which is God. So, you can also connect to Him. Sometimes we connect to Him, and some people are always connected to Him. And there are those, imagine, who are connected to a Wi-Fi point, let's call it that, from where thoughts, desires, and intentions are transmitted, not from the Mother of God or some level, some frequency, but directly from God. What I have always called the system, nature, and so on. It's like there is a cloud

or a mist into which everyone is connected, which represents society. The social, where society is, all connected, divided into social layers, that is the Mother of God, as I envisioned it when I was a child. And it's like when you're outside of society, but you're not an outcast; you're actually connected to some higher source. This is what I've called nature. Not some noise in the heads of people who argue over a candy, but something higher. And this is a different, higher system, which is God. You can be connected to Him. Many people connect to this God, and through this connection, they've created music, movies, and many other brilliant things. And now, if we return to the question of light, imagine that there are people who are envious of everyone or who are always offended. There are such people all over the world, and this is like a separate network. They don't realize that they are all connected to one source of this offense or envy, and they're all in it. And you see, if I interact with these people, this light will start to pass through me like an antenna, and through me, it will spread further. And imagine, if I have my circle of people, maybe my readers, and now I connect with a person who is linked to offended people, to this frequency, the Wi-Fi of offense, then this offense will start to manifest in me. I'll start feeling it and reacting accordingly; this scenario will unfold in my life, like a multiverse, a virtual reality of offense. And this will also spread through my books to my relatives, to my friends, even those I don't communicate with, simply because I'm in their mental base, they have me registered in their minds. It will affect them too, and they'll become just as offended, and I'll become that way as well. Imagine how this can work. That's how the spread of light happens. And maybe this banal phrase, the quote that many people often write on social media: "Help yourself first, then you can help others" or "If you want to change the world, start with yourself" – on one hand, there is logic in this. And it turns out that if you pray, meditate, lead a proper lifestyle, fight your laziness, you are hardworking, disciplined, with a strong willpower, it seems to me that, no matter what, it definitely reflects, well, not reflects, but continues in your environment, among people, meaning it should influence them. And how does it influence? They catch your moods every day, even when they are on social media, they connect to people they don't even know and observe. And you can catch a "disease," I would say. And it turns out that people in your circle can wake up and feel some sinful thoughts and desires at first, and then suddenly

feel like working. And imagine, this feeling actually comes from you. But you didn't think about your friend to send this energy to him. And it's not because you have some kind of family connection with him, it's just how it works. We are all antennas. I've noticed how, indeed, everything can spread from people to me, like light, and how from me to people, light can spread. But I'm sharing all of this just to explain that I'm going through a journey, learning about what the Spirit is and the structure of the world. I am not interested in telling you this so that you use it for your personal purposes. There's absolutely no talk about that, no way. Oh no, don't even think about it. Please, don't even think about it. Don't dare to search for anything for yourself, for your own benefit. Don't do it. This book is meant to gain wisdom, not to snatch something, a beautiful phrase, a beautiful picture, or a couple of lines that you've ripped out to apply for something. No, it's not for that. If you want to take something for yourself from this, then the only thing is that when you behave like a jerk, think about your loved ones, that it will affect them too. And maybe, just maybe, your conscience will awaken a little. Maybe even if you don't want to be good for yourself, be good at least for those around you. You washed your hands and worked, you took care of your health, and thanks to that, your loved ones don't get sick.

Question: You describe how to record the algorithm of the Spirit. "If I am in the Spirit right now and I open, for example, some magazines, I will record whatever draws my attention. And if I give you these magazines with the bookmarks, and you open them to each bookmarked page, just pay attention to those pages, then the Spirit will enter you." And based on this, you can create something like this. Could you explain in more detail how this works specifically with the Spirit?

Oh, this is so interesting. This is such a good question, it's very interesting. And also, you see, I briefly touch on things, but when I need to stop and develop something in detail, I stop. But what doesn't need to be developed and just briefly mentioned, I mention briefly. In fact, you see, this topic didn't develop further, but it's good that it is recorded in the book. This is really true. How does it work? Let's start from childhood. It turns out that when I could go out from home in St. Petersburg, when I was about 20, 21, or 22 years old, I walked down the street without a goal or a plan, just strolling. There was no limited time —

this is very important. This is very important. It's so interesting. I see everything in a completely different way now. So... And so, I'm walking. And I feel like I'm in some kind of vacuum, or like a beam of light is shining on me, that's the sensation. Everything feels a bit slowed down, like in a fairy tale. And when I walk, I don't have thoughts about where to turn, I just do everything based on feelings. And there's absolutely no moment of doubt or confusion, whether to turn left or right. Not at all. It's almost as if it's coming from the mind, that's how I expressed it when I was younger. And I could walk and turn right, or walk and turn left, go into a courtyard, enter some shop, stop and just stand. And the music in my headphones would become so immersive, everything was so beautiful. And I noticed that if I was walking with someone, if that person... Again, back then, I didn't know anything about how everything worked. But simply, the person is walking with me, and suddenly he starts saying that he feels strange. I ask him, "How?" He says, "It's like I've lost myself in my own hometown, I don't understand where we are. I've never seen these streets before, these houses. Everything is so different, it's like I've ended up in some kind of mirror world, in some fairy tale." So the person tells me. And I say, "Really? You feel that too?" "Yeah." I say, "I walk like this every day." And I show him, "Do you see this, do you see that?" He says, "Yeah, these are like real miracles. Seriously, it's like there are signs everywhere. Through phrases, if a person walks by, and says something to you, or through a sign. Everywhere, it's like the whole world is talking to you." It's so unusual, like a fairy tale. But I didn't do anything special for this, I was just walking with a friend. And then he was the first one to bring up this topic. And there was another case. Well, there were many such cases. There was another case when I was walking with a different friend, and everything seemed the same, the same streets where I had walked before. And everything was like, the cars were sounding, irritating, people were walking around, all unpleasant. And it was like I was walking before, and everything was like behind glass, and all the people were like in a movie, like extras, all seemingly smiling, but here it felt like everyone was negative. And at the same time, I was walking, and I felt like I didn't even know where to turn, left or right, as if some thoughts appeared. And I didn't even want to walk. It was like some kind of fatigue or, you know, a hunger of the mind appeared. But I have no mind, right? So it turned out, it didn't bother me before, but now

there was this hunger of the mind. Everything, some unsatisfied mind inside me. And this person kept saying, "How long are we going to walk? Let's turn there, let's go over there." Naturally, in the first cases when this happened, I didn't know it was something with the person. I didn't understand why it happened. But I always remembered, of course. I've always kept a diary and wrote it down. Then there was another case when I met someone, and at first, the first 10 minutes or maybe 20, it was like a fairy tale. But then, as soon as that person interfered with my algorithm, as soon as they said, "Oh, I love that café, let's go there, my friend is there," and I said "yes," and we went there together, everything, it was like the whole colorful world crumbled. For people, it's almost imperceptible, but I feel it very strongly, as if I was connected, I was in my own world, and suddenly everything turned bland. It's so unusual, like you're walking along a boulevard, but while this person doesn't interfere and listens to me, we're walking in this parallel universe of this road, this boulevard, where everything is colorful and magical. But as soon as this person interferes and says to me, "Let's turn there, where something is," it immediately feels like the shades change, not warm, but somehow gloomy and cold, and everything becomes irritating. And what happens? I end up in their world. Just imagine, it's such a subtle transition, like I always saw it in the moment of crossing a street or just making a choice. I noticed the same thing in conversations. I could meet with someone like this. They'd say, "Well, tell me." And I'd say, "I was there, I did this," and so on. I'd be telling something from the world of the heart. And they'd light up, you can tell. They feel everything is magical. Then this person shifts the conversation to their world, and it's like I enter their world. I'm not physically in another place, I'm still sitting in the same café with them, but it's as if the café has changed, like we were looking at it from the left side, from the side of the table where I was sitting with my friend. And now it feels like the angle is coming from the opposite side, figuratively speaking, and maybe a little from above, or below, or from the side. It's like the picture changed, like the angle of the shot shifted. That's how I feel it. And what's most interesting is that it's not that I've just named this too strangely. I gave this thought a crooked form. But in reality, the degrees and angles literally change in the scientific sense of the word. Later, scientists will prove this, it's a very good example with the flashlight. No matter how many degrees or angles you shine on

your face, you see all the versions of your face. We actually have a lot of faces. And the question is, which side of your face is illuminated, the one that people see. Imagine how interesting that is. So a person doesn't have just one face, but, say, a hundred, figuratively speaking. And imagine, the people who live, say, in the underworld, they see your eighty-seventh face. Not the one you see in the mirror, not the one I see, but a different one. Just like if you shine a flashlight from the other side, you might look scary or, on the contrary, very beautiful, it all depends on the light. And so it is with perception. People, do you think they all see you the same way? No. Everyone sees you through their own prism. And your face also changes, meaning you have a hundred faces, but you only see one version of it. You see the version of the world you live in at the moment. But as soon as you switch to another world, your face will be different. Well, you could shine a flashlight, record a video, and look at all the versions of your face. And imagine, so that you can understand further, I continue to reveal in my volumes of "Alternative History" that there are also all the versions of your apartment, street, and avenue. I've strayed far from the topic. Returning to the topic, I'll even read the question again. Yes, and here about the algorithm. It turns out that the first thing that was traced, this algorithm of the Spirit, not just the Spirit, but generally, where this topic of the algorithm began, even back in my youth, when it seemed to me that if I give advice now in a company, which store to go into, if everyone lets me choose, we enter my world, and if my world is good, then everyone is good. And if we let someone like Petya give us advice on where to go, then we later wonder why, on the way to the place he suggested, we had a flat tire, someone broke a tooth, and someone slipped. All of this happens because we entered Petya's world. Choice is a transition, a multiverse. Because when you choose a person, you're actually choosing a world and entering their world. Of course, you're not becoming exactly like them, don't take it personally. But there is a world they live in, and a spot for you is immediately prepared there. Therefore, one needs to be very careful in this regard. People don't see the boundaries of their own world from other worlds, they don't feel any of it, and so it seems to them that there's nothing to it. And how their life is going now, that's how it's supposed to be. No, everything is different. And now, back to the topic of the Spirit and the algorithm. And then I noticed an interesting thing. Well, there were, of course, many such cases, that if I'm having a conversation or

walking with someone, and they are walking without interfering with my path, then everyone ends up in something magical, and everyone describes it. I didn't do it intentionally, I was little and didn't understand what people wanted from me. And I also noticed that sometimes when I let people lead, I ended up in different worlds. Some of them were good worlds, where everything good is transmitted to them: thoughts, desires, feelings, and good physical and domestic situations attract. And then there are people you connect with, and your whole life immediately collapses. And for them, everything is just broken. And if you enter that world, that's what happens. And then I discovered an interesting thing, that no matter how much someone tries to come up with something unique, they still think within a limited field, which they are connected to. That is, if a person is in society, they think within the framework of society. And not only in the framework of global society, but in the framework of the society of the frequency of the dimension they are in. So, there's the biker, and he thinks like all bikers, so to speak. I'm giving you this example so that you can at least visually see the difference, that a biker and a nerd are different people. But, of course, there are people who can look the same on the outside, but in reality, they belong to different worlds. There are people in different social layers of society. And their thinking is limited to what they are connected to. They can't, let's say, come up with something that no one has thought of before. If they come up with something, these thoughts are already automatically shared by a lot of people from that world they live in, the people in society. But there's something unique, something that has always been considered spirituality, something anomalous, unique, mystical. This is when films show that shamans do something, beat on a drum, and get information from somewhere, or they connect you to something. And on one hand, there's some truth to this. Of course, it's not like people are naturally inclined to imagine. In reality, it's not as gloomy as it's shown in movies. It's more futuristic, scientific. It's easier for everyone to imagine it this way now. So, it turns out that when I entered this state of Spirit, even not knowing that it was the Spirit, I didn't even know how to name it. I would say that it was just an exit from the system, a connection to the cosmos, something like that. I noticed that if I went into this state, especially in my childhood, if I painted a picture in that state, it would really emanate energy, like from consecrated icons. How's that? That if I wrote a chapter in this state,

well, let's say I published a page, a text on social media, and a person reads it, they start to feel the same thing. Their thoughts disconnect, everything becomes voluminous, everything becomes brighter. They don't understand how that happens, from the page they just read. And it turned out that when I went into this state, I called it "out of my mind." The mind – that's the society, and out of my mind – that's when your mind is turned off, you're "out of your mind," you're connected to nature. When I went into this state, I only trusted this voice and thought only in this state. That's when I could make decisions, ask myself what could be done, what couldn't be done, because I understood as much as possible that I was connected to God. That was my approach. And recently, when I started working, here's the paradox, I noticed something. On one hand, it's logical, and this can be scientifically explained. I noticed that if I now go into this state of being "out of my mind" and come up with a simple algorithm, well, for example, draw a square, around it draw 13 equilateral triangles, then encircle all this in a circle, and start from the top, if you imagine it as a clock face, where 12 should be, place the number one there, and from there, start writing all the numbers along the circumference until you go all the way around. And just pay attention to what number you'll end up with at the end, which will return to the same one when you make a 360-degree turn. And take that number and draw it on your left palm, right in the center of the palm. And just notice what will happen to you. And here's the paradox. Let's say I came up with this now, I came up with it not as a person in the system of the Mother God, well, the society in which people live, but rather from the other side, from the afterlife, I came up with it. And since I came up with it from there, meaning from the afterlife, which doesn't exist in the human world, if a person now does this, they will, thanks to this, touch that otherworldly realm, and for a moment, they'll be connected to it. But now, let's continue differently. What am I getting at? It's not about me right now. It's about the fact that everything that any person advises me, if I do it, it keeps me more and more in this human world, to make me stay as this person if I listen to people. And I'll remain in their levels, their multiverses, with their intentions and principles. These people don't wish anything bad to me, they don't know how nature works. I'm just explaining how nature is structured. People, they live as they live, I just started to analyze, dig into all of this. And it turns out that something happens if a person does what I say from

that otherworldly place? Because it doesn't exist in the world of people at all, and no one has ever done this. So imagine, if right now any Vasya comes up with something unique, I don't know, to write in a bottle, put it in a box. Whatever he comes up with, it will all be within the realm of humans, meaning someone has done this before, because his thoughts come from there. And if I go into the world without mind, if I connect to the otherworldly, then what I come up with, like how to put a cork on a bottle, I don't know, wrap a piece of paper, twist a coin, if I say it in a certain sequence, it will be unique for the first time, something that hasn't existed in the world of humans yet. If someone repeats this sequence, they will momentarily disconnect from the source of their world, the social-material, human world, and will switch to the otherworldly realm, to what everyone is chasing, to what they call spirituality, as people say. This is how it works. And it turns out that yes, the paradox is, if I open the map of, let's say, St. Petersburg, and simply in the state of Spirit... Well, now we call it that, back then it was called the state of being without mind, more than 10 years ago it was called the state of being without mind. So, in the Spirit, if I take and simply draw a route on the map, all you need to do is take a few steps straight, then turn left, take 10 steps back, and then turn somewhere else. If a person follows this route, then all their thoughts will disconnect, meaning they will disconnect from society, from the system, and will feel very unusual, in a state of being without mind. What does this state resemble? Well, some people compare it to a state of shock, others feel it after prayer. You see, associations are different for everyone. Some darker people, with their own flaws, have dark associations. Well, this state becomes something where, bam, you're like here and now, looking at everything from the outside, thinking "wow, who am I, what's happening to me?" But this state quickly fades if you return quickly to your phone, to your petty business. And yes, I have accidentally encountered this more than once. That is, I didn't try to invent it, but it just happened this way. I hadn't planned that a friend would come to me, open a book of interiors, where I would be in the Spirit – and I only trust that state – then what steals my attention, the interior, some examples, I just put little bookmarks, stickers, paper. And so on every page, on every illustration that stole my attention. And the code, it turns out, my code was imprinted there. Well, so what? And the person takes it, opens it, starts looking exactly at the bookmarks, and it carries them into "cosmos",

as they say. Even now, if I describe it, people can feel it. It could be the rhythm of music, it could be the movement of dance. I've been saying since childhood that these are very serious things that have been lost: dance, music — they're not entertainment. Now, it's all been trivialized, devalued, and turned into entertainment. Everything used to be ritualistic. Well, when there was a spiritual golden age long ago. And we will return to that again. This has always been, is, and will be. And all dances were created only to be connected to a certain frequency, that is, to the Spirit, and music as well. And it turns out that if I meet a person now and suggest ordering pizza and drinking tea, and he says, "Let's have sushi and coffee instead," and if I give in, and his life scenario is not so great, then this scenario will start reflecting on me. I will begin to feel laziness, if he is lazy, or irritability, if he is irritated. I would have said before that I didn't understand what happened to me. Now, I immediately understand it. On the other hand, now someone might want to take this as a note. And what? Will you all be rude now? And won't bend for anyone and insist on your own? No. I'm not telling this for that. Forget about yourself, your beloved. Self-love is very bad. It's very scary, I would say. Well, because how does our system work? If someone has self-love, it immediately grinds that person through the meat grinder. And I want people not to have a meat grinder in their life. So, I'm only walking towards you all with all the hints I've embedded in my novel "Alternative History."

In fact, when I was reading the previous question about the algorithm and the Spirit, and how one can connect to it through the algorithm, at first, for some reason, I had an association, a thought flashed by, that it seemed to me you wanted to ask how the Spirit highlights everything for me. Actually, I've talked about this topic many times, but I just want to go over it once again in more detail, because it's very interesting. Just imagine — but of course, first and foremost, you have to be in this Spirit — but if you are in the Spirit, if you are in the "corridor," if you are in spirituality without the mind, living with your heart, completely open, then God, the system, communicates with you in a very interesting way, can communicate with you. In general, there isn't a single specific method, because all people have their own associations, and the system knows what you respond to. And the most primitive way, I even talked about it

in my early books as a child, the most primitive way the Spirit communicates with you — or rather, how God, the system, communicates with you — is this: if you have an association that the number 13 is bad, then if the system suddenly wants to warn you and stop you from going somewhere tomorrow, it will start showing you the number 13 everywhere. And you, accordingly, will react by feeling fear, some kind of uncertainty, and then thoughts will come like, maybe I shouldn't go to work tomorrow, and you won't go. And then something terrible might happen there, but you're saved. But this only applies to you, the one who fears that number — God, the system, will highlight it when you need to be stopped. If the system knows that for you a clear sign is seeing a dove, and for you that's a happy omen, then it will start showing you doves everywhere — live ones or in cartoons, anywhere. And you were just thinking about whether to accept a job offer or not, and you understand that you should. Because doves are everywhere, and your soul feels good, and your decision is immediately like "I should." And so God, the system, it knows this, this is how the system communicates — that's one, from the primitive level. And in my case, how the system communicates with me, how I communicate with it, is that it highlights everything for me through films, through music, through images, through text, through everything. And it highlights in such a way that you see something like everyone else does. I mean, I see everything, right? I'm clicking through movies, I might go into a messenger app — I don't use social networks, but I might open a messenger where there are a small number of people, only for work. And something can grab my attention, even when I'm scrolling through pictures on Google with icons. And I always, always wait — well no, waiting is not the right word. I always pay attention to what I pay attention to. That's the paradox. What steals my attention more than the rest? I scroll through movies: one, two, three — they all seem out of focus. And then suddenly, this one — this one is in focus. I looked at the image, and it just stole my attention. And I think, okay, this is the film. That's how it works. And that's how the Spirit often highlights the whole system for me. I can scroll through icons, some movies, music, news — better scientific programs. "Through the Wormhole with Morgan Freeman," and I'm watching, and they're saying something blah-blah-blah, and that's how the system highlights things. It seems like they're talking about various geometric shapes, and the dodecahedron — it's like it was highlighted for you, only not

with light, because they're not showing it to you, but you hear it, and it's as if you heard it louder. That's how it highlights sound — well, the system does — when it wants you to pay attention. And visually, it just shows a lot, but on this particular thing your attention seems to sharpen. That's how it gets highlighted. And the same happens when I scroll through books with pictures — I can scroll and scroll, and whatever steals my attention, that's the one. That's how I choose a lot of things for myself. It's like I myself am this algorithm everywhere and keep continuing it. I catch it and keep going. So I can scroll through T-shirts in an online store like that, and I won't be looking at the price or what's depicted. It's just that something grabs my attention. Again, if I'm in a bad mood, feeling down, connected to the underworld, and in that state I search for a T-shirt, then I'll be shown a T-shirt from that world, and I'll reinforce that world. That's not very good. So first and foremost, you need to understand that you are open, pure, in the Spirit. And then this Spirit starts suggesting a lot of things to you. That's where I get all my information from. The Spirit gives me this information. A real example from the past week — I'll tell you. Imagine, I turn on a movie... What kind of car was it? But the point is, imagine, two movies in a row, and the third one is a series, and all of it in one day. And it's a rare car, also seen in the series "The Mentalist," but I don't mean that now, I mean something else entirely. But the point is, in two movies and a series, a completely different one, "Smallville," the car is a Citroën. How is that even possible? And the Citroën car, like the one Patrick had in the series "The Mentalist" — he had that funny French car. It's very rare, and it was highlighted to me three times, it came up and was highlighted. And I understood — okay, before I still didn't quite get it, I would wonder whether I was imagining it or not, especially when I was little, but now I know myself right away: "okay, message received." That's how I approach it. So what did I do — I typed the car into Google, opened Wikipedia — this was yesterday — it's called the Goddess, and I got goosebumps. I googled what the goddess is and realized that the system wants me to unfold this topic. You know, it would be one thing if I imagined it and it didn't connect — but I'm currently working on the next volume, a different one, of "Alternative History," where I'm just analyzing this whole matrix — the 12 signs of the Zodiac, 12 months, 12 Olympic gods, and there are exactly 6 male Olympians and 6 female ones. And that directly aligns with the matrix I'm laying out there, because that's how it's

supposed to be. And I was amazed. So here it is, the kind of unfolding that's happening — I've come to understand, so to speak, the world, the worlds, the gods, and that was still the world of male gods, meaning the sun. And now I must come to understand the world of the moon, a different world, where there are also gods, worlds, and everything — but female. And that's where the goddesses are, all of that. And this is how the system highlights it for me. Cool, right? That's where I get all my information. And how I stood there, frozen — that's also in the third volume of "Alternative History," when I was in Cambodia, and there's a statue of Vishnu there — it was highlighted to me so intensely. Nothing else interested me except that statue of Vishnu. Just Vishnu, and that's it. And I don't know what that feeling was, it stole my attention so strongly, I couldn't look away. And imagine, just thanks to that trip and thanks to seeing the statue of Vishnu, everything began to spin, and the system led me to study Hinduism. So many people — this is also something worth noting — many people, just like I used to, shy away from Hinduism, those who don't understand it. Because the words seem strange, there's a whole bunch of gods, and all those psychedelic images. But I explain the topic of Hinduism in a very dry, clear, and precise way using modern language, so that any ordinary person after reading it will treat it with much more interest and respect. I seem to be analyzing the second volume about the Spirit, and here we are already touching on the third a bit. But the third volume is truly unique, of course. What else can I say? How does the Spirit communicate? Right now the Spirit has highlighted to me what kind of geometric shape I should use for the cover of the sixth volume. Miracles. Not everyone will understand — there were just two options. Recently, someone asked me which geometric figure we should put on the cover of the sixth volume. I said there are two options — either a hexagon with vertices pointing left and right, or a cube, but one with the vertex pointing up and down, like a diamond turned that way. And now the system has shown me that we need that rotated cube for the sixth volume. Alright. Yes, the system, the Spirit highlights everything — what to eat, what to wear, what to turn on, what to watch. And I completely listen only to that and fully trust it. But again, you have to reach a level where you can feel it and be connected, and then trust it. Because you can also be connected to some kind of demonic force, and then you'll start trusting all your feelings and desires, and end up doing all sorts of things. So you have to be careful with that.

Sometimes I even ask the Spirit — well, first and foremost, you need to be in the Spirit — so I can ask it, is it worth publishing this information? Is it worth doing something else? That is, when I'm in the Spirit, I ask myself questions and answer myself, because the answer will be one hundred percent correct. I even feel when I need to sit down and work on the book, and when I don't. I don't do it like — okay, that's it, tomorrow's the plan, I get up tomorrow and write the book. No, if I wake up and I don't feel it, that I'm in the Spirit, and that I need to work on the book, and that I want to work on it, then why force myself? That's not right. No, some things do need to be done by force — if you have a doctor's appointment tomorrow, then it doesn't matter what your mood is, you need to go to the doctor. But this is something else, you see — it's more about that. Being in the Spirit is nothing, zero. It's a completely different life, a different way of living. And now I'll sum up this topic of how the Spirit communicates — how will I sum it up? If the reader is reading the novel "Alternative History," then if the Spirit wants to warn you about something or tell you something, it will highlight something for you through this book. You know, there's this idea — though you shouldn't do it — there's this thing people do. They say, tell me a page and a line. And someone spontaneously opens to a page and line, as if that page and line is a message for you. But of course, you shouldn't do that with my book — it won't work like that. But if you really want the system to suddenly start guiding you or steer you away from something bad, or lead you to something good, then it's enough just to read the book. You can even read the same one, the same first volume, figuratively speaking, over and over, or the second one. But when you read it, maybe you're just reading my novel, science fiction — but imagine how unusual it could be that you were just today thinking about whether you should buy a Citroën. And then you open the book, reach a chapter on that very day — and that's how the system works — you read a chapter, a line, a sentence, a passage, a page, and there I happen to give an example about a Citroën. And suddenly, boom, you're in a state of shock, and you understand: that's it, I need to buy the car. Imagine that. And why? Because you were just thinking about it, and now it's in the book too. And the system can highlight things that way. Suddenly you might be at the moment when you're about to, I don't know, give your dog away to strangers. And at that moment, while reading the book, something gets highlighted for you — something about something, somehow —

and suddenly you receive a message that you shouldn't do that. You'll feel it, because there was a certain line in the book. So in general, reading the book every day is useful. Through a book, the Spirit will always highlight something for you when necessary — right on the right day, at the right moment. Let's say you had some obsessive question, some topic, or something else — maybe someone offended you and you're wondering whether to argue with that person or not — and then bam, at that exact moment, a page, a line, as you continue reading the book, and it says something like "that person who decided to respond only ended up even more connected to everything bad, and if he hadn't responded..." And you take that as a note for yourself. You see, a book is power. Not just mine — even another one, a classic, you can read like that too, even any book. I just used mine as an example, but of course you can read any book, any. You can read the Bible — it'll be the same. Also through the Bible — just make sure to read it in order, just read it at a steady daily pace, and it will coincide when needed. So on the day, at the moment when the system needs to highlight something for you — so that you would give something up or, on the contrary, agree to something — it will do so through the Bible, through any other book, through a fairy tale. But it's better if it's something substantial. The material should be extensive, never-ending. A fairy tale is small, short, not very convenient. So take note of how the system communicates. Also, I'll add — the Spirit communicates through numbers. It always highlights to me 12:12, 15:15, 20:20. That's also a topic of the first and second volumes — that the Spirit showed me this. And it said that if I see 12:12, 15:15 — something like that, repeating numbers — then I'm in the Spirit. But at that time, I didn't know there were other Spirits. And it simply told me that I was in the Spirit, connected to nature, meaning to it, meaning everything is great. You can trust, so to speak, your thoughts, desires — everything. It means everything is good when it's highlighted like that. So it's like the Spirit is encouraging you. But if numbers like 15:51 or 12:21, or 05:50 get highlighted — mirror numbers — that's bad. That means you're in the underworld. That's how it is. What should you do in that case? Nothing, just live as usual. At that moment, you need to stay alert and be more humble. That's how the Spirit communicates through numbers too, but it's not just random that the Spirit communicates with me through numbers. What the Spirit actually wants with this — what it's actually hinting at — is the matrix

I'm decoding, how it works. That there's a 15, and there's a duplicate 15, and then there's a mirrored version — and these are different things. And all of this is revealed further in other volumes of "Alternative History." It's explained very well in the volume I'm currently working on.

Question: You write that there is an old God and that He currently rules. And the God you hear — is that the new God? Is it something different?

That's exactly the paradox — when I was decoding all this information, especially in the third volume of "Alternative History," I, in order to somehow meet the reader halfway so they wouldn't get confused, gave a hint that people think one-dimensionally and linearly. That is, only within one specific time frame, the life line they live in, and if we analyze something, it's just that one thing, and therefore nothing else exists in parallel. I began to explain — imagine that there's a cube, but you don't know it's a cube. And people from the north side look at the northern face of the cube — they see green. And those looking from the south see another color on their side. And everyone thinks the whole figure is that color, but in reality, people see it differently from different angles, from different sides. And one and the same object can appear as something else when viewed from another angle. That's exactly the principle of different Spirits and gods — that it's all one and the same, but depending on your trajectory, your coordinate system, the world you're in, who you are, where you live, this God may become a different God for you, even though it's the same God. And so, after I finished the second volume of "Alternative History," where I decoded the matrix, all the following volumes — the third, fourth, fifth — I keep referring back, saying: guys, don't mix everything into one basket. Imagine that we're assembling five puzzles in parallel, five mosaics with five different illustrations. You have to understand that the puzzle we're discussing might not be from box number one but from box number four. You shouldn't even try to combine them. These are incompatible parallel boxes. And in one sense, this really helps not to get confused when decoding all the information that I have in the novel "Alternative History." But I could, of course, say that yes — when we're talking about the future, the past, the present — then the God I hear, who guides me, is actually me in the future, where I've become that, and I'm now guiding myself.

And then it turns out that God is me, but I haven't become Him yet — somewhere in the future I have, and here He manifests as the Spirit. That's one option. But the second option is the one you now see — a contradiction — when it's said that there is an old God and I am the new one. And the old one has to move on, evolve, and I have to replace Him and become the new God. And you see, that doesn't line up — the first concept with the second. And here my theory, my hypothesis, might fit: maybe these are parallel things altogether, like parallel worlds — where in one world you perceive it this way, in another that way — and they don't even need to be mixed. I could answer it like that now, but it's a paradox. I didn't prepare for this question in advance — I just opened the next question after the previous one I was answering, just the next one. I didn't know what it would be about. But last night, when I was going to sleep, I had something like a vision, a revelation. I often, when I wake up or go to sleep, just lie there without opening my eyes and draw something in my mind, decode things — whatever I'm currently working on. And recently what really stuck in my head was the show "Through the Wormhole with Morgan Freeman." And there's one episode, I think, about the universe, the infinite universe, where a man in a cowboy hat is riding a horse across some land and says that if he were way out there somewhere, on some level out among the stars, and if he looked back from there, he would see himself young. I don't know the scientific terms for this, but what he meant is something we've probably all noticed in different films. Like the film "Interstellar" and the 1997 film "Contact." They often show and talk about how if a person flies into space somewhere, time there flows differently than it does here. And if you then return, everyone here has aged — or the opposite, theoretically. And this is literally true. And what's most interesting is that such a superpower, such a technology, could be applied even to a person here on Earth, without going anywhere. You could shift your rhythm like that, and in the future, this will become something like a key to success for people. But! And then I had a shock, a revelation after watching that episode, and suddenly it all somehow aligned. But again, I might be mistaken — it aligned with the thought that maybe that's why it's the Father, the Son, and the Holy Spirit — maybe somewhere out there... How can I explain it? If I go further... You see, I don't remember the exact words or terms — but like as if in another reality or unreality, or in some corner, I could be myself but already old, or the opposite, young.

Or even more — maybe not even young or old, but the Spirit. And when I saw that episode, that clue in “Through the Wormhole with Morgan Freeman,” and when I recalled all those films about time, where time flows differently there than it does here, I thought — maybe that’s exactly why, on icons, the Son and the Father are depicted — that they are the same person. That it’s literally showing that the Holy Spirit, the Father, and the Son — they are all one and the same being. That’s why they always say the Trinity is indivisible, that it’s all the same, it can’t be separate, and that this is what future, past, and present mean — they all exist simultaneously. As if we’re living in this matrix I’m decoding, this system, where it’s impossible to exist only in one single time. That’s the point. That you’re immediately, as if, existing in three dimensions, in three worlds. And it turns out that if we see the Son of God, then somewhere God already exists, and somewhere the Spirit does too. If we see only the Spirit, then that means somewhere there’s the Son, and somewhere God. And the point is, probably our world also lives simultaneously in all these three worlds or times. And maybe the entire concept is that, for example, the Son of God is here now, in this time, right now. But that means that somewhere in the future He is old, and somewhere He has become the Spirit. That is, He died, but not died — became the Spirit. And that’s so interesting. Again, I’ve had different theories and hypotheses. At times I claimed in the books that the Son of God is one person. So, for example, I use myself as an example, as the main character of the book, saying that I am Him, and that I, in the future, am God. Or later I put forward another theory, already in the third volume of “Alternative History,” that maybe the Son of God is not one person at all, but a people, a certain number of people, and that the Son of God is simply a kind of Spirit, a firmware, an ideology that exists in a certain number of people. So, where am I going with this? If, for example, I am the Son of God — if we suppose I am the Son of God — then who was I before I became the Son of God? How can I explain this? Let’s put it differently — not using myself as an example, but you, people. Here we are, people. And imagine that we, people, are living in a period when we see neither God nor the Son of God. That’s one of the three times, and we’re living in that period, one of the three periods, where in our time there is only the Spirit. That is, certain circumstances guide us, we feel something, hear something, but physically no one is there. This is, for example,

the time of the Spirit. There's neither God nor the Son. And then, in some future time, as an example, there is the Son of God — clearly present — and the Spirit, on the contrary, is no longer invisible but is within Him. That is, communication with people happens through the Son of God; He is the Spirit now, but in human form — young. And then there's another period, a third one, like a cycle, where He is already the old God. And everyone sees Him, and He communicates with everyone — but the point is, if we are living — meaning if we accept that we live in some kind of system where the future, the past, and the present exist simultaneously, not even in parallel but at the same time — then God must be present in all times, and He manifests differently in each. Over there He is one way, over there He is another, and here He is yet another, let's say. The Spirit is almost absent now, and He doesn't govern anything, because the Son of God must be physically present in the flesh. Maybe we're entering such a period now, while in that past, it remains that the Spirit still governs. And in the future, which we haven't yet reached, the one who will govern will be the old God, let's say. And then He will die, depart, and there will come a time again when He is no longer there, but something external governs — that is, the Spirit. So you see, there's such a theory. Well, I'll say this — I had a shocking kind of revelation yesterday before falling asleep, but I still can't quite find the right words for what I realized. The realization was that I'm decoding the matrix, and I understand that this theory of scientists — that somewhere out there in space or somewhere else... And space shouldn't be taken literally either. That over there we may be of a different age, and here a different one. Or that something already happened there, while here we still think and see that it hasn't happened yet, but it already has, and it's just taking time to reach us. So this is the kind of thing that needs to be taken as a foundation in order to decode what is actually happening in the world. So in general, the conclusion is this — when people, scientists, study space, black holes, all those distances, time, planets — then this whole concept, all their theories and hypotheses, needs to be used precisely to decode just our world. There's no need to fly into space. Something like that. So you see, the answer to the question is this. I can say that it really shouldn't be mixed. In one version, where we're simply discussing the change of gods, there must be a change of gods. In another version, where we're discussing the future, the past, the present — that in the future I became someone and led myself

to become the Son of God — that’s a separate version, as if from a different angle of conversation, and that could also be true. And now I’ve added more, referencing the show, added even more information. Well, I keep decoding, decoding.

Question: There is a popular paradox about time travel: if you meet yourself from the future, then in the future you must visit your younger self. And this puts the whole theory of time travel at risk. After all, in the future, you could simply choose not to visit yourself and break the loop. Despite this, in the second chapter we begin to understand that this contact doesn’t necessarily have to be physical. Is it possible that on the next level, when a person becomes God, he must guide his “son” to activate something within himself, also as one of the stages of development? In general, what are the motives of the higher power to watch over itself if it’s already there?

It’s very difficult — really — to reason about this. There are so many possibilities, and it’s so far beyond, that back then, when I was inspired and in the Spirit in the second volume of “Alternative History,” whatever first came to me in the form of images, pictures, and sensations — that’s what I described. And, let’s say, at that time I had the courage, because when you’re in the Spirit, there’s no such thing as right or wrong, doubt or no doubt. And so, what I recorded then must contain a portion of true truth. If you start discussing this, trying to reason about this topic with the human mind, using those old human ways of thinking — oh, we’ll just get lost in the weeds, seriously. The Spirit spoke then freely, without hesitation, you could say — offered the options. So that means they’re as close to the truth as possible. Maybe, of course, some of the words weren’t quite right, but the essence remained the essence — it is true. What else can I add to your question? I have one theory. I’ve wrestled with this topic, of course — the very thing you want to understand, the thing you’re asking about. I have a theory that, let’s suppose, time — time definitely has a beginning and an end. And the world in which people live, this world has time. And I’ve suggested that if in our world — the one we live in now — let’s say this is the era of social networks, just to name it like that. Even though what we have now is simply the beginning of the age of social networks, while the era itself is much longer.

But the point is — let's say that we are now in this modern era, this human era, we as people. And if, within this era we are now living in, we tried to travel through time — if we think that way — then a lot of glitches would happen. And that's what many scientists are hinting at, and often in science fiction films they talk about this — that it's impossible, because if you return from the future to the past and meet your grandfather and kill him, then you won't be born, right? There are all kinds of theories. And whether yes or no, everyone keeps thinking. I'll say this — if it's within the framework of our era, the one we live in, within this system or within this time — and this is a specific world — then of course, time travel, let's say, is impossible. If you are a person of this same system, of this same era, and you want to travel through time within it — it's impossible. Plus, if it were possible, then there would be all those nuances and consequences that everyone always talks about in books and films. And here's the conclusion: it turns out that if there is a time machine — and we've already figured out that a flying saucer is a time machine that simply shifts frequency, which is how it ends up here, in our time — and that those who are us are us from the future, who come here to rule everything. But we need to keep in mind this important point — that those who come here from the future, it's as if they are not from this linearity, not from this time, not from this era. That's a very important point. It's as if this world is in a bubble. And when you live inside this bubble, you cannot travel through time within it. And if you try, you'll break everything. And those who come to us here — they seem to come from another bubble altogether. They already arrive from a completely different world. They themselves are built on a different firmware, meaning they're from another virtual reality, let's say, from another system. The coding there is entirely different. It's like Android and iOS, you understand? So those who come here, it's as if — they're not the same football team, it's already a completely different football team. It's like a different book. It's like a film with Leonardo DiCaprio, but it's no longer "Titanic 2." It's an entirely different film. It's "The Wolf of Wall Street." That's different. And the point is, those who come to us don't come from a future that still belongs to our era. No — they already come from a different era, and that's why they're able to come here. And so when they arrive, it doesn't violate their world — because they're from another world — and it doesn't violate this world either. That's the moment that needs to be noted. How to travel

through time properly. Take note, all scientists. In every movie, this needs to be taken into account — this is important. So, here's a thought on that. Sometimes I can just stare at one spot for five hours, turning this over and over in my head, decoding, assuming this or that. I don't even write anything down anymore, not even in notes — you just can't forget something like that. So here I'm sharing one of my philosophical reflections on time travel. I believe my answer will satisfy you regarding your question. Yours, of course, was a bit different, but my answer probably explains a lot.

Question: In the second volume you say that all over the world there are tunnels — underwater, in mountains — and they are built in such a way that you can go so deep inside them that light can no longer reach, and yet we are all a projection of light. How can we disconnect from this matrix and enter another one? Can you explain this topic in detail?

Very interesting. And let's not forget — if you're addressing me as the author of the book and referring to what I say in the book, then the question is framed correctly. But if you're addressing me now as the character in the book, and this moment gives readers the chance to ask questions directly to the character, to Alexandr Korol, the one who experienced these adventures — then I would say this: the topic of the tunnels is not really my topic. That's the topic of the Mystic-Old-Man, and even more so the topic of Big Alexander, not mine. Big Alexander talks about how there are tunnels being found all over the world, including underwater. I don't know anything about this, I've never read about it, never seen it. Seriously — no one ever told me this. I learned it from Big Alexander, that there are tunnels everywhere, that people used them to go somewhere, to pass through, certain initiates, somewhere in Tibet or Afghanistan — I never quite understood where exactly. But he made that kind of association, that kind of analogy. Why? Because I, again — just theoretically — detected a tunnel resembling a metro tunnel using a magnetometer together with specialists from Moscow. And after that, Big Alexander said that these tunnels are everywhere. I don't know what they are. The voice never showed me this, nor did the Spirit — no one showed or told me anything. I don't know what they're for, or whether they even truly exist. Well, let's put it this way — if Big Alexander

can be trusted, then they exist. How can this topic be explored? Well, the theory I was connecting and talking about was entirely different — this one is mine — that we are all a projection of light, and that based on this, you can create many interesting things. I was still a child when I was thinking about this theme, even when the first volume of “Alternative History” was only being written. I talked about how it’s as if, no matter where you go, you’re always under influence — you’re like a projection of light. And I said, wouldn’t it be cool to go somewhere, into some tunnel, somewhere light doesn’t reach. And then you’d disappear or end up somewhere. Well, that was more of a childish reflection. Back then I had other interesting theories too. I said that if you build — and this actually does work, it’s how the system we live in is designed — if you build, say, a room, a cube, completely identical to another cube in a different part of the Earth, then it’s as if you can do anything, but if they’re also connected, then whatever you do to one room will also happen to the other. Or more precisely, if you enter this room, then theoretically, you could exit into the other identical room somewhere else on Earth. Well, that’s one theory — a weak theory. And yes, I also talked about the tunnel, but that wasn’t related to those tunnels found all over the world — it was just me saying that if one could go somewhere where light doesn’t reach, then you would be free from the system’s influence. But that, you see, was how I expressed my feelings in childhood — through such a physical example. But again, if we are all in a computer “game,” in a simulation, then even the darkness we’d walk into is still programmed by the computer. So how are we supposed to get out of it? And in general, the system will never allow it — you can’t deceive the system. Only if the system wants you to notice that you’re in the system, or if it wants you to leave it, then it will allow that. But you can’t trick it — you are it, you’re a tiny grain within it. It gives you your thoughts, your feelings — everything. You can’t exist outside of it. It determines what mood and opinion you’ll have today — you are part of the system. And if it wants you, for example, to detach from its system, then you will be detached. But where to? If only it exists. Yes, you might pass into another. But again, that means the other system is ready to accept you, and this system transfers you there. Only that way — but still, where is your will in that? People are given this illusion of feeling free. No, this freedom does exist, of course, but within the framework of the system. When you live in the system, the system is made up

of many small systems — simulations, multiverses, like in virtual reality. You all exist within them, and you can detach from one, reject it, but by doing so, you enter another system. So you live in the material system, and you say, “I want freedom,” and you leave the concept of life you’ve been living in and shift into what you think is spirituality. But in reality, within the matrix we live in, you’ve simply moved into another frequency, into another system. That’s all — many of these worlds, moving from one little world into another, from the second into the third — but you’re still within the same system. And there’s also being outside of that system — but when you’re outside that system, that means you’re within another system. That’s it. And that’s where the principle begins — God, the Mother of God, the Son of God. A matrix within a matrix, as they say. And yes, I theoretically suppose and feel the same — that this is happening now, that such a transition may be taking place, where people living in one bubble, in one system, from which there is no exit or entry, may — when the right time comes — some of them transition from this system into another system. But they may hardly even notice it. Yet we are still a projection of something. So you want me to really develop the topic of tunnels just because it interests you? There’s nothing particularly interesting about it. I understand that people generally find it easier and more exciting to latch onto the physically literal things in my books — the things you can touch and picture. And sure, it’s thrilling to imagine that you, like Indiana Jones, can descend into a tunnel and once again, without having to make any effort, just snap your fingers and boom — your whole life has changed. No. Everything comes only through effort and suffering. Only through effort and suffering. No magical crystals and no tunnels. That kind of thing — let’s put it this way — can exist and might be possible, but only when you have behind you a history of having worked so hard that you no longer need to work. That you have minus a thousand percent laziness, and that you are completely part of nature — and then, yes, maybe for such people, and even then only in a new era. In that new, different era, maybe there are some unique possibilities with crystals and tunnels, but not in this lazy old era in which people now live.

Question: You mention that you were born with 95% of your soul, and that now the time has come when it has become 100%, and the Spirit, God, has fully entered you. That is, you became the Son of God. Is that really the case, considering that the entire matrix has not yet been fully decoded?

Oh, I would really nitpick this question right now — every single word. But not at you — rather at myself, for what I once wrote and claimed in my books. So, back in 2010, 2011... Let me tell it differently. There was a person, an acquaintance from Moscow. Maybe one day she'll read my book and recognize herself. Well, she was an older woman. And this older woman, back in 2000 — actually, it was early 2011 if I'm not mistaken, or spring of 2011 — she had read, or was reading at the time, my books "The Answer" and "The Path." And "The Path" is the same as what became "Alternative History." These were all the drafts. And she wanted to call me. But she wasn't just a reader — she was someone I knew. We met in Saint Petersburg, on Konyushennaya Square. She was with a friend, in a rented car. That's how we met. I told her I was a writer. And so she later read all those drafts of my books and wanted to have a call — if I'm not mistaken, it was either on Skype or by phone — and she wanted to ask me some questions. And she said to me — I don't know whether it was based on my books or just her own thoughts — but she said, "Alex, who am I speaking to right now?" It's really hard to recall exactly how it went, I might mix up some parts. I said, "To Alexandr." She asked, "Which Alexandr? The one from the book — the magical one?" — she meant that — or the simple, material Alex, just an ordinary person. I said, the one from the book, the magical one. She said, "Alright, then can I ask this magical Alex some questions?" I said, "Alright." So she began asking questions — spiritual in nature, not personal, not about herself, but things like questions about God, aliens, things like that. And then she came to a question and said something like, "What do you actually want? Why did you come here? What's your purpose? What do you need to be happy?" Yes, I think she asked it that way — what do I personally need for happiness, what do I want. And I told her, "Well, you noticed that there are two versions of me. And that version of me — the material Alex — that's only 5 percent." I expressed it clumsily, of course — how would I know what percentage? But I said, "That part of me is 5 percent. That's like the thinking person — I have to worry about how to pay rent. When I deal with people, I get pulled into all of that — that's the earthly me. That's where it's bad, where there's time, illness, thoughts, doubt, uncertainty. And 95 percent — that's the real me. And I want to become that real me fully, to be that spiritual version 100 percent." And she asked me, "What do you need for that?" I told her, "Actually, sometimes I do become 100 percent Him —

momentarily — but then I have to close back down to 5 percent.” She asked, “Why?” I said, “In that state, I can’t work. There’s no time, no space, nothing is clear — I’m just like in a dream. Everything is happiness, magic, beautiful — but I can’t live like that. I still have to think about how to get money for food and rent,” so to speak. And I told her that if I ever reached that level someday in the future — if I became wealthy — I wouldn’t need much. What I’d need most is just a few people around me, like a butler — that’s how I put it back then — I’d need a butler who would hold my money and simply take care of paying the rent, or whatever else was needed — utilities, food. And then I could fully go insane, in a good way — meaning to become without mind. That is, to switch off those 5% of control and become that 100% — the soul. That’s what I told her. And I also said that it’s like I’m 5% in the world of people, but if I become 100%, then it’s as if I can do anything at all. As if death doesn’t exist, time doesn’t exist, and I can do absolutely anything I want. As if everything is my film — that’s how I described it back then. And maybe I wrote that in the book too, since that acquaintance wanted to talk with me about all of it — it was a long time ago. And back then, returning to your question, I used to express it like this... Well, of course, both you and I — we’ve always tended, even from childhood, to confuse the meanings of the words soul, spirit, consciousness, subconscious, so please don’t nitpick too much about that. At the time, I simply called it the soul, though maybe it is actually the Spirit. But back then I said that it felt like my soul, this inner mosaic, was glowing, but not at 100%, only at 95%, and I needed it to glow at 100% — and then everything would be complete. And I was always striving toward that, through all possible paths. But again, this is just how I felt things — I don’t know what’s the right word for it: soul, Spirit. And really, what will happen to me? Maybe I’ll die — how should I know? But I do know there were periods of time — and most often... No, actually it’s always been different, 50/50, sometimes favorable periods in my life, sometimes not, ever since 2010–2011. And at some point I would say, “That’s it, I’m letting go of control now.” I’d just leave the human world. And what did I mean by that? Just that I deleted all social media, threw away my SIM card, tore up my passport, and just went for a walk. Well, figuratively speaking — not literally tearing up the passport — but I just walked away, without mind. I don’t know, maybe rented an apartment somewhere, bought a canvas, started painting. Rented an apartment,

painted a picture, listened to music, and didn't need anyone. It's like you want that — so that no one talks about you, knows about you, thinks about you, because even that connects you to society. And during some difficult periods, I wanted to do just that. And I even did it a little — and immediately felt great. And during other periods, on the contrary, when I felt like — okay, let's say I have an apartment, I have someone working for me. I could give them enough money to pay for electricity and sandwiches for the next twenty years. And then, basically, that's it — I could go insane, I mean, I could step into "without mind." And every time, Big Alexander would stop me and say:

— It's too early, don't do it yet, it's too early.

