# MONIKA FEATS DOCUMENT












# 'Can You Hear Me? Hi, It's Me'

- HEART EATER
- PERFECT GIRL
- PRESIDENT OF THE LITERATURE CLUB
- GIRL WITH AN EPIPHANY
- GOD LOCKED IN A BOX



DOC MADE BY RF532

**INTRODUCTION**

*Hello, RF532/Rudy here. I am the author of this document in which I will describe the intellectual capabilities and feats of the character from the well-known deconstructive visual novel, psychological horror 'Doki Doki Literature Club', Monika.*

*Tho I am not a good scaler or debater per se. Despite the fact that the document is extremely small, it was developed over the course of a whole year (I took huge breaks due to studies or banal depression). I want to note that despite the difficulties, I put my whole soul and love for the character of Monika into the work.*

*My document has a role to enlighten people about my understanding of the character: her actions and goal.*

*Does understanding/perception of a character affect their scaling? Obviously, yes.*

*The way she was slightly misunderstood breaks my fragile depressive heart 💔 :) ("strongest yandere of today ahhhh")*

*I will not drag out the introduction, especially when I am not particularly eloquent. I will try to convince you that Monika has enough potential to take her niche among smart characters. Good reading!*

***Sensory/Great limitations; Overcoming Limitations: Yellow***
***Manipulation/Deception: Purple***
***FSIQ/Intelligence concepts/Thinking/Knowledge, Academics: dark blue***
***Adaptability/Overall EI;overall SI/psychoanalysis/Overall AC: Red***
***Planning/Strategy/Foresight: Green***
***Overall Reasoning, COLD/HOT reading/Info Gathering: Orange***
*Notes/Explanations: Underlined Text*

# PART 1

## *Chapter 1*

### Metaverse Enterprise Solutions

***Note: The sources of information are secret files and mails from the built-in desktop in the DDLC PLUS! game interface***

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***Have you ever thought that our whole world may be just a fake, and our life is just a story thought out in advance by someone or even a computer simulation? ...All our friends, family and pets are just NPCs, pieces of program code...***
***But somewhere... Someone has more power than all of us put together in this performance, in this closed box... This someone has an insight... Epiphany...***

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*Perhaps it was precisely such abstract thoughts that could prompt a team of employees from the mysterious company* ***Metaverse Enterprise Solutions (MES)*** *to study this issue.*




*MES Logo*

*According to MES website, it's a company that specializes in "...Information Services, and has over 40 years of experience in delivering excellent service to enterprise-sized businesses nationwide."*

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***'...Infrastructure. Software. Communication systems. We understand the modern-day challenges of running an enterprise company with efficiency and reliability. That's why you can count on us to get the job done, so you can focus on the business that matters most.***

***With world-class engineers and industry-leading specialists, Metaverse Enterprise Solutions will always deliver solutions that last. Cost-per-year analysis shows that Metaverse solution saves up to 30% in the long run. And our flexible support model ensures that quality can be delivered at the price point that is right for your company size…'***

*Excerpt of original text from the official MES website*

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*The Team consists of several people*:

**-Paula Miner "Project Manager