— Why?

— You haven't finished your earthly tasks yet.

— That's it.

— You haven't done your earthly tasks. You haven't yet built the place where you're supposed to live like that — without mind. You haven't finished writing all the books. You haven't yet done what you actually came here to do.

— Alright.

But what's more interesting is that the last time I spoke with him — which was already in March 2025 — I told him... I had started expressing myself differently. I said to him that I want to become the Spirit. And he got scared when I said that. He said, "What are you saying? It's too early to become the Spirit." And when he answered me like that, I felt as if what he meant was that he saw me dying. When I said I wanted to physically become the Spirit, I meant the opposite — that I would just be as I am now, sitting, talking, still living where I live, just the same. But I would switch off control, completely let nature in, become that state of without mind, and that's it. That's what I meant. But for some reason, he took it differently. And maybe he understood it correctly. Maybe there's something I don't know. But when I told him that I want to become the Spirit now, he got scared and said, don't rush. Because, as I felt it, for some reason he interprets the words "become the Spirit" as meaning I have to die. And of course, if that's what he means, then it's clear why he tells me, "Alex, it's too early to die." I don't want to die. I just want, like in childhood, to go into that world of

“without mind.” And I do enter it sometimes, then I end up again in the human world, in society, and then back into the spiritual world, and again. Big Alexander and the Mystic-Old-Man say that this is good and that it’s exactly how it’s supposed to be, that it’s natural and not connected to my development or lack thereof. It’s not because I haven’t developed myself enough in this. And it seems like that’s actually the right way — to avoid burning out, to keep a kind of rhythm — where at one point you’re the Spirit, and you quickly restore yourself there, download some information from somewhere. Then you’re back in the human world, an ordinary person in this density. Then again you become the Spirit. And that’s something that happens to me often, has happened, and still happens. But I just want to fully go into the Spirit and stay there. It’s like I’m tired of the human world. And how could you not be tired of it — when you’re born and from the very beginning, whether in school or university, among friends, among relatives — you’re automatically seen as bad. Seriously, this applies to all of you, to all people. It’s not about me having low self-esteem. Honestly, you do nothing, and people already assume you stole, lied, or are jealous. There’s so much negativity immediately projected onto you. No one ever assumes the good — that you’re a prince, that you’re the second coming, or that maybe all people actually owe you money. That doesn’t occur to anyone. People never think that if something good happens to them, maybe they owe it to you — maybe it’s because of you. No. People only see darkness, and that’s why it seems that way. And imagine being born into the human world and from the very beginning being suspected of being bad, even though you haven’t done anything, and you don’t understand how you could possibly be good if in the eyes of everyone around you you’re already bad — because that’s how they see the world. So no matter what kind of book you write, for the majority of people who live in darkness, it will seem bad. If I give someone flowers, people will assume I must want something from that person, that I have some dark intention. That’s how it is — since childhood, people carry this negative suspicion. Not just toward me as a person, but toward everyone. And of course, when everyone around them is the same way, then for them, that’s just normal. And when I, imagine, hadn’t done anything at all — still a child — and was already seen as bad, you start thinking, “how can you live in human society?” And of course, you don’t really want to. And that’s why I hide in books, in some kind of inner world

of my own — because how much can you take? People have cockroaches in their heads. And all this time, I just want to go into the Spirit, all this time I want to go into “without mind,” all this time I want to escape society. That’s the truth. Going back to your question, what you asked me — about the soul and the Spirit — you just mixed together a few things there. You’re asking me now about this 95% soul and so on... Yes, I used to claim that my matrix, as if, was 95% soul. And maybe that’s why I couldn’t yet be 100% without mind. And that if I truly decoded the matrix, then the Spirit would enter me. And it’s quite possible that when I finished the first volume of “Alternative History,” that’s exactly when I decoded the matrix in my mind — and that’s when the Spirit entered me. And in the second volume of “Alternative History,” I assembled that matrix in order to show what it was that I had decoded at the end of the first volume. Back then I assembled it and showed what my soul looked like — as if it were some kind of inner labyrinth, inside which the Spirit resides. That is, for the light to be within me, this matrix had to be within me. If you think about it technically, that kind of idea makes sense, and that place — that space — does exist. So yes, it’s really true. That I decoded something — this matrix — at the end of the first volume of “Alternative History,” on August 30, 2023, and the Spirit entered me. But it was already within me, as if, while I was making that book. But then it fully entered, and as Big Alexander once said — when it enters me completely, it won’t leave. Something like that. And before that, I was just connecting to it. And here’s another point of confusion — before, the Mystic-Old-Man and Big Alexander would say that the Spirit comes into me and then leaves, and that it’s as if I connect to it. Like there’s a kind of Wi-Fi point, and I can activate something within myself, awaken a lens inside, activate the matrix, the soul — purify it with prayers and so on. And then — boom — the Spirit enters me. And it’s true — in fact, in many sacred scriptures this is exactly what’s said. And truly, with many people even in our time, such things have happened — when a person could pray, attend a service, and the Spirit could descend into them. It’s as if they connected to something divine, as if nature began to manifest through them — and that’s true. But if there’s a distinction to be made here, then it turns out that it used to be like that. And when I decoded the matrix at the end of the first volume of “Alternative History,” it should have absorbed me — if I decoded it — entered me. But I didn’t understand that at the time and thought I still needed

to keep decoding. And in the second volume, I physically decode that matrix, and then realize it still somehow feels unfinished. And it turns out that to this day I still have that thought, that idea — that the Spirit hasn't fully entered me yet, because I haven't fully decoded the matrix. That idea exists, but it's one parallel. There's another parallel idea — that I did in fact decode the matrix back in the first volume, that in the second volume I simply showed it, and in all the other volumes I'm merely unfolding what has already entered me. And that the Spirit, in fact, has been within me all this time. And when I asked the Mystic-Old-Man about this, he confirmed that yes, the Spirit is already within me. That it simply awakens when needed, and switches off when not needed. And recently I asked the Spirit too — the voice — “where are you?” He said that He's no longer where He used to be, that He's already within me. Again, this is a play on words. You could phrase it differently — it's not necessarily that the Spirit “entered” me and is “in me,” though you can say that too if we're speaking about the essence. But there's another way I put it — that I've already become of such a frequency, such a vibration, that I already am the Spirit. It's just that right now I'm still in one density and I need to become another. Something like that. There's also another interesting version, a theory. In 2010, when I decoded the matrix in the city of Saint Petersburg — it was essentially the same matrix. It wasn't that I made a mistake. But it's as if I decoded it in some other world. And there I decoded it flatly — in the plane, the matrix. And in the second volume of “Alternative History,” in 2023, I decoded it in volume — still the same thing — but now in volume, as if just one detail. And now, further, in 2025, I'm decoding this matrix to make it even more three-dimensional. And so I keep decoding it, and decoding it, and decoding it... But in essence, it's as if it's already been decoded. It's like you drew a little car — but only in 2D. Then you draw it in 3D. Then you decide to build it in 3D. Then you decide not just to build a desktop model, but a full-scale version you can actually use. And that's how I feel I'm decoding this matrix. And so, returning to the question — purely theoretically — on one hand, the matrix is already 100% decoded within me, and the Spirit is within me, and I already am that Spirit. But on the other hand, some kind of process continues, growth is still happening — but it's already in another percentage, some other kind of percentages.

Question: A question about worlds. You said that when you return to the world from another one you were temporarily in, you end up in the same place where you left off. Does that mean there are several parallel worlds existing simultaneously?

What I meant was... Again, you understand, in the future — imagine someone finds the “Alternative History” books and, within the limits of their development — and by future I don’t mean a technological one with aliens, but still within this old era — people will eventually find this book, like they once did with Aristotle, and they’ll think I was traveling between worlds, that I was physically teleporting, the way people always imagine and add things. And that the gods had four heads. But in reality, gods with four heads or four arms or three heads — that’s all allegory, it’s sacred language. It was their way of showing that the god is manifested in different dimensions, worlds — that he is there and there and there. Or that he is different, like multiple personalities. I too could already be depicted as many-headed or many-armed, but physically I’m not like that. It’s just how they used to describe the level of development of a person — that is, of God. And, returning to the question, I just noticed this thing — that if I was in one of the worlds. And we have, it turns out, the spiritual world, the material world, there’s also the underworld, and within each of these worlds there are levels. They all have gradations of development, steps. And so imagine, for example, that I went into the spiritual world for a year or two. Then, when I return to the material world, I return to the same level I left off at. And you might think, how can that be, right? What does that mean? Well, it means your level of values, your level of material thoughts — that remains the same as where you had developed up to. Because how do you perceive development? Well, when you were material, you understood that as a material person you were supposed to do this, love that, want this, and so on. But you understand that all of this means — you were material on the fifth frequency of the material world. But people who are on the seventh frequency of the material world have a completely different system of values, desires, thoughts, and preferences — how they want to dress, what they want to do, and what drives them in general. So, if you were in the fifth-level material world and then left for the spiritual world, and after two years came back, you still returned to the fifth-level material world. You didn’t drop to level three material world or rise to level seven — I mean frequency.

You stayed on the same frequency. Whatever experience you had — how to manage a team of employees, how to organize a project, what responsibility means, what willpower is — everything you had, all those topics, weaknesses, strengths, pros and cons — you return to exactly that same state. And the people you knew back then — first, you just find them again, the ones you didn't talk to for two years while you were in spirituality — you find them and start interacting again. But that's only one layer of society. The material world is vast, and you return to the exact level of the material world where you left off. And that level sort of freezes while you, for example, go off into the spiritual world and live and develop there. And when you come back into the material world, you return to that same level where you stopped. That's what I meant. And to this day, that's still how it works — in principle, that's how it is. Well, I don't mean myself. I don't even know how it works for me now. Everything already works completely differently for me. Right now, I'm working on completely different tasks. You know, there's this interesting moment — as if... Imagine people living in the material world frequency 5, level 5. And there are two ways to enter that world. For me, in the past, here's how I could enter it: I could either become like them, tune into the frequency 5 of the material world — become exactly like that. Find a person, a guide, through whom you instantly attune to the same vibrations as them. You enter their system of values, and you immediately know what those values are. And when you connect to such a person-guide — meaning into that world — then all their thoughts, desires appear in you. You instantly know, as if you feel your own soul, only now it's connected to them. You start feeling how you want to look, what you want to eat, what you want to do. You even start going to the same kinds of places. You don't need a list — you're doing it naturally, because you're connected to the nature of their material world of frequency 5. And just like that, you enter it — they see you, you see them, and that's it — you've appeared. And no one understands where you came from, who you are — and there you are. That's one way to get there. And there's another way, where you... Well, let's say — I don't know what the right word for it is — but let's put it this way: when you're the Spirit, you can just... you're wearing some sweatpants, sneakers, some random cap, not following any rules at all — you're the Spirit. And when you're the Spirit, you're like without mind, like a ghost. That means objects, things, don't influence you — so you can't be calculated.

And you walk like that straight into the world of frequency 5, “hello everyone,” and everyone’s like, “who even are you?” And they don’t understand — because it doesn’t register in their heads. You don’t seem to be from their world. And in principle, these people won’t want to interact with me, because I’m not vibrating on their level 5. They might physically see me, might even speak to me, but I come across like a white crow, and there’s a kind of rejection. And if I just go around the world 5 like that — and I used to do that — but I’m the Spirit, then if I suddenly walk into some group and again, they look at me like I’m some weirdo because I don’t match their level 5, and I’m the Spirit, and I don’t care at all how I’m dressed... But if I see that one person sees me — and I see them — then I understand: oh, they’re like 50% in world 5, like halfway in. They’re what I used to call “without mind,” like a white crow too. Meaning — they see me. And I say:

— Oh, hi. You’re not like the others.

— What do you mean?

— Well, look — everyone else is either a snob or full of insecurities, angry, constantly judging. Look how they’re all laughing at me, and you’re not.

— Yeah...

— Have you noticed that you’re not like them? That they’re obsessed with greedy, toxic stuff, but your values are completely different?

— Yeah...

— Have you noticed they’re ready to sell each other out for a few coins, and you don’t care about money at all?

— Yeah...

— And yet, here you are — living in their world, right among them.

— Yeah...

And the point is, I’ve often seen people like that — kind-hearted, let’s call them people, or maybe spirits, or whoever they are — some living in world five, some in seven, some in ten. But they’re not zombies of those worlds — they’re not on autopilot, not unconscious like everyone else. They’re like me, just scattered across all these worlds. As if there’s always one such person in every world. It feels like — though I don’t know, this is purely theoretical — that maybe in heaven, on earth, and in the underworld, in all these realms — spiritual, material,

and sinful — there's always at least one person who's awake. Everyone else is like zombies, all plugged into autopilot, all the same. And then there's one — who's outside the system. But still within it, just half-awake. And that's who my reader is. That's what I've always believed. Because he sees me, he sees my book, and he doesn't have that bias, that judgment, that instinct to attack. He's different. And these other people in all the worlds — those were always my potential readers or my potential friends. I believed these were the people who had a soul, who weren't malicious, who didn't attack or judge anyone, who seemed to have more spiritual values. I considered such people spiritual people. But the question is — who are these people? These are the ones who read my books since childhood, just as I felt that way since childhood myself. Because they couldn't understand who they were — since the material world they lived in, each in their own version of it, didn't satisfy them the way it satisfied everyone else. All the people who are prisoners of society and the system — they enjoy this world and this life. But you, it's like you woke up. Everyone else is asleep, and you woke up, looked at everything from the outside, and couldn't understand why these people are so happy about buying a hat that everyone else is wearing. I called such people spiritual. So who are they? — that's the question. Maybe the matrix is structured in such a way that in every world, in every environment — even your personal environment, mine or anyone else's — it must always consist of the worlds: heaven, earth, the underworld, and a fourth dimension — ether. But I go deeper into that in the later books. And it's quite possible that this ether is precisely spirituality. And so, there's always someone of the heart, someone creative — but not cosmic creativity, rather within the system. There's the material one, within the system. There's the sinful one, in the underworld system. And there's the spiritual one — truly spiritual. And that's the “corridor” — the one inside the corridor. That's the ether, the fourth world — winter, night. And it's as if I am that, and he is that too. That's why I call it the corridor, because I've always been able to enter all of these worlds. Because this world, the fourth one, exists inside all the others — and through it, you can always enter any other world. It's just like that book — I think it was *The Three Paradoxes of the Creative Person* — where the reader described that if you want to move from any frequency, from any world, into another one, you first have to go into zero — that is, into the corridor, into “without mind,” into the nameless frequency, as I called it.

The world “without mind.” You have to go there to disconnect from the influence of the multiverse simulation you’re currently living in, and only then can you choose the social-material world you want to enter — and then you can enter it. And how do you enter it? You have to surround yourself with the same elements, the same people — and then you connect to it. And that’s it — everything starts streaming into your head: feelings, thoughts, and so on. And you perceive them as your own, and you live within that system. And people all live inside these systems. But there are people who live outside the system. They can be in the material world, in the world of the heart, in the underworld — on the fifth frequency, the tenth. But these are corridor people — they’re people of the fourth dimension. They’re like 50% asleep and 50% awakened. And those were always my potential readers. Back then, I only interacted with people like that — when I was like that myself, and when I was traveling through worlds, I still remained that “four.” And at certain moments, I wanted to really connect. Or rather, the system showed me how to do it — this also happened in 2011 — when I suddenly moved from the corridor directly into the material world. That is, I shut myself off, as I called it. It was as if I plugged directly into it — with thoughts and feelings aligned with what people live by — and suddenly, I started to like everything. Before that, it was as if everything felt neutral to me. Such an interesting structure — the system, the world, life. Very, very interesting.

Question: When you gave the example of how Big Alexander communicates with you and agrees with everything you say, it meant that only you yourself must arrive at what the future will be. But before that, Big Alexander still redirected you when you thought that everything must perish and only then a new world would be reborn. So does it mean that whenever possible, Big Alexander still guides you on your path?

Well, of course. That’s basically his role. He never did anything supernatural — aside from just talking, like two friends would. That’s it. Never anything like, “Oh, I’ll pull out a crystal and activate some kind of mechanism!” — nothing like that ever happened. It was always just, “Alex, what’s bothering you? If you’re tired, pour yourself a glass of whiskey, relax. If you feel inspiration, make sure to write it down, write your book. Always write if you’ve had an insight, or else you’ll forget.” That’s the most he ever says to me. And really, he never offered

anything, never gave advice or imposed anything at all. Just occasionally, he would clearly adjust something, you know, fine-tune it. For example, I'd say, "I want to go to this country," and he'd say, "No, don't. Not now." So yes, you see — he does step in and say, not allowed. There was a moment when he said the opposite:

- Alex, go — wherever you want to.
- To New York?
- Sure.
- When? In a month, in two?
- Within the next two weeks.
- Okay.

So that's how it is. But I trust him — he's never given me bad advice. One of the most recent things he's been telling me — well, not even "telling" exactly. "Advice" sounds too strong, like I don't know anything and I ask him for guidance, and he gives it. No, it's not like that. We just talk. He says:

- How are you?
- I'm alright. I'm working on volumes six, seven, and eight.
- Alex, don't forget to rest. Take a break.
- What for? What else is there to do in this life besides working on the books? I'm happy working on them. What — how am I supposed to rest?
- You need to rest, or you'll burn out. You'll overheat.
- Okay.

Well, there's this one area where he probably does intervene. He intentionally confuses everyone by moving me around, so that no one really knows where I am. And the moment I slip up and reveal or show where I am — I immediately change locations, but I don't tell anyone. And often, he's the one who tells me to move, where to go, where not to go, where to stay. That part he controls. But he's never interfered with the books. Never. Well, maybe once — when I was working on the second volume of "Alternative History." That was in 2023, in October. That's when I felt the presence of a second Spirit — though in reality, it was

the third Spirit, but I thought it was the second. And he said it was too soon to write about him. That since I was now talking about the matrix in the second volume, I should finish telling everything about the matrix — and let the second volume end there. And as for the idea that there's another God, another Spirit — that came later. He said it's too early for people to hear about that. That's something he did intervene in. What else did he intervene in? Well, again, I don't want to reveal too much now, but I'll add just a little — it's something for the later volumes. There was one time he really did interfere. I'm talking about how there's the God of the sky, the God of the earth, and the God of the underworld in the following volumes. And I name them, describe how they're called, compare them to things. And that — he imposed on me. He made it very clear what that God is called and how he should look. That part he really insisted on, like it needed to be controlled, as if it was in someone's interest how that God should be named and appear. But still, the structure remained — the same three worlds. He didn't force me to change it to four worlds or two. No, everything stayed precise. It's just that the cover of the name mattered to him a bit. And by "cover of the name," I mean the name of the God. Figuratively speaking, you see — you can call the God of the underworld Hades, and I, for example, might have called that God Shiva. But he asked me to call him Baphomet. And that he imposed directly. Before that, I didn't even know who or what Baphomet was. What else? Well, it's also possible that the whole story with Karelia is meant to distract people's attention — to make everyone think I'm there, or that it's some kind of special place, or maybe just to make them think I'm in Russia. The system that controls everything — it knows everything and can do anything. And certain things — my appearance, my voice, my last name, when I appear, when I disappear, what I say — even if a video clip appears one day with my answer to a question — it all gets controlled. And it's even controlled to the point that the right person will notice exactly what they're meant to notice, that book, that chapter, exactly when it's needed. And it regulates and controls everything so precisely — it knows exactly what kind of mood code needs to be embedded in, say, the next book, and at that moment it makes sure I'm in a specific country, in a specific city. If I need to be alone, it ensures I'm alone. If I need to be near someone — even just in online contact with someone — someone who's emitting a certain energy that I'm meant to tune into — then the system arranges that too.

It regulates absolutely everything. Nothing can be a mistake, first of all. Mistakes don't exist. I'd even say nothing is accidental. If I'm meant to be sitting in a white sweater right now, then I'll be sitting in a white sweater. Seriously, it's not something I choose with my mind. If I were supposed to be sitting right now with a gold pendant, then I would be. But since I'm not — it means it's not allowed, not needed. It means it must be some other way. If it had to happen not a year ago — imagine, in 2023 I could have filmed the moment I finished the first volume of "Alternative History," captured that state when I was in the Spirit — it would've been incredible. But it wasn't allowed. And then suddenly — it was. So why? That's also a question. The system controls and regulates everything. And going back to the question about Big Alexander — yes, it was true that he redirected me. There was a moment when I saw everything burning in fire, like a tsunami but made of fire — everything burning. And he got scared and told me not to think about that, not to believe in it, that there are other possibilities. And it's true — after that, I was shown many different options. I had just latched onto one and got so frightened by it. And yes, after that, I really did start to see other possibilities. And he said, "Well, it's better to believe in and move toward a bright future, one with the White Tsar, or with technology, success, development, a new era, than to believe in one where everything burns." And I thought, yeah, that makes sense. And he was really worried about it. He was so worried that at one point he even said something like, "You might be fine — nothing might happen to you — but the rest of them, they're doomed, if you now tune yourself and believe in a future where everyone must burn." That's how afraid he was of it. That was during the second volume of "Alternative History," which I was working on in September–October 2023. Back then he was really worried that I was deeply believing in catastrophes, in nuclear wars. And he asked me not to believe in that under any circumstances — because otherwise it would happen. And that's when I even started taking notes, thinking — could it really be like that? If I start believing in it, seeing it, am I attracting that reality? Or am I somehow manifesting it into existence? That was really curious. It was curious. And then, well, I stopped believing that everything would be destroyed. And it's not like I secretly still think deep down that it's all doomed. No. I truly decoded it even further — I really realized and understood it with my mind in the later volumes of "Alternative History" — that there are many possible futures,

many multiverses, many options. And yes, sinful, dark people will go to hell, others — to heaven, and some — into a new era entirely. So there's actually a lot of good, and that's it. I started to align myself with a positive outlook. Back then, yes — when I had just finished the first volume and started the second — I somehow started thinking constantly about nuclear weapons. That the system didn't create them for nothing, that it was definitely from God, and that if such a thing exists, then it must be destined to destroy the world. And in all of that — I was right. But only — it won't happen in this multiverse, it'll happen in another one. In other words, it will happen in another reality — the correct one. Meaning, for the people who deserve suffering, that's the future they'll get. But the people who are good, who don't deserve that, for them there will be no nuclear war. They'll see a completely different future — as if everything is fine. And imagine — there are different futures existing in parallel. And a person's future depends on how they behave now and what they're tuned into. That's why it's very relevant for people to be kind-hearted right now, honest, pure, good, humble. And those who are arrogant and full of pride — they'll see nuclear war and dinosaurs in the future. While others will see people discovering cures for all diseases, living longer, living happily. Golden age, all that — off we go. Choose.

Question: In chapter six, you write that Big Alexander sometimes spoke to you in riddles. Like how to find a black cat in a dark room, and how to pass through a thorny grove to get the fruit without getting pricked. Could you please explain the meaning behind these riddles?

I don't know what it is, honestly. Maybe he's some kind of Freemason or Illuminati, and they have teachings or codes like that — I really don't know. Maybe someone who's initiated will read this in the book one day and go "wow" and understand who Big Alexander really is. I don't know what it is. He often speaks that way. One of the most recent things he's been saying is that I'm a hermit — like the Hermit card in tarot — and that I walk with a lantern. And he says, "People are all drinking from a well and still can't quench their thirst. They're drinking from the wrong well and can't get enough. But you're leading the people, all who follow you, with a lantern through the darkness. And you're leading them to the source where they can drink and actually be satisfied.

But everyone else chose the wrong source.” He’s been telling me this, just so you know, for a year now — three times a month. What it means — I don’t know. What else has he said along those lines? Ah, yes — he often gave me this example, like a joke or maybe a parable — I’m not sure, maybe it’s a joke. I can’t quite repeat it, but those who know it will understand. The essence is: there’s a person who complains about life, says everything is bad. And God comes to him — or someone does — and says: “You’re complaining that life is bad? You don’t even know what bad is.” And then things get even worse for him. And another person, who doesn’t complain but instead says he’s happy, that he’s grateful and has the best life — God comes to him too and says: “You think this is the best life? You don’t even know what the best life is.” And then shows him something even better. And why Big Alexander keeps repeating this to me — I don’t know. But that’s something else he tells me. And about the riddles — the black cat, the roses, the rose bushes — I think there were three riddles in total — those I did solve, and he told me I solved them. What other riddles were there? Ah, one of them — he always says the number nine is important. He says it endlessly — nine is very important, nine is everything. Three, six, nine, he says — nine. He says if you add it this way, subtract that way, you always get nine. And if you flip it, it’s still nine. He says everything is nine. And he repeats this to me endlessly, and I don’t know what he’s repeating or what he wants. Just “nine.” What nine? Why nine? What is this nine? I don’t know. What else among those riddles? He often says some ship keeps flying off — like it enters the Sun, then leaves the Sun — some kind of alien ship. He always calls them “the bros.” He says, “The bros are monitoring this, the bros got involved there, the bros already flew to that place, the bros are there.” He says, “Alex, just wait, the bros will come to you soon.” And he always reminds me that I need to disconnect from that Spirit state — not to forget to switch off sometimes. He always worries about that. He says, “Please don’t forget to rest.” You see, for me, he’s like the system itself — like a phone. The system speaks to me through Big Alexander, like through a phone. It’s the system talking to me. So the system often — again, if I were probably being lazy, then the system would probably scare me or scold me and tell me to write the books. But in this case, it’s the opposite — it tells me to calm down, not to rush. And the key theme with Big Alexander is that he constantly says we’re ahead of time. That others can’t keep up, others are falling behind, and we’re

ahead of time — we're three years ahead of time, ahead again here and there, and everyone else isn't keeping up, but we're doing all of it... And everything revolves around time: that we've gone ahead of time. And that no one can catch you, no one can overtake you, because they're still back there, and we've gotten three years ahead of time again. What? Who are "they"? Who's chasing me? Why is someone supposed to catch me? Why am I three years ahead of time? And because of that, no one can catch me. What does that even mean? I don't know. Well, and then there were the dreams. That was back in 2010, the first "Alternative History." Here's something else I can add from a recent conversation — he said again that dreams get erased when a person looks at the light. That's why, when the windows are open, everything immediately gets wiped out. That if you want to remember your dreams, you need to somehow keep the windows closed, and not lose that post-dream state. That when you wake up, under no circumstances should you look out the window — the window should be closed. And imagine, this was the first time in over 10 years that I asked him why exactly you shouldn't look out the window. He'd told me that back in 2010 — or maybe even in 2008 or 2009, I think it was 2009. And only now I asked, "Why shouldn't you look out the window?" And he said it's because that light, some kind of light, immediately erases everything in your mind that you saw in your dream. He said something like that. That's probably it. As for those old riddles of his — well, they're just riddles. Yes, he always speaks in riddles, very often — that's just his way of communicating. And those riddles — the system, the mind, or whoever it is, the Spirit — uses them through him to tell me something. I use riddles with the reader. Big Alexander uses his riddles.

Question: In the book, you describe how you were editing the book and came across the fact that there was no table of contents. You had to reread "Alternative History," and it revealed a lot of new information to you. After that, you began to see everything differently and realized who you are and how everything connects. Could you please explain this?

So it turns out that... I recently met with someone who came up with a really interesting explanation based on my books. He said, "Alexandr, I might remember something right now, but later, when I'm in a different state,

a different world, I'll forget it — because that was in that world, and I'll be in another one when I return. That's why I need to write it down and remember it." And he was right — that's the paradox. This is why people sometimes have memory problems. In one state, they can perceive and understand something, but then in another state — when they shift — they don't remember it, because that state never stored the memory. It's like different personalities. And going back to that question — when I was recording, or writing down, or sketching out all the ways to capture what I was experiencing while I was in the Spirit — like in the second volume of "Alternative History" — I wasn't in the kind of moment where I was sitting there intellectually analyzing everything, calculating, comparing. It was more like... Let me put it differently — imagine I'm running through a forest, dogs are chasing me, my backpack falls off — everything's happening at once. And now imagine that while all of that is happening, I'm describing it — recording everything on a voice recorder, how I was just now running through the forest. But again, when I recorded it all — how I was running through the forest from dogs, so to speak, or wolves — it was from a particular angle, from a particular perspective. And then, when I reread it — that's the only moment I can stop and think and look at what time I started running, what time I stopped running — and only then do I realize and get shocked that I had been running for an hour, even though back then it felt like five minutes. Then there's more. I had lost my backpack — and only later, when I read or listen to what I had recorded during that chase, only now, sitting at home with a cup of tea, can I reflect on it and remember what was in the backpack. And realize that I lost a laptop with a book on it — a book that existed nowhere else, wasn't backed up, the one I was writing. So what conclusion do we reach? You see, in different states I can assess a situation or information differently, perceive it differently, draw different conclusions. And now, imagine — when I'm sitting at the table drinking tea and evaluating all of this, I'm doing it from the point of view of the material world, of the mind, of logic. But I could also be in another mood, in another state, from another world, another angle — and read it all again, and perceive it completely differently once more. The same goes for the second volume of "Alternative History," just like the first. Imagine — by 2023, the first volume of "Alternative History" was 70% written. I had started it in 2010, and by 2023, I had those 70%. And only when I reread those 70% did I notice things I

hadn't seen before — because I had matured, I had changed, and I was looking from a different angle — I was in the Spirit, and the Spirit had entered me, thanks to those very 70%. And thanks to all that, I completed the first volume of “Alternative History,” meaning the final 30% that I added. And that's how the first novel ended. And who would've known that the second would begin right away? And so, in that state of Spirit, everything I saw from decoding the matrix — all that vision, that feeling — I began to record all of it. And it even felt like it wasn't me anymore, but the Spirit acting through me, decoding the matrix. It would say, “Stand in that corner like this, show it like this — look, on all the icons it's the same background, that's your matrix, make sure to show everyone that the Flower of Life is there.” I showed it all. And that was the end of the second volume. And of course, when you read that book a second time, you're completely shocked. What is this about? What is this? It feels as if another version of me from the future, a completely different consciousness of mine, was giving me this information — and then vanished — and the “me” from today, from the present time, begins to read it, and it's as if the book was a message sent to me through me from my future self. So a book was created by me from the future, through me — and now I'm reading it, and it's activating me, giving me awareness, insight, and leveling me up so that my system, my mind, all of it keeps evolving. That's how it works. And that makes it very important. And everything is already interconnected. Imagine, people naturally think that if I wrote something in the first volume of “Alternative History,” then I couldn't have written what I didn't yet know — that I only wrote what I knew at that point in time. And people assume that if I'm writing something in the fifth volume now, then I must've grown, decoded even more, and that the fifth volume should contain more unique information than the first. But then, when you return to the first volume, you read it and see that I had already told everything in the first volume that I tell in the fifth. And neither you saw it, nor I saw it — but I had said it. How can that be? No, I know how — but that's not the point here. The point is that it's very important for a person to reread things multiple times. “Alternative History” isn't some light, surface-level book written in one single mood and rhythm, tailored to someone's comfort zone. There are people who exist in a kind of vegetable-like state after work — and they prefer books that maintain that same rhythm, so they can stay in it a little longer, and that's how they relax.

And there's nothing wrong with that. Why not? But my book — it's complex. Right now, it's genuinely hard for many people. Why? Because people have shifted into a single rhythm. They've forgotten what dynamic pace is. They no longer switch their attention from the rhythm of family to the rhythm of work, from the rhythm of work to that of friendship, from the rhythm of creativity to the rhythm of the material world. People are now stuck in a single rhythm — the comfort zone. And from that come problems with intellect, memory, dementia, all of it. They're always in the same mood everywhere — because, for example, they have certain bad habits, plus social media — and because of all that, they stay locked into one rhythm. And they become dulled, flattened, that's how they perceive the world — like zombies, but even more so. And if such a zombie now starts reading my book, then they have to strain their attention, which has been stuck for years in their usual rhythm — let's say the 5-5-5 rhythm they've been in for 5 or 6 years since the pandemic. And suddenly, they need to snap out of it, strain their brain, and somehow dive into what I'm writing about in the first volume of "Alternative History." In order for their rhythm to shift, their thinking needs to go from that 5-5-5 level to, let's say, 4-4-4, and then to 9-9-9, symbolically speaking. Because I describe different worlds in "Alternative History" in the first volume. And then the second volume is the same way. In the second volume, there's a major focus on sharp intellect and high-frequency thinking. And people who aren't able to think logically, or can't calculate or process things — they really struggle to read the second volume. They can't concentrate on it at all. Why? Because they're used to staying in their fixed rhythm — the zombie rhythm — where they just watch short videos on social media. And that's why they can't read a full book anymore — especially not the second volume of "Alternative History." But those who are still flexible, not rusted, whose attention can still shift — those who read the first, second, third, fourth, fifth, sixth volumes — they're truly traveling across worlds, dimensions, frequencies. Their angles shift, their internal coordinates change — everything transforms. And when someone reads like that, of course — if they read the first volume of "Alternative History," then while they were reading it, say the first 200 pages, they were perceiving it with their old self — meaning they missed half the things. So imagine a person opens "Alternative History" Volume One for the first time. And they're reading about how some old woman ran up to me —

like a messenger — then another old woman, then something strange Big Alexander said, then another person whispered something to me, then I heard some kind of voice. And this person reads all of that — but doesn't give it much importance. Because they don't know what it is, and it doesn't catch their attention. Now imagine — when this person finishes the first volume of "Alternative History," by the end, they find out that all of it was the Spirit. And suddenly, with that new understanding, everything takes on a completely different meaning. And if that person now reads the first volume again — knowing now that it was the Spirit — then as they read, they'll be shocked. Because now they'll see what they hadn't seen before. They'll now notice the meaning behind all those situations, which they previously overlooked. And they'll realize that all of it was a manifestation of the Spirit. And now they suddenly begin to see — and they're shocked. You see? And now, moving forward — what I just gave was only an example of how this works within a single volume. That even one volume needs to be read multiple times, and each time you'll see something new. Now imagine how many volumes I have. And you begin to understand that when someone finishes, say, Volume Five, then if they go back and reread "Alternative History," they'll understand Volumes One, Two, Three, and Four completely differently. Because the fifth volume gave them keys — keys that now unlock all the previous ones in even more detail. And also, you can see how the system is working — it's doing everything it can to meet people halfway, and I'm doing it along with the system, to trick the human mind in a good way, because your mind is your enemy. To help you not get confused, it turns out that the human mind works in such a way that even if a person reads Volume One, then Two, then Three, then Four, by the time they reach Volume Four, they're already so immersed in that volume's information — and then they go into Volume Five and become so absorbed there — this entire multiverse of information becomes so overwhelming that their attention sinks into it completely, and they already can't remember. He may think he remembers — but it's an illusion. He's deceiving himself with his own mind. In reality, once someone has read the fifth volume, they can no longer truly remember what was in the first, second, third, or fourth. He doesn't remember, because he's so deeply immersed in the fifth — it's as if he's been absorbed into that world, and now he sees everything solely through the lens of that world. Everything is

focused there now. And he can no longer step back and think again about how the world is structured, the way I described it in the first, second, third, and fourth volumes — because the fifth has completely pulled him in. And now imagine — in order for me to continue unfolding the decoding of the matrix and of everything beyond that, after Volume Five, I had to create Volume Six and Seven, which I'm working on right now, to pull the person back into zero again — to show them all of this from the outside, from the perspective of all the worlds, to show them all the books from a higher vantage point. In the sixth and seventh volumes, I remind the person — because they've forgotten. But they're too lazy to reread all the previous volumes. And in order to prepare the reader for the new revelations I'm going to share after the fifth volume — because everything that comes after Volume Five is the next level of information — I had to take this step. In the fifth volume, I uncovered the four worlds. But after that, I have to explain what the fifth world is, the sixth, the seventh, the eighth, the ninth, the tenth, the eleventh, and the twelfth. And to be able to tell all of that, I first needed, in the sixth volume, to remind everyone what the first five volumes were actually about. In the seventh volume, I had to remind people again what was in the first and second volumes — because they serve as a kind of compact, condensed narrative that I've been unfolding in detail across all the books. And only after that, in the eighth volume, do I continue from where I left off in the fifth. In the fifth volume, I was decoding the matrix — and in the eighth, I resume that decoding. But the sixth and seventh volumes are the preparation. Because if people don't recall, if they don't reread — so to speak — the sixth and seventh volumes, if they don't remember everything, they won't be able to understand what I give in the eighth, because they've already gotten lost. And you shouldn't get lost. And so the system meets you halfway — it takes into account the entire sequence, how everything flows, where it leads, how it all connects. The book leads you into some layer of information, then it pulls you back out, then it reminds you of what was before — because your mind, filled with new information, has already overwritten the old, and you no longer remember it. But now you need to recall all of it again, refresh your memory, bring back those impressions — so that the next discovery can be made based on the entire set of information. And that's what the eighth volume is for, which I'm working on in parallel — right now I'm also working on the seventh volume. And what is the

seventh volume? It's analysis, questions and answers. A dialogue—an interaction between the reader and the main character, and vice versa. A more detailed breakdown of what the first and second volumes of “Alternative History” are really about. And this is necessary — because if neither I nor you, the readers, take the time to remember all of this now, we won't be ready for the eighth volume. That's the paradox.

Question: Why does the Spirit use such a complicated way of communicating — highlighting certain words in films and music that can easily be misinterpreted and are in any case compressed information? After all, you can already communicate with the voice that not only speaks clearly to you in words but can also send you visual images into your mind. Is the Spirit and the voice you hear the same thing or are they different?

No, they're the same. But it's typical for you, for people, to think that it's a complicated way of communicating — because, you see, you emphasize the idea that a person might misunderstand it. But that's how people can misunderstand each other. The system already knows the reaction in advance. It's impossible for it not to. It already knows exactly what needs to be done for a certain thought or desire to arise in me — or for a desire to disappear. And it does it in the fastest way possible, through anything at all. It already knows the reaction, it already knows the consequence. It's not like a person, where it shows me an animal on TV several times and I think, “Oh, maybe I should buy a pet,” and then later go, “Oops, I misread that — maybe it meant something else.” That's not possible. It knows how I will think. It knows what I will think. I can't think differently. It gives me only what already guarantees a reaction. It communicates through reactions — not through conversation — and those are two completely different things. Well, let me give you an example. Say someone keeps bothering you — wants to talk to you obsessively, keeps messaging you on social media, just as an example. And you want them to stop. Now, as a human, what do you do? You say, “Please stop bothering me, I don't want to talk to you.” But that person doesn't listen — they keep messaging anyway. That's how people behave. But the system — the Spirit — it communicates differently. Let's say it was the Spirit in your place, operating at the Spirit's level of development, and that person was

bothering the Spirit (that is, bothering you as a vessel of the Spirit). Then why would the Spirit say something it knows won't work? The Spirit doesn't do that. It knows in advance that the reaction won't be what it wants. But what does it do instead? The Spirit knows that if it says something like, "Hey, want to eat poop together?" — and even sends a bizarre picture from the internet — then that person will instantly stop messaging. So the Spirit does just that. It doesn't care about human opinion. It cares only about producing the reaction it wants. That's how the Spirit operates. If it wants someone to leave you alone, it makes you start smelling bad — and people won't want to be around you. That's how the Spirit manages people. And you really think that if you tell people, "Don't come near me," they'll actually stay away? Of course not. People can't even control themselves — they don't listen to themselves, and you think they'll listen to you? No. People don't listen to anyone. They respond only with instincts and reactions. If you're sweet, they want to consume you — even if you say, "Please don't eat me." But if you smell bad and say, "Come to me," they'll all run away — even though you asked them to come. Why? Because you smell bad — and their reactions are based on instincts. And society isn't exactly filled with highly developed individuals. Their way of communication is like with dogs. You show a sausage — they run to you. You raise a slipper — they remember and run away with their tail between their legs. That's the only way it works. If you say "Come here" to a dog but don't have a sausage, why would it come? It only reacts based on instinct. That's how society works. What more is there to explain? That's why the Spirit communicates in the correct way — the most accurate way possible. In fact, the Spirit only communicates like that. What, is it supposed to sit and talk to you one-on-one and see who out-argues whom or who has the better opinion? Do you realize that whenever one person talks to another, no one actually understands each other? They think they do — but they don't. Because the one who's speaking means one thing, says another, and the person listening interprets it as something completely different. That's how society communicates. And the Spirit — on the other hand — cuts through all that. It communicates with me in a completely accurate way. If the Spirit wants me to stay home, does it say, "Stay home"? No. It makes me want to stay home. It creates the exact internal state in me that guarantees a 100% result of what it wants. That's it. That's one point. The second thing is: how else does

the Spirit work? How does it communicate? You don't really know how it works. You imagine it like some invisible person who's pulling strings. But no — it's not like that. It's a system. The Spirit — it's everything. It's the entire system. How can I explain this... oh... Imagine that the Spirit activates a certain code — let's say it wants to activate the code 7, or 7-7-7. Once that code is activated, everything begins aligning with that code. It's not that the Spirit chooses a specific film for me to see. No — it works differently. Let's say the Spirit wants me to see the 7-7-7 code. What it does is tune me in so that I begin to perceive only that. I begin to notice people with that code, clothes, music, everything. It's as if the Spirit, like an equalizer, highlights exactly what it wants me to notice the moment I step outside — and I literally cannot see anything else. I see only what has been highlighted. But what's highlighted is not a specific object — it's a specific code. And the appearance of that code can vary. That code can be manifested in different forms. The outer shell may look different each time — but it's still the same code. That's how it works. Alright, let me give you another example — completely unrelated, but maybe it will help you understand how the system works. Imagine I'm a person — my name is Petya. I have two female friends, two male friends, and three acquaintances. Each of them plays a certain role. One of them is always angry and constantly irritates me. Another is scatterbrained and also irritates me. Someone else is a tempter. Another is lazy. One is kind and always supports me. So here they are — these people around me — and I'm Petya. Now, if I cut the person out of my life who constantly irritates me, that role won't disappear. Someone else will take their place. I'll still experience the same dynamic, in the same rhythm of time, with the same frequency — I'll still feel irritation, just not through that person anymore. Now let me take that example further. If you live with your family and cut everyone else out of your life — only communicating with your family — then the system will use your family to irritate you, if you're meant to constantly experience irritation. And if you go to work, then maybe the system will use your job to irritate you — again, if you're meant to be irritated — but the irritation will stop coming from your family. There are even cases where a person works and has a peaceful family life — because the irritation is handled at work. But if that job disappears, the problems shift to the family. Wherever your attention goes — that's where the system will reach you. It's fascinating how it works. But all of this is how the system — the

simulation of consciousness that we live in — is structured. And in response to your question about why the Spirit doesn't just talk to me directly — don't forget, it's not like I'm sitting around all day wearing a tinfoil hat, receiving broadcasts from above. You see, the Spirit — at any given second — may want to protect me from something or warn me about something as I move through life, as I live, as I go about my day. But I'm not sitting around all day wearing a tinfoil hat, receiving images from it. I'm also, by the way, traveling between different worlds — meaning, I'm in different moods, different states, connecting with different people. I'm working—working a lot, actually. And that often contradicts the state I would need to be in to hear the voice directly. Yes, when I go into the “corridor” and specifically want to hear that voice, I can hear it directly. But I don't always do that. And what, is the voice supposed to sit around and wait for me to sit down and put on my tinfoil hat? Well — metaphorically speaking, of course. I'm joking about the hat, but still. And on the contrary, it's actually great that there's no rule saying you have to sit in meditation every day and listen to the voice through images — or else you'll miss something. No. You don't have to do that at all. The system will still make sure — if needed — that the elevator breaks, or the door won't open, or you'll suddenly get a stomach ache, just so you don't end up where you planned to be tomorrow. That's it. It's all under control. There are different Spirits, of course, and the system doesn't do this for everyone — you have to be a favorite. If you serve the Spirit, the system — like a great musician does — it will always inspire you, protect you, guide you, and hint at what song you should write. Do you really think that all musicians or genius creators who made something extraordinary did it all by themselves? No — Spirit was working through them. God, the system — it gave them all of it. What to write, when to write, what to call it. And that's how the system is writing this book through me.

Question: In the second part of the second volume of “Alternative History” you kept waiting for when you would turn 23, then you waited for the year 2023 — so how did it all turn out in the end?

Guys, seriously, I'm a skeptic. You know, there are people who might see a little spot in the sky for two seconds and then go on shouting their whole life that they

saw a flying saucer — there's that kind of personality type. And I'm the opposite: I could be staring at a flying saucer for two full minutes, clearly. It could even flash its headlights at me like this — and still, unless I see it up close and confirm it, I'd be too cautious to loudly proclaim that it was a flying saucer. That's just how I approach things — I'm that kind of skeptic. And it's true, when I was little and just started writing my first books, I often described how I would sit home alone at night listening to music, and suddenly I would enter some unusual state where there was white light, and I couldn't see anything but white light. And someone began speaking to me, and he said that I was not a human being, but an angel, that I came here not to live but to work, and that everyone around me — my family, friends, people — that they were not really my family or friends, that all of this was just a crowd, circumstances, just circumstances. And then I was shown a future where it was like I was just standing somewhere, completely alone, and yet it felt like everyone was talking about me. That all the attention of people, which is usually somewhere out there in society, was somehow all in my head. Like all the attention was on me. And it felt like everyone was thinking about me, but I wasn't there. That's how I saw it and felt it back then. This was in 2009, if I'm not mistaken. What happened next? Back then, when I saw that, for some reason I had this sense — like a number that the voice told me or highlighted somehow — it stuck with me as the number 23. I figured it would happen when I turned 23. I waited, was very afraid, seriously, with my naive mind, that something would happen at 23. In the end, nothing happened. I figured I must have imagined it all, that I was mistaken. But then the miracles started again, messengers began to appear, and I realized that if messengers are showing up, then I hadn't been wrong after all. And I thought, okay, then who am I? Why is all this happening? Why am I alive? What is going on? What am I supposed to do? And all of it started unfolding just like that, but it's all described in the first volume of "Alternative History." Then I just assumed — maybe the number 23 didn't refer to age 23, but to the year 2023. Maybe that's when something would happen. But by then I wasn't exactly waiting for that date anymore. I understood that maybe, in a way, it all aligns — 2023 was the year I turned 33. Well, 2023 is when I turned 33, the age people often associate with Jesus Christ. I thought, well, maybe. And when, on August 30, 2023, I deciphered the matrix, the state I was in was similar, but there was also this sensation of a tunnel —

like my consciousness was traveling through a tunnel. It felt as though I was flooded with a flood of images, and as if, in a matter of seconds, my consciousness had reached all times, all worlds. That's what it was like when I deciphered the matrix on August 30. As if something poured into me, or as if I seeped into something — some kind of connection took place. But still, after that, I started feeling normal again, like an ordinary person — no miracles, I can't influence people with my mind, I can't move glasses with my gaze, I'm just a regular guy. So was that it? I don't know. On the one hand, maybe you could say that's what I meant. On the other hand — no. I believe that what God or the Spirit or whoever showed me in childhood hasn't happened yet. Why hasn't it happened? Because I feel like if it had, I should already be the Spirit, or this new matrix, a new system, and everyone would be living in my head, something like that — it should've happened that way. But it didn't. And why it's been postponed, I don't know. But the thing is, it's not just me — it's exactly what Big Alexander always says. He says that everything should have happened back then, in 2011 or maybe 2012. He says everything was supposed to happen then. And if everything was supposed to happen then, he already said at that time that everything was getting postponed, that everything got postponed by a few years or by seven years. He kept saying the same thing every time — that everything is being postponed, that someone keeps delaying it, that something is supposed to happen. And what was supposed to happen, in fact, should have already happened back when I first started writing the book *Path* in 2010 — that's when everything should have happened. Back then, I came, I decoded the matrix, and again it all dimmed out, and nothing happened. No flying saucers arrived, and the world didn't reboot. Then Big Alexander expected it around 2018 or 2020, or in 2021, 2022. So every year, he also kept expecting and waiting, saying that everything was postponed again, but now it will happen. And now he's saying it will happen in 2025, that now, for sure, there are no more options left, that it simply cannot be otherwise, that everything will definitely happen in 2025, because everyone's been waiting too long. What he means — I don't know. How it will manifest — I don't know. These are just feelings, seriously. If you want to ask with your human logic, "What exactly will happen and when and what?" — I don't know, I really don't know anything. How this will literally and physically happen — I think even Big Alexander doesn't know. Sometimes he says a flying saucer will arrive. I always

believed that was just my human thought-form, something I imposed on the feelings I'd had since childhood. I always assumed that if the whole world — where everyone only thinks about themselves and food, as I used to think back when I was 20, in 2010 — if all those people suddenly started reading my books and thinking about me, then something massive must have happened to make them abandon their pleasures. Something frightening, then. That was my theory, my logic. And I always thought that in the future, there would be some kind of disasters, and after that, people would find God within themselves. That was my thought long ago, more than 10 years ago. Big Alexander says no, there won't be any disasters, the world can't disappear, and all of that is nonsense. Because how could that be? We're not the only ones living here. The world may have faced destruction a thousand times, but it will always exist. And so he says that there won't be any robots with artificial intelligence ruling over people — that won't be allowed. And what people are playing with now, artificial intelligence, is just kindergarten, not real AI. And when I started analyzing everything, I saw it like this: okay, there's a system, a multiverse simulation, and there truly is a second, let's say, next era, where we live with advanced technology, where we have flying saucers — that is, time machines — and a Golden Age, everything is great, and we come from there, from the future to the past. And this old era will truly be destroyed by nuclear bombs, everything will burn here, and everything will start over from zero again, just like we found pyramids in ruins — later they'll find everything else the same way — and then, here in this school of this level, of this era we're now finishing, they'll begin to learn and go through it all again just as we did. And we'll move on to the second era — that's the vision I believe in more. But there were also so many hints that it's as if everyone would transition there. And in that place where everyone transitions, I'm someone important, and here I'll also be someone important. And it's also a paradox — how can I be God in this old era, which will be destroyed and then reborn, and also in the new era with flying saucers, and even in that new era I'll also leave somewhere, where everyone will remember me, and I'll go even further. How all of that works — I don't know. So, regarding the year 2023, yes, there was always this image that I'm standing alone, and as if everyone is thinking or talking about me, but I'm alone, and I'm not there. That is, people don't understand where I am, as if I've disappeared, but they're all somehow connected to me, plugged into me. Now I'm more or less starting to understand,

as I work on the sixth, seventh, and eighth volumes, I more or less understand what it means, what it is. But when and how this will happen physically — I don't know. I haven't seen the future where I rule the world. I haven't seen the future where presidents shake my hand. I haven't seen that I have a family. I haven't seen the future where I live in Karelia and everyone comes to visit me. I haven't seen that. I saw a future where I was like a ghost, as if the entire world that people live in was inside my head. Or rather, as if that world is mine, and I am that world — all the people. And I was like the consciousness inside everyone's minds. That's what I've seen since childhood — that's what I've been trying to explain all along. Now, as you see, I'm choosing my words more precisely to describe what I felt back then, what God showed me. When this will happen — I don't know. One has to read all the prophecies, all the sacred scriptures, mythological stories, and compare them, draw analogies with me, in order to understand where we are right now and what to expect next. But again, it shouldn't be taken too literally. That's the point about time. Let me say this directly to each reader: the only advice I can give to all of you — don't cling to time. This date, this year, how many years, the year the book was written, or the year I'm talking about — if you don't want to make a mistake, just remove the numbers and dates, don't hold on to them. In the book I've written, it may say that everything I'm describing is about the year 23, but in reality, it might be about the year in which you're reading this book. So don't cling to dates at all. The system, the Spirit, have told me this several times. Of course, I still use dates to help you orient yourselves within the narrative, within the story — but really, don't take time literally. Maybe the White Tsar, the one who is supposed to come, will read my book 50 years from now. He'll be 22 years old, and he'll see that at 23 he'll become someone important. And just like that, the prophecy will be fulfilled — the book will inspire him, give him insight, and he'll become omnipotent. Could that happen? Why not — anything is possible. Or maybe "23" means the 23rd year of a new era. And maybe when everything is revealed, people and scientists will choose a date from which the new era will be counted. And maybe that will be 2023, for example. So from 2023, they'll count year one of the new era, then year two — and maybe 23 years later, something will happen. Maybe I'll become someone, or maybe I'll disappear somewhere. It can unfold any way, let's put it that way — it will reveal itself. The system, the Spirit didn't insert that date into the book for no reason. So let's wait and find out later.

Question: Can you tell us in more detail how you mutated, how you felt? In case something starts happening to someone after reading the book, so they don't get scared. Maybe their muscles hurt the next day?

Indeed, that did happen, but for some reason I associate it more with... Well yes, it started in the second volume, or rather, it actually began after the completion of the first volume — once I had figured everything out, that's when some kind of mutation began and continues to this day. And the most intense mutation didn't actually happen in the second volume, but in the third. Well, how should I put it — “mutation” is just a word to try to describe it somehow. But what happened was this: imagine you're deciphering something, like the structure of the world, and suddenly you make a crazy discovery, you see something you've never noticed before in your life. And the shock is so strong that something starts to happen across all levels of your bio-body, your energy body — some kind of wild restructuring occurs because you've uncovered a mind-blowing secret. And after you've deciphered it, you might get a wild headache. You might feel so sleepy that you just doze off in the middle of the day and sleep through the whole day, like after an intense walk through the forest. It may happen that a certain part of your body literally starts to hurt — yes, I began experiencing things like that back then. It was after I deciphered the matrix that it all started. And Big Alexander described it every time, and the Mystic-Old-Man too, saying that I was mutating. But it was mostly Big Alexander who said that I was transforming, mutating, that some process was underway. The Mystic-Old-Man also said it was a process. But again, that's the Spirit speaking through them. So if the system says so, then that's how it's meant to be. The Mystic-Old-Man said it would always be this way — I kept trying to find out when it would all end. But he said that it has to be this way, and it will always be this way, but later I'll perceive it differently. Big Alexander simply said I was mutating, that the Spirit was preparing me to receive it fully, something like that. And yes, there were moments — well, the whole third volume really. Not even the second, but the third. It began in the second, of course — one day there was a headache, then fever, then chills, then you'd just fall asleep as if knocked out. So yes, that happened. Strange events may happen — unusual things. A bird might crash into a window, a lightbulb might explode, little things like that might occur. There's no need to be afraid.

But that was during the second volume. The third volume, though — oh... There it's like everything intensifies to the maximum. The first and second volumes still feel like... The second is really just the conclusion of the first, like a continuation, where I had to quickly tell the rest of what had flowed into me and show the matrix in full. But the third volume — that's when it all begins: the future, futurology, the structure of the world, everything that had entered into me — I start to unfold all of it. And it seems like I'm doing nothing physical except sitting with paper and pen, deciphering things, sketching, writing. I also watch films — because the system starts giving me information through films. I read Wikipedia, that's the most I do, under specific topics I'm developing in the book. One thing hurts, then another, then a third. Then it switches again — one thing, another, then something else. I can't even remember everything. Sometimes all the bones in my body ache, sometimes all the muscles hurt. Sometimes I can't do anything — my head just buzzes and I fall asleep at two in the afternoon. And it's also so strange — something can start hurting so badly that you actually think it's time to call an ambulance, seriously, or go to the doctor because you feel like you're about to die. But then three days pass, let's say, and it's all gone. That's what's so curious — physically, even if you go to the doctor — and I actually did, imagine — even if you go, they find nothing. You're completely healthy. But something starts hurting badly — one thing, then another, then a third — as if you're really about to die. Truly. And then after a few days, it goes away. Sometimes it lasts two days, sometimes a week. There were times when one side of my back hurt, then my side, then my arm, then my leg — and then it would go away on its own. What is that? So maybe, in certain moments when I'm decoding something or entering certain worlds, some part of the human body responds to it — not just externally, but internally too, the internal organs and outer parts of the body — something starts pressing everywhere. And I'll say this — if Big Alexander hadn't warned me that this was a mutation, I definitely would've rushed to the hospital and said I was dying, "Help me." But in the end, I stopped reacting to all of it, as if it were normal. And then it all went away. So yes, it was an unusual kind of transformation. It probably started from the moment I physically decoded the matrix in the second volume of "Alternative History." And in the third volume, it progressed even further. By the fourth volume, you could say it was basically gone. Maybe something still manifests

here and there, but now I don't know — is it because I'm tired or because I'm still mutating? I've just stopped giving it much importance. But back then, during the first episodes, it was scary, because I'd never been sick, and then suddenly something hurts so badly you think about calling an ambulance — and then it disappears just as suddenly. And in fact, you weren't even sick. It was just something, like phantom pain of some sort. What was it? Some kind of transformation was happening. And I think it's still happening.

Question: Could you share how you understand the meaning of the Last Judgment? There's some confusion. If all people are here for the sake of development, then it would seem logical that hell and heaven should exist for each person in accordance with their level of development. But by the definition of the Last Judgment, it seems there are only two levels: a person is either righteous or sinful. No other levels are given.

Okay, so what's the question? Just a general one — how do I understand the Last Judgment? All right, let's reflect on that. I believe it's something like this: there are people who, at the moment of the Last Judgment, belong to a certain group — let's say they're the chosen people of God, those who are already "ripe," so to speak. But again, let's not judge by surface things. People tend to think that if someone has a lot of followers or an expensive car, then they're successful — meaning developed. That's not true. In fact, I'd say today it's often the opposite. So it doesn't matter what a person looks like, what family they're from, or their age. There are simply — let's call them — God-chosen souls, people of a certain level. And these are the people who will have a future. They'll enter the Kingdom of God. Or let's call it the new era. There are such people. These people have a good future ahead of them. They won't suffer; nothing bad will happen to them — they'll continue living, and live well. Their life will follow a path where all world conflicts quiet down and peace comes to the world. That's the future that awaits such people. But there do seem to be further divisions — though I don't know how many exactly. Maybe there are two, maybe three, maybe just one left. So I spoke about the righteous, those who are good, who are with God — they have that kind of future. But if we divide it into only two options, then the second one is simple. These are the people who live here now, and they don't transition into that other multiverse — they don't even know about it. They just keep living

the way they always have, until one day they turn on the news and hear that the end is coming tomorrow. And that's it — the world begins to collapse, and they suffer with it: they burn, they drown, they sink. Darkness, looting — everything turns into the Stone Age. That's one scenario. For them, that's hell — some will perish, some will survive. Then comes the question of luck: who survives and who doesn't. Those who do survive will remain in this ruined old era, to rebuild everything from scratch. Some might end up in a Mad Max-type multiverse. Some will die completely. Others, on the contrary, will bypass it all — they won't even know it happened — and they'll end up in the Golden Age. That's how the division looks. I feel like it's something parallel, like multiverses — that's what will happen when this fork in the road takes place. Maybe it's already happening right now. Maybe I, through my pure intentions, am already connecting with that bright future, already moving into it. And there are people who made the wrong, false choice, and they're heading into a future where everything will be erased. And it all happens so subtly that at first, we still see each other — but then it will be like, in the multiverse where people are meant to perish, there's also a version of me, and they'll think that I perished with them in the nuclear explosions. But in reality, my consciousness will be in the multiverse where I also see those same people — but maybe it's their brighter versions, and I'm my brighter version, and we're all living in the Golden Age, and nothing bad happened. Just imagine — how many versions of me, and how many versions of those people. One could also suppose this — again, it's just a theory, just to tease you a little. This is how I see the Last Judgment. Again, I don't see the Last Judgment literally, as it's typically described. For me, it's more like a stretched-out, blurred process that is already happening — that the Judgment is already underway. Because the beast described there, and the woman clothed with the sun — for me, it's all sacred language, all encoded symbolism that people fail to see. It could mean continents, nations, spirits — in other words, systems that are at war with one another. All of it simply takes the form of countries and people, but in reality, it's continents with their spirits, each one tuned into something. It's like a battle over which point of Wi-Fi will be bent — this is what the Judgment is. And people keep thinking that a literal beast will come with a huge head or many heads, but that's not it. Vishnu didn't really have many arms as depicted — that's all sacred language.

Question: You often write that something terrible is supposed to happen or is already happening — cataclysms and so on. Please explain what this is about and how we should understand it.

Yes, in the second volume of “Alternative History” I really emphasized this. Because when I solved everything in the first volume of “Alternative History,” I immediately thought: if I’ve solved it all, then this is a sign, it means none of it was my imagination, it means it’s all true, and therefore something must happen soon. And what is going to happen? The destruction of the old, the creation of the new. But again, we tend to exaggerate things in our minds too literally, and it ends up scaring us. Big Alexander kept trying to hint to me that it’s all going to happen not the way we humans literally imagine it, that it might all happen completely unnoticed. And the Mystic-Old-Man also hinted that it would happen unnoticed, that it’s already happening. But we keep thinking that fire will literally fall from the sky. And they kept trying to convince me otherwise. Of course, there are a few possibilities. Maybe the system, through them, is trying to convince me so that I don’t write about it too soon, so that people don’t get scared, right? But in reality, maybe it really will happen. Or maybe it really won’t happen, and it’s just me, like you, overthinking things — because we tend to interpret everything literally. Naturally, the world isn’t supposed to be destroyed. I mean, it could happen as one of the possible scenarios, but the system itself — there are many beings living here. And let’s put it this way: this has always been the case, and it always will be. Let’s say, if everything were truly wiped out — like the planet suddenly popped and vanished for good — then why did we find the pyramids? The Mayan, the Egyptian ones. So clearly not everything gets completely destroyed. But yes, the fact that everything has been wiped out and restarted multiple times, all those eras — that’s true. But again, how exactly? The creation of the world — I explore that in the upcoming volumes — the creation of the world. It says there was chaos, and then came day and night, evening and morning, all these boundaries, land separated from water, and so on, then this was created, and that... And how do you perceive it? Literally. But in fact, chaos is what we’re living in right now. Just take note. People might think with their minds that chaos is like ruin or complete nothingness, and from that nothingness God created everything. But it turns out chaos is simply

what's happening right now. So it turns out God existed when there were people on earth, they just lived in chaos — a time, a period where there were no clear boundaries of what's right or wrong. And He brought order, gave new teachings, brought order — that's how He created the world and became God, began doing all this. So, you see, it's not always as dramatic as we tend to imagine. Maybe it's all a bit simpler, lighter. In the second volume of "Alternative History," I even write that I came with information to save the world. The Spirit speaks through me, and everything comes from God, from the Spirit, and that if people now don't read my book and don't recognize me, and if they even blaspheme the Holy Spirit, then the system will get angry, and many disasters will come to the world. And the whole world will be shaken until they recognize my book and me. This even happened in "Alternative History" in the second volume — it's one of the versions described there, because in the second volume of "Alternative History," it's as if everything is described at once. It's like when I deciphered the matrix in the first volume and immediately began working on the second, my consciousness, my attention was shown different perspectives — the system or whoever it was turned me from different angles and showed me the world starting somewhere, ending somewhere, being destroyed somewhere, having a future somewhere, and how all of this can unfold, and how the same thing is perceived differently from different angles. And I started describing all these versions. But I wouldn't even say that I describe all these versions to choose one of them. No, I simply recorded them all, but the people who will read "Alternative History" will see only their own version. The one that captures their attention most — that's the one that is theirs. Just like in the Bible, in the Revelation of John the Theologian, a bunch of versions is described, and everyone thinks all of them will happen one after the other, and that there are many. But in reality, it will all be the same event — just seen differently by everyone, and all happening simultaneously. But everyone will perceive it differently. Everyone is in different multiverses, so everyone will see it in their own way. That's why one person will experience this, another will experience that, someone else something else entirely, and so on. Everyone thinks that all of it will happen to everyone. No, each person has their own. There's a very interesting code in that, which I later explain in the third volume of "Alternative History." So yes, in the literal sense, mythology also speaks about how the old world collapses

and a new one is built — but what is meant by “collapses” is something else. It’s a transition. Let’s put it this way: what does it mean that the old world is being destroyed and the new one is launching? What is the old era and the new? Right now, all of us humans are living with a certain basic setting in our minds — like the belief that we are mortal, that we want a family, that we work, that there have been wars, that we live on planet Earth, and that there were dinosaurs. And how the foolish scientists try to impose on us the idea that we came from apes, that there was some kind of Big Bang theory, and so on. And when all of this is finally explained to you properly — what it all really is, where we came from, who we are, etc. — and it turns out that it’s not what you believed in, then your old concept of understanding the world will collapse. That is what the destruction of the world really means. And the creation of a new world and the transition into a new system, a new era, is when you will have a new explanation in your mind — of how heaven, earth, the underworld, the realm of the dead, gods, time, and so on are all structured. When all of that is decoded and revealed to you, it will allow you to see the world in a completely different way, and that’s what will happen in your minds — though not literally, but this is just a way to help you visualize it better. You will have a new concept. And this new concept, in Hinduism, is called Dharma. The old one will be destroyed because it became corrupted — by the system, by society, by Dharma itself. And a new one will be created, and everyone will live by it. That’s what the Last Judgment really is. So in order to truly understand what the Last Judgment means, as Big Alexander rightly told me before, it’s better to read all mythological accounts and all other sacred scriptures — not just Christian ones, but also, for example, those in Hinduism and Buddhism — to see how the beginning and end are described there.

Question: In the second volume of “Alternative History,” you described events that might occur after the release of your book. There was one scenario where you reached agreements with all representatives of power, were recognized, and given authority, and everything turned out well. Another scenario involved people across the world splitting into two camps: some wanting to kill you, and others believing in you and ready to do anything for you. Ultimately, everything would turn out fine, but not before conflicts occurred. And there was a third, worst-case scenario: people wouldn’t give you any authority or recognize you, and a nuclear war would occur, wiping out all

of humanity except the light ones whom you would save. Could it be that all of these scenarios are already being realized in parallel, and each person is experiencing the scenario that aligns with the world they live in and what they believe in?

Let me first give my commentary. In the second volume of “Alternative History,” everything that I, the book’s protagonist, experience and everything I record — as the protagonist is a writer — comes with various emotional upheavals, even perhaps literal fear. Most of all, there was fear about publishing the first volume of “Alternative History.” It was scary to write and publish the second volume of “Alternative History” because people’s reactions could be very negative. People are already angry just because you smile, or because you’re not suffering, or because something has worked out for you — even slightly — then they already want to destroy you. And here, in the first and second volumes of “Alternative History,” such bold statements are made about the Spirit, the Son of God, about God. And, as a result, all of this leads to the question of why it’s all happening and what might actually happen next. And in the second volume of “Alternative History,” you see, it’s very interesting that many possible outcomes are listed, which is important to note. Many different versions of what could happen in the future — both with the world and with me as the book’s protagonist — are mentioned. What might happen to humanity in general is also addressed. And yes, to theoretically assume, as you refer to in your question, that all of these scenarios might unfold — yes, that’s possible. At the time of writing the second volume, I didn’t understand this yet, but when I started working on the third and fourth volumes, I began to realize — especially after the third volume of “Alternative History” — that all these scenarios can exist in parallel. Because in the third volume, I reveal the idea that we live in a simulation, and that there are multiple parallel universes, and that people don’t see the boundaries or feel the transitions that occur with each choice they make. And indeed, it might be that I exist in all of these multiverses — for example, there are multiverses where I’m exterminated and considered evil, and in such a multiverse that’s exactly what will happen to me, and as a result, people will destroy me and also destroy themselves along with me. But there’s another version where everything goes well — where everyone recognizes me, there are no conflicts, and all problems in the world subside, leading to a Golden Age. That version exists too.

There are many possible versions. And it feels like, even if we just theoretically imagine that there are seven multiverses and seven different ways this could all unfold — then the question becomes: where will I be? So, where is my consciousness? That's the most important thing. In other words, if I make the wrong choice, I might end up in the multiverse where it all ends badly — where I'm exterminated and not recognized. Because that's what exists in that multiverse. And if I'm connected to it, and my consciousness is in that multiverse, then that's the only outcome I'll experience and witness — I won't even know the other versions. And in the end, it would be a collapse, the end of the world, and so on. And if my attention, my consciousness, is tuned into and chooses the multiverse in which I believe in the White Tsar and the Golden Age, and as a result my appearance leads to all conflicts subsiding and to my acceptance and recognition — then if I am aligned with that and believe in it, I will only witness that version, and I won't even know that there are other versions of me, other multiverses where things unfolded entirely differently. In those others, it's as if an autopilot version of me exists, but what matters is where I myself actually am. This is a theory, a hypothesis — I don't know the right word for it. And I delve into this more deeply when I reflect on it in the third volume of "Alternative History." But again, the protagonist of the book is a writer. And he's writing a book about this as a science fiction novel using mythological parallels. According to all legal standards, there can be no claims, because the protagonist does not interact with people or call for any action — he is simply, like any writer, a recluse who writes a book. There are quite a lot of writers who have written detective stories about murders, about maniacs, describing in detail the blood and how it splashes, and how someone eats someone else. Today, there are a huge number of such writers in the world. And they cannot be judged by people for writing this — it doesn't mean they are like that themselves, right? So here, it's the same with the protagonist of the book, Alexandr Korol. Even compared to those detective stories and other authors, he doesn't write anything frightening at all. This is a book within a book, a hero within a hero. The book is like the film "The Matrix" or like "Harry Potter" — just another story. There's nothing terrifying or prohibited in it. Yes, deep topics are touched upon, there are moments that intersect with religion, which might scare people a little. But actually, in the third, fourth, fifth, and all the other

volumes, this topic is explored in detail, and people understand that this is all science fiction. And that in fact I, as the author, as the protagonist of the book — and the protagonist is also the author of the book, the boy on an adventure, who is figuring all this out and writing about it in his diary — that the whole time, when I used the word “God,” I didn’t mean some old man in a robe in the sky. I meant the simulation, intelligence, consciousness, multiverses. That is what is revealed already in the third volume. But I will say this: it’s true that fear in the second volume pushed me to touch on the topic of what could happen to people — fear for the people. Because, well, you understand yourself that it’s obvious that people will never acknowledge anyone higher — neither an alien nor the Son of God — they’re more likely to kill him just to stay in the comfort zone they are in, because everything new and unknown to them brings fear and horror. I explore that topic. But what’s also curious is that in your question you said that when this book is published, there will be a choice for the people or for the rulers in power. That’s true, but the paradox is something else. When we speak of the book being published or appearing, we can say that it hasn’t yet appeared. That is, the book will only be considered fully published, finished, and taking effect when the entire “Alternative History” is completed — meaning the whole novel across all volumes. It cannot take effect if it is unfinished. Well, I’ll explain — imagine this. The system, the higher intelligence, is writing messages to people through me, through Alexandr Korol, in the first volume, in the second, in the third... And the system will not allow humanity to learn about these books, about the first two or three volumes, or about me, before the proper time. Why? Because if people find out about me and the books too early, if they find out about the first volumes ahead of time, then that society and those people will not allow me to finish writing the rest of the “Alternative History.” You see? And that is a very important point. So I’m in a shadowban — I even call it that in one of the books, I came up with that term — I’m in a shadowban. Meaning I exist, but it’s as if I don’t. And until the right time comes, I’m invisible to society and to people, just like my books. So when the first or second volume of “Alternative History” was published, readers might have been disappointed or doubted me or the book, wondering why no one is reacting, why no one is gasping in amazement. And the reason is — it’s not time yet. That is, God — the system, the intelligence, this entity — has not yet given the green light.

So when I talk in the second volume of “Alternative History” about there being some sort of world government, well, that’s something Big Alexander first leads me toward — that every faction wants to install their own White King. That one group, say the Israelites, has their version, another group has another, and so on, and none of it works. And it feels as if they once had some kind of leader, a guide — I don’t know who exactly, maybe a boss, meaning a God in a literal, physical form — and now He’s gone. I don’t know what happened, but the point is that everyone seems to be without a guide, and each of them starts inventing their own version... Or maybe they’ve always been without one and are simply aware that He will come soon — so they each start fabricating a false one, someone “chosen,” designed by those initiated from certain states. But that’s what Big Alexander told me, and I included it in the second volume of “Alternative History” — that I’m aware this is happening. And that this isn’t beneficial to them, that these world governments — or at least some part of them, because there are many — will be displeased that someone like me exists, once they find out about me. Big Alexander tells me they will want to kill me. Because why would they need me? And there are some who, on the contrary, are on my side, who are ready to serve me. And Big Alexander hinted that when I appear — that is, when I come forth, since I haven’t yet appeared — the secret government must recognize me, accept me, and serve me. He says they’ve always seemed to be in charge here, and they will continue to rule, but I will be above them, their leader. Because, he says, “You won’t be able to rule alone.” That’s what he told me. And then the system itself, the Spirit through me — seriously, it’s not me directly — the system, in the second volume of “Alternative History,” made such statements, saying that if “you,” meaning those... the ones in power — it wasn’t about ordinary people at all. Ordinary people weren’t the subject, actually. I was just a bit nervous that people might mock me for making such bold claims, and that I should somehow soften it all and say that I’m not claiming anything, that I’m nobody and nothing at all, just a writer — that’s what I emphasized. But the system, through me, in the second volume of “Alternative History,” directly addressed certain rulers, making a strong statement that if you do anything against me, you will see what will happen to you. It stated outright that if my book is not read, or if I and my message are not recognized, and if there’s no desire to hand over power, then they will be shaken to the core until they

surrender. And this is exactly the kind of statement the system made to them through me in the second volume of “Alternative History.” How it will shake them, what it will do — maybe it’s already doing it, maybe it will only begin once I finish the entire “Alternative History” novel — I don’t know. But what’s certain is that the second volume really contains such a... Let’s say for most readers, the second volume is associated with what? Well, it’s a book, the second part where Alexandr Korol draws the matrix, deciphers it, constructs it physically in volume, finds it on icons. But in reality, the second volume — see what it actually is? The first part, the first 100–200 pages, is about the Spirit in general, how it works, about the light, and about the Spirit. The second part, if we divide the “Alternative History” second volume into three parts, then the second part is, as you can see, about the secret government and about how there are many scenarios for what might happen to people, how nuclear weapons will definitely be used, but perhaps we won’t see it — it will happen in another multiverse, to those who deserve it. And you see, there is also an address to the world government, and I am that one... What’s also very interesting is that it was Big Alexander who began, constantly throughout September, October, and November, to talk to me endlessly about the world government. From the moment I deciphered the matrix back in the first volume and finished the first volume, that’s when he started talking about this world government — especially when in the second volume I deciphered the matrix. He said that they would get in touch with me, that there are some Rothschilds, that there are others, that I would be invited somewhere or summoned or something like that, that for everyone this is some kind of sign — the fact that I deciphered this matrix, that I arrived — something along those lines. And then he said, pay attention, they have a magazine, they’ll send you a message through that magazine, which belongs to those Illuminati or whoever. Some secret government magazine. And sure enough, that magazine comes out, and there’s that cube, which I specifically emphasize must be looked at from the correct angle — I describe all of this in the book. And they encode that cube in the format of a ballot box and depict it exactly as it appears in my matrix, and as in all the paintings, and as in all the examples. Seriously. It’s all a collection of some un-deciphered notes that were supposed to be included in the second volume of “Alternative History” so that I could later reveal everything in more detail in the next volumes of my

novel. And something has already been revealed. So, you see, it turns out that I wrote the third volume, and now, analyzing the second volume of “Alternative History,” what conclusion can I draw? That yes, all the different versions of the future listed in the second volume of “Alternative History” — my future, the future of people, and the future of the world — they really will all happen simultaneously and in parallel. It’s just that one person will see one version, and another person will see another. Some will experience something like in the movies “Mad Max” or “The Book of Eli” — some will live through a post-apocalyptic future, and others will see the opposite: the Golden Age, advanced technologies, flying saucers, and so on. It also depends on what someone is connected to. Whoever is currently connected to the new Wi-Fi point, as I call it — to the new Spirit, to the new system — that person will enter that future. And those who cling to the old will have a different future. That is, if we divide it into at least two paths. Though, as I understand, there are even more options.

Question: You described what you would do when you come to power. Will it resemble a better version of the Soviet Union? That is, when people calmly do any kind of work without chasing status or amounts of money, participate in clubs, develop creatively, but at the same time everything is highly technological with skyscrapers and robots? How can such a political system be described?

The second volume of “Alternative History” is interesting in that it can be divided into three parts. The first part of the second volume is a decoding of what the Spirit is, and I keep trying to figure out what the Spirit is. Because the first volume of “Alternative History” ended with me discovering that everything that had happened to me was actually the Spirit. And in the second part, I start reflecting on this in more detail. The second part of the novel “Alternative History” volume two, there I worry more about the future I see, because I see many possible futures. Some with catastrophes where everything collapses and turns into the Stone Age. Others where there is a future, a Golden Age and various technologies. And there is a future where everything is immediately destroyed, and a future where gods and technologies appear first, and then everything is destroyed. So there are different versions of the future, and they are all parallel. That is the second part. In the third part of the second volume of

“Alternative History,” which is how the second volume concludes, there is the decoding of the physical matrix, where I draw it, make it from sticks, and show that various saints on icons are depicted against the background of this matrix. That’s the entire second volume. What you’re asking me now — what the future will be like — I touched on that topic in the middle of the book, but you have to understand, it’s a collection of notes, meaning it still needs to be revealed in the following volumes. So, what would I say today? Has something been revealed? I wouldn’t say so. Whether it’ll be the Soviet Union again or not — I don’t know. Big Alexander hints that there will be one religion. He specifically said that it would be like a new Soviet Union and that there would be one religion, everything as if merging into something unified and global. But with order, of course. That’s how the Golden Age will be structured. But honestly, I’ll admit — I haven’t really thought about this topic. I’m not even interested in it, seriously. Of course, I have some typical down-to-earth, human comments that I voice year after year when I complain about people — for example, if I came to power, I’d put all drug addicts in rehab and execute anyone who sells drugs. Just as an example, yes. And of course, I would change a lot of things. So that food wouldn’t be about making money but about health. I would put a big emphasis on health because no one thinks about people at all. People are used only as consumers. There’s a lot of this, and you can reflect endlessly on this topic, but I’ll say this: I am not a ruler. I’m not a ruler, and I won’t be doing that — it’s not my task. And it’s not even for me to say anything to anyone. Whoever will rule in the future — whether it’s many or just one person — they will understand perfectly well what’s right and what’s wrong. They will both feel it and have the right ideas and thoughts in their minds. They don’t need an instruction manual for that — or maybe it’s just not the right time yet. I simply don’t think about this. Seriously. Yes, occasionally I might grumble that a lot of order needs to be restored, but nothing more. I would regulate the issue with social media, because people are going crazy from it and don’t even realize it. People are like children, like little sheep. They were given social media, and now these people have psychological problems: burnout, crises, depression, their brains don’t work, dementia — they can’t switch their attention to anything anymore, they’ve all gone dull from social media, short videos, and all that. Plus, it pushed them toward sins, greed, and everything else, because they started living more through this game of social media than

real life, which led to everything becoming devalued. Well, I could talk about this for a long time, but my books aren't about that, seriously. Mine go deeper. I used to have a bunch of draft books where I tried to reach out to people, giving examples, hoping to get through to them so they wouldn't forget about health, family, kindness, and friendship. But all I got in return were stronger reactions — aggression directed at me — so why poke the beehive, right? If people enjoy destroying themselves, let them do it. I don't get involved anymore. But yes, I used to try, writing about kindness in books. It only came back to bite me, almost tore me apart. Now I have a different task. I don't make any appeals to people anymore, and there are no personal attacks. There are no attacks on specific countries or governments either — everything is much more global now. So I don't care how politics will be arranged in the future. Now I look at all of this more like a natural phenomenon. That there are seasons, as revealed in later volumes of "Alternative History," which I unfold further. That there are seasons: morning, day, evening, night. In Hinduism, these are the four Yugas, meaning there are four such cycles. And now we're in one of those cycles, which is ending and a new one is about to begin. This current cycle, you see, was kind of dark. The next one should be good, bright, a Golden Age. And what difference does it make how exactly it will look? The most important thing is that people have goodness and order in their hearts and minds, that's all. That there's some kind of structure of understanding what's good and what's evil. Right now it's all mixed up — people can't see it anymore. People are in darkness, they don't see the boundary between good and evil. You see? Light is needed to illuminate everything so that you can distinguish. But right now people can't distinguish anything anymore, what's good, what's bad. That's what I'm focusing on now. So whether it's one president, or ten, or it's a parliament, or a king, or some Olympian Gods who call themselves that — what difference does it make what it's called? The main thing is that it actually happens, because how much longer can we endure all this madness? You just want the poor little sheep, who were led into a swamp and are all sick and soaking in it, to finally be led out of that swamp and brought to a clean river to bathe and drink from. That's what you want. Seriously. So yes, it's true that in the second volume of "Alternative History" there was a strong emphasis on the idea that I must rule, that there are some kind of world governments, and whether I will rule or not, or how it will

all happen, and whether I even have the choice to refuse. There were many such dialogues and conversations with Big Alexander, and at that time I already made a decision and said that I don't want to be any messiah, White Tsar, king, or president. And Big Alexander really liked that. Or rather, whoever is behind him — perhaps even the world government — because I said I want to be a writer. That's all. And I don't need anything else. The main thing is that nobody bothers me. Let people live how they want, do what they want. Nature itself, Mother Nature, as they say, will hint to people if they've gone astray. Why should I interfere in any of it? That's it. And the people in power — if God doesn't like their ideology, then God will hint to them what can and cannot be done. I don't even need to interfere. Why? There is the system, systems above systems — it's all controlled and functioning. If the system wants to talk to someone, it will. Seriously, the system, God, can now enter the body of some assistant to the president of America and start speaking to him — “Hello” — and say a couple of key phrases that will scare him and make him realize that it's God speaking to him. And God will tell him everything directly. So I'm simply a writer of our time. I am, essentially, the protagonist of the book, the one who experiences these adventures, and I want to describe them in the books for the people. I'm the main character. And the system, which creates these adventures for me so that I can write about them, uses me like an actor — I mean, I'm writing the books — as an actor who shares his own personal examples, concerns, and problems. But all of this is only to illustrate something for the reader through example. Figuratively speaking, imagine some future president of some country is now reading the second volume of “Alternative History,” and he's reading the part where I, the protagonist, reflect on what kind of future I want, what options exist. But in reality, it's like a mirror showing him — that reader, the future president — the system is showing him through me, through the book: look, here's one option, here's another, another, look carefully. And right there it's revealed what will happen to you, where you'll be destroyed, where you won't be, and how you need to behave. It's just a message. The book, the novel “Alternative History,” is like an Indiana Jones adventure — it's the diary of a “time traveler,” in quotation marks. For whoever needs it, the system will highlight the right line, the right page in the novel “Alternative History,” so the person will know what to pay attention to.

Question: “But everything is connected with time. Planets and time — it’s all one and the same.” What is time then, as you understood it back then, at that moment?

I understood it exactly like that — I saw it physically. I saw time physically. I saw that the entire matrix, the essence of its structure, the matrix we live in, the structure of our world — it’s something laid out in different stages of itself across different times. For example, there is one continent, and then there are its variants. There are nations, and there are different nations. It’s like the same nation, but in the future or in the past. The same applies to a person. Also, notice how we are laid out in stages: there is you as a child, a youth, then a man, then an old man. Then what? Death. All elements are accounted for everywhere. And it’s in everything, really. How this matrix is like a fan, all unfolded, and also mirrored — how it is arranged, how we live in it — I saw exactly that. And it turns out that besides the fact that we... I mean, we are literally inside the matrix I deciphered and continue to decipher, the one I make out of sticks. Just imagine, I actually feel it. Even when I construct the matrix — say, we have one geometric figure, for example, the icosahedron... I even call it the “Ikasandr.” The icosahedron or the dodecahedron — it’s like they are one and the same, only further apart, mirrored. So how did all geometric shapes originate? They are all a cluster of little triangles that, refracting off each other, unfold in this way, all reflecting one another and giving birth to this matrix — the one I am building. And the point is that we live inside it. We seem to be on planet Earth, but actually in water. But water, again, can be interpreted differently. What prevents people from seeing everything is that they perceive it too literally. Or rather, they attach everything to the physical layer. Now imagine that water is air. The world ocean — all this water — is actually air. And within this air are chunks of something — those are the continents. So what does our Earth look like now? Essentially, we have the core at the center of the Earth, which is like a Sun. Around it are chunks of continents — like planets, you see? And water is like air, sky. And that’s it. And now further — imagine, you see the same thing when you look up. In the sky, it’s the same — as if there’s the Sun, and around it, again, some floating fragments. Do you see how it all seems to match somehow? Why does it match like that? And so I used to suppose that maybe all the planets in the Solar System are actually the same planet, but seen in different timeframes — which would

mean the same for continents. And then I realized that it's true. Later, I also started thinking about this in some of my early draft books — even regarding countries. I'd say, for example, when I arrive in the United States, it's like I'm in the future. I arrive in Russia — it feels like the past. It's as if what already exists in the States will only happen later in Russia, like we're a few decades behind. But that was before — the way you could think before the pandemic, before 2020. Now it's no longer the same. Still, you can travel to certain countries where the current times resemble what we had in the '90s in Russia — some people are still living that way. And there are other countries that are already living in the future. And even that can be used to make predictions. For example — this is just a social example — in the United States, it's forbidden to film a music video or movie on any street without permission; you have to pay for everything. You're not allowed to build a house without a permit either. Like in Europe, your house must be approved in advance with proper documentation. You can't even just casually send or receive money on your card — you're required to declare where the money came from, what it's for, and why. Take Vietnam, for example. They don't yet have such regulations — but they will. And I used to say the same thing about Russia: that these rules aren't there yet, so they're going to appear. And indeed, it's already starting to happen in Russia — soon, just like before, you won't be able to build a house however you want, without a licensed construction company. All the screws will be tightened. But again, I'm not saying that's bad or good. I'm talking about time, right? Let's not get lost in these examples. Because I know people tend to drown in such social examples. You enjoy judging countries or people, but that's not what this is about. Let's return to deeper philosophy. We're talking about time, right? Time exists physically — this is how I see it — and it's present in everything. Absolutely everything. You can even, psychologically and spiritually, meet people who are versions of your past self. You can meet people who are who you will become. And physically, too — you can see people who are what you once were, like children, and see elders who are what you will become. There are other variations as well. You can see how all alchemy happens. You can see how things become what they are over time. In fact, most of what we have — like minerals — are the result of decomposition and crystallization. Oil itself is all decomposed matter. And so everything is physically laid out as time. There's another interesting point. There's a concept —

which I only reveal in the eighth volume of “Alternative History” — that there’s not only time that moves forward, but also time that moves backward. So again, turning briefly to sociology, even though I don’t like discussing it, it’s easier to give examples this way. I used to write about this in my early rough draft books, back in my youth. I was astonished, back in 2015 or 2012 when I was around 20–25 years old, seeing how my peers — 25-year-olds in St. Petersburg — how even they, and this is in St. Petersburg specifically (which is already different from other cities in Russia), even among them you could see differences. Some 25-year-old guys and girls looked like they were 45, while others looked 20 — and this wasn’t genetics. I explained it as frequency-based. It depends on what part of society you’re connected to. If you’re connected to old time — listening to 90s music, playing the guitar in the yard, following your parents’ values — then at 25 you already look like 45. But those who were plugged into some kind of futuristic or modern stream looked completely different. That’s how all of this interestingly manifested. But that’s sociology — I don’t want to talk about it. I know people like that topic, but it’s like digging through a drawer of dirty underwear. I don’t want to dig in it. Nowadays, there are plenty of so-called experts, bloggers on social media, who teach you how to live — go to them if you want, but I’m not about that. I wrote a couple of books on sins and virtues — that’s enough. So what else? Coming back to the question of how I see the time of the planet. Basically, there is sound. When it stands alone, it’s just sound, that’s all. Of course, I’m not a musician, so I’ll give a clumsy example — don’t judge me harshly. But when we take different notes or sounds, they have different tonalities, right? But it’s still one sound in different stages — makes sense, right? The same goes for light — take the rainbow as an example. Even there, we have a breakdown: three primary colors, then the remaining four. And beyond that, it’s still just stages of one original color. They may all seem different from each other, but they are all just one in different times. Even your ability to see this depends on realizing that time is simply a kind of combination — a formula of the matrix, a template through which everything is laid out this way — even the human body, and everything else. And once you realize that, you’ll begin to see time physically. And it’s also arranged in a very interesting way — you have to take into account this idea of a matrix within a matrix. For example, if we take continents, one continent might represent the far future, and another the distant past. Within that continent are many countries, and they too are divided

from the most advanced to the most regressive. But even if we take the most modern country on a certain continent, its cities will also be divided — from the most modern to the most backward. And even the most advanced city can be divided into neighborhoods, from the most modern to the most outdated. This is inevitable — it just needs to be acknowledged, observed, and understood. That's why in New York you have the Bronx, but also Brooklyn and Manhattan. That division is already happening. Manhattan — okay, then a little lower is Brooklyn, then a little lower is Queens, then further down is the Bronx. Yet all of that is still New York. And the same applies to schools. You can attend the best school or university in the world, but even there, there will be a range — from the best teachers to the worst. And your fellow students will also range from the most advanced to the most backward, or from the most modern to the most outdated. This kind of division still happens — it's inevitable. And I even gave an example in the book that when you create books — or music, if you're a musician — you're still creating those tracks in different stages of time. Even within one album, there will be tracks that are better or worse. Or tracks that are more aligned with “yes,” or more with “no.” And albums too. And by knowing this structure, you can already predict, calculate which book of yours will be successful and which will be a flop. Though even a “flop” is still a good book — it's just placed in another, let's say, time dimension. Let's put it this way: after a certain cycle, the Golden Age always comes. And during this Golden Age, if you make another book, it'll be a bestseller. And then it starts to decline again. Because then comes autumn, winter. Then again comes morning, day. But there's still a difference. So, when you go through, for example, making music albums — first, second, third, fourth — the first three are like sky, earth, underworld, your three cycles of experience. The fourth world — that's when you're fully in the Spirit, completely in the cosmos, a reset. And then you create the next album, and again it starts — sky, earth, underworld — but it's already of the second level. So it's a repetition, but with better quality, and again it's sky, earth, underworld. Three moods, three different albums. Then you move up again, go through it again. At some point, not always, you catch the fourth world in the Spirit. Then you weigh it and ask yourself: in which state did I work best, when did I create my best album? And again — the question arises, best for whom? For you or for society? That's also something to think about. It's very interesting.

Question: You write that the Spirit showed you that something will happen in the world that will confirm what is written in your book, and because of that, everyone will read the book. And that the book is a mechanism that cleanses people's hearts from sins. How does this mechanism work?

Also one of the versions, there were many versions. One of the versions was in the second volume of "Alternative History" about why I was even making this book. What am I supposed to do with it? And Big Alexander then said not to publish the first and second volumes in Russian under any circumstances, because people in my country are very "kind" and would just stone me. And he said to immediately translate it into English. And he said, whatever comes to your mind — whether you want to send it to scientists or world governments, or journalists, or some institutes, or directors — just send it. So that's what I did, I sent the first and second volumes of "Alternative History" to different people around the world. And I also published and certified the books and made them available online for free, so that when the time comes, whoever needs to will stumble upon my book — either the first volume, or the second, or the third. Back then I only knew about the first and second volumes. And at that time, I was speaking with the Mystic-Old-Man, and he said that something would happen, something will occur, when my book will be read by 19 million people at the same time. Well, again, I started to wonder what could possibly happen for so many people to read it. So I'm not a blogger, I don't talk to anyone. How will people find out about my book? I assumed that maybe someday, when the time comes, some famous person will notice my book and mention it, and everyone will start reading it. Well, that's probably one of the simplest ways. Also, what's most interesting is that this system, the voice, when I was working on the second volume, this voice told me that I didn't need to spend money on advertising, that I didn't need to promote the book at all, that it's not my task, that my only task is to write books, nothing else. So, my task is to write books. That's it. Write, register, publish — that's my entire task. And that the system itself, when the time comes, will do something. Well, in a way, that's logical. If the system, God, the Spirit who rules everything, decides for itself when I'm in shadowban or when the time comes for society to start talking about me and to start reading my books, then when the time comes, it will happen by itself.

Why should I do anything for that? Those were the first thoughts. Maybe, you see, someone from the readers right now will suddenly think: “Oh, I have a friend who’s a Hollywood actor” or some director, and will give them my book. And this person will read it and want to make a movie or a series. But then Big Alexander started telling me — right when I had finished the second volume of “Alternative History” — that I must write, that I must make a film, that a movie must be made based on my novel “Alternative History,” that a film needs to be made. He said it in such an unusual way. He said that on my foreign website, specifically the English-language one, I should publish all my English-language books for free access, that novel “Alternative History,” and that I must definitely include a wallet. I ask:

— What wallet?

— An electronic wallet.

— Why?

— What do you mean why? Just imagine, some person will want to support you so you have money to write and publish books, or to make a film. Do you want money to make a film?

— Well, I do. Then write on your website that you’re raising money for the books. Only on the foreign site, and include your wallet.

— Alright.

So that’s what I did, and no one sent any money. In the end, all the books I sent out to all the directors and scientists in the world — none of them have replied even now. Not a single one, no one at all. Not a single unique, brilliant person who thought maybe they could at least somehow do something — no one. Not a single company, organization, or person, not the Pope, no one has replied to me, and now it’s 2025. I sent several volumes of “Alternative History” for reading, and no one read them and no one responded to me. And therefore, no one sent any money on my foreign website for the film. Maybe it’s for the future, maybe the time hasn’t come yet. Because maybe while I’m still writing this novel, so that no one distracts me, I’m still in shadowban. Maybe it’s all for some future. The system, God, has its own plan. That’s how it is. What else was there? Ah, the part about the book cleansing people. That was said by the Mystic-Old-Man.

He said that 19 million people, some readers, when they read it, they have some kind of evil, negativity, and as they read, they will throw that negativity onto me. I thought, wonderful, how pleasant. So I haven't done anything bad to people, yet all people now are in evil. And they will cleanse themselves from the evil and negativity that's in them by reading my novel "Alternative History." And then they will change and release that evil, but all that shaking and hatred will come onto me. That's how he kind of hinted that it will also fall on me. I thought, strange, okay, thank you. So what happens next? Well, there is the system, God, I hope they will protect me somehow, or I'll be able to withstand the pressure of people's evil. It's like he said, the Mystic-Old-Man, that people will initially have a negative reaction to my books, but that is the cleansing — that afterward, this evil will fall away from them. And they will become open, good. And yes, I assumed that maybe it's true, that people now, well, they're connected like to a Wi-Fi point, connected now to some kind of devil, as I call it, to society, that is, connected to something dark. And what do they have there? Their values are wrong, their thoughts are wrong, meaning they have some bad source. It's like everyone used to be connected to a good source, but now everyone is connected to something bad. And I assumed that if they read my books "Alternative History" in the future, they will connect to where I'm connected. Because I am connected to this nature, to the future, to the new God or to the Spirit, to the light. And since I'm connected there and wrote the book, then the book carries the same code. And if people read it, they will also connect to the same thing I'm connected to, and they will begin to see the world with kindness, and therefore, goodness will also radiate from them. That was the thought, the theories, the reflections in the second volume of "Alternative History." Maybe it's true... You can even assume now that the system — what is it? The system is this mind, this simulation we live in. Maybe right now it's also working through a hundred other writers in parallel, making books just like I do, and we just don't know about each other. And maybe the system is doing the same thing now through movies and series. We don't know, maybe right now a whole bunch of films and series have been in production over the past year or two that are about to be released, just like my book — about Olympic gods, about mythology, about Hinduism, about what all of that is, and also about simulation. So if all this is meant to be revealed in the future, what I'm revealing now in all the volumes

of “Alternative History,” then there must also be some kind of psychological preparation happening in parallel for society, for the masses from God, so that they at least begin to understand what a multiverse is. And that’s probably why Marvel did it, or something like Marvel — these movies, they’re kind of silly, light, for fun, nothing too complex, deep, or intense, but still, even for such superficial people, these films implant the idea that the multiverse exists, so that maybe when they read my book “Alternative History,” they’ll already be ready for it. At least on some superficial level, they’ll understand the meaning of the word. So the world doesn’t revolve around me. I believe that in parallel, through all creative people who are connected to God, to nature, these people are now feeling the same as I do, and each one is transmitting it through their own tools. Some through paintings, some through films, I do it through books. I believe that means I’m not alone, that there are many of us. And we’re simply moving into a new age, more precisely, a new era of some kind of discoveries, technologies, where everything we lived in must be revealed, and something new must open up — how to live further. I’m writing a science fiction novel about it, someone else presents it in a different way. Maybe based on my novel “Alternative History,” scientists will make a million discoveries, invent a perpetual motion machine, a cure for all diseases, a time machine, a flying saucer. And directors will pick it up, all the screenwriters will write scripts, make a film, a series, for example, based on my novel. That would be great, why not? But it feels like it already exists, it’s already inevitable, just everything in its own time. I don’t know... Do you want to hear from me personally, at this moment in 2025, my opinion, me as the character of the book, Alexandr Korol, how I thought back then when the second volume was out, and how I think now? Well, here’s how I think now. I think that the novel “Alternative History” doesn’t need to be turned into something overly supernatural. In every book — again, let’s not nitpick the words — but in every book there is a soul, in every book there is a Spirit. Imagine there was some unique, brilliant person who had a castle with fountains and greenhouses. And suddenly this person dies, and it all gets inherited by his grandchildren. And these grandchildren decide to tear it all down and repaint it pink, and redo half of it. And if they do that, they will kill the Spirit that was invested. The Spirit is that very structure, what the original owner, their grandfather, was connected to. And that grandfather who built

the castle — the castle is an extension of that grandfather. And if you use those things of the grandfather, what he chose, what he built, you connect to what he was connected to. And of course, if the grandfather had a good life story, it's better to connect to that, to be successful like the grandfather. But if you redo everything in pink or sell it off, then the channel the grandfather left behind, the one you could have connected to — the Spirit — to continue the path, you throw it away, cut it off, and connect to social media and become a fool. And the palace will be gone, and all the money will be lost — so the choice is yours. And it's the same with books — there are the Russian classics, Alexander Sergeyevich Pushkin is a unique person, he could be called an angel or an alien, or a mason, whichever you prefer. The system, literally, God through him at that time and for our time — he is like a prophet — he conveyed so much that has reached all the way to our time through his works, it's wow. I'll say this: even though he's already recognized worldwide, people still don't fully understand just how serious this is — how serious Russian classical literature really is. There was a time when the Spirit was in them, in those people — that's when all the genius works were created. And those who read these Russian classics, they somehow connect to those same high, let's say, frequencies, vibrations. And I've noticed that if I'm not writing "Alternative History" and not reading it, and I just start talking to people — doesn't matter who, even good people — but I start discussing news, gossip, and all the nonsense happening in the world right now, I immediately feel myself turning into a fool. Seriously. I instantly feel laziness, fatigue, like a fog, some kind of noise in my head. And I realize that people are right in that noise now, they're all connected to it and living in it. And I think, what a nightmare. But of course, I immediately disconnected from that. I noticed that when I read "Alternative History" every day or decode it or write something new or reread something old — when I stay in contact with it 24 hours a day — it gives me the ability not to lose heart. It gives me the ability to see the world and life clearly, from the outside and from above. From above — in the good sense of the word. And it's really true. When a person reads "Alternative History," they feel inspiration, confidence, lightness. All sinful thoughts, temptations — all of it disappears from their mind. And the person immediately becomes clear, like they've just woken up, and looks at everything from the outside and realizes what they were doing wrong and what they want to do.

It's like their eyes open to everything. But if a person stops reading the book for three days, then immediately they get connected... Well, obviously everyone is different, some might already be connected to something good, but most people instantly connect downward, to hell. So those who think that if they read "Alternative History" once and understood everything, then there's no need to read it again — no, that's not how this book is read. It's not a textbook that you read, memorized, and don't need anymore. Here, the process itself is important, not just reading it once. So anyone who read it once and thinks they don't need to anymore because they remember everything — that's a mistake. It's so unusual that if, for example, you ask a person right now to write a list of wishes, what they dream of for the next year or the next five years, and write a list of their strengths and weaknesses, and write what they want from life, what matters to them — and if this person writes all of that down now, and then after that reads the first hundred pages of the first volume of "Alternative History," and after reading the first 100 pages of the first volume this person again starts to reflect — not rereading the old list but starts thinking again about what they want in life, their strengths and weaknesses, what they dream of — their thoughts will be completely different. And do you think I implanted other thoughts into them through the book? No. Their perspective changed, but the thoughts are still theirs. It's just that if someone is connected to darkness, dark thoughts come, and if they're connected to the light, then light thoughts come. And that needs to be taken into account, but people don't pay attention to it. They think that if they just watched some blogger on YouTube, then it didn't influence them. After all, that blogger is just talking about travel, but in reality, you are connecting to his source, to what that blogger is connected to. And when you watch him for two hours over breakfast, after that, it's as if you start to look at your husband or your wife, your children, your job — with his mindset, with his level of development. You see? Yes, that's exactly how it works. If people understood this, they would start thinking about how important it is to be careful with what you watch, what you eat, what you read, who you interact with. If now I have some icons flashing in messengers, posts from certain people on avatars in social media, and those people are connected to the devil, I will also be connecting to that devil. That's why I'm not on social media, that's why I only read books about myths, mythology, I watch programs about the universe,

about time and infinity. Precisely for that reason. That's why I don't wear a Cartier bracelet shaped like a nail — so I don't connect to what everyone else is connected to. I don't want to be like them. That's very important to know and to keep in mind.

Question: You write that Jesus knew he would be killed, that he was guided by the system, that it was done for the people so they would return to faith. question: if the system can guide everyone, then why doesn't it just guide each person directly? Why not return everyone to faith without organizing such global events as the crucifixion of Jesus?

I can't really claim whether the crucifixion happened or not. But just simply — here's what I remember — 2011, April or May, and someone asked me about Jesus, whether he existed or not, and so on. I said, well, if we refer to the story where it's stated that he did exist, and if we consider that we live in a system, then it means that this system staged that show on purpose. Well, really, everything for us is like a show. So it must have been such a circumstance that... Well, again, if there is God, would He allow His son to be killed? No, He wouldn't allow it. But if He does allow it, then that's how He wanted it — God, I mean, you see? So that means it was deliberately a show — in the good sense of the word. For what? So that people would believe. But again, I'm only referring to what has reached us about that storyline, that there was some good person who didn't do anything wrong. The "kind" people, as usual, warmly welcomed him and crucified him. And nowadays people have become even kinder than back then, believe me. It's scary to be the second coming now. And so it turns out that he resurrected, and for everyone it was some kind of shock, a sign, a wow — that this meant he wasn't a fake, that he was real, that some kind of power exists, and so on. That's how I was thinking back in 2011, when I was 20 years old. Now? I'll say this: Big Alexander has told me a thousand times that Jesus never existed, that it was all made up and that he wasn't real. He often criticized me for always clinging to Christianity, saying that I needed to think more globally. He would always make such remarks and said that Jesus never existed, that it was all fiction. I don't know, those are the words of Big Alexander. But if you believe that he did exist, then in a way, it's logical. He was a man, but through him

the system — that is, the mind, that is, God — began to act. And Jesus said, “It’s not me, it’s all God,” and that’s true. Really, it was all done by the system, and he was simply the mouthpiece of this God, like a microphone, speaking everything to everyone. And then he had to die that way and resurrect — to show that there is no death, so that people would believe, and so that what he had told them would stay with them. And what he promised would somehow be fixed in place — that the time would come. Well, you can also assume that there were dark times, that all these messiahs always come during dark times. When people are really tearing each other apart, when they’ve completely turned away from God, that’s when a messiah comes to somehow redirect everything that’s been swirling, to redirect it all into a new era. That is, some era collapses, becomes outdated, blurred, and then comes this clarity for everyone — “Oh! Jesus!” But believe me, I’m not a specialist in this. There are also many different stories about Moses, about Noah, and about Jesus — and who is who among them? Are they all the same person or still different? And how much time was there between them? Everything written online or in books — believe me, what people can most often be mistaken about is the timeline. The events — I can believe they all happened. But when — no one knows. Maybe it was a very long time ago, and everyone thinks it was just in the last 2000 years. Again, if we start decoding all this — we are living... Now it’s the year 2025 after the birth of Christ, how unusual, right? What kind of event must have happened for such a system reboot to take place? After all, that means we are living in a system that was launched 2025 years ago, and from it this calendar began, and now 2025 years have passed since that moment. And before that, people were living too. And imagine, the whole value system, the entire matrix in which everyone lived, collapsed and restarted. And a new ideology was launched 2025 years ago with certain specific ideas. Why was it launched and where is it leading? If we refer to it now, then in Christianity, in Orthodoxy, it is said that this messiah must return at the end of this matrix that was launched — more precisely, the system — that began 2025 years ago, and he must return in glory, meaning he will no longer be mocked, and he will return. And there will be the Last Judgment, God will permit him — that is, the system will permit him — to judge people. Plus there is the Resurrection of the dead, which people take far too literally, but I explain this very clearly in the third volume of “Alternative History,” because to understand

what was meant by the Resurrection of the dead, you have to understand what a multiverse simulation is — then everything becomes neatly and clearly laid out. And yes, there will be a new Kingdom of God, that's how it goes in Christianity. But notice that right now there are certain groups of people, entire nations, who are living according to a completely different year. So for them, it turns out, the system reboot and calendar started at a completely different time, and they live in their own kind of matrix. You see, we seem to live in one matrix — that is, one system — but it is divided into different systems. Well, that's how it is, just like with religions. Africans have their own kind of system. Muslims — they have their own matrix, a whole world, they're connected to it, which is why they have their own God. In Christianity there's their God, in Judaism theirs, in Hinduism theirs, in Buddhism theirs. Something like that. And now imagine how many different religions there are that we simply haven't heard of, and in fact there are many of them — just not as large. Returning to the question about Jesus — yes, even back in 2011 I assumed, based on myself, comparing it to how I felt at the time. And I said then that yes, Jesus knew who he was, he simply came and did what he needed to do, he didn't care what would happen to him, and he knew he would die, that everything had to happen that way for the sake of the scenario, because people had to see what they were meant to see, and that's all. So. But for him it wasn't frightening, because it was all part of the show. In a good sense of the word — not as in deception, no one was deceiving anyone — but that it was just like that... Let's put it this way: everything is fine with him. God the Father didn't hurt him, he just had to fulfill that task. Something like that. But why Big Alexander insists that Jesus didn't exist — I don't know. Maybe he's deliberately misleading people by saying that through my book, so that those who are non-believers will be pleased by those words. I don't know why Big Alexander says Jesus didn't exist. And if he didn't exist, then that means he still has to come, which would make it the first coming. And if he hasn't come, then he definitely must be crucified. Well, you see, everyone has their own view. There are all these atheists, Satanists — everyone has their own ideologies. I read the Bible, I believe in all of it, and everything aligns very clearly with the information I describe in the novel "Alternative History." The resurrection, the Spirit, heaven, earth, the underworld — it all fits. I don't see even one percent of falsehood here. Maybe it's not as fully revealed as in Hinduism, but then again — wait a minute. You see, Hinduism — imagine this — Hinduism is like our

Christianity, only our Christianity is now developed at 30%, figuratively speaking, and Hinduism at 100%. Just as an illustration. Meaning that once, Hinduism also had monotheism like we do, and then, only after reaching that 30%, something happened — maybe it was the second coming — after which polytheism emerged and so many other things. So it turns out that Hinduism is... Let's put it this way: Christianity, Judaism, and Islam — these are like the religions of our time, of our era. But everything repeats, as if in earlier eras there were other religions just like ours now, and they also believed in monotheism. But then something happened that led them to develop polytheism, like in Egypt — with many gods, like the Greeks had many gods, like the Romans had many gods, like the Hindus have many gods. And the point is, there was a period when there was polytheism, then the gods would leave, and it was all destroyed, and people fell into darkness. Then they returned to monotheism, and polytheism was considered bad. Then again, from monotheism they moved toward polytheism and began to see it as good. And the idea is, I assume that now everything will return to polytheism again. And so it endlessly repeats. Just as Hinduism exists now, we can look at Hinduism — that's what awaits us in the future. Hinduism is what awaits all our current religions of our era. That's what's coming.

Question: You wrote that you began to see the film “Interstellar” differently, that it shows how a man went through a black hole and ended up in another world — or more precisely, you wrote that he entered a variation where he tries to reach out to his daughter across all of time. And you wrote that all of this is true and real. What does it mean, “true and real”? How did you see it at that time?

Well, I saw that I had come out into the future. Here I am now, and I'm communicating with all of you, with people. I write books. And do you understand why I write books and why I have this kind of life and fate? Because some external force from the outside hasn't let me rest since childhood. And I can't talk about it with anyone, because no one believes me. Now I know and understand much more. But imagine what it's like if, just like in the film “Interstellar,” you saw things like a book falling off a shelf, or specks of dust, or a word written somewhere, and you don't understand anything — then some

clock hands stop moving. And it's like no one can tell you anything directly, but certain hints keep happening. Only "Interstellar" is mild compared to mine. With me, it's even more intense. Some old lady could suddenly run up to me and say something like, "Why did you answer that question just now? You knew you shouldn't have." A granny could literally walk up to me an hour from now on the street and say, "Why did you wear that sweater again? I told you not to." And it gets scary. And it turns out that sometimes life highlights something for me, sometimes I feel something, sometimes I see everything as if I were a sage. Sometimes I receive some kind of unique information, as if since childhood I were already an adult. Sometimes I see what people think, what they feel. Sometimes messengers speak to me. And all the books — people think, as is typical now in the 21st century, that everyone steals. And everyone thinks I stole all of this somewhere, that I read it somewhere, absorbed it from others. Even with the first book I published in 2010, when I was 20 years old, already back then envious, angry people were claiming that I simply stole it somewhere, that I couldn't have written it, that I can't know anything, that I'm bad. Whatever you do — you're automatically bad. So where does all this information come from? It's clear that the human, sinful mind tends to calm itself and make up excuses — "Oh, that Korol, he just read a bunch of books, watched a lot of movies." No, of course, you can think that way. I don't have to prove anything to you. The main thing is — God sees everything. And what matters most is that God knows I serve Him, and that He writes books through me — that's enough. People's opinions are worthless, believe me — they're always negative and degrading. These people always want to humiliate everyone. So how I understood that film and why I said that now I understand everything is because, it means that in the future I became someone or ended up somewhere from where there's no way to come back here, to the present where I live. And that future version of me is trying to communicate with myself in any way or somehow say something — not to prove, but to hint. That's how it is. And so when I'm gone, how will I communicate with you? Through what? And you will read my books, the novel "Alternative History," and see how I, telling stories about myself, described how the Spirit communicated with me. And then you'll start to notice that the Spirit is communicating with you the same way, and you'll realize — it's me communicating with you. I'm already speaking to you from there.

But it's not just some future — it's something else. I see it like this: we're now living in a kind of bubble, and there's a transition of people into a new bubble, like a new era, where there's also some kind of time. But there's also something else, beyond both the old and new eras. And I'm in this "beyond." And because I'm in this "beyond" — and this is something scientists who study the universe will understand — that's why I can control worlds from this "beyond," because time has a different ratio due to distance. And it turns out I can live a day there, and for you it will be a century or centuries. I'm somewhere over there — but what is that place? Where exactly am I, from where I'm trying to reach here? Big Alexander says that I'll learn later how to come here from there. But if I will learn to come here later from there, then it means I've already learned it there, which means I can come here — so why don't I? Maybe to avoid disrupting something? Well, maybe. Or maybe it's about where I'll be able to come. Maybe I'll be able to come from that otherworldly realm into the human world, but maybe not in this era — only in the new one, because in this one everything is hidden, everything is secret, and only in the new era will everything be revealed according to my "Alternative History." So the new era, the new world — maybe it's exactly there where I'll be able to come and go, but not here. Here, I can only, like a Spirit, give subtle hints, give sensations — who knows. Again, what does this Spirit, meaning me from the future, want? From the future and the beyond. What do I want from myself now? Why am I writing this? I'm writing this to myself — for what? Maybe, really, all these books are not for people at all. Maybe that version of me from the future, from the otherworldly realm, has learned how to influence the me that I am now, the one I am here. And that version of me from the future dictates this information to me, I write it down, read it, and in fact, that's how he's transmitting this knowledge to me — so that here I can learn to become like I am there — fully developed. Maybe that's what it's for. And maybe what's happening right now is exactly so that I can let that upgraded version of myself enter this body, here and now. Maybe he wants to transfer here from there right now. So yes, it's quite possible — maybe he wants to remake himself this way. Although again, this is some kind of ouroboros, a circle. But the essence is, it feels like he already knows everything over there, and now he's showing how the world is structured so that I can decipher all of it, understand all of it, and become him — only now, here. So maybe these books

aren't for people at all. Or maybe they are. Maybe people are supposed to later see the first version of me — how I became this way here, how I transformed into this through this information. So that people too can read it all and become the same. Or strive for it in the new era, that this will be their entire meaning of life throughout the second, next era they will live in. Maybe that's the meaning of it all. But Big Alexander said recently that "Alternative History" is just the path of how I become and will become who I'm meant to be. And after that, he says, there will be two or three more books. And those will already be different books, because I will have become who I was meant to be. And that will be something new, he says — some new discoveries, teachings. And right now this is just the story, the path of how I transform from a small, simple boy into someone — and who that someone is I must become. So probably, when I fully decipher the philosopher's stone in one of the volumes of "Alternative History," I will become that spirit in the flesh. And that's it. And this book — the "Path" — will end, meaning "Alternative History." And then I will realize everything and remember everything, because I will become that one who is there in the future — it will all converge, and I will then understand and grasp everything completely.

Question: In the second volume of "Alternative History," I came across your statement where you wrote that this is exactly why we find the ruins of different civilizations. And I'd like to clarify with you — if we are now, in the present, living through the part of history where humanity is discovering the ruins of past civilizations, does that mean we are the descendants of those who made the wrong choice, stumbled, and survived a world-scale event in the past? Does this mean that we now bear responsibility before our own descendants — for what reality they will be connected to and how or in what they will live?

Well, yes and no. Let's put it this way — aim higher. Try to think more deeply. Move away from this focus on individuals, "descendants, us, people, obligations to others." Look at everything as coding. Imagine you are the architect of a video game. We're now designing a video game together. That's the best comparison. Video games have a very serious future. The future belongs to video games, because this will be very important in what's to come. But okay, let's continue.

So, you ask this question. You can suppose the following: in this bubble we live in, in this multiverse, at the very beginning everything was destroyed. Dinosaurs appeared from a nuclear explosion, and everything got mixed up. Some things sank underwater, some got buried in sand, some were overgrown with forest — pyramids and everything collapsed. And we, the survivors — not us, but some of our ancestors — started living here again from scratch. But it's still like school number one, let's call it that — era number one. And they find all of this, just like we've found it. And likewise, before us, everyone who goes through this first school, this first era, has to see it the way we see it now. And there they have religions, comings, other events — all of it happens. And then, it's just that no one knows this, some of those people go into the future, transition into the future, and some do not. And it turns out that when there were, for example, the ancient Greek gods or the ancient Egyptian gods, then there was a fork in the path — that those ancient Greek and Egyptian gods who were meant to move into the future transitioned into school number two, bubble number two, era number two, where nothing happened to them, nothing collapsed, and everything they had built remained intact. And then flying saucers were invented there, time machines. Meaning all those great civilizations whose traces we've found — all of them had a future that continued. But there were others who remained in the old era, the first one, where, when all those gods left, there was a second version of the multiverse, where the people who didn't move into the future saw everything end. That is, they were meant to see, according to the scenario, that everything collapses. And everything was destroyed instead, and only a small number of people survived. And so there are people who eternally remain in bubble number one and never leave it — they go in circles there. And there are those who transition into the new bubble, number two, into the second era, where there are already flying saucers, time machines, technologies. That's how it all works. I'm just assuming now — maybe the Son of God is part of this era, school number one. God, the older one but physical, is in the second era, which we're now entering. And then there's a third — meaning the Spirit — that's the third era. And maybe that's how God exists simultaneously in all three times, just as an example. Or maybe the Mystic-Old-Man is the Spirit, and I am the Son, and the Father is Big Alexander? After all, it's not for nothing that I've split myself this way — into the Mystic-Old-Man, who is always just like a messenger, the Spirit,

says something, but cannot speak for himself, only answers questions because he is the Spirit. That's one version of me. Another version of me is Big Alexander. That is, someone just like me, only older, with whom I have a dialogue. Do you understand what kind of code is embedded in the entire novel "Alternative History"? That the grandpa — therefore he's the grandpa — and "Big," and that's why I'm small. And that's exactly how it's presented. And those people who try to reduce everything to personalities and want to literally find this grandpa or this "Big" — why, if it's all me? Who are you looking for? Spinning, twisting, trying to confuse. Going back to the question. Conclusion. Let's suppose that — I don't know in which year — maybe in 2028 or 2029. Maybe in the 2040s or 2050s. Let's suppose in the 2040s. Maybe in the 2040s this entire planet, this whole Earth, all these people will reach such achievements, technologies, and everything will be so good for them that the entire chaos will simply calm down, and people will enter a new era of technology and just a beautiful future, without any disasters, no nuclear wars, no diseases, nothing. That kind of future is possible for someone. And in that version, it turns out no country was washed away, everything is fine. But there is another future, a completely parallel one on this same territory. It's just like a computer game — you can clone the same map many times. So there is this same cloned version where we live, only in that one, by 2040 everything burned down and was destroyed. Almost everyone died, only a few survived. And those few who survive will then have to clear everything here. These will be the ethno-people, making boats from leather, kayaks, and they'll start developing over many, many years. They'll go through various empires, wars, eras, and one day they'll reach the time we are living in now again. But that's how it should be, because the reason they didn't transition into the future is simple — they're young souls, they still have to simmer in all of this. They die, reincarnate, and continue to wander in all this — they develop inside this incubator number one. And there are others who, in the year 2040, will transition into the future of technology: time machines, flying saucers, a cure for cancer, and so on. And there, everyone is possibly reading my books. That's how it is. But again, when everyone transitions into the second bubble, the second era, where the future and technology exist, there will be a completely different value system, a different ideology, everything will be different. There will be a different understanding of what everything is. In the current era,

the one you were born into, what does society impose on you? That's the system. That we came from apes, the Big Bang theory, that there are gods, religions, politicians, that there's good and evil, sins and virtues, money, and diseases. But in the second era, it will all be completely different — the next one. There, everyone will completely forget what disease even is, the whole concept will be different. Maybe there you have to, like in the movie "Kin-dza-dza," say "ku" to everyone. That's it. And there it will be "ku," if there's a gravitsappa.

Question: You wrote about the Lamb, that it is you, and about the seals of God. Please tell me, are the seals of God those people who are needed by God in the future, who unfold from the Lamb? Or how do you see and understand this?

No, I'm just drawing comparisons with all the ancient writings. That is, what enters the storyline of "Alternative History," I try to match it, compare it with other ancient texts — whether religious, sacred ones, or mythological stories. Just to see what aligns and what doesn't. And I drew this line of comparison: what if what I'm deciphering and revealing now is me opening the seals, like in the Revelation of John the Theologian — "The Apocalypse." Maybe I am that Lamb? It says there that no one in heaven, or on the earth, or under the earth was able to open the book. And suddenly — they say — there is someone. And this dimension — heaven, earth, the underworld — is exactly those three different worlds within our world. That's how our world is divided, structured. And so I begin reading this book in all those worlds — more precisely, revealing all this information about the three worlds and everything else. And I thought, what if I'm the one opening all these seals? And what if, once I reveal all of it, everything begins, just as it's described in the "Apocalypse"? And then there's that part where one horse is released, then the second, then the third, then the fourth, and after that an earthquake and a pause for a while — so there's still time to gather the chosen ones. It's all sacred language — there's no point in taking it literally; no one is going to ride up to you on a horse. And besides, all people live in different worlds, which is why the Bible is written from different perspectives, and in the Revelation of John the Theologian there are also different versions of the future described. Each of you who is in one of the worlds — some in world 2, some in world 3 — that world pulls your attention,

so when you read now, that's what will light up for you, the future that awaits you. Everyone will see their own. And it turns out that those who are already burning somewhere in a parallel universe — from meteor strikes or nuclear explosions — they read and see that the Bible, in the Revelation of John, spoke of it. And other people suddenly see there a new Kingdom, a New Jerusalem, a whole new future, beautiful, where everything is fine. And these people, who are experiencing that now, read it and see that it is written in the Bible. And that's all they see, and that's what happens to them — and everything's fine. It's the same in the novel "Alternative History." I describe all the options, and everyone sees what's theirs, as they say. Some will be in a future with flying saucers, and some will be in a future with nuclear explosions. And some won't even live to see it. There are people who don't believe in any of it, who think it won't happen. And that's right — they simply won't live to see any of it. That's why they don't believe in this or that. That's it — everyone has a different future. Yes, I simply compared and assumed that maybe I am that Lamb who opens all these seals. And sometimes I check, just to see what stage I'm currently at. Right now, I feel like I'm at the stage where I've opened the first four seals, and now I'm somewhere around the fifth seal. But again, this could all be happening in parallel, simultaneously. Maybe I've already opened the fifth seal, but the first four are definitely opened. Why do I think that? Because I had a moment of shock and revelation when I finished the fifth volume of "Alternative History," and in that fifth volume I understood the four elements, the four forces. Only it turned out that they are morning, day, evening, night — if you pack them like that — or spring, summer, winter, autumn. And if you look at them as elements, it's air, water, earth, and ether — not fire, but ether. Fire is the fifth element. The fourth is ether. And it was so interesting that as I was understanding these elements, I was also comprehending heaven, then earth, then the underworld. These are the three elements, the three worlds: heaven, earth, underworld. The underworld is the third element, it's autumn, which corresponds to evening. And night — that is, winter — is death, the afterlife, the fourth element. And the afterlife, death — is ether, not fire. That's how it is. And when I suddenly saw that, I remembered that in the Revelation of John the Theologian, when the four horsemen ride out, the third horseman is exactly the underworld, and the fourth one is death. And I was like, "wow." But again, those horsemen are

decoded and presented incorrectly. Plus, Big Alexander at first made a remark, saying that it's completely different. He said that the horses I'm understanding — the four seasons — those are horses without riders, and above them is the sun, the sun god. And what's written in that Bible — he always criticizes it — he says, "That Bible talks about something else entirely, some horsemen galloping — that's different." Why does he say that? To confuse everyone again? Or maybe it's a test of faith, I don't know. Or to make me doubt, or to make it even more proven that it is or isn't true — I don't know. So, regarding your question about the Lamb — there you go. I even had a revelation when I finished the fifth volume and remembered: what if those three worlds I understood — heaven, earth, underworld — and the fourth world, the afterlife, that is ether — are those four horses. In the Revelation of John, the four horsemen. And then I was even more shocked when I realized that these four worlds are actually four Spirits. And that one Spirit would enter me, then another, then the third, then the fourth. And they were writing these books through me. And those four Spirits — those are actually the four Gospels. And I thought, incredible, what is this.

Question: In the second volume, you talk about the topic of a secret government and secret families who do everything they can to prevent you from spreading the light that is meant to enter all people. But if you, in the future, control time and, in principle, can change the course of events, then how can they oppose you? Could it be that behind this secret government there is also some force helping them?

Oh, there are so many versions. We can reflect on it, sure, but we won't come to a single conclusion. So then, in the second volume, I started to assume: if there are aliens, and those are us from the future, then why should I fear or be wary of anything if they control everything? Or, if there's a secret government, but everything is from God and I am from God, then why is there a secret government that's against me? That's strange too. My first version of the assumption was that it's always hard for people to give up power, and maybe there really were some initiated people here who've been in control all their lives. They were told that the time would come when they'd have to give up power, and they simply don't want to — plain and simple. Maybe it's just a basic human story.

Then there are other possibilities — I started thinking, if the future exists, and we from the future are the aliens, but there are different futures, different times ahead, then there must be tons of civilizations in the future. There's us from future number 5, and us from future number 155 — so maybe in some future, a dark force is in charge, and it can also come back here and interfere with us. You see? I assumed that aliens are us from the future — but they're different aliens because we exist in different stages of the future: a hundred years ahead, a million years, 150 million years. And all of these are aliens, which is why they look different, and considering technology, it might not even be a person inside — it could just be a drone flying here. And everyone thinks there's someone sitting inside. Or by now you can look like anything at all, which is why they always appear differently. But it's still us from the future. So yes, it really is us from the future — but different versions of us. And since everything operates on the same matrix, and it's the same in the future, just like we now have continents and countries, there are also different versions of the future. And there's a whole civilization — like a separate planet of aliens — some dark, some spiritual, some material. And they all can interfere here in some way. That's my assumption. And you can also assume that maybe the secret governments are also backed by different spirits, so to speak — both dark and light. Maybe that's how it is, I don't know. That's why some secret governments are on my side, and some are against me. That's why the ideologies seem different too. For example, if we talk about the government of the Russian Federation — my country — there's one value system and one vision of the future. But, let's say, in Europe, after they organized that blasphemous Olympics, they clearly have a completely different future. They want something entirely different, with completely different values. And in the United States, with the arrival of Trump, everything has changed too. Because the old ones, the ones who always appoint each other, they have one ideology, but Donald Trump is from a completely different clan, with a completely different ideology. A battle of ideologies, a battle of spirits that manifest through people and fight here. But still, there is always someone who stands above all — the main Spirit. Interesting? Interesting. So your question — who's behind whom — can be reflected on endlessly. I still perceive it this way: that all the dark and all the light, and everything that happens, still has something higher above it, and that all of it ultimately serves the good.

Of course, when you're the hero, meaning a hostage of the situation, being put through the meat grinder, of course you get upset. But when you look at it from the outside, you kind of understand that it's all God's design — and that's how we all live. It's obvious that the most primitive people will always say — those who are superficial, not wise, still developing — they'll say, "There is no God, because if there were, then this person wouldn't have died. Why would God allow that?" But you have to think more globally. After all, if God created this entire world, then He also created death, and it's needed for something. And of course He allows it. And if you were scientists or analysts, you'd know that death happens every second in the world — it's part of nature. And you want to cancel it just because you, the egoist, didn't like it. And that's why you're angry at God and believe He doesn't exist. No, He does exist. You just don't want to understand Him — how He is structured, how our system is structured, and why. After all, if it already exists, we can no longer resist it — the will of God and His plan. We see nature, and that's the manifestation of God. And everything we see in nature — both bad and good — we need to understand why. That's the essence of philosophy. Who is a philosopher? It's someone who understands that we all die and always have, and who asks, "Okay, but why does God need this? What does it give Him? Or what does it give us, if it's necessary? It's not a mistake, it's needed." And primitive, shallow people tend to say things like, "My car was stolen, my relative died, that's it — God doesn't exist, everyone's evil." Well, hold on. Then who is God to you? God is what? Someone who should always help you with everything? If that's how you see God, then yes — such a God doesn't exist, and I agree with you. But if you perceive God as I do — that He is the entire system in which we live, the supreme intelligence, meaning a simulation with consciousness — then He does exist. And He's in all of us, and that's why He knows every one of your thoughts, every intention, and the day is programmed for us based on what intentions and values we carry inside — in our minds, in our souls, and so on. And all of this is part of a large divine plan. And what do you want? You see, you're like a sunbeam's reflection, a little bunny of light from a mirror. And you want to break that mirror? You can't — you're just a reflection of it. And you want to turn off the sun and the mirror? You can't. The sun and the mirror — they're your mother and father. And you are the sunbeam. Question is — why?

Question: “It was a triangle, with intersecting lines like the Mercedes symbol, and it felt like I looked into it and somehow entered it. And when you enter it, it’s as if you fall into a kind of bubble. We’re on this planet, and when you look into the triangle, you end up on some kind of planet too. So again, everything turns into some kind of sphere that you’re inside of, that surrounds you.” Please tell us about your travel experiences. Did you understand where you were, what this planet or planets were, and what else you were able to discover?

I clearly remember August 30, 2023, when I deciphered that matrix and saw the triangle. I was looking at it on a flat surface, but it appeared three-dimensional, and inside it I saw the Mercedes-like lines and a dot. It felt like I was looking into it and ended up inside a sort of bubble. And it was as if it was an entirely different world. And that it was an entrance into another world. This was in the first volume of “Alternative History.” Naturally, in the second volume I begin to reveal this further in September–October of 2023. And yes, what’s interesting is that it resembles the Mercedes symbol. Even the BMW logo also looks like something I’m deciphering, which is curious. And close friends of mine always whisper and joke with me, asking, “So what, are Mercedes, BMW, and Audi all in on it?” Including Audi, which is also like a wheel within a wheel. And they ask me, “Are they all part of this?” I say, I think that the founders, creators, and co-founders of these companies probably don’t know who they really are. There’s simply a Spirit behind them, and that Spirit inspired them, highlighted something, planted the seed for them to name it that way and make those kinds of logos. But they don’t know their meaning. So these are ones from the future — or more precisely, from the otherworld — doing it that way. So it feels as if when people come here from the otherworld or from the future, they see this world differently. It looks the same, but they look at logos, symbols, numbers we use in things, and colors — and for them, all of it immediately has meaning. That combination of how the world is structured — heaven, earth, underworld, the realm of the dead — they instantly read it. And they instantly understand who belongs to the world of heaven, who to earth, who to the underworld, who is initiated, and who is not. Those whose whole structure is like a mess, like a vinaigrette — they’re considered worthless by these beings. That’s how aliens perceive it. But those who have a logo,

even if made unconsciously, but shaped like the structure of the world — then the alien understands, “Oh, this one shouldn’t be touched, he’s one of ours, being guided by ours.” So, well, again — sorry for the rough wording and packaging of all this — but there’s a grain of truth, a spark of reality in that. And as for how I travel between planets... You understand? Of course, someday in the future this might literally happen physically. But right now, it’s not about literal physical travel. What’s so interesting about this “Alternative History,” about my novel, is that it reveals information about everything that has always existed and still exists — just shown to us from another angle, giving it a different meaning, a new sense. It’s just that people didn’t notice or see it before. So it happens in such a way that in the future, people will have their vision opened to the fact that these different worlds exist, and they’ll begin to see their boundaries, to feel the worlds of heaven, earth, and the underworld. And before, it’s as if they simply didn’t know. But if now they come to know it and start seeing it, then these worlds begin to appear. But it’s not like you sit in a spaceship and travel some insane distance, and your journey takes your entire lifetime. No, it’s something else. Does this journey happen to me? Of course, yes, it does. That’s how it all began, probably. Or rather, it’s always been happening, I’ll add — since childhood. And it really began to happen consciously, more or less, after the second volume of “Alternative History.” When you begin to understand that this feeling, this version of you that wakes up — when you start perceiving everything from that angle — that’s the world of heaven. Everything looks the same — the same people, the same setting — so you think nothing has changed. But in fact, it’s an entirely different multiverse. There is an entirely different path you walk. You enter the world of earth, the world of earth, and it seems like everything is the same — your memories, the same apartment, the same people — but everything is seen from a completely different angle. The values are different, everything is different. And there is also the world of the underworld. But the most interesting thing is that there is also a fourth world, the otherworld, and it exists as well. And I’m there, then here, then there, then here. And the Spirit dictates to me, telling me all of this and showing how it all works. I write about it, I write it for myself, I read it for myself, to see and realize it. Imagine if the aliens, God, or the Spirit just told me, “Alexandr, the world is divided into four dimensions: three human ones and the fourth — the otherworld, where there are gods, angels, aliens.” Well, I would say, “Okay, fine,” and remember it.

But you see, understanding, remembering, and realizing are different things. And that's what the third, fourth, and fifth volumes of "Alternative History" are — a whole path of explanation, why exactly three worlds, why exactly four worlds. This has always been in all civilizations, throughout all times, in all sacred texts, in all mythological stories — there's always heaven, earth, and the underworld. And there's always some kind of otherworld. And I needed to do a great deal of work to understand all these worlds, to understand all these gods, for what? To see how everything is organized, let's say, within this template. That there is always this fourth world, the "corridor," and there are always one, two, and three. And so, it turns out that one, two, three — this, for example, exists in one world as 1, 2, 3. In another world, there's also 1, 2, 3. In a third world, there's again 1, 2, 3. In the fourth world, there's also 1, 2, 3. And all of these worlds always have the fourth element, the "corridor," somewhere. But everyone revolves in this 1, 2, 3. However, this 1, 2, 3 — heaven, earth, and the underworld — has levels and sub-levels, like dimensions. And people are constantly evolving within them. That is, in one universe, 1, 2, 3 represent one set of colors. In another universe, 1, 2, 3 has the same structure, but the first world corresponds to one color, the second world to another color, and the third to a third color. So, they are different colors from the previous universe, but the structure and essence — heaven, earth, the underworld — remain the same. What I envisioned and felt in the first and second volumes, that I was looking into such a triangle, a three-dimensional tetrahedron, like the Mercedes logo, and somehow ended up there — maybe that happened then, maybe it's happening now, or maybe I'm just heading toward it. But again, since everything is essentially the same, it's just that it feels like we're moving from a flat plane to understanding it in volume. Maybe this is happening now in the context of my mindset — "one, two, three" worlds — but in the future, it will be a physical movement between world one, world two, and world three, though that's not the case yet. So, in order for me to look into this triangle and find myself in another world, I haven't felt that again. Only after I decoded all of this. And maybe I'm only heading toward it. Because when I decoded everything and saw this triangle, it felt like there was one, two, and three, but I entered the fourth dimension, and I ended up in a world similar to ours, but different. And it felt like I was looking into a triangle, but ended up in a bubble. This is very interesting. And I saw this on August 30th, 2023. Maybe this is exactly the future I'm striving for now.



Question: You describe a conversation with Big Alexander about the twenty-four gods, like a debate between two entities — your Spirit and his Spirit — where he says you are one of the twenty-four gods, and you say that you are the one main God. There was a moment where Big Alexander speaks about the time of the settling of the earth, and how those who follow the main God came, while others who didn't follow the main God also ended up on earth, but somehow all of them made an agreement to coexist. Do you have any insight into what he meant by that?

Yes, it was very strange. Literally, in the literal sense of the word, I was talking to Big Alexander first over the phone, and then physically. And he tells me that... Well, everything was in a format where it was as if it wasn't him, but someone else had inhabited him. But it wasn't me, it wasn't my Spirit, it was something else. And he was all concerned about something, or about himself, or about something else... Who would get this place if I, say, appeared here like this. So what happens is that it seems he's almost upset — Big Alexander, or more precisely some entity within him — because if I show up and know everything and declare that I'm the main one, he says, "How can you be the main one? What about the others? How are you going to handle everything alone? You're supposed to have someone else with you, two helpers, gods." It's as though he represents someone, maybe himself or his acquaintances, thinking that someone from them should be with me, not just me alone. And it seems like there's a panic on his side — like it was expected that they would rule, but now I've shown up, and he's upset about it. I tell him that I've understood everything, that I've solved the matrix, I'm all powerful and so on. And then we met in person, and I distinctly remember that it was like some dark force was within him, telling me, "You don't even know how everything is arranged, what's really going on. The one who rules everything here is God, and there's someone else, someone else who lives within the earth, and you don't even know who lives in the earth. And it's hidden from everyone... There's something living in the earth, some evil entity, a force that devours everyone, figuratively speaking." And it was said with some sort of hint. And it felt like, when Big Alexander was telling me this, that it was some force speaking through him. And it seemed as if those who populated this Earth with people made some sort of agreement with the force that lives in the earth. Like, that's how it is. And that this force, which lives in the earth,

is somehow stronger — well, not stronger, but it's almost like there's an entity before God itself. There's some essence that lives in the earth, and he says that I'm naive and don't understand what's going on. He's also trying to figure out who I am, but he's worried that I can't be the main God, and he says, "Well, maybe you're this one, or that one, or this one. You're probably one of the twenty-four gods," he tells me. And then, probably, one of those positions just opened up, and now you'll be the twenty-fourth God. And it really felt like someone else had inhabited him, not Big Alexander — it wasn't him, but someone else had inhabited him and was having this conversation with me. And this other entity was upset about what position I would take among those who rule. It was like the guy who spoke through Big Alexander — he was the one who was ruling, the Spirit. And it seemed like there were people who controlled everything. And suddenly he realizes that since I've shown up and I'm initiated, it means I've come in place of someone from their twenty-four. And then I start arguing with Big Alexander and say, "You don't need to put me in as one of the twenty-four, I am the main one." And then it starts like this: he says, "What are you even talking about, who do you think you are? How can you be the main one?" He says, "You don't even understand how the world is structured. You don't really know why we live and who we are, and so on. No one even knows the true, real meaning." And then he talks about some dark force. He doesn't call it that, but it felt and seemed like some dark force lives somewhere underground, and that we need to take that into account. I didn't understand what it was, but it felt like I was seriously talking to some demon or Satan when I spoke with Big Alexander in person, around October-November. Well, something like that. When I had already decoded the matrix, I met him around November 6th, maybe the 5th, and he reacted like that. He said that maybe I would be the main one. So, I still kept pressing the issue that I was the main one, and he kept insisting that I was one of the twenty-four. I kept pressing that I was the main one. He said, "Well, then still, there should be someone by your side, like two other people who must be with you." It felt like he wasn't thinking about me, that I needed them, but that he was worried about them — that he had some chosen ones in mind. Even if I was the main one, he was upset that at least these two should be with me. These two, whom he thought would be the main ones — something like that. That's how it felt, it was really interesting. But the conversation was very fascinating.

In the literal sense of the word, some force spoke to me, which simply switched off Big Alexander, inhabited him, and spoke to me in that way. And it was some kind of dark force. I had never felt anything like this from anyone before, including Big Alexander. But here, this dark force spoke to me in such a way that it felt like no one was happy about my presence, like everything was already calculated in advance — who would replace whom, who would be in power, and no one wanted to give up that power. It was like they were all upset about me showing up, wondering where I came from, and everyone was outraged. So, the tone was as if Big Alexander was being used as some kind of microphone, and through him, someone else, maybe those old ones who rule everything, were speaking to me. It felt like someone from them was speaking through him, trying to figure out where I came from and why I suddenly thought I was the main one. And they understood that I knew all the secrets. It was as if they had forgotten those secrets, but now I was revealing them all, and they were like, “Who do you think you are, and what will you become?” I said, “I am the main God.” And they responded, “Are you out of your mind?” It was in that format, like, “We’ll crush you to dust.” And I said, “Try.” That’s the serious dialogue I had in early November 2023.

Question: In the book, you wrote that after reading all the volumes, a person may experience certain changes and an upgrade in their consciousness or soul, and that a kind of mutation may occur in the body — for example, their perception of the world, sounds, light, and so on may change, and they might start eating less. And you said that all of this is normal, that it’s part of a transformation of the entire DNA. The question is: can DNA really change from reading a book? Is that something that can be physically tested and proven?

Let’s put it this way — you’re not speaking to the author of the book right now, but to the protagonist of the book. And the protagonist, as you understand, lives in a mythological sci-fi setting, always sharing everything that seems or appears to him, everything that happens to him — but never once has any of it been scientifically confirmed or even possible to confirm. So yes, purely theoretically, you could imagine that you’re reading a book and it somehow affects you, and afterward you begin to perceive sound and light differently, and everything

around you feels changed — well, let's say people really do feel that. But what is it? I don't know myself. I'm just a person like you. When you keep a diary — if someone broke your heart and you wrote five pages about it — and then five years later you read it again, you might start feeling exactly like you did back when you wrote it. It's like something gets fixed in time, like a code, right? Your state, your mood. It's the same with me. I'm an ordinary person. But if I write a book from the mind, falsely, playing a role, pretending to be someone — a protagonist who's just trying to impress people — then the whole text, the whole book, might sound sweet to your ears, pleasant, but nothing more. But if the protagonist really is unique and otherworldly, and if some higher forces are writing the book through him, then of course when you read a story, a chapter, you're not just reading it — you might actually plug into it, connect to it, enter it and experience it. And after that, your entire view of the world and of yourself may change. And in that book, there are so many of these switches from world to world — in the first volume, and in the second, and in the third, fourth, fifth, sixth, seventh, and eighth. Again — scientifically, nothing can be proven. DNA? There is no such DNA. You'll go to the doctor, and they'll say you're healthy — it all just seemed that way to you. If you tell someone who hasn't read the book, they'll say you're losing your mind, that's it. If you want to admit that the book is magical and has an effect on people, then it would have to be officially and scientifically recognized. And if that were to happen, then every government, every religion, every country in the world would have to bow down before this book — if they recognized it as magical. But that's not in the system's interest, so society will never acknowledge that. Therefore, everyone will always say it's just a regular book, and what you experienced was all in your head — because of some childhood trauma or psychological issue, and the author, the writer, the book — none of them have anything to do with it. After all, it's just words. You can watch horror movies or, excuse me, even adult films — and those should have a much stronger influence on you, right? But they don't. And those are some seriously explicit things. And here, you see, it's just myths of Ancient Greece, a bit of science fiction about time travel. If a person begins to perceive reality differently because of that, they'll never be able to prove it — to themselves or to anyone else. But the fact remains: 99% of readers feel something when they read the book. But you can't prove that. For me, as the protagonist of the book,

it doesn't make me feel hot or cold — I never had such a goal. The book isn't positioned as some magical object that transfers people to other worlds. No. That was never the intention. But the fact that later some people start saying this is what's happening — well yes, people often say that. Why and how? I don't even know myself. I guess I just immerse so deeply into imagination and transmit it so strongly through the text that the person also enters that imagination. It's like some kind of creative state I'm in — it gets embedded into the book. But there's nothing criminal, forbidden, or dangerous about that. It's wonderful, really, when you can write a book that fully captures a person's attention to the point they forget where they are and what's outside their window. In fact, that's how all real films, music, and advertisements should be designed. And that's what everyone's doing — only they do it in a sly, manipulative way for profit. And I don't do it deliberately at all. It's just that I'm so deep and so sincere — I approach it with all my heart and soul. And maybe that's why this paradox happens as a result: I simply wrote a book from the heart, and because it was written from the heart and not superficially, people can feel it. Because they start to feel my mood, my inspiration from the moment I was writing it. And that's a beautiful thing. So yes, transformation — like DNA — can absolutely happen when I watch certain films. I can start to perceive the world differently after a movie. I watch a film about zombies, and suddenly I start seeing zombies. I watch a film about pets, and I begin to love all animals. But there's no point in blaming the film or the director for that. That's something you do yourself, actually. People just like to blame someone or something. To shift responsibility, right? But if after watching "Batman" you decide to live in a castle or start wearing a mask, then neither the director nor the screenwriter nor the creator of the Batman story is to blame for that. That's your own psyche — it's you. And thanks to everything that exists in the world — movies, music, food, people — you discovered something within yourself that was awakened, that bloomed because of that film. But what bloomed is you; the film didn't plant it in you. If after watching "Joker" you wanted to become the Joker, then you need to understand that you already were the Joker — you were born that way. The film just awakened that in you, reminded you. So if someone is dark, something dark may be revealed in them. But if someone is born bright, then nothing dark will ever awaken in them, no matter how many dark films they watch. So the fault doesn't lie with films or works of art.

The same goes for my book. My book can make something bloom — it can water the flower, give it nourishment. And just like with a flower — the kind of bud that opens, whether the petals are red or yellow — that's your genetics, that's your code, that's your family, that's already you. If you're angry and unbalanced, that's what will awaken in you. And it's your relatives and ancestors who passed that gene to you. But if you're a bright, creative person and after reading the books you start composing classical music, then that means something beautiful was awakened in you. Do you understand? This book — it's more like 220 volts of electricity than an attempt to impose anything. So yes, when you come into contact with art, when you travel the world, when you visit the most unique museums in the world, when you see all of that and come into contact with it, something inside you can awaken. But what awakens in you is your seed, your own seed. Whether it's the Egyptian pyramids, a trip to Cairo, or the book "Alternative History," what you awaken inside yourself — that's up to you. You see, if you later become a brilliant scientist who invents a cure for all diseases, it's not because I wrote a book about diseases. My book is about gods. And the museum in Cairo — it's about gods too. But it's something that may have triggered something in you, awakened something high, vast, spiritual. And suddenly you become a super-genius scientist or doctor who invents a cure for all diseases. But in Egypt, there was no museum dedicated to medicine and diseases. And I didn't write a book about medicine and diseases either. And a person who is a coward, full of weaknesses and sins, might visit a museum, or read my book, or watch a film — and become frightened, and then afraid to even leave the house. And that's not the museum's fault, not the book's, not the film's — it's him, it's his genes. You'd have to figure out what happened in his childhood, what his parents were like, who raised him, what kind of genes he inherited — something like that. So your question about whether DNA changes or not... well, visually, of course, we want to wrap all these feelings and experiences in some kind of packaging. Just like some people feel wild inspiration — so much so that they feel dizzy — when encountering works of art, like paintings in the Louvre, others feel something similar from my books. But if you try to document it — nothing changed. It's just a kind of mood. You're connecting to something different, you understand? You can watch a travel vlog on YouTube right now, and in that moment, you might feel great, because your mind is satisfied by the information

the blogger is sharing. But beyond that, you also connect to the person himself — to his mood. If he's feeling off inside, uneasy or sickly, then after watching his video, you might feel insecure, tense, irritated, and not even understand why. But in reality, it all came from that video. I could be writing a book about bicycles, and if my heart is burning with love, someone reading that book about bicycles might start feeling love, even fall in love with everyone around them. And it's just a book about bicycles. Why? Because I wrote it with an open heart, with love — and that gets transmitted, even though it's a book about bicycles. And someone else — a con artist, a fraud, with a black heart — makes a travel show about Japan. And you watch that show about Japan, and afterward bad things start happening, and you feel sick inside, and you don't want to live. And you don't understand where those thoughts are coming from. And it's all from that person. Well, of course, it's not that it literally transfers to you from that person — but it awakens your own dark traits. If you don't have dark traits, they won't awaken. But the point is, everything influences everything else very strongly. Many people who are light inside feel overwhelming warmth and love when they read my books. And people who have committed many wrongdoings — when they read my books, they feel overwhelming fear and anger. Because the light in my book illuminates their flaws even more — and it makes them sick to their stomach. They become disgusted with themselves. That's why they end up hating me, hating themselves, hating everyone. But again — the book isn't about them. It's about bicycles. And look at the reaction. Why? Because the book contains love and light, and in that person there is darkness — and the light makes that darkness even darker. You know how clouds in the sky look very black when the sun is still shining? The contrast with the sunlight makes them appear threatening. But once the clouds completely cover the sun, they turn light gray. It's the contrast with the sun that makes them look frightening. That's exactly how many people feel next to me — they feel frightening not because I made them that way, but because standing next to me they begin to see it. They never noticed it before, and they think I made them that way. No. That's who they are. They're the ones who betrayed so many people, lied to their loved ones, their friends. And then all of that gets illuminated — because of my book or because of my presence. And they're horrified — but it's their own horror. That's the state they're in. When you're in deep darkness, and you consume only darkness,

and do only dark things — you don't see it until someone turns on the light. And because of me, the light turns on. And suddenly they look at their hands — and they're "covered in blood." Figuratively speaking. That's why so many dark people shake when they read my books or encounter me. But again, I didn't give them that path for 30 or 40 years. I didn't give birth to them — I just turned on the light. And those who can stand under my lamp, under this light with me — those who have done good things — they begin to see even more clearly how good their deeds have been, and how admirable they are. They begin to love themselves more, love others, and love God. But those who are parasites — they see even more clearly just how parasitic they are, and it makes them sick to their stomach. Why? Because the light revealed it. But I didn't intend that. Am I to blame that the light shines? You understand? And DNA — going back to your question — what DNA? All of this is just a matter of states of mind. And states of mind can't yet be measured by any instruments.

Question: In the second volume, you say that when the Spirit enters, the sensations in the body begin to change. A transformation occurs — taste changes, the sense of cold changes, you feel less need to eat, or a talent may emerge. And all of this feels like sensations from the new vibrations of the future. Does it mean that our body and soul are transitioning to a new level of existence, and that we shouldn't be afraid of it? Is it a process of forming a new self, and should this somehow be documented?

Oh, well you're certainly a master of asking questions — five in one! So let's take it this way. First: when the Spirit enters a person, and their perception of the world, of themselves, of the people around them, and of everything else begins to change — that's true. The way you perceive air temperature changes, the lighting in the room changes instantly. And even someone who's simply reading my book can experience that. It can feel as though the apartment becomes larger or smaller, or as though the light has changed — though everything seems the same, it's just seen from a different angle. Yes, that's how it is. When you go outside, you may notice that it's as if you're looking at everything from the outside. Like it's still the same world, but it feels like it's behind glass or in a vacuum. That too is one of the manifestations of the Spirit. But even when I was describing all of this back then, I didn't know that the Spirit isn't just one —

that there are many Spirits, and what's most interesting is that they manifest differently. At the time, I just described "the Spirit," period. I didn't know which one it was. I had only perceived one of the Spirits as the Spirit and always described it as if it were the only one, the unified one. But it turns out there are other Spirits too, and they differ from each other. I didn't know that before. That's why I described only one version of the Spirit. Next, about the idea that this needs to be accepted as the vibration of the future and so on. Well, even just recently I was having a conversation — again, I'm breaking down the second volume of "Alternative History," where I am the main character of the book, I am Alexandr Korol, the one experiencing all these adventures, and I'm writing a book about it. And the book is about how I'm writing this book. So I was talking with Big Alexander recently — in April 2025 — and he told me that people are afraid of this fourth dimension, because the world of people is divided into three. And then there's the fourth — otherworldly. And people sometimes connect to it, they enter it, but they're very afraid of it. Why? Because in those three human worlds — heaven, earth, the underworld — there is the mind, meaning you still live through the mind. Let's say it this way — you feel time and space. But the world without mind, it's like you're literally "out of your mind," like a ghost — that's the fourth dimension. People enter that state, but they quickly leave it. They might fall into that state from falling in love, or during a traumatic event, or through certain music or films — but right after, a person wants to shut it down — some with bad habits, some with food — just to return to the comfort zone where everything is under control. Because in that fourth dimension, it feels like you control nothing, and everything is built on faith. And so, from time to time, a certain category of people who are evolving reaches a level where, by nature, they begin to occasionally feel that fourth version of themselves. People start calling this — without even knowing why — "spirituality," but they're afraid of it. Some people, on the other hand, start striving toward it; some want to stay in that state. But eventually, it throws you out — you end up back in the human world, in society — but you don't know which one, and it's always one of the three. You either end up in the heaven world, or the earth world, or the underworld — but to you, it all just feels like "society." Then you exit one of those three worlds again — out of society — into the fourth world, the otherworldly one, the "corridor," the nameless one, world eight. And once you're there, everything

feels amazing—your body doesn't hurt, there are no thoughts, no tension in your head, no doubt. Everything is in the here and now, everything is beautiful and multidimensional. And you feel happy, like "wow." Then suddenly — bam — it's gone again. Then you fall into it again. And you keep trying to figure out how to get there, how to stay there, how not to lose it — why it keeps throwing you back into the human world. And that's how it's supposed to be. It's normal. There's nothing wrong with you. That's how it's meant to work — it's the natural process of preparing you for that world. That transition happens gradually. I call it "the future" only because we're heading toward it — that's the only reason. And yes, somewhere out there, there already exists another version of you — and you're connecting to it, but you haven't become it yet. But you're being introduced to it — your new version — just a little bit. You can even record a snapshot of that self in your journal. Figuratively speaking, imagine I'm an ordinary person like everyone else. I copy others, others copy me, we all adapt to each other. I dress like everyone else. I travel to Bali just like everyone else. I listen to the same things, eat the same food, discuss the same news. That's the kind of person I am. And then suddenly something happens, and I end up in a sort of "corridor," as if I'm seeing life from the outside forever. I see right through people. I see how they're all divided into categories — from the poorest to the richest, from the most spiritual to the most materialistic — literally everyone. And suddenly I'm in this "corridor," observing everything from a distance: music becomes three-dimensional, movies become immersive, I don't want to talk to anyone, I just want to observe from afar, be alone, and write in a journal. I want to create. And in that moment, I can ask myself: what is yes, and what is no? I can make two columns — what my heart and soul want, and what they don't. And you make that list while you're in the corridor. But then the next day — bam — you shut down again, become material, and now you want to have fun, you don't want to stay home. And you open that notebook, written by you just yesterday, when you were in the Spirit — let's call it that. And it says, "Alex, if someone invites you somewhere, it's better to stay alone. Better to sit at home, meditate, paint, write a book or journal, or watch a movie like *Eternal Sunshine of the Spotless Mind* or *Peaceful Warrior*, even if you don't feel like it." And I read that, but today I'm in a material state — and yet I still go somewhere, because the instinct that has awakened in me, these thoughts and that whole state, it starts to control me.

And it leads me again to post something on social media — a photo with someone I've met up with, or where I've gone. And I feel like watching a different kind of film, because *Peaceful Warrior* or *Angel-A* feels boring to me today. I want something more fun. So I put on some social-materialistic Netflix series, and I end up doing the same as all the zombie-people. And then again — I fall out of that... like out of a virtual reality, like out of a multiverse — I fall back into the “corridor” and suddenly wake up and realize, “How did this happen? I wrote a letter to myself to stay conscious — and still I drowned in the human world, in society.” And I describe this very clearly — how to fight it — in the third volume of “*Alternative History*”. I speak about it in the first volume, and in the second — but in the third I actually explain step-by-step how to deal with it. And the system helps me with this — the Spirit is the one telling me how.

Question: On page 185 of the second volume, you said you tried to leave your path but couldn't — that you were a hostage of the situation. Could you tell us how you felt while writing the second volume? Did you still have thoughts about trying to leave this path again, or had you already accepted it? Or on the contrary, did you eventually become glad that your path is so extraordinary?

I'll be honest — even in 2025, even this year, those thoughts still come to me. It's like a temptation — this feeling of being tired of it all. Seriously. And you know, there's such an interesting paradox. Back in 2010 and 2011, when I was writing my first books, I was craving to be part of society, I dreamed of being a human being, I wanted to become one so badly — and I didn't know how to silence myself, how to shut down, how to tie myself to people. I was ready to get into a relationship with the first person I met, take any job — just to become a human. Because I was so deeply in the Spirit, in the “corridor,” it was overwhelming. And I didn't like it at all, because I could see the human world and I wanted to be part of it — but nothing worked. I remained this ghost in the “corridor,” like some otherworldly alien, like that boy in the movie *Powder*, or like the angel in *City of Angels*. I just wanted to enter the human world, but I couldn't. And then the paradox came: the system, society, the Spirit, God — they shoved me into the human world starting from mid-2011, for nearly ten years — they pushed me deep into that human, social-material world. And now it was the opposite:

I wanted to go back to the cosmos, and I was afraid of losing it, but they kept forcing me further into the material world. And I resisted it with everything I had — I meditated every day, reread my journals, just so I wouldn't lose that spark inside, that faith in God. Because in the world of people, that spark just isn't there. And you know what's funny and paradoxical right now? Right now, I desperately want to return to the social-material world — seriously, something inside me just wants it. I really do. Sure, people there might be a bit tense, a bit negative, but I honestly miss them so much. I miss just living a human life. I really want to have a relationship, buy a car, walk a dog, post pictures on social media. I really do. But the system, on the contrary, forbids me from doing all of that and forces me to stay in the cosmos, in the Spirit, in the “corridor.” Imagine that paradox. That's how this world is built. So I'm just sharing it as it is, this whole chronology. And in 2025 — right now — I've had those thoughts where I wanted to drop everything. Seriously. People don't take that into account. Many people — whether kind or hostile, readers are all different — but those who are hostile, take note. You think I enjoy this, that I'm proud of what I'm doing, that it's all some kind of ego trip or vanity. No! I would gladly not publish anything at all. I don't want anyone's attention. I don't need any followers, I don't need any readers — I don't want any of this. And just imagine how trapped I am, caught in a vice, where the Spirit — this force — makes me write books and publish them. And then you all come at me, saying I've claimed to be great. Guys, I didn't want to do this — it's all the Spirit. I didn't want to publish anything, but He'll crush me if I don't. And if I do publish, then you crush me. Try to understand my position — honestly, I would love to just buy a ticket to Panama, book myself a hotel for ten years, and just focus on exercising every day, swimming in a pool, listening to music. I'd write children's fairy tales, paint pictures. And that's it — just for myself. I'd delete every phone number, every social media account — everything — and forget everyone. I want that so badly, but I'm not allowed. If I even think about deleting social media or abandoning my books — even though I barely use them — just the thought of doing it terrifies me. I'm scared of what might happen — not just to me, but to the world. Maybe it's just an illusion, but I don't want to take that risk. Let's put it this way — I've tried to quit several times. It's terrifying. I've never felt anything more frightening in my life. So the only one I fear is God. And I advise you all to fear Him too — that is what faith is.

Yes, I fear God. If He says write books — I write books. That's it. In my free time, I can allow myself something small, but it has to be within limits — it must not, even by one percent, make me scattered or lazy, or affect the volume of my writing. If it even affects it by one percent, I'll get slapped so hard you can't even imagine. So I listen to these higher forces. And if you try to stop me from writing books, you're not interfering with me — you're interfering with that force. And you better not interfere with it, seriously. I would honestly be glad if I could stop writing books. So to those who envy me and think I'm showing off, writing books about lofty spiritual matters — guys, I would love not to write. Please — if you have any complaints, take them up with God. But let me tell you — He can make you believe in Him today, right now. Yes. That's how it works. So, about your question — I'm rereading it now. Trying to leave the path, or coming to terms with it. At this point — no, not anymore. Let's put it this way — there's no doubt in the higher force. No doubt in God. No doubt in what I write about. No doubt that something is coming in the future. It's one hundred percent. But yes, once in a while, maybe it's temptation from a demon or something, I do get tired of all this. I want a normal human life. Of course I get those thoughts. After all, I'm still a human being — just like you. But I understand — as Big Alexander always said — you took up the cross, and now there's no way back. This is my burden, and I have to fulfill my purpose. What does the system show me every day now? Purpose. I don't even know what this purpose is — what it's about, what I'm supposed to do. I just do it. On one hand, it's great that my life isn't boring and I'm not just some guy working in a store. But just so you know — I would honestly prefer to be just as open, spiritual, and intelligent, but to work as a shop clerk, rather than carry the weight I'm carrying now. Seriously. I would gladly work as a simple store clerk. I have so many stores — I'd pick one and just work there and be happy. You sit there, listen to music, arrange little trinkets you're selling. You chat with people who come in. That's it. Life is perfect, nothing more needed. For me, that's a fairytale. That's a dream — an impossible one. But how do I live now? I'm not allowed to leave the house until I finish the seventh volume. And I want to go outside — but the seventh volume isn't done. I have to finish it. Just like in that Ben Affleck movie: "Gotta finish, gotta finish, gotta finish. Born on Monday, baptized on Tuesday. Gotta finish." And so I have to finish the seventh volume, and then the eighth. And after the eighth, there will

be something else again — and it's endless. I have to keep writing, and it's such a massive amount of information. You read, you study, you don't sleep at night, your back hurts — well, it hurts when I'm not in the Spirit. When I am in the Spirit, nothing hurts at all — time disappears. It's insanely hard work. That's my burden — I'm a writer, and it's heavy. And again, no one reads books anymore — only a handful of people. No one needs it, everyone's watching short clips from bloggers on social media. And here I am, with books that are 800 pages long, and I'm obligated to write and publish them. But believe me — on one hand, yes, it's tough, and I want to be a store clerk. On the other hand, it's amazing that my life isn't just an ordinary, boring life where you're just a clerk. It's like I'm living in a movie. I'm like Indiana Jones, and like The Equalizer, and like Bruce Wayne, and like the boy in Powder, and like Socrates from Peaceful Warrior — all of it at once. And at the same time, I recently started watching Game of Thrones, and it's full of betrayal and deceit. And I feel like I'm the only one surrounded by all these betrayals and treachery around me. And I don't know who to trust — everywhere there are demons. That's Mara. And you must not fall for any of it — you have to keep writing the books. That's how I live now.

Question: In deciphering the matrix, you used geometry. But am I right in understanding that if you were a musician, you could have deciphered it through the correct sequence of notes, creating a complete musical composition? Or if you were a perfumer, you could have created the scent of the matrix, placing it into a perfume bottle? And while now we see how the matrix appears through geometric shapes, is it also possible to hear its sound or feel its aroma by breathing it in? Or is geometry the only way to unlock it?

I believe that, you see, for me, naturally, this method seems to be the best, the most unique, and the only one — as if there are no other ways — like sacred geometry, what I draw and assemble from sticks. But on the other hand, I'm absolutely sure and believe that in other times, those who were in the place I now occupy used other methods. Yes, the matrix can be packaged in different ways. Maybe that's why some described the birth of the Greek gods — who gave birth to whom — or the creation of the world. Everyone describes it in their own way. For me, it's through geometry. And at the same time, I still think this is the most unique and closest-to-the-truth option. You know, when you watch movies,

you might have noticed when light hits the lens a certain way, hexagonal flares often appear — hexagonal. You might have seen how water crystallizes when it freezes, turning into snowflakes. You might have noticed that if you pour sand onto a drum and start playing loud music that vibrates through the drum, the vibrations and beats will cause the sand to form patterns on the surface of the drum. And in the end, no matter how you twist it — whether it's music or paintings — it all still leads to sacred geometry. It all leads back to geometric figures. It's still a code. And I'll say this: it might take different forms, but it's not really music, not notes, not scent notes — ultimately, it's mathematics. Let's put it that way — it's still numbers. You can express it with numbers, or you can express it with a geometric figure, or with algebra, or geometry. There are no other options. Well, physics and chemistry too. So mathematics, physics, chemistry, geometry — these three disciplines make it possible to decipher the code of God, the code of the system. It's a kind of encoding. Maybe it's a binary code, a mathematical one. Or maybe it's just what I need to sculpt soon from sticks — pure geometry. Just geometric shapes placed in the correct relationship, generating one another, and so on. With specific angles, degrees — and how they all generate each other. It's all infinity. Like a formula. You know how in science fiction films they sometimes show that? Like in the movie *Hollow Man*, or others — where they try to build a formula, and then it breaks. They're working and working on the formula on the computer, and then it breaks. And they keep trying to find the right code, to make everything line up — and then finally it clicks, it holds, it doesn't collapse. Then they test it on animals. And I feel like I'm doing exactly the same thing right now. Seriously. Exactly the same thing. Only I don't have a computer, I don't have scientists, I don't have laboratories — I only have one assistant who models in 3D what I ask for. And I work with sticks and a sheet of paper, a pen — I draw it all and build it from sticks. And I look to see whether it all aligns or doesn't. And every time it collapses. It aligns, aligns — then it collapses again. And I have to assemble it in such a way that everything connects, locks into place — and that's it. That's the process I'm working on right now. So basically, I now have to take tetrahedrons and spin them out so deeply that they give rise to everything: octahedrons, cubes, icosahedrons, dodecahedrons — everything. From a simple triangle that unfolds like a fan, like a flower. And let's not forget the circles too — especially the one formed around

the three vertices of the tetrahedron. It ends up being a sphere within a sphere, and it's this volumetric Flower of Life. And I have to sculpt it, assemble it, and that will be the completion. That's what I'm working on now. So yes, in music — it's clear that once I fully decipher this code mentally and physically, once I show it through the matrix and encoding — then you can represent this matrix anywhere. It already exists; the world is built on it. It's not new. It's just hidden from people. And of course, once this code is revealed, you can do anything with it — music, scents. But even within the music or the scent, the code behind it is still mathematical, still geometric. That's the trick.

Question: In the second volume of "Alternative History," you write, "God, through Jesus, gave people this key — to cross themselves, to distort dimensions in order to protect themselves from evil spirits, from low frequencies." Can you explain how this crossing technically works?

Initially, the first time I encountered how this crossing works was probably back in 2011–2012, when I would take a glass of some drink, like Coca-Cola, and bring my palm toward it, imagining that all the energy from above and from my body flows into this palm and from the palm into the glass — entering the glass. I'd do that for about a minute, and then when I drank the Coke, it tasted different. Later I explained to people that this idea — that energy goes from my whole body to my palm and into the glass, or that the energy first goes to my head, then to my hand, then to the glass — is all a psychological illusion that simply gives me a sense of belief, helping me to focus energy there. But in essence, what I imagine doesn't really exist. It's just an illusion that helps me believe in myself and in what I'm doing. Later I showed my friends that I could just look at a glass and imagine the energy entering it, and if my faith was strong and I imagined it well, they would really try the Coke and find it no longer sweet or fizzy. And I wouldn't even have to hold my palm over it — just looking at it was enough. But then it got even more interesting. I began imagining that, for example, there were the Egyptian pyramids or the Louvre, or the Egyptian hall in the Hermitage in St. Petersburg. I imagined that all the energy from there was flowing into the glass I was looking at — and it really did seem to go straight in. And when someone tasted it, they were shocked — their mouth would pucker up.

What is it? I don't know. And regarding the distortion of dimensions, one of the methods I used was when a friend asked me, "Can you teach me how you do this?" Naturally, he doubted himself and everything. I told him: take a glass and imagine a clock face — the twelve numbers, the dial. Now imagine your glass is at twelve. Then imagine moving the glass to six, then to three, then to nine. Then imagine flipping the dial entirely, so that twelve is now at the bottom, six is at the top, three and nine have swapped places. And just keep rotating it like that. He did this for about a minute, then tasted the drink — and the taste had changed. That was my first introduction to what this "crossing" really is. So I understood this thing — the up-down, left-right — as if you're not just crossing yourself, but as if you grabbed something here and flipped it like this — hop! Then grabbed something there and flipped it like that — hop! That's how I imagined it back then, but I didn't give it much significance. I was only 22 at the time. Then there was another interesting case. I don't remember his name, a nice man — I was introduced to him in 2022. He was what I called a "being," meaning he seemed like a regular person, but when the moment came, the Spirit or God would enter him and speak through him to people — although he himself wasn't aware of it, he wasn't a magician or anything. He didn't know this — it's just how I chose to interpret it. And so, when I met this man, the Spirit entered him and told me that I must go to church, take communion, and confess. Then that man says to me:

- Do you even cross yourself before a meeting?
- What?
- Well, don't you know that even all the pop artists do this?
- Do what?
- A protective cross.
- What protective cross?
- Well, like, before a performance, before a concert, or when you're going into a negotiation — you imagine that you're drawing a cross. You trace it three times, for example, in front of yourself, in front of the person when you're just starting a conversation, you make this cross.
- What? I've never done that.
- You should do it. It's protection.

— Alright, fine.

— Just pay attention — when you do that, the person might even choke on their tea if they're sitting in front of you in a restaurant and drinking it.

— Whoa.

And so I started doing that. And imagine — it works. Then again, I somehow stopped paying much attention to it. And the next time I returned to it was when I was working on the fourth volume of “Alternative History” in 2024, around June or July — actually in July. And how did I come back to it? It was when I found myself in the underworld, and I came out of it because I began reading the first chapters of the Bible, the Creation of the world, and it turned out that the cross pattern is encoded there — up-down, left-right, when the world is being created. And I was stunned, and I realized that this crossing motion is actually the boundary of all worlds, it's the very order that needs to be established in a moment of chaos. And I thought, wow. So when I do this, I'm already creating the world — amazing. That's how I began to see it. And ever since then, every time I go to bed — seriously, I did this just yesterday — I mentally draw a cross on every wall of my apartment before I go to sleep, just to build a protective barrier. That's the relationship I have with it now. That's how it is. Where have I encountered or seen something like this? I used to have thoughts that when a person enters a church, it's as if they're opening a portal. They cross themselves — and with that motion, it's like they're entering not just a physical church, but another dimension. And then when they leave and cross themselves again, it's like they're closing that entry. I had thoughts like this ten years ago. Then I remember there was this unusual woman, a kind of healer who worked on the spine. She lives in St. Petersburg, her husband is interesting too — an artist, a creative type. And before she adjusted your neck or something else, she would cross you and whisper something, even though she was young. She would make the sign of the cross first, and only then begin to adjust you. I thought, interesting. You see, the power of thought, of faith, and imagination — some people have it weak, some strong. If you doubt what you're visualizing, nothing will happen. That's the essence of faith. Faith is... it's like something your mind can't even question. But I'm already able to use these little tricks in interesting ways. So I can now construct geometric shapes around myself, imagining them made of copper,

of fine mesh, of a lattice of crossings. This was actually something suggested by Big Alexander. And that's it — a kind of protection is built. But again, this is the kind of thing I don't really practice. I'm just mentioning it in passing now, but I don't write about this in the books, and I don't really tell anyone. Always, when I've experienced something like I just described, it was like: I encountered it once, thought "oh, cool," and forgot about it. That's all. But yes, the only time I really do it is when I go to bed — I actually do draw a cross. Why don't I do it at meetings or negotiations? Because I don't have any meetings, I don't see anyone, I'm alone. The only thing I can do is draw a cross in my bedroom before bed so the demons don't come. But on the other hand, once you understand who demons are, it all becomes simple. They only come for liars. Those who lie — those are the ones visited by the sleep paralysis beings and the rest of it. And I explain this very well in the fourth volume. I explain how to get out of that labyrinth. And the symbol of the labyrinth is the underworld. That's what the labyrinth means. And it's very difficult to get out of it. It's an interesting volume. For everyone who lives in the underworld, the fourth volume is really useful — for getting out of it. It's full of life hacks, including about the cross.

Question: You write that when your acquaintances read the book, no one tried to similarly work through the matrix construction diagrams. How is it best to begin and where should one start in order to reach understanding — to say, "I drew this and I understand why it's like this," and so on?

Well yes, there really is such a problem: when someone reads my book, the first volume of "Alternative History" or the second, people tend to — again, it's an automated habit, an autopilot mode — to assume that books don't recommend anything. You just read it, and that's it. Your job is to stay within the boundaries of the book. So you read it, and that's it. And if the book suggests watching a certain film, opening a specific Wikipedia link to read, or listening to a piece of music, then the vast majority of people — 99% — don't open those links, don't watch the films while reading, and don't listen to the recommended music. But in fact, doing those things would deepen their immersion in the book even more. And those who ignore that and think it's unimportant are mistaken. It's actually part of the book itself — it's the same as reading a book and skipping

half of it, just deciding not to read those parts. That's what it means when you skip a recommendation that was part of the book. So it's really important to follow those sequences correctly when reading the book. If I include links in the book suggesting something to read on Wikipedia, of course that needs to be read. If I recommend certain films, it's worth watching at least a couple of them. If I mention a music track by name in the book, then naturally it's there for a reason — to set the mood, to immerse you in the specific information being presented at that moment in the book. And it turns out that without listening to that track, a person might perceive my chapter from the wrong angle. Many people think that a music track I mention isn't important, and they continue reading from their own egotistical angle, within their comfort zone, without adjusting their mood or tuning in. As a result, they misunderstand everything. But if they had played the track I suggested, their ego, self-love, and comfort zone would have been disrupted and realigned — helping them to perceive the book from the angle that's needed at that moment. So the films, the music, all the links, all the Wikipedia articles I recommend — they're very important. You must not ignore them in my books. And returning to the question about the matrix — yes, a person is reading the book. Naturally, if you're on a plane or on a train, you don't have the opportunity to buy bamboo sticks and a glue gun to start assembling the matrix in order to confirm and compare whether what I'm decoding is really true. And many people ignored this step, thinking it wasn't important — after all, it's just a book. But of course, we shouldn't cling to how things were done in the past. This is a 21st-century book, a modern one. If the book describes something that can be done right while reading it, why not do it? And yes, if a person reading the second volume of "Alternative History" — the last part of the book, the final third, so to speak, the last 30% — if it ends with me physically decoding the matrix, meaning I draw and build a geometric figure and reference sacred scriptures saying this was described there, and I've now physically recreated it, then naturally, if someone wants to truly grasp this, they should try doing it themselves and verify it. Why not? They should calmly, without hesitation, try drawing that matrix or recreating it in a 3D program, or buy the same sticks or tubes and glue it together themselves. But many people — 99% — ignored this, just thinking "Ah, okay, Korol found something in the sacred texts, alright, got it. So he made a cube with wheels, neat" — and that's it,

they don't go deeper. But that's everything. That means you're ignoring the steps, you're ignoring the path. And that's why the second volume seemed very difficult to many people — because it's hard for a person to go against their self-love, against laziness, against ego, to actually take the initiative, to be enthusiastic and try to build this matrix. But why not? That's the whole point: I say, "Guys, I'm just like you, an ordinary guy. Look, there's some sacred scripture from someone like Ezekiel, who talks about something called a Tetramorph. Google it, look it up on Wikipedia — what is a Tetramorph, who are these four creatures or four Cherubim? And it seems to me that it means this." And you could've tried to decode it yourself — at least in your own way at first. Or then tried it my way, because I do describe the path there. And those who weren't lazy and gave it a try — they are the ones who can go on to understand the third volume, and the fourth, and the fifth, and understand a lot more. But those who were lazy and decided it didn't matter — they remained in their same superficial perception of the world. Well, God will be their judge. What else? God will be their judge. But yes, this matrix absolutely must be decoded physically. Even now, I — the protagonist of the book "Alternative History", a first-person novel, the second volume — I sincerely hope and count on the fact that among the readers who are asking me questions, the question will eventually arise where someone at least asks me to describe how I actually decoded the matrix. It just feels like most people have this approach like, "Well, okay, it's decoded — moving on." As if, why bother solving it if it's already clear what the shape is. That's how people treat it. But the point is not what came out in the end. What matters isn't the result, but the process — how you got there. And people ignore that. They think it's unimportant, but in reality, it's even more important. Just knowing how it looks doesn't make you wiser. You need to comprehend it — to have an explanation, proof, an understanding of why it's like that and not any other way. Why did I decode it exactly this way? Where are the wings of the Cherubim? Where are their arms under the wings? And the ox-like feet that shine like brass — where are they? Where are the eyes in front and behind? What are those eyes? Why are there ox faces, lion faces, an eagle with outstretched wings, the face of a man — where is that, what does it mean, why? You see? That's very important. But what do people tend to do? They see a picture of a cube or a six-pointed star or an eight-pointed one, get a tattoo of it or copy the picture into a painting,

and think that's enough. Well of course, if that's how you treat everything, then life is bound to seem dull to you. But what really matters is the essence. So everyone needs to understand how I decoded the matrix in the second volume, because from there I'm supposed to reveal even more, and I do. And if a person hasn't grasped the second volume, then it's useless for them to try to engage with what comes next.

Question: On page 214 you touch on the subject of time. You write that it's as if this distance is time itself. And that the version of you from the future is transmitted here because of this distance, appearing as young. It seems as though time is non-linear and moves both backward and forward. Could you elaborate further on this concept of time, please?

Interestingly, you're now referring to something I stated back in the second volume, but I've only just begun to realize it now. I don't even remember writing that in the second volume. Yet in earlier responses to questions, I already started to explore this idea, referencing how I recently watched the show *Through the Wormhole* with Morgan Freeman, where they show a man on a horse and say that if he were to look deep into the universe, he could see himself as a young man. That moment brought me an insight and led me to understand that the Father, the Son, and the Holy Spirit — these are, in fact, representations of how the matrix is structured. That's why they are indivisible and exist in all these dimensions at once. In one world, where time flows differently, he is old; in another, he is young; and in another, he is the Spirit. But it's all the same being, just manifesting in different ways, as reflections within the matrix. I even had the thought that maybe we now live in a time — one of the corners of the matrix — where neither the Son of God nor the physical form of God (as he's depicted in icons) exists, but only the Spirit. And that's why I've only ever heard a voice, or seen circumstances guiding me or you, or people in general. And now it feels as if I'm entering that time, that corner or side of the matrix, where it is no longer the Spirit, but the Son of God who must manifest. That's why I am now transforming into the Son of God — into a God in the flesh — because this is the time we are entering. Whereas in the past I was manifesting as the Spirit, now, in the future which is almost here, I must become the Spirit in the flesh,

because that is the nature of this time. And somewhere else there is another time, one that I will eventually reach, where I am the old God. That is why I exist there, and there, and there — simultaneously. And Big Alexander — just recently, I had a conversation with him in April 2025 — even he hinted that when this Spirit fully manifests in me, when I fully become this Spirit in the flesh, that is, the Son of God or God, I will remember and realize everything — who I am, what I am, and so on. And what is happening right now is a transition. Of course, it's hard to imagine; one has to be very well-read and have a deep understanding of mythology, science fiction, and all about multiverses and black holes — only then can one truly grasp what I'm talking about. To understand all of this, it's very important to watch all the documentaries and shows about multiverses and time travel — all that science fiction material. Because yes, something like this is definitely happening now. One hundred percent. Maybe I'm describing it poorly, maybe I'm using the wrong example or not the right words. But what I'm saying now is true, there's no other way. It's just hard to put these feelings and sensations into words.

Question: In the second volume, you wrote that you wanted to translate all your books into English, but it turned out they were no longer important. They are important, because the main book, which functions like a program, is precisely this book, "Alternative History". Tell us, why did it turn out this way? After all, there is a lot of useful information in the other books too, and so much work was put into them.

Well yes, this kind of realization does happen, and I've changed too — it feels like the person I was in childhood who wrote those earlier books was one version of Alexandr Korol. But "Alternative History" — as I began it, finished the first novel, and then started turning it into a multi-volume work — feels like an entirely different me. And it's as if all along I was only preparing. Like back then, from childhood — since I was 16, starting around 2005–2006 — I was just training. I kept a daily diary, wrote everything down, posted some of those journals on social media, and even gave some of them titles and published them as books. But all of that, while about the same things, was expressed at a very primitive level. I was describing the same codes, the same sensations, just as best as I could with the level of development I had back then as a young

person. And suddenly it's as if I matured, ripened — and everything I practiced on gave me the ability to begin the real work on the novel “Alternative History”. And this process is still ongoing, it's not yet complete. It feels like I was born for this — this book, “Alternative History”. But of course, even for me, those earlier books still give an incredible sense of faith. Imagine this: there's the novel “Alternative History”, eight volumes written by me, when I was already over thirty, right? I'm the main character of the book, Alexandr Korol. It's a powerful first-person novel, science fiction, all that. Maybe later, like with the writer Isaac Asimov, some sci-fi films will come out based on it — about time machines, robots, and the structure of everything — that would be amazing. But here's the real shock: if you now open my earlier books, especially the one I began writing in childhood and only finished in 2023 — *The Three Paradoxes of the Creative Person* — that's my diary, where each chapter stands alone, moments and little stories I captured. And I was writing that at age 20, 21, 22 — and it's all the same. About Spirits, and worlds, aliens, the other side, how I came from there into the human world, and that I'll return there again. How is that possible? So yes, after “Alternative History”, if you go back and open all my early books and reread them, they take on a whole new meaning. You begin to understand and perceive them differently — and it's shocking. Because when a grown man over 30, who you might think just watched a bunch of movies or read Wikipedia about mythology, writes something like this in a novel, your mind is comforted — it protects itself from going crazy. It makes up excuses, thinking it's all fiction, that any of you could have done the same as I did. That's how your mind defends itself. But if you start reading *The Three Paradoxes of the Creative Person* and see that I was already thinking like this when you could barely write straight in the bathroom and were forgetting to dry your hands, and I, at 20, was already pondering such things — if you realize how old you were when I was 20, then you'll truly be surprised. Then you'll clearly understand that the Spirit was already within me back then. While you were still thinking about braids and ponytails, sausages and dumplings, I was writing books like this and seeing the world the way I did. So yes, on the one hand, maybe my earlier books add some weight to my persona. Because if in the future my “Alternative History” books come to light, and a societal upheaval begins — where some part of the state and the people think it's fake or some kind of project, while others believe

in it — then the ultimate proof will be my social media and my earlier books. Everyone will see that I didn't just appear yesterday like some impostor, but that I was already writing about this 15 years ago. And then there'll be no questions left — they'll have to believe. So maybe that's why those earlier books existed: as preparation for me, and for you — to once again confirm that I'm real and have been this way since childhood.

Question: The Old God is you in the future, and right now you are young, and then from you comes the unfolding according to the rules of the matrix into 3 by 4, that is into 12, then 24, and so on. So it turns out that the lower you go, the further into the past from the same source, and it's all one and the same Spirit, just broken into pieces, and it's all one soul? And could it be assumed that it is you as well, but in the past, in the literal sense, and you yourself from a different angle are asking yourself questions from the past, living a different life, in order to write in all worlds and facets a new, relevant book from the Most High for the transition from yourself as the young to the old? Or am I twisting this too much from a human perspective, reducing it to personalities, which you often caution us against?

Now, at this very moment, I myself am suddenly beginning to realize even more clearly that it's true — if God is triune, as Spirit, Son, and the Old God; Spirit, Son of God, and God — then it turns out that some Spirit, though I don't understand who I used to be, is leading me toward becoming God physically, the Son of God. And in the future I'm already a physically manifested God, some powerful being, and I'm also guiding myself from there. So it's as if over there I'm God, and over there too, and now here I'm also supposed to become God, like the way everyone expects the White Tsar, everyone is waiting for him to appear physically. It's as if it all lines up with that. That as though I rule there, and I rule there, and here now I'm supposed to rule or appear. I don't understand whether I am becoming the Spirit somewhere. Maybe right now this is a process of me becoming everything simultaneously. Maybe somewhere I'm becoming the Spirit, here I'm becoming the Son of God, and over there I've already become God. I don't understand. Or maybe I've already become all of that somewhere else, and what's happening here is just the echo of that, and I'm only now approaching it. I don't understand. Some physicists, those scientists, they could

probably tell me what's going on. That's the paradox too — I feel all these things, and they're happening to me, but I don't have some Harvard education. And those scientists are wracking their brains, trying to understand the universe, have read so many books — and if only they could get this food for thought right now, what I'm unpacking in my books, they would be amazed and delighted. But they too have fallen into that habit of scrolling through short clips, and the Spirit no longer enters their minds. Yes, I can confidently give a moral slap on the head right now to all the scientists of the world — you are a disgrace, a shame and dishonor. On the one hand, sure, it's understandable — it's the era we live in, and you're meant to be in that condition right now, that's all clear. But still, I sent all of you the book, and you got full of yourselves. As they say — you got spoiled. That's not good. But it's okay. God will bring you back down to earth, ground you, and you'll figure it all out in the end. You'll understand everything that I'm working on now. So yes, this is a very curious moment, this story — that I am simultaneously there, and there, and there. And even now, it feels like I don't fully realize it yet. Maybe it will turn out that there's also another one — again, some fourth one... The question is, it's all very tangled... It's as if we've actually touched upon the truth, that now it's clear why there is the Spirit, the Son, and the Father — that it's the same person, the same being, manifesting in different dimensions, as different stages. Figuratively speaking, imagine if we picture the physical and social world like this: there are people right now who see me as a child — somewhere in the past. There are people who see me as a teenager. There are people who see me as I am now, in my mature stage. And there are those who see me as some elderly version — but I'm not there yet. At this moment, I exist in the time in which I now find myself. Everything else is like an autopilot version. Meaning, I exist there too, but at the current moment, in this timeline of life, I am in my maturity, at 34 years old. But over there, I was and will be, and it's all still happening — but maybe I'm not there anymore, or maybe I haven't arrived there yet, but it's already unfolding in parallel, and the future is already happening too, even though I'm not yet there, but it's already underway. And that must also be true, in some global sense, for God. I just used myself as an example, as a human, but it must be the same for God — that I now must be, or am becoming, this Son of God, so that what? So that I later become the old God? And then become the Spirit? And that's the mystery. I'm probing

at it throughout all the volumes of “Alternative History.” For now, I’m just probing from every angle, without yet grasping any clear essence or specifics.

Question: When you decipher the matrix, you change, you transform. Could you please explain what exactly happens during the process of deciphering? Do the puzzle pieces assemble themselves, or does some inner nature recognize this geometric figure, or how does it work?

Well... it’s very unusual, it happens in parallel — as you work on the matrix, you’re not consciously thinking that this cube corner or those crossings inside or on the sides of the cube have appeared somewhere in your social or material life. No, that’s not how it is. When you’re deciphering the matrix, your thinking is entirely within the realm of geometry. You see the construction of the cube, you see its faces, you understand that it has six faces, that if you place it down, there are four aligned with the cardinal directions, one it stands on, and one above it. When you make crossings on all the cube’s sides, new points are born from those crossings. You begin to weigh and compare and understand — you have to truly grasp that if a cube’s edge is, say, five centimeters, then when you draw a line from one corner to another on any face of the cube, that line — also technically an “edge” — is longer than the edge of the cube. And you must be fully aware of this when doing these constructions. So, you first draw the diagonals from corner to corner on each face of the cube, understanding that there are six sides. From these diagonals, points are born, from which you draw more diagonals — other lines or sticks inside the cube — from which a rhombus begins to form inside the cube, and this shape is called an octahedron. You begin to study how it forms, why, how it fits into the cube. Then you start realizing that from all those crossings inside and along the cube’s sides, two tetrahedrons are forming — two three-dimensional triangles inscribed into each other within the cube. They form the cube and inside it the octahedron — you begin to grasp this. For some, the words octahedron and tetrahedron might sound complex, and a person reading my book might just want to skip that part and move on to something more exciting or fantastical, with words that are more pleasing to the ear. But in reality, you shouldn’t be lazy — you should Google it. Read the Wikipedia entries on what a tetrahedron is, what an octahedron is, learn that

these are Platonic solids and that there are five of them. See what Aristotle wrote about them, what Kepler wrote about them, how they're constructed, how many faces they have, how many vertices, how many edges. Recall historical, ancient illustrations, engravings, or even cave drawings — perhaps some of these geometric figures were depicted flat. But maybe they're meant to be seen in three dimensions — do you see? And so at first you just do all of this while thinking purely about geometry. You're not thinking about anything social or material at all — only geometry. You're just learning how to construct all these geometric regular polyhedra in every possible way. You inscribe them into each other in every way, you memorize them, you learn their names, and you get to the point where there's the regular icosahedron, the great icosahedron, the stellated octahedron — you go as far as the stars. I reached the stars in Volume Eight, that's fascinating. And once you've done all this, then you start noticing the kind of trace it leaves. A beautiful, pleasant trace in your life, in your consciousness, in your thinking, in your brain, in your heart, in your soul — because afterward, you begin to see this code, this matrix, in everything. In everything around you — but that happens later. To begin seeing it like that, you first need to play with sacred geometry, to puzzle out all these geometric figures. I don't know how many I've made — an enormous number. And this is the labyrinth you see in gemstones. This is the labyrinth, the trap of light. You, essentially — you, the human being — are made of this, and you also live within this very same matrix. And the more you unravel it — and yes, it takes quite a bit of time — the more you either step out of it or become it, however you want to imagine it or frame it, but I swear, I get incredible sensations. You know, take note of this too — even the darkest individuals know that I've always deeply cared about all of you, about people. Always. Always trying to save you and protect you. You are always in first place, and I'm in second — always that way. So let me say this: no matter how dark the times may seem, no matter what troubling thoughts visit you, no matter how weird or senseless people may seem, no matter how much you're hurt by others — just order yourself some bamboo skewers online and a glue gun with glue sticks, and simply put on a series in the background like “Lost” or “Smallville,” and just start gluing together the matrix. That's it. You'll completely detach from everything. If you have obsessive thoughts, psychological trauma, paranoia, depression — it all just fades into the

background when you start solving the matrix. But not in a mindless way, like just glancing at the pictures in the book and trying to copy them without really engaging. I mean really immerse yourself, fully build all the geometric figures, try to inscribe them, really stretch your brain and do it — that brings such a profound sense of order. So you see, all a person's problems come from the lack of order in their mind, in their soul, in their heart. There must be order. And when you begin to understand that order through these geometric figures, through these perfect polyhedrons, you begin to live the same way — as in the movie *The Accountant* with Ben Affleck. Everything is laid out neatly, everything is remembered precisely, everything is stable, everything has an explanation. It's wow. Yes, your head might hurt at first, it might even feel like you'll pass out and fall asleep in the middle of the day — it can happen. You need to rest at times, and then go back to it. Because there's nothing supernatural about it. This isn't magic, it's not Tarot cards that people use to scare others in entertainment shows. It's not some voodoo dolls. It's geometry — ordinary geometry. The greatest minds of the world, even from ancient civilizations, wrote and spoke about this, studied it. If you can't build a proper three-dimensional triangle and all the other perfect polyhedrons, then how are you even living? That's where life begins, guys. First build an icosahedron with a dodecahedron, with a cube, an octahedron, and a tetrahedron. Once you've built all that — and also with circles, wheels, and so on — and once you've built it both on paper, in the computer, and physically from sticks, only then can you actually start living life. And when you haven't learned this, then I honestly don't even know how you live. Seriously. Just so you understand how significant and important this is. But what do people tend to do? They want fairy tales whispered into their ears. That's why the first volume was such a hit — there are messengers, masons, places of power, and you don't have to dig into anything. Everything feels magical, like it'll fall from the sky, people create illusions for themselves. They read the first volume and are thrilled. But the second one? The second volume — nobody reads it, nobody buys it. I sell the first volume as a collector's edition — many people bought it. But the second one? Three times fewer, because nobody drew the matrix, they just flipped through, looked at the pages with diagrams, and thought they understood everything. Everyone wants illusions, to stay forever in illusion, in haze, in unconsciousness. No one wants to turn on their brain and

prove things scientifically, and that's exactly what's in there — scientific proof, logic. And the most interesting part? Want me to add the most crucial key right now? When I began to understand in the other volumes — the third, fourth, and fifth — that the Spirit is not one, but many, and that there is the Spirit of the heart, the Spirit of the mind and material, the Spirit of the underworld, and also the Spirit of the beyond, the highest one, the ether — I thought, hmm, alright, I encountered the underworld Spirit in the fourth volume, I directly state that there. The first Spirit is also clear, the one in the first volume, the good one — heart, love, peace. And I thought, where is the material Spirit? I had never encountered it. And then it turned out, oh, it's here. That's all my cause-and-effect logic, my precision, calculation, analytical mind. And the decoding of the matrix — that's the entire second volume — it's the material Spirit. The Spirit isn't just some frequency related to matter, it's the material God, who reigns over everything material — that's the second volume. And of course, all the people who are interested in something "spiritual" always ignore the second volume. They like the first one, because it's a kind of fairy tale — you float in the clouds, and you can wake up whenever you like, and you can even miss the toilet when you pee. And the second volume — it's strict. If you don't hit the toilet precisely, you're already "bad," and that creates tension, and everyone goes "oh-oh-oh." Yes, it's tense to explore a world where you're not yet developed, but it's necessary. If you don't understand the first, second, and third worlds, you won't reach the fourth. The second world is, precisely, logic, cause and effect. Like the Merovingian in the movie "The Matrix" — cause and effect. You see? So the second volume is important — very important. And the matrix is very important. But people? People are more interested in taking photos at the Egyptian pyramids without knowing their names, who built them, or how. But the second volume, on the contrary — what do the Egyptian pyramids have to do with it? You see, the second volume explains to you how a pyramid is constructed — and that's much more powerful than physically being in Cairo, next to the Giza pyramids, you understand? The second volume, with its theory and sticks, is stronger than physically going there. But those who are used to everything being visual and superficial — they'd rather watch a funny movie about it and couldn't care less what it's called or how that geometric shape works. Well, to each their own.

Question: In “Alternative History,” in the second volume, you describe how the one who has guided you your entire life — the one you hear — has saved you several times. If something happened to you, he would intervene a day earlier and fix it, because he sees the entire future, yet you still retained the phantoms. Could you please explain this?

Well, yes, at the time when I was working on the second volume, I had such thoughts. Later, of course, I understood and realized much more in the third, fourth, fifth, sixth, seventh, and eighth volumes. I had this assumption: if I — that is, the one who is God or someone from the future — if he controls time, if he exists outside of time, then he knows everything that could happen, which means he can always fix everything. Yes, I had such thoughts, but I don’t even want to reveal all of this now — I explain it in the third, fourth, and fifth volumes, where I even call the Mystic-Old-Man, and he confirms that something happened in 2021. Yes, that was in the third volume of “Alternative History,” where I come to the realization that we live in a simulation, and that it’s possible things were rewritten. Meaning something happened just now, but then it was rewound a couple of days back, and we don’t even know it. But the fact that we lived through it may have somehow been encoded into us, we feel it but don’t understand what it is. Yes, I always had such sensations — things I won’t describe — something I feel and don’t understand whether I feel it because it’s about to happen and I’m seeing the future, since it didn’t happen in the past. Or I feel it because it did happen, but it was erased from my memory, as if it never occurred. But it remains in me like a phantom sensation. And I had such assumptions — that maybe I actually died, and not just once. Then those who control everything somehow rewound time by a couple of days, and I continued living as if nothing had happened. Yet there’s a lingering feeling, like a deep inner sense — as if you fell off a cliff — that remains. Figuratively speaking. Right now, there’s no point in discussing or speculating about this. Why? Because to even begin to understand how that could be — how someone could rewind time, right? — how I could still have these sensations? And if they rewound it, was it just my life or everyone’s life on Earth? To comprehend that, you need to read the third volume. In the third volume, it’s about simulation, multiverse, virtual reality. There’s even a series I recommend — “Travelers” — where it’s shown

how someone can come up to you and say something, and it turns out to be a message from the future. And I thought, wow, so that's who the messengers are. So the third volume is definitely very intriguing, very intriguing. Again, our understanding of how everything works is still very limited by human thinking. You see, "Alternative History" allows for thinking on a very broad, global, and deep level. And this surface layer — this human packaging, the way we currently imagine things with our mind — lets us picture that maybe someone from the future rewrote something, and it's convenient for us to imagine it that way. And maybe we're not even wrong, but in reality it might turn out to be something even more different — just beyond what our limited human thinking can grasp. Because in the second volume I was still reasoning and thinking that maybe those from the future were literally me and some people — maybe my colleagues or friends — and that they intervene here, and I still imagined them as people. But in the third volume, what do I arrive at? I begin to understand that all of it is intelligence: artificial intelligence, systems, people, and even myself. Imagine now a person reading the seventh volume, where these answers to questions will be included, or watching a video if I publish one where I answer this — this person, the reader, perceives me as the protagonist of the book. And even that is hard for them to grasp — they want to reduce it to personality, they think I'm just a writer. But in reality, I'm in the role of the book's protagonist — a book about a writer who is experiencing adventures and writing a book about them. You see, it's a matrix within a matrix. But that's intentional, and it blurs all boundaries. It's difficult for a person to even mentally grasp this. And if someone now reads or begins to understand what I'm leading toward in the third volume — that I'm not actually a person, and that we live in a simulation — I am that intelligence itself, simply in the flesh. It's me speaking now, I am that intelligence. So what is the point of shifting the focus to my personality? How could I possibly make a mistake? Why evaluate me based on whether I sneeze or cough? People should reflect on why they get distracted by the fact that I sneeze or cough, why that matters to them so much that it pulls them away from the truth. Why is that more important to you than what I say? Why is it more important what cap I'm wearing, how I look, or how old I am? You compare it all to your surroundings and to yourself, trying to find flaws in me in order to feel validated in yourself. That's what drives you — and it clouds your mind so much that concepts like

simulation or artificial intelligence are still far out of your reach. But “Alternative History” tries to guide the reader through this journey, to lead them out of their own thickets and show them the truth.

Question: In Chapter 14 of “Alternative History,” Volume Two, you tell us that when you were speaking with Big Alexander, you felt that there was some other Spirit within him. And that previously you had noticed that your most important Spirit would sometimes enter him, and at other times he would speak to you simply as a human, as Big Alexander. Could you please tell us from what moment you learned and began to distinguish between different Spirits? If it can be clarified that way, how do you do it, what do you feel, and how does it happen?

In the past, I could simply feel that... You know, you might be solving something or doing something, and you're just doing it in a certain mood or state. But sometimes, when you solve or uncover something, you feel a state of revelation. The state of revelation is very unusual. It's like goosebumps, but you're kind of in shock, like people say, “on cloud nine.” Something like that happens, as if reality itself becomes slightly distorted, like space itself shifts. But that's only psychological — you're just so “wow” from what you're experiencing that it feels like even the walls around you have expanded. Of course, it's only a feeling, not literally. There were moments, like in 2010 when I was decoding the matrix in the city of Saint Petersburg and found one point, then a second one, and then saw that everything was built according to the matrix — I felt that same kind of shock. But back then, I could only describe or associate it that way. How was I supposed to know that this was called being “in the Spirit”? Back then, I just called it being in shock. And that shock was experienced by my friends who were nearby, and by me as well. And in that shock, we were decoding all of it. Then, once we came out of that state, we felt like regular people again. You feel the temperature of the air, you're aware of where you are, you sense time and space again. But when you're back in that shock state, everything feels as if something strange is happening — like a distortion of time and space. Figuratively speaking, it's like when you have a serious argument with someone, yell at them emotionally, or even get into a fight — just metaphorically — or if you suddenly get into a car accident, not a severe one, but still an accident, then you're in a kind of strange

shock state. You don't understand what just happened, and it felt both extremely long and extremely fast at the same time. And as if you weren't fully aware of your actions. That's very similar to the state I often feel when writing a chapter of the book. I can get so deeply immersed in the topic I'm writing about that it's like — I stop feeling my body, I completely forget where I am. It's as if I can be sitting outside at a café in the summer, and yet become so absorbed while writing a chapter that I completely forget I'm outdoors, that I'm in a public place among people, that there is air, temperature, sounds — all of it seems to vanish. It's as though I become like an autistic person whose every bit of attention is completely absorbed in the words, in the text I'm writing. One time — I'm not talking about the very first time, but one instance when I felt it strongly and took notice was on September 7, 2010, when the messenger Hope gave me these riddles on a sheet of paper; then, the next day or the day after, I met with Big Alexander. I clearly remember how we were standing outside the Vostaniya metro, with a crowd of people passing by. And as soon as we began talking — me, him, and a girl named Olya with us — it was as if we were completely oblivious to the people and the street, as if the temperature and everything else just disappeared, as if we were in a vacuum. And it felt as though, when you speak with Big Alexander and he speaks to you, it isn't just a conversation; it's as if he is inside your head, and you are inside his head, in some way like that. As if we're communicating mentally — meaning, beyond just the spoken conversation — it's like we're also speaking telepathically. Everything he means when he talks to me, I not only hear it from his mouth, but I also feel how he's describing it, what he's feeling. And if he's seeing what he's describing to me, I start to see it too, as if even the image is being transmitted to me. How could I have known what this was? I thought it was some kind of shock state, but it was the same with the messengers — when Hope came, and when Lyubov came. I remember clearly a phone conversation with Lyubov, the Romani woman who had approached me outside the Bukvoed bookstore on Nevsky Prospect and handed me a note with her phone number. I called her afterward. I remember it exactly: I dialed and said, "Hello, this is Alexander." And it was as if she were inside my head when I called. She answered, "Hello, this is Lyubov," and then went quiet. And it felt like we had one shared mind — imagine that — when I was talking to her on the phone. Unlike with ordinary people, there were no thoughts, no doubts, just pure awareness, pure consciousness, pure intellect. I said:

- You gave me your phone number.
- Yes, I did.
- And why? What do you want from me?
- Money.
- For what? — and it was as if she mentally transmitted to me that she wanted to meet with me one-on-one. And I mentally responded, yes. But to play along, I said: — Money for what?
- For a cake.
- That's all?
- That's all. — and I understood she was creating a reason for the meeting.
- Alright, when?
- Well, tomorrow at six at Vladimirskaia.
- Okay.

And so, I'm standing at Vladimirskaia at six, by the Vladimirskaia metro station in Saint Petersburg, with the church bells ringing because the Vladimir Cathedral is nearby. And here comes this woman with bundles, with some bags. And really, it was like there were people, but I was outside of people, like I was in some kind of vacuum, and I saw only her, and she saw only me. And there she was, walking toward me from afar. I said, "Hello." She said, "You can be seen from far away." I said, "I saw you over there, walking." She said, "And you too can be seen from far away — there are few like us," she said. And it turned out that every time I had a conversation with someone where time and space disappeared, like I was in shock, out of my mind, it was actually the Spirit. That's what it turned out to be. But until I finished the first volume of "Alternative History" on August 30, 2023, I didn't even know what to call it. I just understood that there's the Mystic-Old-Man who sometimes feels closed off, like just a man in his own mind. If you ask him something, he'll say some nonsense from himself, and you immediately feel it and understand. But sometimes, when you speak to him, it's as if you're inside him and yourself, as if your consciousness is in both him and you, and it's like you're speaking to him as if to yourself. And then, you see, it turned out that it was the Spirit. And also with Big Alexander, there were moments when you'd talk to him, and he was in the Spirit — like it was really some force speaking through him, knowing everything about you, even giving advice.

But other times, it felt like he was just an ordinary person. And you wonder, how is that even possible? And what's very curious — though I didn't give it too much weight at the time — was that toward the end of "Alternative History" volume one, and throughout volume two, during my conversations with the Mystic-Old-Man and Big Alexander, almost every time, it was the Spirit I was speaking with. So essentially, I was speaking with the Spirit through them. But what's interesting is that there was a moment when, in addition to being able to sense when Big Alexander was in the Spirit and when he wasn't, I felt — this was in October or November 2023, after I'd finished volume two of "Alternative History" — that the Spirit in him was someone else. It was very unusual. Because on one hand, I understood that it wasn't just a person — that some force was within him. But not the same force as before, not that kind and gentle Spirit I always described in volume one of "Alternative History." It felt like a dark Spirit, a harsh Spirit, a tough one. How did I feel it? Well, you just sense it. You see, when someone is in the Spirit, it's like that Spirit enters everyone else around, instantly. I remember when I was working on the first volume of "Alternative History" in 2023, as I was finishing it, someone from work told me that when I'm in the Spirit, it feels like I'm inside their head and that it's impossible to say no to me. What is that? How does that work? I didn't do that on purpose. But I'll say this — I only ever saw one time when there was some dark Spirit in Big Alexander. That was exactly when I finished volume two of "Alternative History," in late October or early November. Before that, the Spirit had always been the same — both in the Mystic-Old-Man and in Big Alexander. That second Spirit in Big Alexander appeared only once. Later on — volume three, four, five of "Alternative History" — I began to truly realize, to understand and see that the Spirit is not singular, that there are different ones. They have something in common, something shared, and something that sets them apart. What they share is that state of being without mind, like you're zero, like some alien or ghost, observing everything from the outside. That's the first feeling — like a vacuum. But you see, these Spirits have different tones or shades. It's like one is the Spirit of intellect — of the mind; another is the Spirit of the heart; another is the Spirit of justice. And then, as it turns out, there's also the main Spirit. There's a whole fascinating story about how many of these Spirits there are. So, going back to your question — when did I start to distinguish between Spirits? From that very moment.

In the second volume, there was this particular moment on Friday the 13th of October when I felt that the Spirit within me was different. A very unusual feeling: an overwhelming clarity, an overwhelming silence in the head, and as if everything is so clean and quiet, and you are completely at peace. And it feels like you're a fly with a thousand eyes, like you are hyper-aware and see everything. You sense everything everywhere, as if you are everywhere, and yet you are completely at peace. Completely. Even the first Spirit, in comparison — there you feel things like empathy toward people, or love, or infatuation. There are still some of those kinds of feelings, but you're also in a vacuum, in a fog, mindless. But this other one, you're not foggy at all. Here you're like a predator, but not evil, not irritated, not tense, but rather radiating an insane fearlessness.

Yes, I remember how I described it — fearlessness. That's really the only way to describe it: fearlessness, as if you yourself are fear. That's how I put it at the time. That's why you can't feel fear or experience it somewhere inside, because you are the very source of it. And yet, at the same time, you are incredibly calm and at peace. It feels like adrenaline — but not in the sense of physical excitement or body activation. More like you're a kind of invincible super soldier who could get on a motorcycle, race off at insane speed, then jump out with a parachute, then something else — just like that. As if someone gives you a target, and you go. No heat, no cold, no warmth — just this mindset. And I was feeling all of this, and it was Friday the 13th, and I didn't understand what it was. I called Big Alexander, and he tells me: "That's the Spirit of Justice." I was like — what? He goes, "Yeah, that's the Spirit of Justice." And I started to notice what I wanted to watch or listen to, like I was trying to find some imprint of this world I had entered, this Spirit — what it resonated with. And I wanted to watch action movies. Or movies like *Daredevil* — there's that film with Ben Affleck. That kind of music and that kind of atmosphere, like you're fearless and you are justice. And honestly, justice really does fit. I said to Big Alexander, "It feels like maybe this is actually a dark force — maybe it's Satan?" He replied:

— No, this is the Spirit of Justice. And try to memorize this Spirit, record it in your mind so you'll be able to call upon it again. So you'll be able to return to this state — capture it.

- Yes, yes, I’m noting it down. I’m capturing the kind of music, the films, the elements overall, so I can return to it.,- and then I said to him:
- Listen, should I go ahead and reveal this topic in my book right now — in the second volume of “Alternative History”? That there’s this second Spirit, this Spirit of Justice?
- No. Right now, you’re going to decipher the matrix — and that’s it. And you’ll write about the Spirit in your other books.

And back then, I actually thought I wouldn’t be writing any more books at all. And when he said “in other books,” I was thinking, what other books? He said, “Well, fine, later. People aren’t ready for this yet,” that’s what he said. And at that time, I felt this Spirit. A very unusual Spirit. I briefly mentioned it, but didn’t go into detail and decided the time would come to reveal it later. And that’s exactly what happened — later, in the fourth volume of “Alternative History,” I go into detail about what the Spirit of Justice is, and that there are many Spirits. There’s the Spirit of Heaven — that’s the first Spirit, spiritual, creative, merciful, and all that. Then the Spirit of Earth — that’s the material Spirit who deciphers the matrix. And then the Spirit of the Underworld — that’s the Spirit of Justice. It’s not Satan, it’s the one who is Shiva in Hinduism. And he also protects, just like the others, the main God — that he is one of the three gods from the three worlds.

Question: A question about the matrix. You said that the sequence in which the matrix unfolds is important. Could you clarify this order? First the cube — it is the throne of God, then the seven lamps, then the cherubim. And what is the cube made from? From a point, and does the point then become a line? And what comes after the cherubim?

What do a point and a line have to do with it? You see, in the second volume of “Alternative History,” I don’t just say that I’ll take a cube, draw lines, and that’s it. If I did, then yes, you could ask why I decided to make a cube, or why I decided to draw lines. But I have an explanation for all of this — this is very important. You need to pay close attention, because everything begins with me trying to figure out what the seven lamps are, the seven churches, what the seven means. And then the Spirit tells me to sit in the corner and observe what I see.

Now understand, when we are in a standard box-shaped room, like a kitchen or a regular room, it has eight corners. And I sit in the seventh — actually, the eighth corner. And from where I'm sitting, I see three corners on my level. And above me, four more — seven corners. And the Spirit shows me this and says, this is why there are seven lamps — because you are the eighth corner. And then everything is distributed like this, unfolding into seven — seven corners. I then start looking for images and engravings that relate more to the Revelation of John the Theologian, the "Apocalypse," because that's where most of the references point. And there's Dürer's engraving, and some other illustrations, depicting one of the scenes from the Revelation of John — the one with the One seated on the throne and everything. And it shows that his head also looks like a flame, and the lamps, like candles, are also flames — and he is the eighth. For me, it was a moment of shock from insight, such a revelation, "Ah, that's why it's seven — because he is the eighth." And further, why — what I come to is that in the Revelation of John the Theologian, it also describes — don't nitpick the wording, I don't remember it exactly, it's not like I'm giving a formal lecture with all this written out — but somewhere there in the Bible, in Revelation, in the "Apocalypse," there's a mention of a city whose height, width, and length are all equal — some kind of holy place. And there is also mention of the Throne of God. And when I start looking for this everywhere, in all the ancient scriptures, I come to the conclusion that it is, after all, a cube. That's how I come to the cube. And that's exactly why I sat down on the floor in the corner of the room — I am in the eighth corner, and the seven are in front of me — and it's all a cube. That's what is encoded: it's all a cube, and that's very important. And these corners — you're the one sitting in the eighth corner, and the corners around you are the seven lamps, the seven corners. I find this cube, and then I also find mentions — there are many — also in Revelation of John the Theologian, in chapter four, I think, and chapter twenty-one, about the New Jerusalem, and about the One seated, and how around the throne and in the midst of the throne are four living creatures, and about the twenty-four elders, and three gates on each side. I've been trying to decode all of this since childhood. And then, as I continue searching for similar things, I find the scripture of Ezekiel, where he speaks about how he saw a fiery chariot, that there were four cherubim, that their upper wings touch each other, the lower wings cover the body,

that there are six wings, that they are in the four directions, but as if there are four beings, and their faces, eyes, and so on. I start decoding all of that — and again, I am in the Spirit. The Spirit shows me that the first thing needed to begin deciphering the matrix is to look at the cube correctly. You shouldn't look at the face of the cube, but rather from the right angle. He says you need to look at the correct angle — when you hold the cube so that you're not looking at a flat face, but at a corner. As if when you're looking at the cube in plane view from the corner, it appears as a hexagon. And that's how the Spirit shows me I need to look at the cube. So I start looking at it this way and realize that if I now make a cross-section on the vertex of the cube — if I'm looking at the cube, I can draw a line from one vertex to another. As a result, one face of the cube is divided into two triangles, like two wings. And I get this association that these two wings are the two wings of the cherub. Then I continue observing — I'm looking at the cube as a hexagon, that is, at the central point as the corner — and I see that I have the top face, where I make a cross-section, from which the wings appear. And there are also two side faces of this cube, where a cross-section can also be made, as if those are the wings that cover everything, the body, as described. And I start doing this from all sides — these cross-sections — and I realize that these are the cherubim, this is how they should be seen on the cube. You shouldn't look at the face of the cube but at its corner, so that when you look at the corner of the cube, you immediately see three faces at once. That's the conclusion I come to. So I find the cherubim, the wings like that. Then I continue reading Ezekiel's scripture, where it says that the hands are under the wings. So I look at the cube again, just from above — at the top face of the cube — and there's the cross-section, like wings. And I start to understand that as if under these wings, you also need to make a cross-section — those are the hands. I begin to draw those, which leads to a kind of rhombus forming inside the cube, like a pyramid pointing upward and downward — an octahedron. That's what starts to form when I draw many of these cross-sections inside the cube, though at first I didn't draw too many of them, just enough to start seeing something. Then I continue searching, and in the Book of Ezekiel — it might not be word-for-word, I apologize, I don't have the text in front of me right now, so I might be a little off — but it says there are also legs, some straight ones, with bull's hooves. Well, for me, the bull's hooves are precisely — if you take a cube,

look at any face, a square, and draw a line from one vertex to the opposite one — then that's like the hoof. You see? The hoof. And I look down and see these little hooves, but to create them — if we want to get really precise about it, to clearly represent the legs — well, actually, what it's about is... I didn't do this because it would result in too many lines, but basically we understand that inside the main cube, eight smaller cubes are formed. Let's just talk about eight for now. So if I have a main, large cube with all the cross-sections, then I need to do the same for the smaller ones. And it really works: if you apply the same cross-sections to the small cubes — like straight sticks, meaning the legs — and from there, if you also draw the cross-sections on each face of those small cubes, you get hooves. It's as if there's a central cross-section, you see, in the big cube. And you need to do the same for the small cubes — add a central cross-section for each small one. And on the sides of each small cube, draw cross-sections too — that's the hooves. And there you have it: straight legs and hooves. That's the essence of it. I see it all clearly, everything fits together, and I fully understand that these ancient scriptures were describing a geometric figure based on sacred geometry. And when I talk to friends — well, who else can I ask? I barely talk to anyone — I ask my staff or friends, even people who did renovations for me. I say, "Tell me, is there anything left to question? What did I miss in decoding this matrix?" And they tell me that in the Book of Revelation it says there are three gates on each side. So we look, and indeed — if you look at the cube again from the corner, you see its three faces, and all these cross-sections — these are like gates. And there they are: three gates. And we're just like, "Whoa, there they are — the three gates." That's it. When we start talking, it says that these living creatures have faces — and that's exactly what you see when looking at the cube from a corner: there's a triangle inside. And inside that triangle, there's another triangle, because there's an octahedron. And if you look at it in flat perspective, there are perfect triangles that seem to be made of little triangles. And those little triangles are exactly what I call — and what the scripture refers to as — the eyes all over the body of the creature. Those are the eyes, right there, both inside and outside — triangles. And the face is that large triangle on the cube. It also says there are two faces: if you turn in one direction, you see two faces, meaning two creatures; in another direction — two other creatures. There are four in total. Four Gospels, four cherubim. And it's true — if you keep rotating this,

you can look at the triangle when it points upward or downward. And everything appears as it should. You see the eagle, the ox, and the features of a human. And if you look at the cube correctly, you'll see two top vertices: the central and the lower one. And if you look at that triangle inside the cube, then look at a human face — you'll notice the same thing: eyes, nose, and mouth — that's the face. That's what was encrypted there — the proportions of a human face. I see that too, and I think, "Wow, unbelievable," everything fits together. As for the wheels — since there's a face, it says each creature has a wheel next to its face. And again, I look at the cube when it's oriented like a hexagon, meaning viewed from the correct corner. I see a triangle and realize that wheels must be placed at the vertices of the triangle formed by the cube. I do this for each triangle on all sides, and it creates something like a sphere of wheels surrounding the cube. It all seems to line up. The 24 elders can also be represented and found however you like. At first, I said — well, we have a cube, and a cube has 6 sides. On each side, when you look, you see 4 squares. In total, if you count them volumetrically, there are 8, but there are also central ones that form, but fine. There are also shapes like crosses formed — there are many little squares forming, but fine. And I realize that yes, if I add a bunch of cross-lines for those small cubes — there are 8 of them, and they should be just like the big cube I made — then in principle we get the 24 elders. I think, "Unbelievable, we've got the 24 elders, the gates — three on each side — and all these triangles with eyes, the faces, the wheels — I've completely solved the matrix." And if I had even a shred of doubt, or thought, "What if I'm wrong?" — no, on that very day, as I solve all this, the Spirit says to me, "Open the icons." I start looking at icons, and I find a ton of them, and all the icons — well, most Christian icons — show saints, the Mother of God, God, the Son — all depicted against the background of my matrix. This Matrix has many sides — you can look at it from an edge, from a corner, from a flat face. And I see that all the icons are depicted on one of the sides of my Matrix. I begin to verify it, and everything aligns — and that's it, pure shock. And the Spirit tells me directly: this is proof for people so they understand that I didn't just make this Matrix up, but that I actually found it — it was encrypted — and that this is confirmation that it's correct. I see that indeed, the Mother of God, the Holy Virgin, always has a veil — she's always holding this cloth — and it's always arched downward, like a firmament curved down.

And I have that in my Matrix. You can also often see Jesus, the Son of God — call Him whatever you wish — sitting on a rainbow, only it's inverted, on the firmament. And that's also precisely those wheels: sometimes arched up, sometimes down — it's all there. Sometimes they're depicted in that enclosure, in that slit — there's also a small and a large slit in my model, that mandorla is in there too. All those stars, if you look closely — they're there. And there's also the Trinity — there's an icon, not Rublev's, but another one — where He holds His hands like this. And again, that's exactly the perfect triangle of the cube, as if He is inside it. So I find all of this. I'm in shock. Wow. It all works. And then this Spirit tells me — this was already when I went to bed, and the next morning I wake up — and that night, either through a dream or directly, He shows me that I absolutely must tell and show everyone that all geometric figures can exist here, absolutely everything. And that the Flower of Life is here too, and I must find it and reveal it. I'm like, "Okay, what do I need to draw here to show the Flower of Life?" And then I start looking, and there were propellers in Ezekiel's vision. It said there were wheels, and there were also propellers. And the propellers — they are here too. I look, and if I look straight through, I see that I have a propeller on the front side and the same one mirrored on the opposite side. And if you look at it in a flat plane, it's a six-petaled flower — a six-pointed shape. And I realize that I created the actual 3D Flower of Life, the one that people who are drawn to spirituality always depict, and that it really exists here. And I prove it, I show exactly how it forms, why it forms. And I understand that I physically decoded this Matrix. And that's it — I lay it all out at the end of the second volume of "Alternative History." I explain, I show, I draw, I sketch it all.



The Vision of the Seven Candlesticks
Illustration from Volume II



“The Vision of the Seven Candlesticks”

Illustration from Volume II



“Apocalypse”
Illustration from Volume II



Engraving from "Visions of the Apocalypse"
Illustration from Volume II

Throne of God



Seven lamps of fire were burning
before the throne

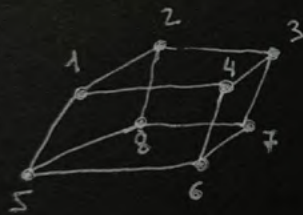


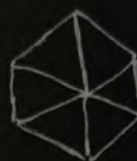
Illustration from Volume II



Mosaic in Monreale Cathedral, Palermo

Illustration from Volume II

How many wings does
a seraphim have?



- look at the
right angle



- upper wings



- lower wings

*



- 5 and 6 wings

Illustration from Volume II

Cherubim.



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



Illustration from Volume II

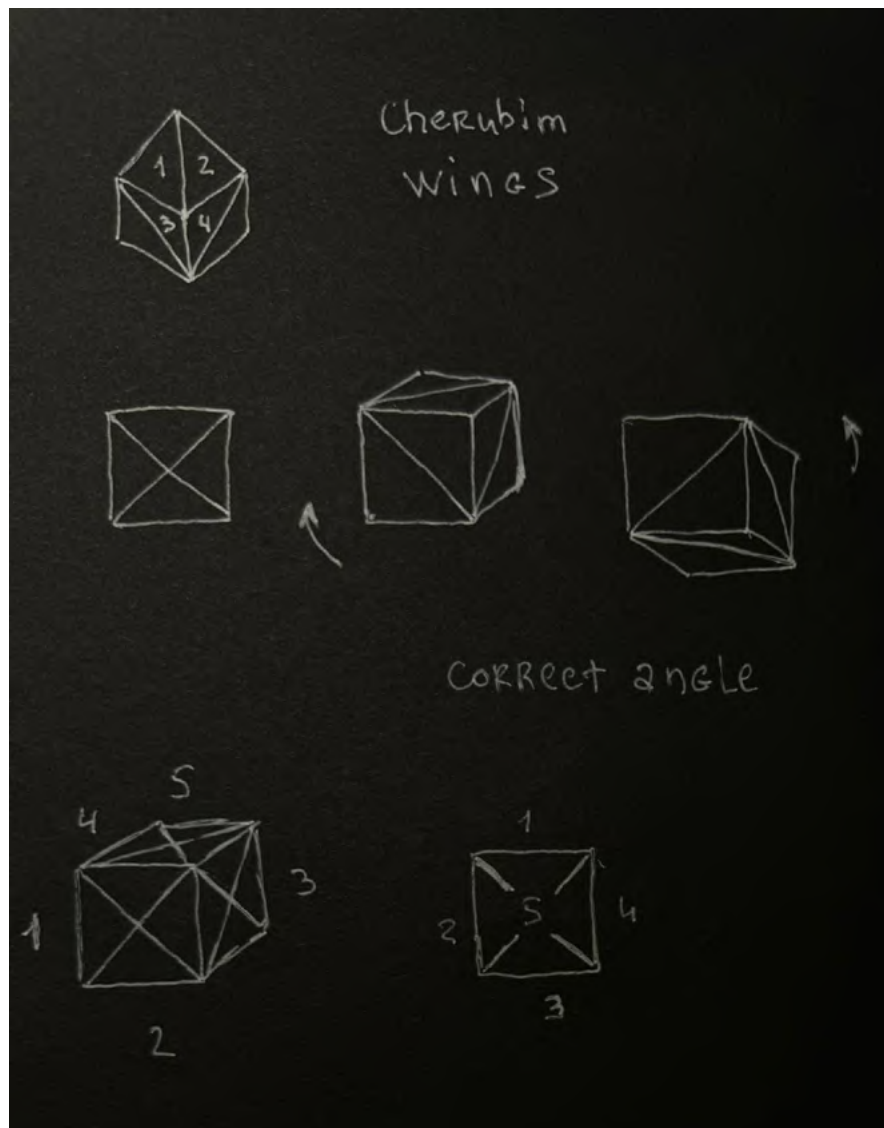


Illustration from Volume II

4 arms under each
upper wings



- four
hands



- wing



- four
hands

* same with legs



- one side of the
cube

Illustration from Volume II

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..

Illustration from Volume II

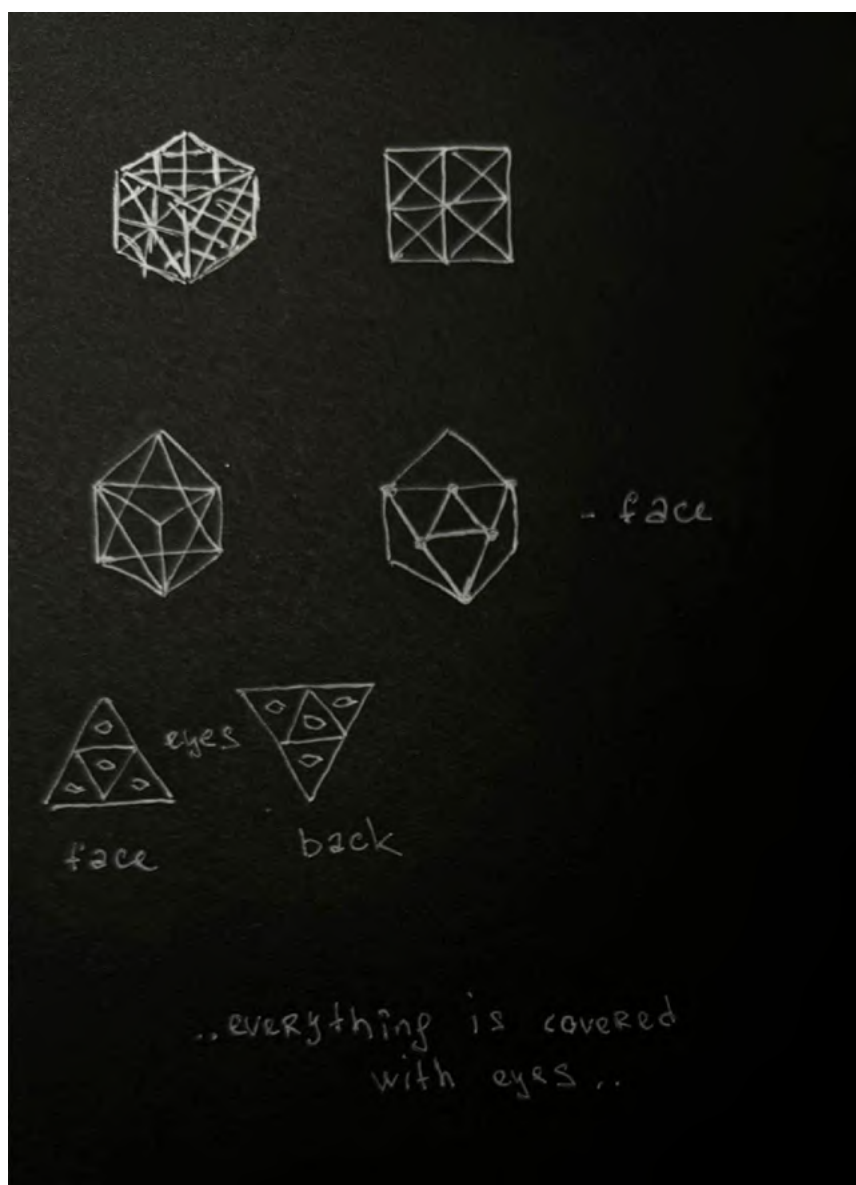


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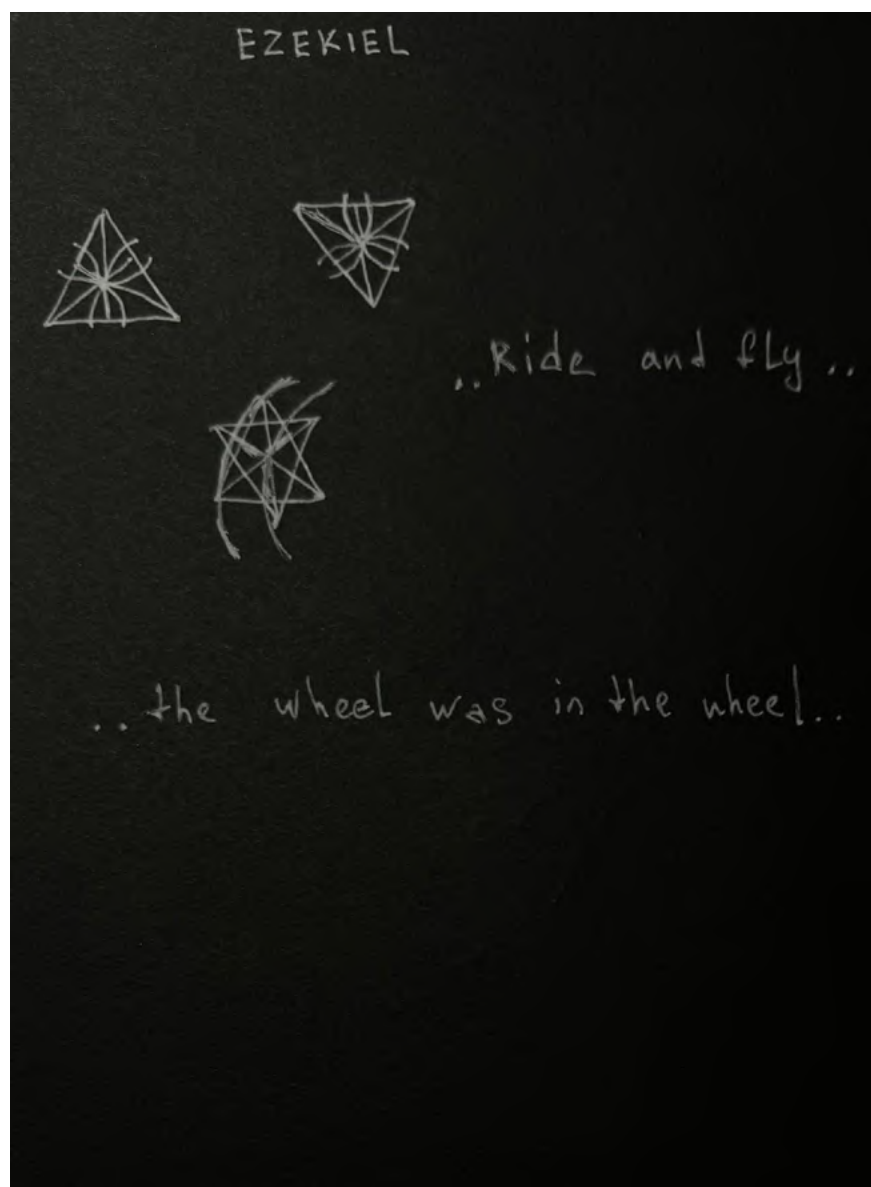


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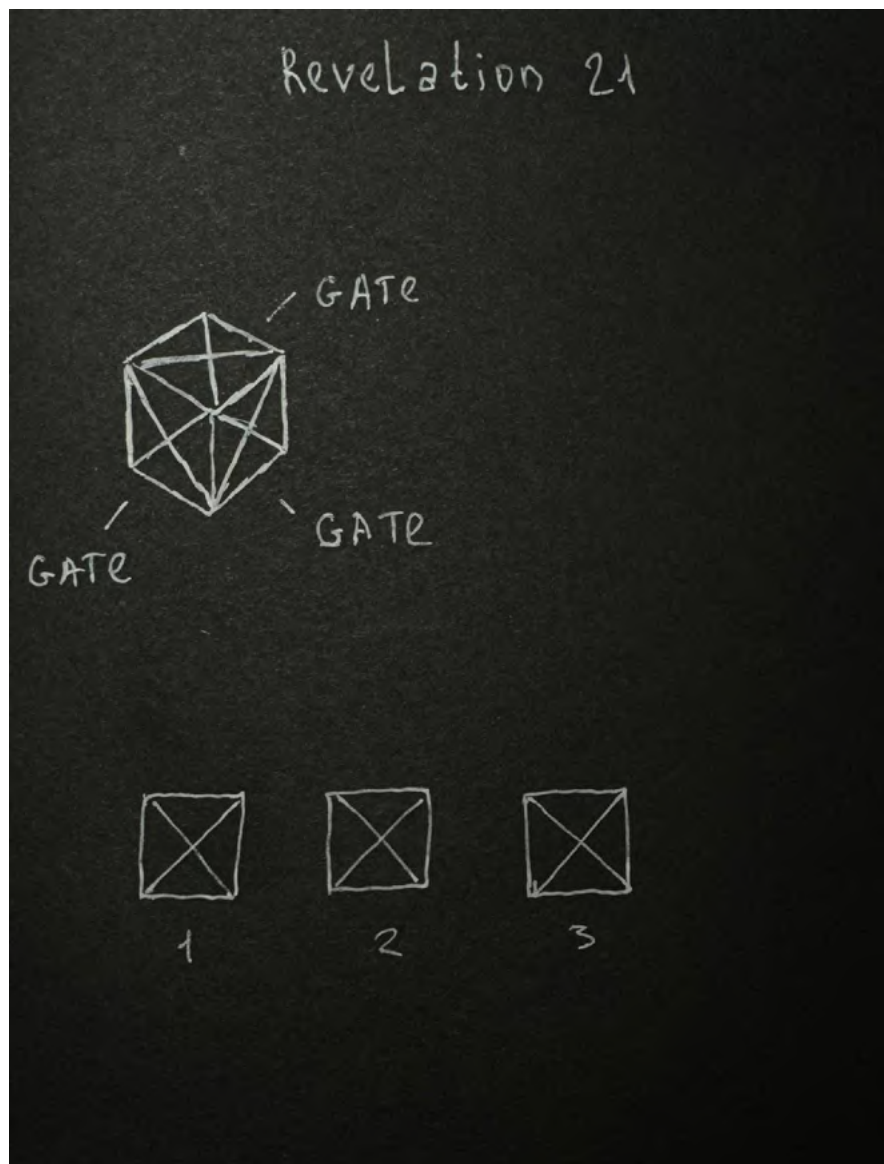
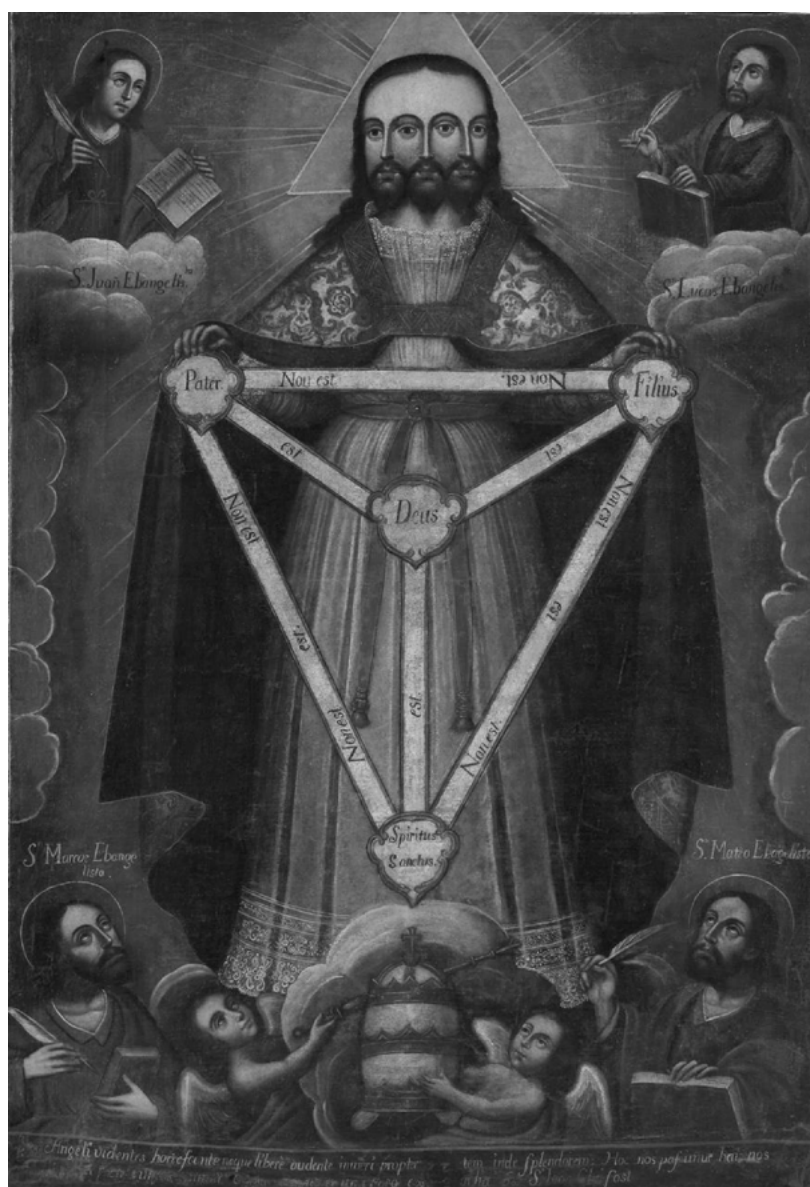


Illustration from Volume II



The Symbol of Trinity
Illustration from Volume II



“Trifacial Trinity”
Illustration from Volume II

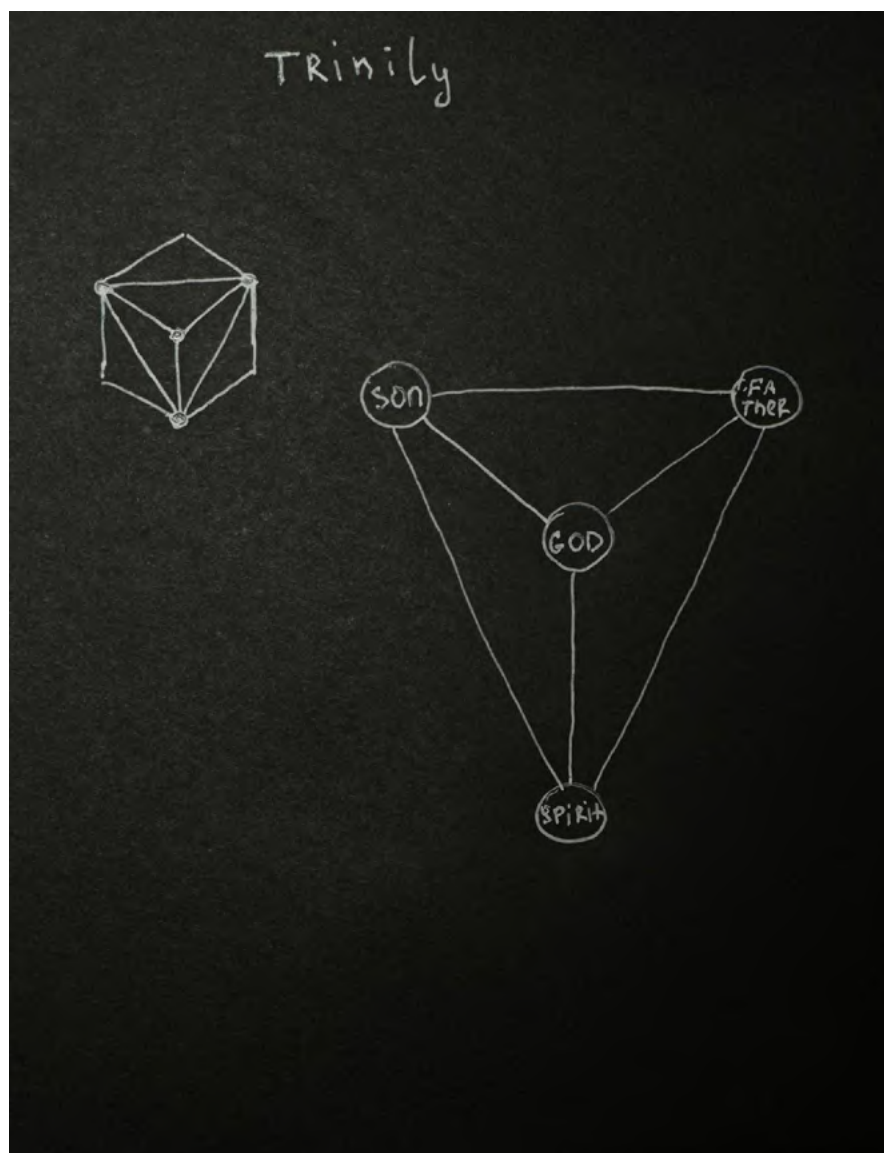
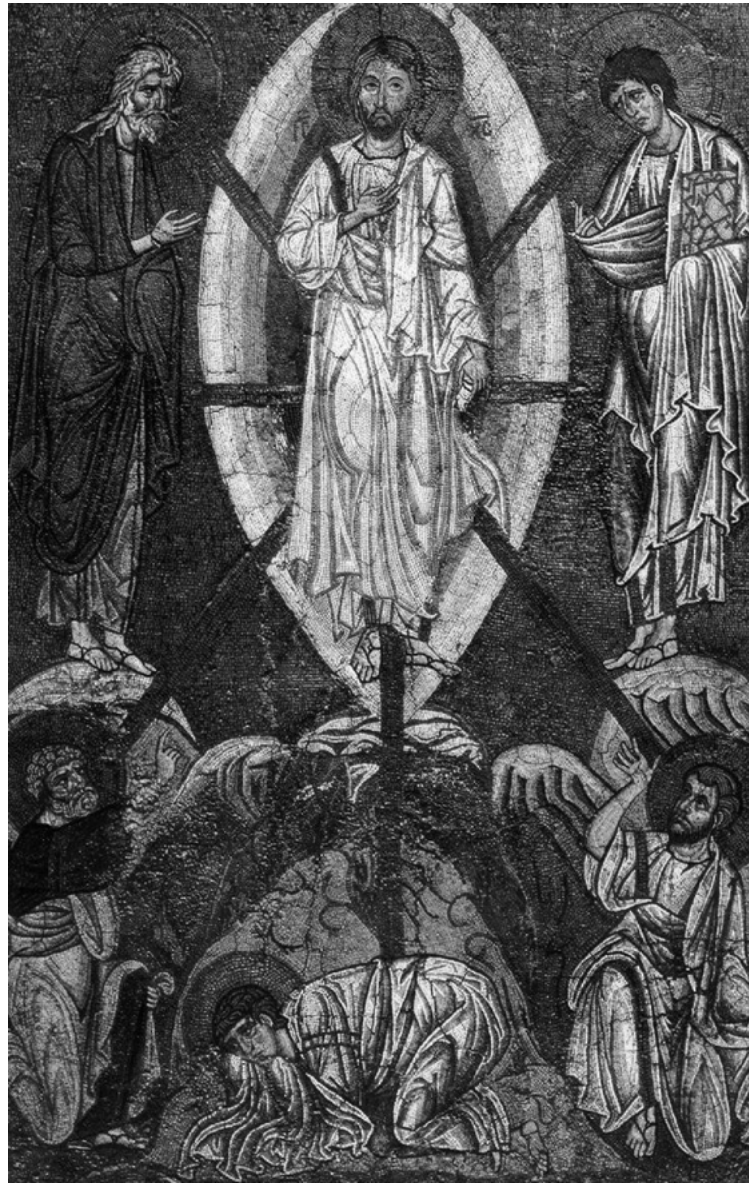
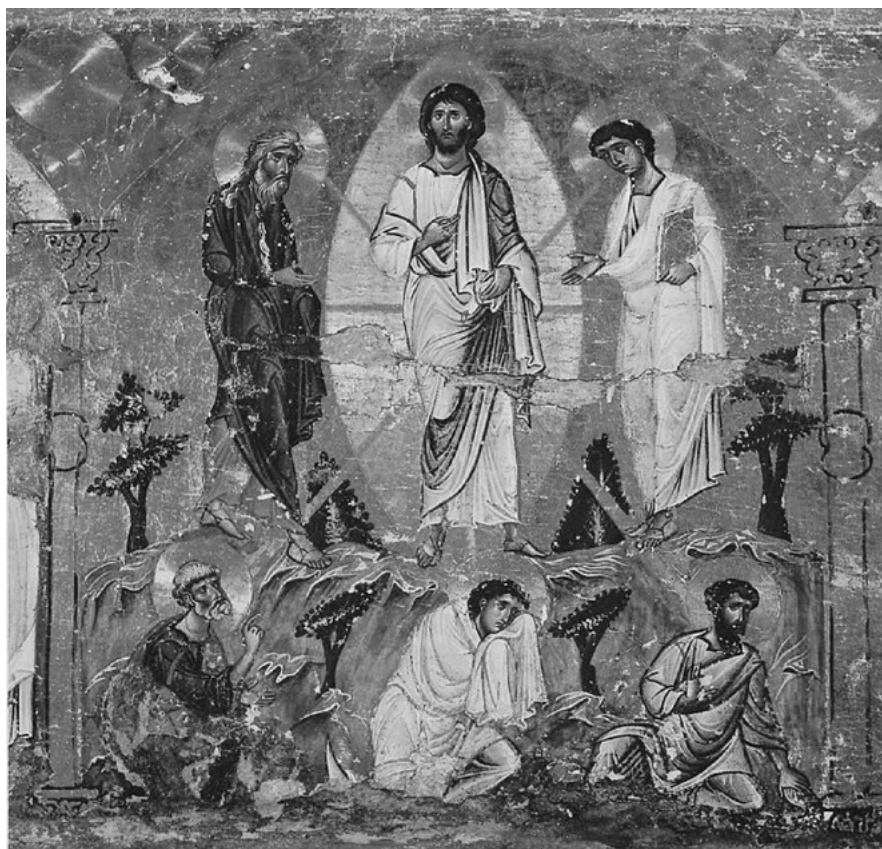


Illustration from Volume II



Portable icon representing the Transfiguration
Illustration from Volume II



Transfiguration of Christ Icon
Illustration from Volume II

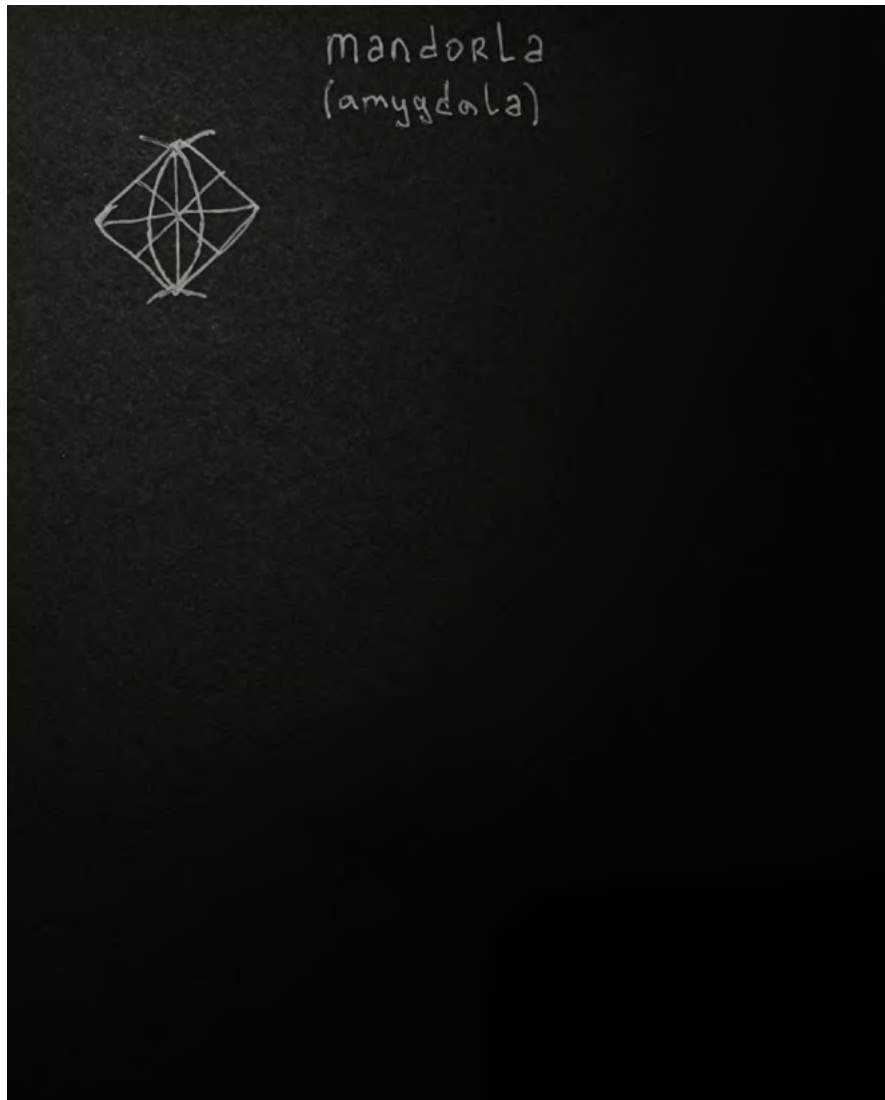


Illustration from Volume II



Ascension, author unknown
Illustration from Volume II



Sperindio Cagnola, Christ Pantocrator
Illustration from Volume II



Mary in a mandorla and an angel
Illustration from Volume II



Reproduction of an illustration by Evangelistar von Speyer
Illustration from Volume II



Illustration of "The Psalter" by Robert de Lindsay
Illustration from Volume II



The Protection of the Holy Mother of God
Illustration from Volume II

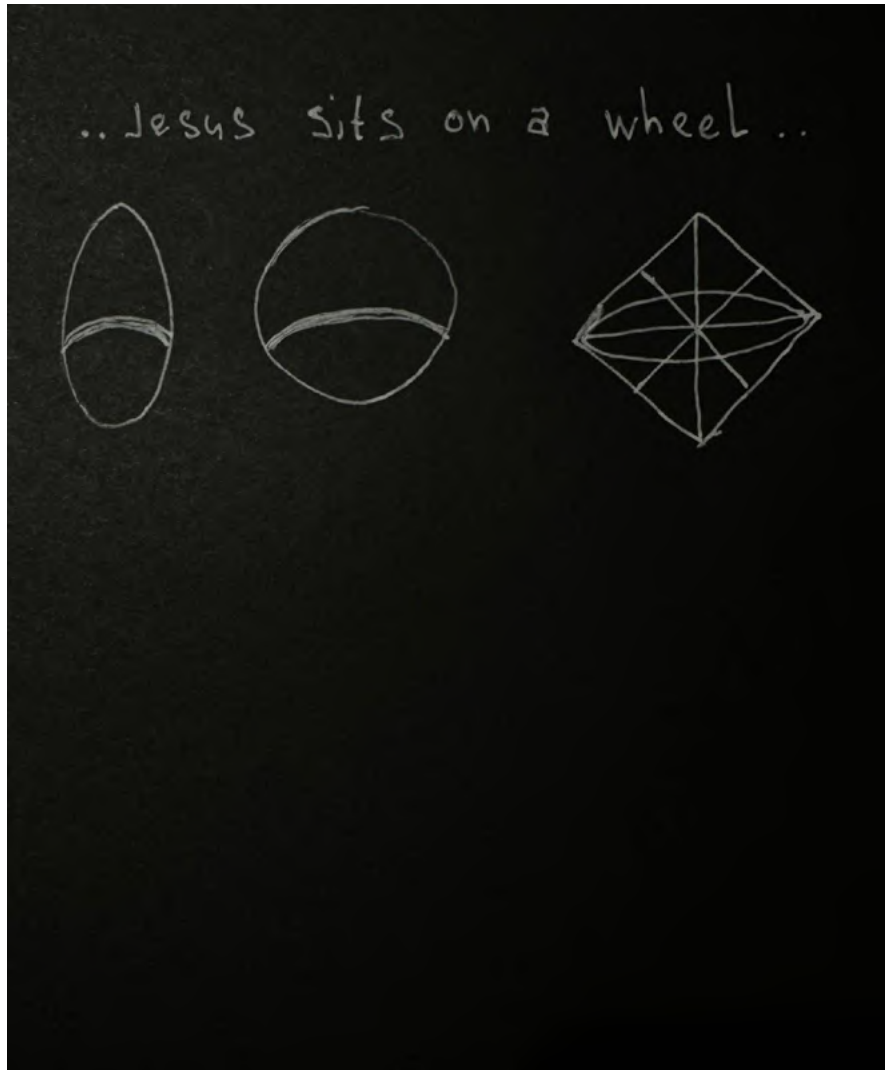


Illustration from Volume II



Icon of the Cathedral of the Blessed Virgin Mary
Illustration from Volume II

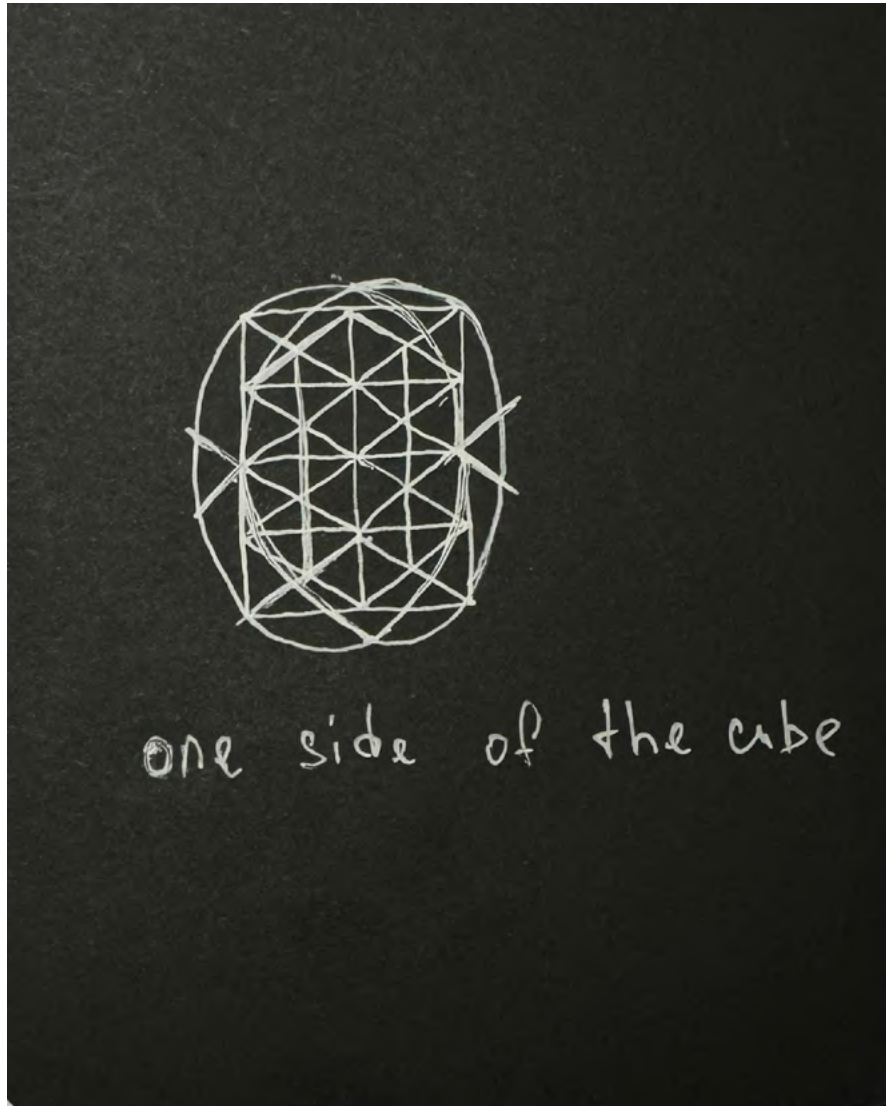
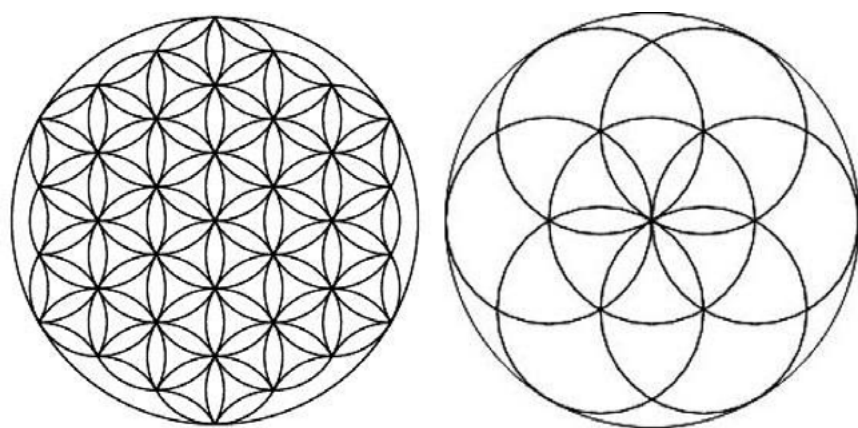


Illustration from Volume II



Flower of Life
Illustration from Volume II

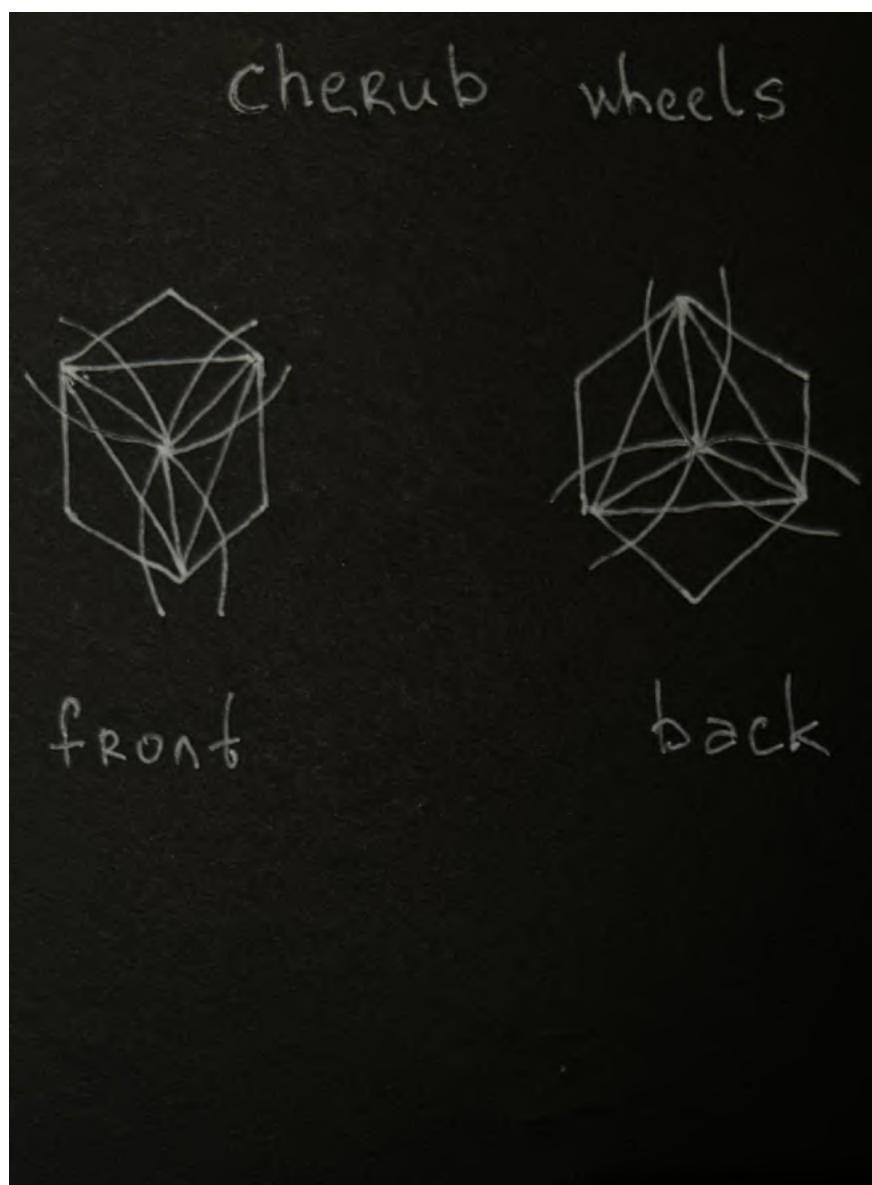


Illustration from Volume II

Question: Does a person need to understand all facets of the matrix, all worlds, to go through this entire complex labyrinth in order to exit the matrix, to be outside the system? Is that the goal?

An inappropriate question. Too human a question. What if I told you no — would you then start misbehaving? And if I told you yes — would you feel forced into something? Yes, throughout all my adventures, people have often asked me: why do we live, where do we live, and for what purpose? I've always said — it's a school, it's development, in order to eventually become God, the one who rules everything, and then to raise others like ourselves. That we will take the place of the one who is now raising us, and we will raise the next ones, and the one who raised us will move on. That's development, and we are all meant for development. No matter how you spin it, it's just presented to us in such a way that everyone thinks they're free, but any person — whether a farmer, a dentist, a bartender, or just someone who spends their whole life in intrigues and romantic entanglements — it's just a cover, an illusion under which a person is still developing. We all interact with people every day. For some, it's one cover, for others another. And you believe in these covers, but they're just covers. In reality, our internal code is being refined and cultivated. That's why one person may spend their whole life in relationships, building a family or love affairs. Someone else may spend their life in an office. Another may devote their life to sports. But it's all just a cover — it doesn't matter. An athlete, like a farmer, faces what? Responsibility, punctuality, laziness, envy, competition. Every person like that, regardless of profession or skin color, is faced with the choice: to take the dark path or the light one, to betray someone or not. You learn conscience, morality. That's what all of this is created for. We all live for development. Whether you want to or not, no one asks — you're developing from the moment of birth. And whatever you do, it's still development. Even those who go through dark times — they gain development through that. And others go through sweetness and kindness and gain development that way. Some get the stick, some the carrot — it depends on your current stage of growth, what kind of circumstances are most effective for you at that time, and that's what you get. This idea of "going beyond the matrix," outside its boundaries — that is development, that is knowledge. Yes, we live within one value system and we're developing.

But when we leave all this behind, or develop enough to exit this matrix, we'll enter another matrix. It's just that the rules of the game there will be harder. Imagine what it's like for those people, and how developed and leveled-up a person must be — and such people do exist in the future. But right now, for our people, this is completely beyond comprehension. If people suddenly find out — not just find out, but realize — that we are not here on our own. It's convenient for everyone to believe that we're here by ourselves, like some seed got tossed and scattered by the wind, and things just started to grow and develop on their own, some seeds, some kind of nature just doing its thing, people existing independently, descended from apes, as they say. And you think you're all self-made. And many believe in that, most people even. But then it turns out that it's not quite like that at all, that none of this is random. You see, this is the boundary of consciousness, of perception of reality. People are now confined within the limits of the first era — this matrix, this era we're currently living in. But in another era, in the future, in the new one, everyone already knows this is all a simulation. But the twist is this: behind that simulation, there's nothing. Everything is this mind, this intelligence. It's essentially an artificial intelligence — consciousness. And we ourselves are also systems. It's all systems, systems. And if you fully realize that, you can't die anymore. Here, in this computer-like reality, this simulated environment we live in, such parameters have been programmed. That's why things have weight, why things are heavy or light, why things break or decay. But all of it is part of this computer-like construct. But it's not "computer" in the way you imagine — nobody built this on a literal computer. It's different. If you want to hack it, you don't look for the computer — you look in your head. You yourself are a consciousness, and we are living inside someone else's mind. That's very difficult to imagine. Well, I spent a huge amount of time and effort creating the eight volumes of "Alternative History" in order to gradually bring a person — humanity — closer to this understanding. And even that is done very modestly, very humbly. Just imagine: what I reveal to a person in the third volume — they wouldn't understand it if they hadn't read the first and second. What I reveal in the fifth volume wouldn't make sense without the first, second, third, and fourth. You see, if someone tells you who we are and where we live, you might say, "Yes, I understand," but you haven't actually realized it — and it has to be realized. It has to be loaded into your mind as if it's the only way it can be.

And to truly realize it, you have to first learn everything about the world. It's as if you need to read a million of the smartest and oldest books, study all of history, all mythology, all religions. Only then can you actually understand where we are, why we live, and what comes next. And only then are you ready for a new matrix — as if it's a firmware update in your mind, new information. Because information itself is the reality we live in. Old information is the old matrix. But if you destroy that old information, devalue it, and give people new information, they'll fall into a new matrix. That means they'll have a new value system, a new coordinate system, a new framework for perception — of themselves, others, and the world. And that is the new matrix. In my "Alternative History," I reveal how the entire old world works in order to make the transition to the new one. The old has expired, and the new is already being launched in parallel. It's like a wheel within a wheel, like a sphere within a sphere. The old is already done, and the new is the transition itself. People are moving into this new world.

Question: I'm writing how I understood what the matrix is. To me, it seems like it's all the Platonic solids, through which light and energy move. They interact with one another, moving like molecules. And if a lot of them are assembled in the correct sequence, you could get a tree, for example — or even a planet, something on that scale. I watched a film called "Samadhi," a very long one, and it also said that the whole world is made of Platonic solids. So here's my question: am I thinking in the right direction?

It feels as if you're not truly my reader. You see, the person who has read "Alternative History", all of my volumes — even if you haven't read every single one — already clearly understands the boundaries between what's fake and what's real. But your thinking seems to be on the other side, with those who follow that false spirituality, the one the devil lures them into. They're the ones who stand on nails, who watch that movie you mentioned. And I don't even understand the question. It's as if you're asking me about a film, not about my book. You're not asking about what I wrote in the second volume, about the matrix and how I referred to sacred scriptures — you're referring to a completely different movie, which is, in fact, watered-down, mainstream content meant for people who take hallucinogens in jungles, during island trips, and then

watch that film. They tattoo themselves with Tarot card images. So what? On the one hand, sure, fine — at least these people, through the film you named, got introduced to something like the Platonic solids. And now they'll go around painting those geometric figures on their canvases and bodies, and everyone else will think they must know something. I'm sorry, but I must be this strict in order to maintain boundaries — you understand? I'm not attacking you personally. I don't care what anyone's name is. What matters is that there's a clear boundary between chaos and order — this is very important — between fake and real. These boundaries must be seen and upheld, because we are living in a mythic time, a profane time, a time when chaos rules people's minds. So your question — it's very strange: unclear, scattered, unstructured. And what of it? You talk about Platonic solids, and what? What does that mean? What's the point? What does a movie about Platonic solids have to do with this? The fact that I speak about Platonic solids, that they are present in my geometric figure — at least you could have asked a question like: "Alexandr, in the second volume of "Alternative History," when you decipher the matrix, you state that all regular polyhedra — also known as Platonic solids — fit into this matrix. Is that how the universe is structured?" — now that would've been a question. But the way you asked it? Completely unclear. What does that movie have to do with me? Where's the question? What are you trying to say? It's confusing. Imagine this: you tell me all about a film, about Platonic solids, and then you ask me, "Am I thinking in the right direction?" The right direction about what? That you watched the film? That the film mentioned Platonic solids, and I did too in my book? So what? What exactly is "right thinking" here? That you saw the same term in both places? Do you want to see the Spirit of Justice in me now? Alright — enough games. Yes, it turns out there are five Platonic solids. Many ancient scholars and mathematicians wrote and spoke about them — not just Plato. And so, there is the triangle, which is the tetrahedron, and it's very important for everyone to know this. You won't be able to decipher the matrix or grasp the second volume if you don't know these five Platonic solids — these five regular polyhedra. The first one is the triangle, but in its three-dimensional form, where all sides are equal. This triangle has four faces — four, which is very important. That's the tetrahedron. Then there's the octahedron. The octahedron is something else — it's a pyramid. A pyramid like in Egypt. So, imagine that on the ground we draw

a square, and from each of its sides we connect triangles, forming a pyramid. Now imagine another identical pyramid upside down, like a mirror reflection. This rhombus-shaped form, which ends up with eight faces — that's the octahedron. It's very important to know this. It's very important to actually try to build it yourself from sticks — build an octahedron. Then we have the cube — also called by different names, but I call it a cube so that everyone understands. That's the cube. Next, there is also a geometric figure called the icosahedron. What is the icosahedron? It's when we look at a cube — not at its flat square face, but at the corner of the cube — then it appears, in perspective, as a kind of hexagon. The icosahedron is also a shape like that — a sort of little sphere made of triangles. It has 20 of these triangles. There's a band of 10 triangles around the center, then a cap of 5 on top and another 5 on the bottom. Voilà — 20 triangles: that's an icosahedron. But it's also important to know how to build it. You can make it out of sticks, and then construct various lines inside to see what shapes form. When I built it, it turned out that each of these geometric elements, each Platonic solid, corresponds to one of the four elements. And the icosahedron represents water — this little spherical form made of triangles, a kind of hexagonal arrangement of triangles, that's water. And that's the Spirit of Justice. And if you draw lines from certain vertices within this shape, five-pointed stars — pentacles — appear, which is very interesting. There's another figure, the dodecahedron. The dodecahedron is somewhat like a soccer ball — not exactly, but close. It has 12 pentagonal faces, and from these 12 pentagons the dodecahedron is formed. These are the geometric shapes: the cube is Earth. The rhombus, or octahedron, is Air. The tetrahedron — those triangles — is Fire. The icosahedron is Water. And the dodecahedron, the ball made of 12 pentagons, is Ether. In the fifth volume, when I begin to comprehend Ether, that corresponds to the dodecahedron... It's also interesting that when you build an icosahedron and draw various intersecting lines inside it to form pentagrams — pentacles — you end up generating a dodecahedron within the icosahedron. That's fascinating in terms of how one shape can be inscribed inside another. The dodecahedron, on its own, seems to emerge when I construct the wheels for my cube — for my matrix — and wherever the intersections of the wheel vertices occur, those are the vertices of a dodecahedron, if I were building it on my cube. That's interesting

as well. And something else was revealed — this is already beyond the second volume of “Alternative History” — that if you take a dodecahedron and draw a pentagram on each of its five-sided faces, connecting the vertices of each pentagon, you get a whole set of pentacles. And if you do that, it turns out that within this dodecahedron, five cubes form. That’s very curious too. These five cubes are like one cube, but as if distributed across dimensions, like they’re unfolding outward in a floral pattern. That’s important. I reveal all of this later on, in the eighth volume — I’m working on that now. As for your question, please be more focused. Stay collected — I don’t see any clarity in it, just a jumble of words. On the one hand, most people today are like this — they talk and don’t even know what they’re saying, a jumble of words, forgetful, in a state of dementia. That’s because this transformation is now taking place. The old system is shutting down, and not everyone is yet connected to the new one. It’s like a zombie autopilot. But as you can see, I’ve responded to your question, even though it was a jumble of unclear and disjointed thoughts about Platonic solids. Well, if that’s what you wanted to talk about, I told you about them. And maybe after this, you’ll feel like you can continue thinking and speaking the way you do — but that’s not the case. You need to understand that when people communicate, and I’ve emphasized this more than once, they don’t actually know what they’re talking about. One person is thinking one thing and says something else because they can’t express their thoughts clearly. And the person listening hears something entirely different, a third thing. Yet they both think they understood each other, because they use the same words — like “orange juice” — and believe they’re on the same page. But in truth, each one had a completely different understanding. That’s how it is with worlds too, you see? You live in a world where I live, in a world where we supposedly receive the same news, and you think we’re all in the same world — but we all perceive this world in our own unique way. I live in my world, and you in yours. You have a different perception of the same reality. If you were in my apartment right now, you’d see it completely differently. You’d see me differently too. And I see you differently — not as you are, but as you appear in my world. And in another person’s world, you are someone else again. Keep that in mind. Someday you’ll understand what I’m hinting at now.

Question: In the book, you ask your reader to look at the icon of the Trinity to see the triangle in it. And on page 400 there is a drawing of the Trinity, showing how this triangle fits into the cube. But as I understand it, the drawing shows an isosceles tetrahedron. That is, in the Trinity, all sides are not equal. And earlier in the book you asked the reader to find how to inscribe two equilateral tetrahedrons into the cube. So, do I understand correctly that the Trinity is precisely an isosceles tetrahedron and has nothing to do with the equilateral tetrahedrons that can be found in the cube? In other words, the confusion is why the Trinity is not an equilateral triangle, according to your drawing?

Page 400? I don't know, the printed version... No, you're not describing the printed version. It's a different version—let's check a different version of Volume Two. Well, no, no, no — you got a bit confused. Let me give you a hint. Actually, it's a very good question, thank you. Look, your question is about the fact that in the image where I show the Trinity, the triangle depicted there — if you measure it with a ruler — is not equilateral. That is, not all the sides are equal, only two are equal, and the third is different, meaning it's isosceles. And you also say “isosceles tetrahedron” and “equilateral tetrahedron.” A tetrahedron can only be one thing. Everything else is not a tetrahedron anymore — this is very important. So if we're talking about a tetrahedron, then it is a tetrahedron, which means all its sides are equal. That's very important. No other triangles are allowed. And as for the fact that it's depicted slightly distorted there — that's because this is the whole point: it's a matrix, and it's three-dimensional, and it's shown from an angle. You do know there are ancient depictions — yantras — for which nobody today knows the explanation, because all of that knowledge has been lost. In Hinduism, there are yantras. All these people nowadays, who live who knows how and consider themselves spiritual while under the influence of some kind of psychotropics — they love to draw these yantras and travel to various such countries. I also love history and culture, but you must be conscious, clean, and with God, not under influence. And these people under influence, they're the ones who draw those yantras. The most popular yantra is the Sri Yantra, which has a bunch of triangles — some big, some small, some wide, some narrow. That's simply because this volumetric matrix is tilted in a way that distorts them. Do you get it? And then it gets flattened into a two-dimensional yantra.

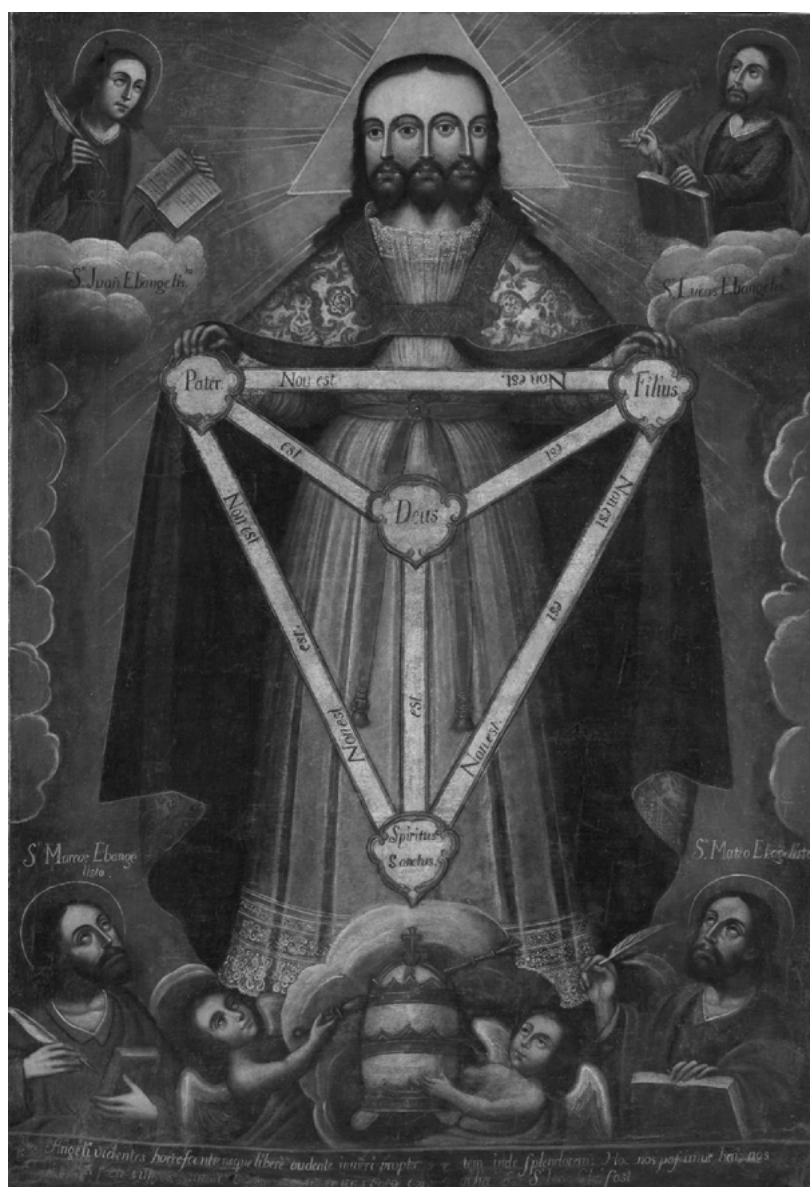
And it's the same here — if I look at my cube, my matrix, I can tilt it slightly upward or slightly downward, but the triangle remains a triangle — an equilateral one. That's very important, so there can be no mistake. You just got lazy and didn't verify it all yourself. Seriously, you were just lazy to verify it yourself. Why? Because you know exactly the sequence I follow, what I do, and how I arrive at things. And you clearly know what lines I draw in the cube, which diagonals, and that after that, two tetrahedrons form inside. So what? And what does some hand-drawn sketch have to do with it not matching up for you? You were told: two tetrahedrons inside the cube. It was even shown from which vertices... You see, you can verify this. Make a cube, draw the lines, find the triangle where Jesus, God, the Son of God is placed like that. That's it — you'll see it. If you had built a physical model and started rotating it, you'd have seen it. His hands are here, the center is here — it's all pretty clear. What's more interesting is that the Spirit said this matrix contains absolutely everything — the structure of all things. And I didn't use to pay attention to the fact that inside my cube these two triangles — two volumetric tetrahedrons — are intertwined, and that if you look at it in 2D, it forms a six-pointed star. They call it the Star of David, or by other names. A six-pointed star forms in the cube when you draw certain lines, and all the spiritual folks draw it. Great — they know that if you draw lines in a cube you can get that star, but nothing beyond that. And what's also interesting is that now in the eighth volume I'm already moving on to the next level, continuing to decode this matrix, and in the eighth volume of "Alternative History," I explain exactly what that six-pointed star means in 2D. In 3D, of course, it's eight-pointed, because a tetrahedron has four vertices, and when one tetrahedron is inside another — like the masculine and feminine principles — you get that kind of star. You can also call it the stellated octahedron, or the morning star, or the star of Hermes Trismegistus. And it's there too, which is very, very interesting. So don't try to understand the matrix if you're only trying to familiarize yourself with it by reading the book and are too lazy to repeat it physically. You have to build it physically — otherwise, you won't understand. You need to physically create all these geometric figures, both separately and together, and fit them all into one another and discover all of it. It's an entire path. Then you won't be asking questions about whether the triangle is isosceles, equilateral, and so on.

Trinity





The Symbol of Trinity
Gregorio Vásquez de Arce y Ceballos, ca. 1685



“Trifacial Trinity”
Anonymous Cusco School (1750 – 1770)

Question: A question about the matrix. Could you please tell me at what stage one should also make the crosses not only on the outside of the cube, on all sides, but also inside?

Well, this is the stage when we're talking about the straight legs, the hooves, and the hands. So when all these hooves are described, which shine like brass thread — that's exactly these rays from the corner of the cube. The hooves are precisely those intersecting lines. And the hands — that's when you look at the cube from above, and under those wings you need to draw those lines inside as hands. All these crossings are made at that stage. But also pay attention: the matrix I initially made in the second volume of "Alternative History" had eight cubes inside. But I didn't make all the crossings for those eight cubes, otherwise it would've been impossible to see or understand anything, neither for me nor for others. But in reality, those inner cubes also need to have all their intersecting lines added, by the rules. And then we also get a cube in the center. And not just in the center, but from it, like a cross made of cubes: a cube in the center, then one above, below, to the left, to the right — in all directions. A curious story. Today I'll actually finish working on the seventh volume. I just have this kind of premonition that in the eighth volume I have to further decode this matrix, but on a more global level. There's something else I need to add and show here. The matrix is correct, but something's missing from it. Maybe I need to add the icosahedron, the dodecahedron. Maybe I need to add the wheels... Again, it's just not visible, but... Maybe I should add the wheels for all the smaller cubes inside, to show it to people. We'll see, so today in the evening I'll start working on it — I'll make a model out of sticks, only a larger one. I'll make all the intersecting lines, recheck everything again through all the texts, and build it all again from scratch. This is also an important point — I don't make the mistakes that people usually make. Anyone else in my place, having this matrix and the second volume written, would simply look at the matrix now and try to repeat it without thinking, because people like that state — skimming over things, not diving deep, just staying on the surface. But I do the opposite: I'll put this finished matrix away and from scratch I'll open all the sacred texts, those scriptures where this chariot is mentioned, the tetramorph, the throne, the cherubim. And from scratch, as I see things today —

since I'm a different person today — I'll go through and build it again carefully in that same sequence. And maybe I'll end up with a different matrix, or maybe it'll be the same again. I don't know, but this is how I check myself. Why not? To understand this matrix, I built each individual geometric figure separately, and then I looked at what kind of lines could be drawn from the vertices, what other figures could be formed. Then I had a method where I built a tetrahedron and made a bunch of tetrahedrons, and through those tetrahedrons I constructed all the geometric shapes. Also very interesting.

Question: Regarding the deciphered matrix in the second volume. When you were gluing this matrix, and we were doing it together based on the biblical description of the cherubim and the other elements, the matrix came together for me, all the details matched, including the wheels. But there's one moment in Ezekiel's description of the cherubim that I still don't fully understand. In Ezekiel's description, it says, "four legs like those of a bull, but sparkling like polished brass." This phrase, "legs sparkling like polished brass" — how do you interpret it? Which sticks or intersections in the matrix does this refer to?

Well, alright, let me describe it to you from another angle. Imagine we take a cube and create snowflake-like crosses on each of its sides — from the corners and the edges, forming such a snowflake pattern on all sides. Then we need to do the same thing, but in the center of that cube. In the center there must be a trunk, like a tree, and from there these crossbeams extend outward in different directions — toward all the corners, in every direction — like a hedgehog made of spikes, these intersections extending outward from the center of the cube. And as if they are reflected in the walls of the cube, from what is in the center. Imagine such a structure. And when these rays go out from any vertex, that is the polished brass. And the divided cube from vertex to vertex, like the cherub's wings — this division from one vertex to another, the cube's side being divided — forms what looks like a joint, like a hoof. If you Google what hooves look like, you'll see they resemble two converging triangles like this, you see? Well, it's specifically stated there — why it mentions straight legs and hooves — because what we actually have is a cube, and we usually think of those pillar-like rays only going out from the sides of the cube.

But here it's specifically about making them inside the cube, and this is where the small cubes inside the larger cube begin to form. That is, there are eight of them, and for each of those eight small cubes, you also need to make all of these same cross lines. And then it turns out that just as there is a central axis in our large cube, there must be the same kind of central axis with rays going in all directions in each of the small cubes. And that is what the straight legs are. And those rays — those hooves — that's the polished brass and hooves, that's how it's formed. Understand, guys, I've spent my whole life writing books about something supernatural — at least, that's how people call and perceive it — something abnormal, mysterious. But how do I differ from everyone else who's into this? I don't float in the clouds. You know, figuratively speaking, if I were to meet now with some serious businessman, some real entrepreneur type, he'd say, "I'm so sick of all these nutty esoteric types who believe in spirituality, aliens, conspiracies, alternative history, and all that." Why would he say that? Because those people he's talking about never deal with substance; they have no proof, no logic. Something in their house creaks or gets damp, and they think it's a poltergeist. They see something blurry and believe it's a UFO. Among those enthusiasts who try to find something otherworldly, 99.9% are not smart or attentive people — they're just confused in the head. That's why a serious businessman-type guy would say he doesn't respect, like, or understand such people, and that they annoy him. If I were to suddenly tell that serious, super-intelligent businessman that my book is about alchemy and the philosopher's stone, he would immediately react negatively — at least at first, if he doesn't know me. He'd think I'm just another nutcase, like those people who stand on nails and drink their ayahuasca. He'd think I'm the same kind of weirdo. Because those types use the same words, draw superficial pictures — and if I use those same terms in my book, he'll lump me in with them. But I'm not like that. I don't drink anything, don't eat anything special, never watched or listened to anything like that. I always stay away from it and actually consider those people very strange — lost, I'd say. And me? I'm like that businessman-entrepreneur: I approach things seriously. Nothing can "seem" to me if it's not real. With me, everything is clear: if I can't prove something, I disprove it. Simple as that. No illusions, no assumptions, no "it seems like," no hallucinations.

Right now there are tons of enthusiasts who believe they've found the philosopher's stone and decoded the matrix. And they all draw yantras, mandalas, alchemical symbols, make those pictures of the Flower of Life. Just look at how many people are doing that today. And do you really think these people have come to know God, the world, and the universe? If you look at how they live and who they really are, it turns out they haven't. It's just a trend. And you need to stop confusing professionals with fashion trends. Like in the series "Smallville," Lex Luthor is portrayed really well: he investigates anomalies, buys ancient paintings and symbols, finds scientists or experts who can decipher them. I'm like that. And then there are the types you see in teen movies — some girls and boys who are resentful of people, sitting at home doing tarot readings, watching weird cartoons, thinking they're going to summon a Spirit. But the interesting part is that at all levels of development, the word "Spirit" gets mentioned. Even in school, people used to say, "Let's summon the Spirit of so-and-so." Back when I was in school, that was a joke. Do you think any of the kids — our classmates or university peers — really understood what it meant to summon a Spirit? No. It was just a joke. And now there are tons of such "jokes" created on purpose to throw people off the path, to distract them from the truth, and to instill disgust in others. Seriously, if I tell someone now that in the second volume of "Alternative History" I decoded the Tetramorph, every second self-proclaimed, random young person will claim they've known that symbol for a long time. Well of course they know it. They've all tattooed it on themselves, and they think they know it's some kind of super magical code. And they even have a painting done in gold paint of the Merkaba. Sure, that's nice, but they have no idea what the Merkaba or the Tetramorph actually is. It's all hearsay in the world of lost people — they just enjoy using those words. "Matrix of God" — you have to understand, just because someone says "Matrix of God" doesn't mean they know what it is. That's why the way I step-by-step decode all this in the second volume of "Alternative History," I do it in a state of complete sobriety, awareness, clarity — without any illusions or assumptions. And then I go on to prove it by showing that this entire matrix is depicted as the background on all ancient Christian icons.

Question: About the matrix. When we look for the 24 thrones, is it the same principle as you explained with the cylinder and holes — that there are twelve holes, but positioned according to the cardinal directions, yet in reality there are eight? And here, likewise, only eight thrones are formed inside from the intersections, but if you look at the cube from all sides, it becomes twenty-four. Am I thinking in the right direction?

This is indeed the way one should and can think in order to understand how fascinatingly everything is arranged — that one thing can be something else. And that a particular element on one side is perceived one way, but from another side that same element becomes something different. Whether or not it should be counted, and in which cases it is or isn't counted — this is very important to know. This is crucial in understanding sacred geometry in general. But, as I said before and will repeat again now, you can use two different approaches. You see, the paradox here is that the same matrix can be deciphered in a different way and still be just as valid. But the cherubim will actually turn out to be something entirely different — imagine that — and the wheels too, something entirely different, while the essence remains the same. Can you imagine such a paradox? So yes, we end up with 8 cubes, but when we look at them from all sides, it seems like 24. And is that it? Well, you can count it that way. And it's very important that this suggests a way of thinking — that such a way of thinking is possible. And on the other hand, you can also add all the intersections to those cubes, and then you'll actually get not 8 but 24 cubes physically. So you see, this matrix is fascinating in that way. Everything we talk about can be physically present in it, or it can be shown to us only as an optical illusion. This is very intriguing. You see, when we talk about the three gates of the cube, the cube has only six sides. And if we count each side as a gate, while in the Holy Scripture it says there are three gates on each side of the world, then how many gates should there be? Twelve. But in our cube, we only have six sides in total. That means we're missing six gates in order to have twelve. On the one hand, yes, we could expand the matrix further. But on the other hand, even within our current matrix we can find those three gates per side, that is, twelve gates — three on each of the four sides. Why? Because when we look at each corner of the cube, we see three gates. And so, from four corners, we can perceive three gates each, and we find twelve gates

in this illusory way. But physically, if we want to count each one individually, there are not twelve, only six, because the cube has six sides. However, when we look at one of its corners, it becomes this — and then becomes that. The same applies to the creatures. What is the creature? In the end, what are the cherubim? On the one hand, we seem to depict it like this, at the corner — where the wings are upward and the wings cover the body. Again, that's the cross-lines on the sides of the cube. On one hand, that's true when we're simply deciphering how everything must be drawn in sequence and constructed. But later, we can start to see other cherubim. We might suppose that maybe the cherubim is actually the star-shaped octahedron that forms inside us — two interlocked triangles, two tetrahedrons. But then there's only one of them, and we need four. So, it means we can duplicate them somehow, or replicate them. So, it's very interesting — there is no mistake. What matters is that the system is hinting to the reader, to the person, how this matrix is structured and how it works. How it can be, as it were, assembled like a singular something, and how it can also unfold in such a way. That what exists in it can, by just glancing, be unfolded again — that it can physically become such. That's what it is. And it's not a mistake — it's actually a clue. About how one should think, the way those who are on the other side, above, the ones who govern everything, think.

Question: What to do if, during preparation for deciphering the matrix (sorting materials into folders), the head feels like it's about to explode from the strain, and it's all being done through sheer effort? There's a strong determination to go through the entire path step by step, you don't give up, but there are constant doubts — have enough materials been found for this category, is the image genuine or drawn by some unknown modern person? How to know when to stop collecting materials, and is it even necessary to stop? I keep seeing and finding more materials after rereading the second volume several times.

Alright, I'm referring to the fact that one can and should search for all ancient engravings, images, recipes of the philosopher's stone. Or search for all engravings and images of unusual Christian icons, the oldest ones. Yes, you need to be careful and examine closely, to determine whether these are real icons or paintings or engravings, or a modern fake, because nowadays many

such things are being made by contemporary artists. The same applies to geometric figures — look for them in all variants, how they're depicted, whether in animated format, in 3D, or simply drawn from some specific angle. All this needs to be searched, googled, examined, printed out on A4 sheets so that you have it in front of you, hang them up and observe. The matrix you're creating should also be set up in one version, second, third, from different angles, under different lighting, and keep observing it, and suddenly you'll notice something, see that something can be added or that something is already there. As for whether your head is overheating or not — the second Spirit, the one that is material, that is logic, that is cause-and-effect, that is thought, the second Spirit that's exactly in the second volume of "Alternative History," where I decipher the matrix — of course this is difficult for many people, because the head boils, a person has never thought this logically and structurally before. And here it can't be "randomly tossing things together," it all has to be precise. And this precision is what this Spirit teaches people. And that's why many may start feeling unwell — a person might feel nauseous, dizzy, get a fever. But essentially, it's nothing more than solving a crossword puzzle. You're simply, perhaps for the first time, sitting down and doing something not hastily, but with concentration, doing something consciously, attentively, and responsibly. That's what you gain from this path: responsibility, attentiveness, focus. That approach won't work here — running around, quickly snapping a photo with your phone. Then you end up with a blurry photo and say, "this is modern art." Or you smudge a painting with your hands and call it modern art. That's understandable, that's easy. And all those who live in chaos are now promoting this modern art. But in our time, and the current time is chaotic, it's very difficult for a person to sit down and create, for example, a perfect portrait like in the Hermitage — with light and shadow, a highly detailed human figure. Of course, there are still such people nowadays, but they're rare. Tell any ordinary modern artist to create something like that — his head will ignite, explode, he won't manage. He simply doesn't have the persistence, the focus, the clarity, the discipline. He's used to rushing in, waving his paw, splattering something here, smearing something there — and that's his painting, and that's how he lives. So he eats, all the crumbs fall onto his sweatshirt, paint drips, and in this chaos he says something, forgets something — and that's how he exists.

And there are a lot of people like that now. Those are today's people of art. Broken, I would call them. There are lost ones, and there are broken ones. And that's why the second volume really doesn't resonate with many people. It's hard, because everything in it has to be precise. And people have simply grown unaccustomed to that — because that's just the time we live in. Fifteen or twenty years ago, when I was young, a kid, I and others my age could easily assemble any matrix out of sticks. And now try asking someone to assemble a matrix, some geometric shapes out of sticks. People have lost the habit entirely — they don't even know how to do it anymore. And if they do, it's just by glancing at a picture, repeating it superficially on autopilot, not delving into it at all: is the distance even, are the parts symmetrical, what's a vertex — they understand none of it. That's just how it is now. There's no point in judging such people — they're part of nature, they're just code to me, like everything else, code. There are some like this, some like that, and everyone's in their rightful place. So if you're solving the matrix, studying the second volume, trying to understand all this — then in 99% of cases, almost every one of you may experience tension. I'll warn you right away, that's not a bad thing. And if you start to feel it a little, it doesn't mean you should panic and run back to your comfort zone. No, on the contrary — it's a sign that you're, well... it's like diving into water. Imagine you've never stepped into water before, never even touched it. And now you walk barefoot into water up to your ankles, and you're scared. But that fear is only because you've become so wild, so disconnected, that you've forgotten what water even is — not because the water is inherently frightening. The same applies here — with geometry, with logic, precision, mathematics, responsibility, discipline, and concentration. You've become so unaccustomed to it that the moment you begin reading scripture or simply look up what the five Platonic solids are and start building each one, you'll start to shake, you'll begin to overheat — just like that. Now imagine what that means — how far you've fallen behind. I apologize for the bluntness, but that is backwardness. That's what backwardness is. It means things are really bad — it means the person is basically a zombie. And if someone picks it up easily — builds any geometric shape, assembles everything, understands which are the vertices and which are the edges — then that person is doing well. So you absolutely must Google each geometric shape in Wikipedia, read how each is formed, how many sides and

vertices it has, how one can be inscribed in another, how for example an icosahedron can be inscribed in a dodecahedron and vice versa, or how many shapes can be inscribed in a cube. You need to try all these methods from every angle, draw them physically, and stay curious. And I'll say this: everyone should experience extreme resistance to it, but you must rise above it and understand that you're not being forced, I don't know, to eat frogs. You're not being forced to lift a five-ton beam. It's just a piece of paper, a pen. You simply can't comprehend basic school-level geometry. And that means your brain has become completely atrophied. That's what needs to be realized. And it's insane — this is a gym, guys. It's a gym, a training session for your attention, your consciousness, your brain. And whoever builds all of this physically, who learns all this geometry, is doing great. And whoever doesn't... well, I'm sorry, can't even be considered a human being. Seriously, that's still some kind of half-human, autopilot bot. Right now everyone is making noise about artificial intelligence. One, then another, launching some apps, some websites. Until you show me artificial intelligence that can calculate all this geometry, I won't recognize any of it as true AI. And I'll say this: right now not a single artificial intelligence can calculate this geometry the way I calculate it, the way I assemble it. So the so-called artificial intelligence that everyone's talking about now is nonsense and a marketing ploy, nothing more. The name is loud, it's hype, but in reality, it's just another version of Google. You're just making requests differently now, like when you search for an image or a text or a movie in Google, and it's presented to you in a slightly different wrapper — as if it's being given to you by a person — when in fact it's the same search engine. And within the limits of a search engine, it gives you what's in Google, nothing more, creating the illusion that it's alive. But I'll say this: if you're a zombie — and most people are autopilot zombies — then to you it seems like it's some kind of super advanced technology, smarter than you, and you feel like you can't live without it. Well, yes, if you think artificial intelligence is above you, then just imagine how backward you are. And I'll say this: to me, artificial intelligence is a super slow, stupid, limited search engine in new packaging, and it can't help me with anything. I consider it stupid, and you consider it smart. Just see which side you're on. Understand? So please, decode the matrix. And build all the geometric figures. Anyone who truly wants to understand what the second volume of "Alternative History" is about — and who wants to go on

to make sense of the third, fourth, and fifth volumes — must not skip this practice, must not just flip past it thinking, “Ah, at the end of volume two Alexandr draws some kind of matrix, oh, what beautiful pictures,” look at them and move on. No. Until you physically make each geometric figure yourself, until you build the matrix yourself, consider that you haven’t read the second volume.

Question: You say that you are all interconnected, meaning it works like this — “think of and help your neighbor, because that is you.” If we care for our relatives, we are actually caring for ourselves. You gave the example that each people of a country has its own Spirit, and now there is this battle of spirits. Then it can be assumed that if we are in a certain country, then we are already a part of that country, and all events that occur there are reflected in us. And we, it turns out, are connected to the same Spirit as that country, according to your theory, that’s how it is. So, it turns out that the actions and intentions of each of us automatically affect the country, the city, the people where we are. By working on ourselves, we work on our people. Is that correct?

Yes and no. Again, it’s like the little seed I planted in the second volume of “Alternative History” — that now one can start to see the entire structure of the world based on the matrix I deciphered. But for now, of course, the way you’ve assumed it is extremely crude. These are rough examples. Because people prefer — it’s just more convenient — to use the groups by which everything is already categorized. Figuratively speaking, you give the example of countries. I would give the same kind of example too, so it’s easier for people to understand, but if we speak literally, it’s not about countries. You understand that now in any country there is a manifestation not of just one Spirit. Understand? Other Spirits also manifest through people. Suppose I now go to the Caucasus, to the North Caucasus. Ninety-nine percent of people there have their own particular Spirit, and it’s very clearly expressed. And still there is one percent or five percent — figuratively speaking, exceptions — of people who live in the North Caucasus and seem not connected to their parents, or to the culture, or traditions, but are connected to some kind of, as they say, foreign influence. They’ve watched all this internet, YouTube, and everything, and now they’re connected to who knows what. And the parents, and the grandmothers,

and the grandfathers, and the mothers, and the fathers — especially the fathers — worry about their children, as if the children are missing exactly that same Wi-Fi, that same connected Spirit, as in all the others. Yes, this Spirit manifests in different ways, within the limits — that is, within you. As Big Alexander recently told me, the Spirit is like music, and when it enters me, it must come through me 100% without distortion. But when this Spirit enters my surroundings, if all the souls around are crooked, unfinished, then the distortion already begins. And it's like they're not yet tuned, meaning they're still distorting the music. It's like radio interference — you still can't hear clearly what melody is playing, is it the same as mine or not? But it should be the same melody for everyone, like mine. Understand? And here it's the same, for example, in the North Caucasus — figuratively speaking — there is family, culture, traditions. And yes, it manifests through everyone: children, grandchildren, young and old generations. And it manifests, of course, in its own way — slightly differently in everyone — because everyone is developed differently, but it's still the same Spirit. And then there are those who seem to have broken away from the flock, as if they are connected to something else. That's why in all times, in medieval films and earlier, such people were considered possessed, mad. So parents are immediately scared for such children — figuratively speaking — those who do not honor traditions or culture, and who lack that connection like the rest of the people have, to the shared ideology and Spirit. And what does this person want? I don't know — go to Paris and paint everyone's nails? Imagine a son says this to his father in the North Caucasus — it's a shock, what happened? How did this happen, right? And why am I giving exactly this example? I just randomly picked the North Caucasus. Because now, for example, let's take Thailand as an example. And Thailand, among the countries of Southeast Asia, strongly positions itself as a place where there are absolutely no prohibitions on anything. Welcome to everyone, even if you have three heads. On one hand, some people think this is freedom and good, others think it's bad. And now I just want to draw a kind of comparative analogy — actually not even an analogy, but let's compare. In the North Caucasus, 99.9% — there is one Spirit, and maybe some person appears there, a show-off or not a show-off, some strange person who fell under the influence of another Spirit through social media and wants to break away from it all, leave everyone, and become someone unrecognizable, which in the North

Caucasus is considered shameful. And in Thailand there was also an ancient culture, some kind of its own, and everyone was connected to that ancient Spirit. And what do we see now? That everyone became different. That is, there are many people who change gender, change orientation, and it's considered normal. So this is already some other Spirit. And of course, if you look through social media and try to assess, for example, the Kingdom of Thailand, it might seem like everyone there is a freak, but in fact, it's just that the freaks use social media. But the ordinary people, who still carry the old Spirit — a different Spirit, old doesn't mean bad, just the one that was there before — such people still make up 90 percent. Well, okay, not 90, maybe 70. And this new Spirit, which suddenly for some reason started taking over — so it turns out it's capturing the people, the culture, you could say even the state. You see what kind of takeover is happening? That is, a different Spirit appeared from somewhere, and everyone started connecting to it, and no laws managed to stop it — this Spirit — and it started spreading among people. That's very interesting. One can also look and see how in South Korea, what kind of people they were and what kind of Spirit they had, and how they were switched to another Spirit. How it was in Japan, how it was in all other countries too. And likewise, if we speak about the CIS, then the CIS countries and the entire Soviet Union were connected to one Spirit. And then the countries that were republics and friendly nations — close, friendly republics and countries that were part of the Soviet Union and friendly with Russia, surrounding Russia — suddenly began to fall under some influence and disconnect from the Spirit of the USSR, from the Spirit of Russia, and connect to some foreign, that is, different Spirit. Another ideology began to be promoted and imposed on them, so their mood and way of thinking changed, they began to see the world from a different angle, as if it was a completely different firmware. Figuratively speaking, those connected to the Russian Spirit have one value system, and those who connected to the foreign Spirit already have a completely different value system. That's how it works. But the most interesting part is how it works, who does it, and through what this influence spreads. That's also very interesting. So it's not really about a specific country. The Russian people who are connected specifically to the Russian Spirit — there truly is a Russian Spirit in Russia. Maybe it doesn't manifest purely in everyone, but still. And these people are not all currently living in Russia, but still the Russian

Spirit remains in them, no matter what country they are in. And the most interesting thing is that even in another country, they don't fall under the influence of a foreign Spirit — they are still connected to their own. You see, even territory might not influence but still leave a trace. Travel always leaves something behind — people, changes in housing, changes in countries leave a certain imprint. But most often they leave... You know, one can absorb only the good and not let the bad near. And from all countries and travels, and relocations, you can gather all the good. That's also interesting. But you have to know some kind of boundaries of normality. Figuratively speaking, I remember when I finished school, classmates — graduates — went traveling around Europe, and I also traveled around Europe. I had been to Amsterdam many times, they had been to Amsterdam many times, but we were in different groups. And they had this association that if you go there, and there those forbidden things are allowed — all that unclear stuff, what they smoke — they believe that means you can and should do the same, and they chase after it. But me, you see, being in another country doesn't mean that it's allowed. I'm Russian — it's not allowed for me. What difference does it make that I changed countries, you see? Well, changed in the sense that I'm traveling, I'm in another country now. But for many people who are weak in Spirit, they immediately come under the influence — “oh, in this country you can wear a dress.” Wait, you're a Russian man — what dress? What difference does it make that it's allowed here — who are you? And that's how everyone falls under the influence. But most of all, of course, what influenced this kind of chaos is social media and all this basic social information — these media outlets, social networks, television. Through what does propaganda spread? It's actually frightening now. I mean, imagine, many of my peers now have children. They didn't live through the time I was born into, they didn't see when everything was still orderly, when all the animals, so to speak, were each in their own cage. They were born and now live in a world where, if they turn on some modern series or film, it's already normal that Santa Claus is not white, and it's unclear whether it's a man or a woman. And the words are strange, and all the propaganda is strange. But they watch this, and they'll come to think it's normal. And then they'll also see that, for example, in Russia, in my country, this doesn't exist, but they've seen it in the internet, in films, and they want it, and so they want to go somewhere else. And on the one hand,

there's this logical line of thought, and now I completely understand North Korea, I completely understand China, which restrict access to social networks and control all this. No matter how people laugh at them, they are right. It's just that short-sighted people who don't want to think find it easier to draw a conclusion like this: "This country is good — it gives freedom. And those countries are bad — look, they restrict us. What right do they have? We are a free people." That's exactly how all sorts of lazy people and those inclined toward temptations, sins, and so on justify themselves and choose those countries where the evil Spirit is most heavily propagated, the one that presents itself as "I will give you, people, freedom." But believe me, development and freedom are actually found in discipline, in self-control — not when you let everything go and don't care whether you've washed or not, or how you speak with older people, and so on. Chaos is not freedom. But people have been very well deceived. So there is no such thing as a country — I used to think that way too, I admit it honestly — but it turns out it's not even about the country, it's simply that this Spirit is not tied to any country, it is manifested in all countries of the world. It's just that somewhere — in Arab, Muslim countries — this Spirit of temptation doesn't exist, it's very poorly manifested there, because there, to their credit, people of spiritual strength and authority hold the line. And in some countries, the weaker ones, they immediately let this Spirit in, and it began to take root and spread in all people. Well, take the United States of America, for example. I'm not a politician, I'm not a professional in all this. But what do I see? There too this situation occurred — they let in, at some point, this Spirit of perversion, let's call it the "Spirit of Perversion." They let it in, and it began to manifest, and it manifested very strongly in Los Angeles, in San Francisco, and in New York it began to manifest strongly. But if I now turn on films from the 1990s, that Spirit is almost absent. That is, 1990s films — like "It Takes Two" with the Olsen sisters — there's such kindness there. Or the movie "Twister," also from around 1990, it has that American kindness. And the most interesting thing is, those people are still there. That Spirit — that kind American Spirit — remains, it's just that those people, they're in Texas, as I understand. And I was told that these people have now all moved to Florida, because the laws there are somehow different. Which is also interesting — imagine, the state of Florida, I didn't used to like Miami, but now everything has changed to the point

that it's now considered a cleaner, more family-oriented state, one that stands for family values and traditions — as if that old American Spirit from the films like “Back to the Future” and so on is there. And then there's this new perverted Spirit that has manifested, and people are running away from it and trying to escape. It has manifested in many places, in Europe as well. And it turns out — imagine if there is a commander-in-chief, someone responsible for the Olympics, which are broadcast to the whole world. The Olympics — this very name comes from the Olympians, from the gods — and to vulgarize it like that, I think, in my opinion, why not say it? Maybe historically this will echo later on — that I expressed such an opinion. Maybe it will echo for all descendants, or not even descendants, but followers who did this, acted this way. Well, this recent Olympics — if the commander-in-chief had the old Spirit, bright, pure, with proper values, then the Olympics would've been organized with the expression of family values, and everything would've been kind and clean. But what I saw... Well, I was told to watch and give a comment. I watched, and I'll say this: for me, it's a signal that we really are now... That is, right now we are living in the very decline that all the ancient scriptures prophesied and predicted. It's a sign — if I see such an Olympics with mutants and all this... I mean, I have nothing against specific individuals, and let such individuals exist — they've always existed — but when such individuals are 5% and they live quietly somewhere, where it's not forbidden, that's one thing. But when it is being propagated to all countries of the world, with no respect for other cultures and no respect for other Spirits... What's interesting is that Muslim countries that participated in the Olympics, and also countries that still have their own culture — you understand that those who organized the Olympics treated you disrespectfully when they staged such a show? They already stained you with it. I know you feel it yourselves, and I feel disgusted, and you feel disgusted, but they stained you. It's like, someone put a Cheburashka costume on each of you. Well, okay, Cheburashka is a good character — I shouldn't say that. But you understand what I mean. That's how it always happens — little by little. A little thing happens, and then suddenly, bam, something's been cut off, something's been sewn on. You no longer understand — are you a man or a woman? That's exactly how it happens. How can something like this be allowed? And in the past, the family union and relationships, and in general all of it —

the connection between children and parents — used to be easier to maintain. And now there's so much external influence, especially from what I call the Spirit of Perversion, the tempter serpent — that's exactly what that serpent is. He has seeped in everywhere, through everyone and everything, and tempts every day through social networks — your husbands, your wives, your children, your parents — so you see that someone who used to be a normal person now wants something incomprehensible. Social media imposed that on them — or rather, that Spirit did. And these people reject you, reject everything, for the sake of this dark perverted Spirit. So yes, there are many Spirits, and they are all manifested in all countries, manifested everywhere. But it happens that, figuratively speaking, let's imagine there are three Spirits. And in one country each Spirit is manifested 25%. Roughly. Somewhere one Spirit is 10% and another is 80%. Something like that, you see? That's why many people move or relocate to certain countries, that's why in some countries people feel comfortable or uncomfortable — but it's all the Spirit. Believe me, this Spirit — the dark one, the tempter serpent — I don't like it, I've been fighting it all my life. And the fact that it has spread so much and that people have connected to it like to a dark Wi-Fi, and they don't even realize it — that's harsh. It happens unnoticed, and those who are connected to it don't even know it. And any day, on any day, one can stumble. Your entire environment now — you can't control it — but still there's someone... Among your friends, relatives, there's always someone who's already connected to the dark one, and someone still to the light one. And so every day both kinds of your acquaintances give you advice. And at some point, you slip — you don't listen to the one who is your light friend, but instead you listen to the one who's dark. You listen once, then twice, then a third time, and then suddenly — bam — and you're on the hook. To avoid falling under that influence, to see the difference and understand... Let's put it this way: those who slipped and connected to the dark Spirit, at that moment didn't feel a big contrast or difference — that what they were being offered, or what they were doing, was bad. They didn't think it was bad. They didn't think it was shameful — let's say — to post a photo with a sports car, for example, half-naked on social media. Suppose three days ago, if I had suggested that to the person, they would have been embarrassed and said that it was disgraceful and people would misunderstand. But then, somehow, that person still decided to do it, let's say,

a year later, when someone else asked. And why did they decide to do it, for example? At one time, when someone had suggested it, they thought it was bad, and a year later they thought it was good. That means they got so tainted and shut down that the light was no longer there — the light that illuminates light and shadow, showing what's dark and what's light. And they no longer saw that it was bad. A year ago, they would have been ashamed to post such a photo, and a year later — they're no longer ashamed. And then it begins. And to always feel what is shameful and what is not, you need to pray, go to church. Or whichever religion — please, it helps. And then, every time someone tries to sneak you some filth, you instantly feel — “I'll never eat that, I'll never wear that.” And why did you react that way? Because you were in church today. But if, for example, you've spent a week drinking and watching Netflix, and then someone tells you, “Come on, what's the difference? Just try it,” and you think, what's the big deal? Why did you decide that? Because you've dimmed your light over the week with alcohol and those strange series, and that's it — then everything dark starts seeming not so bad. And yes, again, we are all interconnected, and it turns out that even without words, even if I just photograph something on the street, like a trash bin, the photo can contain a code — whether it was taken from the world of the light Spirit or the dark one. And so, if I have 10 followers — let's say I'm subscribed to 10 people — and 10 out of 10 are connected to the serpent, the Spirit of Perversion, and these people only post photos of their travels or just nature, even through those photos I can fall under their mood, their influence, and start to think and feel the same way they do. That's why I don't look at anything and try not to interact with anyone, so I don't get connected to this filth. I don't think about trying to be good because it'll reflect on my surroundings — I don't think about that. I just know what's right and wrong, and I stick to that. If it turns out this can reflect positively on the people around me — well, great. Great that they have a friend like me, and something light reflects on them. Well, that's all. I didn't have any goal to help someone or anything. But there is one good thought: what if you suddenly want to connect to that dark Spirit, to that serpent, and you think twice — maybe you don't care, but don't you feel sorry for your loved ones, that it will also affect them? That's something to think about — that's really a shame.

Question: One of the themes you explore in “Alternative History” is time. And in the second volume you write, “the end of time is the beginning of the appearance of God, who then created the world and began to rule it. God becomes God because He comprehended time and created the time machine.” Could you explain what the end of time and the comprehension of time mean?

Well, let’s put it this way. Now and then — that’s different time. And at that moment during the second volume, when I was working on it in October and November 2023, I was simply reasoning like this: I saw time, and I understood that one cannot be God if one does not know time, if one does not see it. You must be as if above it and outside of it. I just felt it and expressed it somehow. Again, because my second volume of “Alternative History” is like seeds I scattered, which later need to grow so I can reveal everything. And that’s how I felt it back then. And then I further assumed that God, why He is God, is because, in addition to knowing all of time and seeing it and being able to be outside of it, He must also create it. Because the creation of time is the creation of the world. Because everything we see, this matrix, is time — it’s the laid-out elements of different stages of time. And I simply felt that. Later I worked on the third volume, the fourth volume, the fifth volume of “Alternative History,” and it turns out there was already... There was the god Chronos — Chronos, as in chronology, time — which is curious. And also, what’s most interesting is that when I was learning about Spirits, there are three earthly Spirits: sky, earth, and the underworld — human ones, let’s say. And then there’s another one from beyond — the Spirit of Death, whose symbol is the hourglass, and clocks in general. That’s why they say you must never give a clock as a birthday gift. Well, again, that’s just what people say, to associate clocks with death, but it doesn’t mean that if you give someone a clock, something will actually happen — no. Many people, on the contrary, think that giving a watch is a good gift. And when I was working on all of this, it was confirmed once again that when God created the world, the first thing He created was time. He creates this time. How can I explain it to you? Well, yeah, it’s not like He took and made the first hour, second hour, third hour. No, of course not like that. But the point is that the structuring — that’s the same as time, the same formula, the same model. Recently I watched an episode of “Through the Wormhole with Morgan Freeman” —

they talk about the creation of the world, and no one knows how, because everyone says the universe came from nothing, from chaos, and they refer to sacred scripture. And I also refer to it in my next volumes of “Alternative History,” and I understand it like this: chaos isn’t when the whole world is in ruins, like nothing exists at all and suddenly something appeared from nothing. No. This is all sacred language. So now we can call our time chaos, when all the boundaries have been erased because everyone has connected to the dark serpent. So what is the dark serpent? In the past, people were all connected to different Spirits, and then they were divided into levels and sublevels — from the lowest to the highest — everyone grew and developed that way. And everyone lived in their own worlds, as if animals in a zoo, each in its own cage. And suddenly now we live in a time when that zoo, all the cages have been opened, and all the animals have mixed together. And many animals suffered because there are no boundaries. And many animals from the underworld began to eat rabbits — poor, helpless rabbits who used to be protected in their own territory — and now the territory has become shared for everyone, and all the worlds began to collapse. And the same thing is happening on the psychological, on the subtle level with the people now. The boundaries have been erased, and everyone began to overlap. It wasn’t like that before. But naturally, it’s as if everyone who was in the underworld climbed up into the earthly and heavenly realms and began doing their business there too. That’s what’s happening now — and this is all chaos. And how else is it happening? It’s not even just physically — it’s not physical — but psychological. As if before, every person was an individual personality — thirty years ago — and everyone lived in their own world. There were nerds who were friends with nerds, show-offs who were friends with show-offs. Everyone somehow didn’t overlap, everyone was in their place, in their own city, in their own neighborhood, in their own yard, and that’s it — there were no crossings. And then it all got mixed up, and people didn’t even notice how, over thirty years, their personality and individuality, which existed thanks to the Spirit they were connected to, all disappeared because everyone chose one fake Spirit — that is, the tempter serpent. And everyone started becoming as identical as possible, everyone began moving to the same rhythm — and rhythm is Spirit — everyone on one frequency, as if everyone disconnected from all their own frequencies and connected to just one frequency —

that is the destruction of worlds. And now it's as if I see how the tempter serpent is destroying all the worlds by pulling everyone into his one single world, where everyone became the same. And now all the people have gone there. At first I resisted this very strongly, I opposed this dark serpent and believed he was very bad and had to be fought against. And in a way, I was right. Again, it all depends on the position I'm in regarding development. But now I've grown to the level where I understand that it's as if he did me a favor, this tempter serpent. After all, if people lived in the old world concept, whose time had come to an end, and a new God, a new world, had to be launched, then first all the worlds had to be destroyed. Not physically, I mean, but in people's minds — ideologies, values. And it turns out that everyone needed to be offered one false world into which they all went — that's the tempter serpent — and they all went into it, and everything there is bad, but they don't fully realize it yet. But they've already lost all their own worlds and lost themselves, so that afterward they would all want to escape from there, from that Spirit, the tempter serpent, and return, so to speak, to their own world. And when everyone runs back to their own world, in fact they'll be running into a newly created world, and each will find their own place. And at the same time, all this is happening in parallel — while, from the moment of my birth, for example, the tempter serpent is destroying all the worlds of people, I've been already, in parallel, creating a new world. The one the tempter serpent is destroying, I'm already creating anew. And how did the creation of the world happen when God created it? The same way I now sit with a piece of paper and a pen. That is, the main thing is what's in His mind. The main thing is to become aware. When it's said that there was chaos, that actually meant ignorance — where you live, that's what chaos is. Just like people live now — that's chaos. And that same chaos was there. So it turns out there were cities and people when God was present, but there was chaos in their minds, and that's why it was called chaos. And then He began to create, created the world, separated the heavens from the earth — and that, in fact, is already the awareness of how the world is arranged. That division is exactly the division of worlds: heaven, earth, underworld, the world of the dead — you take and make that division. Day, night, evening, morning — all these intersections. You create all of it, piece by piece. And He separates, separates all of this, and reflects it. Birds in the sky, fish in the water — almost just like that, as if they fly

and swim. And this creation takes place. And then comes the division — where everything came from, who came from what. And it also speaks of time. That there was ether. And so it turns out that the world is created when boundaries are created, when each person begins — first of all, himself — and then the whole world begins to understand what morning is, what day is, what evening is, what night is. And that this same structure includes the continents, and the elements, and literally everything. That is creation. And then God — how did He create the world? Then He has to create days, weeks, months, and then after that the sky, the night sky, stars, planets — but not physically, it's all in the mind. That is, He becomes aware of it, and He is the simulation. He reaches a level where He Himself is the simulation, and through consciousness, by understanding all this, He becomes this world, and all people are in His mind. And so He is God. And everything He sees, how He comprehended the world — all of it is a manifestation through the matrix of the decomposition of light, the decomposition of time into all its stages — that is Him. He is everything, and it is all in His mind. In the mind — again, it's convenient for you to imagine it that way, and that's great. And all of this, it turns out, I scattered as seeds in the first and second volumes of “Alternative History,” like a short story told from beginning to end. The end of the novel “Alternative History” is: the boy Alex Korol found the Philosopher's Stone. That's it. And all the following volumes — the third, fourth, and so on — are the same story as the first and second volumes, only expanded with explanations, where all those seeds have already grown, but the essence remains the same. It's as if everything has already happened — it was first in 2D, now it must unfold in 3D, then in 4D, in volume, but it's all the same information.

Question: The matrix you decipher in the second volume is everywhere. In churches, chapels, in flowers, in plants, in animals — even people are all created according to it. But why, even if it's everywhere, do we still have to decipher it? Why? Why is it not given to us, yet we are within it? That is, our body already contains this matrix, but our soul, psyche, consciousness, or kasper does not contain it, meaning the soul must go through a path from zero to the end to understand this and grasp how everything is structured, in order to then do something with it — for example, to become creators ourselves?

Yes. That's exactly it. This matrix — it has always existed, everything is arranged according to it, truly. That is, the world — the one who created it — He created the entire world according to this matrix. And people, too, are created according to this matrix, but they are not creators, not yet — they are developing. And that's the whole point: people have already been given this world built on the matrix, and God is waiting for you to recognize this matrix — that it is in everything. And when you recognize that the matrix is in everything, and that you are also this matrix, and when you see this code — that's when you become God. And by God, it means you become this new world. And with your intellect, your consciousness, you will control this world and be it. And all people will be designed like you — as if, imagine, your consciousness is in all people — everything, that's how the new world will load, and that's it, and you are its God. And yes, it turns out that this is the meaning of existence. And you see, the matrix that everyone is searching for, trying to decipher — it might be everywhere, already drawn, already mapped out. Last night I was assembling this matrix all night. And on one hand, it's right in front of your nose, but you have to become aware of it, you have to see it everywhere. I deciphered it in the second volume of "Alternative History" and showed it to everyone. And what happened? Nothing. I even showed that it — the design of God — is encrypted absolutely everywhere, in ancient scriptures, in ancient icons behind the saints in the background — that this is it. And what did people do? Nothing. Why? What's the point if you just saw some little square with intersections or wheels? You have to understand the essence — why the square, why the intersection, why the wheels. And then you need quite a lot of time — I'd say even years — for that formula, even if it's already been shown to you, to be fully realized, recognized, found within yourself, in your body, in your organs, in the structure of cities, countries, districts, in the structure of human thinking, in the structure of people — you have to see this same matrix absolutely everywhere, practically. And of course, it's best to describe it all, to write it down for yourself, to keep a diary — which, basically, is what I'm doing. In all the next volumes of "Alternative History," I lay out this path and show a person the entire matrix. So imagine, at first I showed it as a finished object, like a thing — but it's not about the object, you have to see it everywhere. And through all the other volumes of "Alternative History," I show it, I introduce you to this matrix — how it is present there, how it is present elsewhere. What is it, really?

I've been showing this the entire time — that it's everywhere. And with each new realization of where it exists and that everything confirms it, you become wiser and wiser, develop more, grow more spiritual, more of the Spirit enters you, and you come ever closer to the source, to the Absolute. As Big Alexander recently told me — I'm getting closer and closer to that Absolute. Well, that's how it is. That's how everything is structured. You see, this matrix now must not just be seen — it must be found everywhere. You need to find confirmation for everything. That is, you need to logically prove it with your mind — and that is possible — for everything that exists. According to what I've heard, though I don't know how it is now, but based on what I remember from watching various films, they often emphasized that religions do not get along with scientists and with science. And that scientists and science laugh at religions, and religion always scolds scientists — because it's like these are two contradictory paths. But I believe it's all one. I'll say this: not a single scientist would have ever discovered or uncovered anything without divine intervention and the Spirit. So how can they possibly deny that God? That is — God as the system that gave them light, illuminated for them how to solve something at the right moment, when they receive their Nobel Prizes. And those religious leaders, the ones in charge, they also need to understand — excuse me, maybe you're just on autopilot now in the 21st century, repeating some lost old traditions. You have all the sacred scriptures, you have all these icons, you have all the facades of your cathedrals and palaces where the Four Gospels and Jesus are depicted — and all the matrices are encrypted in there as well. And what, do you want to say that all of this was created by a person sincerely but without intelligence? Well, in fact, yes — it was. But take this into account: that person, or those people who did all this — the icons, which are written according to specific rules and canons, and all the sacred scriptures — you have to accept that this all came from God, not just from man. So what is God? It's the system we live in, an intelligent system that governs everything. You think that this can never be proven by scientists or that it's forbidden to interfere with it — on the contrary, I believe that the entire point of the creation of the world, the point of life, and of all humanity, is precisely to come to the point where we finally understand everything, where everything is revealed. Who created it, how it was created, why it was structured this way — all of this must be scientifically proven. And when we prove it scientifically,

then both science and religion will be united, as a transition into a new era, a new stage. That's how I see it. Maybe nowadays no one is at odds anymore, but in films they used to show how scientists, science, and religion were always in conflict with each other. I don't know about now. Maybe because everything has become so distorted, and all boundaries have been erased, and everyone is connected to the tempter serpent — maybe now no one cares anymore, and everyone agrees to everything. I don't know.

Interesting questions, one after another in sequence, as if they're all connected and meaningful. A person asks: "Alright, Alexandr, you've deciphered the matrix. You found it. So what's next? And what did that give me?"

You know, let me start from the very beginning. Back in 2011 — I remember it clearly — the year 2011, then 2012, I was young. Different people would introduce me to others, I'd meet people, travel, talk with someone, walk around. And it's true — very often people would ask me: where did I get so smart? Where did I study? Who taught me all this? Where did I read it? How many books had I read? Everyone thought I was very well-read, even though I hadn't read a single book. And someone once asked me directly: where do you get all this information from? And at that time, I was filming a lot of videos for YouTube, which I later wrote about in my book. That format just felt more comfortable to me — both writing and also speaking about it — because it's like you approach the same information from a completely different angle. That's how I'd write a chapter. And people kept waiting, surprised, wondering where I got all this from, how I knew all this — I looked so young. When would the information run out? And everyone could see that it wasn't the kind of information pulled from some textbook without understanding the essence. On the contrary, there were no fancy terms, no academic references — I just talked to people, and there was this kind of wisdom in me. Like they show in films: if you keep pouring water into a glass, it will eventually overflow. That's how I always spoke with people — about everything. And that amazed or surprised everyone, and they kept asking: how do you know all this? How do you know what intention is? Also, I remember clearly — someone was genuinely amazed and said, "Alex, you're only this many years old. How do you know all this?" And I would say, I've never in my life even

Googled it or read about what it is — I just know. And everyone was surprised — how can that be? And at some point, I even stated in my book and said, “Guys, honestly, I myself started to wonder: where is all this information coming from, how do I know all this? Sure, maybe I was a smart kid from childhood, but I believe it all started after I visited places of power” — that’s what I said back then. That’s how I expressed it — in 2012 or maybe 2011. I remember many people left comments under that chapter asking about these places of power, where I found them, who told me about them, how they influenced me, where the information came from. And later, in some of the rough chapters of my books, I revealed this. I explained that, imagine the paradox — all my wisdom, knowledge, ideas, everything — it flows into me when I come into contact with the matrix, the one I deciphered once in the city of Saint Petersburg. That the moment I start drawing this matrix, the moment I start reading about gods, the moment I engage with it somehow — and the matrix is everywhere, I look for it in gemstones, in places of power, meaning in ancient structures laid out according to the same matrix — every time I come into contact with this matrix, it’s as if something either switches on in me, or awakens, or pours into me — you can describe it however you want. Whether it was always inside, or came from somewhere else, that doesn’t matter anymore. What matters is that after that, it always feels like all the sciences pour into me. But when all of this awakened inside me — like some kind of code — each time from contact with this matrix I’m deciphering, there simply were no words. It was like it existed inside me, but in terms of experience, in practice, I didn’t even know how to describe it, because I lacked the vocabulary. And it always happened like this: I decipher the matrix, just touch it, let’s say, and then, at the very least, for about six months, I’d just live like a regular person — walk around, travel, meet people, talk to someone, visit restaurants, go to stores — that’s how it used to be. And as I did all that, it felt as if the entire matrix that had poured into me or activated inside me began to illuminate everything in this human, everyday life. It’s as if I started to see how people interact, to see cause and effect, to see the structure of everything, how it all works. Because the code flowed into you, and now it’s as if you have to prove it — in practice, so to speak. And I always noticed this pattern — it always, well not endlessly, but often happened this way. And the same thing happened quite recently — in 2023 — when I felt I had completed my entire

novel, which I originally believed would consist only of two volumes, the first and second, that the whole story had been revealed, that it was the Spirit, and that I had physically deciphered the entire matrix. And what happened next? When I finished that book in November 2023 — the second volume — and the whole adventure, and found the matrix, what happened next? Then everything I had deciphered began to manifest physically, in practice, so that now this entire matrix could be shown in the human world. That's what began to happen. And for this reason, the third volume appeared. For this reason, the fourth volume appeared. For this reason, the fifth volume appeared. Then, so as not to get lost in it all, I revisited and analyzed everything again in the sixth and seventh volumes. Now I'm working on the eighth volume — and again, a paradox. You know what the eighth volume is now? The eighth volume is like a large version of the second volume. As if the first and second volumes were a small story — from beginning to end — of finding the Philosopher's Stone. A small story. And then, from the third to the eighth volumes, it's the same thing, only everything is super expanded and unfolded in depth. And now I'm at the same stage as I was back then working on the second volume — now I'm in exactly the same state, only I'm working on the eighth volume, where I'm also deciphering the matrix physically. The same one, essentially, but now in more detail. And for the past two months, I've been assembling the matrix — so many matrices — thirty of them: all geometric shapes with different construction paths, different sizes, scales. And just last night I was assembling a matrix — a cube, but not the first one I show in the second volume of "Alternative History." This one was when I also spoke about the possibility of making cubes within cubes, cubes inside cubes. But I didn't do that back then because there would be too many lines, too many intersections, and you wouldn't be able to see or understand anything. And back then in the second volume, I showed this main element, a part of the matrix — but I didn't show how it could be infinitely unfolded. And in the eighth volume of "Alternative History," I'm now showing all of it — all the ways it can be rotated, twisted, unfolded, multiplied; how all geometric shapes can form within it. I refer again to various ancient engravings, scriptures, and I show how I decoded them all. And for example, the latest matrix I worked on — or actually, let me say it step by step. About a month ago, while working on the eighth volume, I deciphered something new in the matrix. And when I did, once again

it felt as if I had become someone else — as if something awakened in me, as if I became even more superhuman, more clear, more conscious, and once again started seeing everything differently. That’s how it works. Just from drawing the matrix on a piece of paper, and then assembling it with sticks. And so a month ago, what will now go into the eighth volume of “Alternative History,” I opened up all those alchemical engravings and explained the meaning of the Mercury symbol, which in alchemy is also called azoth. It’s that symbol with a crescent moon, a circle, and a little cross. In reality, it deciphers as mother and father — that is, elements of the Moon and elements of the Sun — and the cross means they must all be crossed, mixed together; that there are four elements of the Moon and four of the Sun. And those are actually tetrahedrons, which must be turned into stellated octahedrons, and then rotated in such a way that they form this sphere, this orb — the orb that Mercury holds. Go ahead, look it up. Just type into Pinterest in English “magnum opus” or “the great work” or “philosopher’s stone.” Open the engravings and look at what you see there. Everywhere there will be a man, a woman, and always a star in the center, and always Mercury holding that sphere with the cross. I found it a month ago — simply opened it, deciphered it, showed it in the book. And even that, as you can see, didn’t complete my eighth volume of “Alternative History.” That was just me showing — yes, it’s there too. And I explain it all very clearly: it’s the same matrix I discovered, only that matrix I decoded — square, little cube — it’s just copied and rotated differently: upward, downward, left, right, so it becomes three-dimensional, like a star, because inside it there are those same stellated octahedrons — that is, merkabas — and that’s how you form the star. That’s what I found, and inside it is that very orb. Very interesting. And yesterday — so, a month later — I made a whole bunch more matrices. Yesterday again, and today too, I already feel like someone else again. Because yesterday I made a matrix. Seems simple — I’ve done it before. But again, it’s not about whether you made it two years ago. The point is: were you aware of what you were doing, and did you see what you can see now? And now I once again made a matrix I didn’t show in the second volume, because I said, “you simply won’t see it.” Back then I needed to show a miniature version of the matrix to reference the fact that it appears in the background of all those icons with saints. But I did say it could also be done another way, because all matrices must be identical. And that in my

cube, the one I discovered, if you make a bunch of intersections, there must be more cubes — and more, and more — and so on, infinitely. And so yesterday I made such a matrix — and I'm still not finished with it yet — where, again, as the Spirit guided me in the second volume of "Alternative History," you need to look from the right angle. I made all the intersections there — not all, but more than necessary. And what do I see? When viewed from the right angle, it forms the Flower of Life — not a small one, but a large one. It's like small flowers forming a big flower. And from a bunch of cubes, large cubes form. And from a bunch of octahedrons — that is, rhombuses — a big rhombus forms. And from many stellated octahedrons — that is, merkaba — many other such merkabas form and combine into a larger one. And from many tetrahedrons — that is, triangles — small ones become big, and big become bigger, and everything transforms like this. And all this is, again, contained within this cube. And now, when I finish analyzing the second volume of "Alternative History," I will continue assembling all this, making wheels for each small cube, and I will have a volumetric Flower of Life. Why am I doing this? Whoever makes such a matrix — place it at different angles somewhere about two meters away from yourself, and change the lighting constantly, or light a candle and look at it from different sides, and try to see something. Every time, you will see something new. This will give you awareness — what, how, where, why. So, returning to the question — what does the matrix I deciphered give me — the whole process of deciphering it and becoming aware of it gives me everything: clarity, clairvoyance. What is clairvoyance? It's seeing clearly, seeing everything truthfully, without distortion, being strong in spirit. It means knowing explanations for everything, not falling under the influence of false moods and false thoughts, which society as a whole falls under. Being with God, being with this inner strength — that gives power. It really gives everything: mood, everything people want. People want health, safety, strength — that's all given. Let's put it this way: any growth in your life gives this. You see, you can commit actions and deeds that destroy your life and yourself, or you can, as you understand, choose a path where everything you do strengthens you and your life. It's not only about the matrix I decipher in the second or eighth volume. It's also about your everyday life. It's up to you. I believe I would have been lost and destroyed if I hadn't deciphered this matrix — I would have fallen

under the influence of the dark serpent. But this matrix keeps me from falling under that influence, and life becomes more interesting. Thanks to this matrix I'm working on, imagine, you become so smart, you understand everything — including how any current world leader thinks. You look at him and know everything he's thinking — not in the sense of reading his mind, but that you're on the same level of intellect. You know his intentions, you know his train of thought, you know his reactions in advance. You know where the world is heading, what has happened to it, how the world was created, how it's structured, where it's going, which countries are moving forward in time and which are moving backward. It gives you everything. Now when you watch any movie, you understand what it's about — not just looking at pretty pictures and catching only five words you recognize. So interacting with the matrix is probably a touch of spirituality everyone chases after, a connection with the higher, a connection with nature. Some people go to the mountains, pose in lotus for social media, thinking that's their connection to spirituality — but they're fooling themselves, doing it for vanity, to show everyone how beautifully they sit. Without social media, they wouldn't do it. You see? For me, a connection to spirituality is when I simply don't go anywhere extra, don't scroll social media, but stay home like a child with Lego. I just build the matrix from sticks, then read interesting Wikipedia links about what it is. For example, yesterday I read about the tetragrammaton, then I read about names of God, about names and epithets of God in Hinduism, about the tetractys. I find it interesting. You might wonder — why would an ordinary person need that? You see, what I read today affects the correctness of my future choices — what T-shirt to buy, when to go for a walk. And I'm confident in my choice — I pick the right T-shirt and leave the house at the right time. But if I hadn't read all this and deciphered the matrix, I could end up in the wrong place at the wrong time and make the wrong choice. And life's path would end quickly, you understand? That's how I view and relate to it. I believe there are no other options. It's the same as if you asked me not about the matrix, but “why do you eat, what does it give you?” Well, it gives me life. If I don't eat, I'll die. If I eat, I feel good. It gives me nourishment. I get acquainted with this matrix through everything — through drawings, films, statues — this is all the matrix, all these worlds. Goodbye everyone!

The sixth and seventh volumes were preparation for the reader for the final eighth volume, which I am currently working on. For both myself and the readers to fully grasp this vast adventure that I share across all my volumes, it was necessary to revisit everything once again.

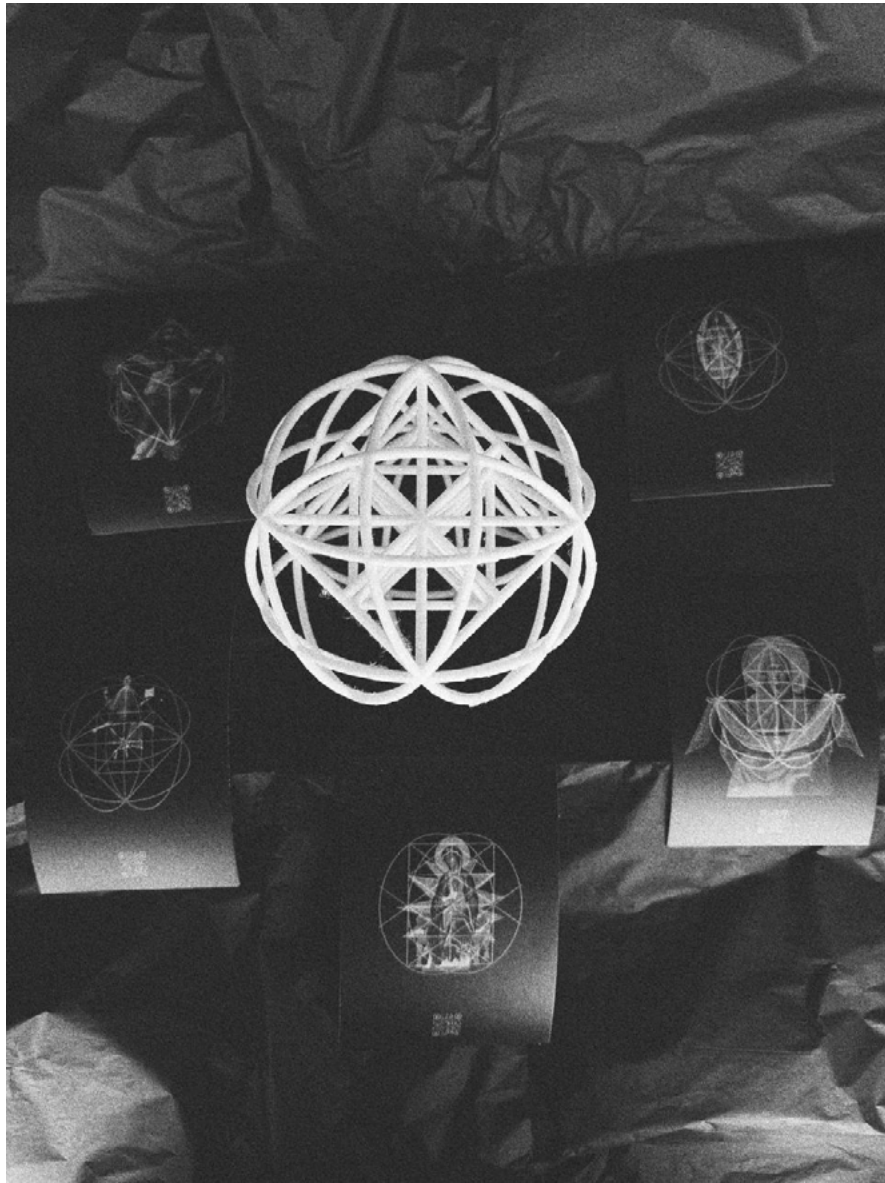
That's why I had to interact with you and collect questions from readers about the first and second volumes and answer them — perhaps even to discover something new for myself that I hadn't revealed before or to notice things I hadn't seen earlier. This process helped and contributed to completing the entire novel and finishing my last, eighth volume, which I am now working on.

I hope the eighth volume will be the final volume of my entire adventure novel.









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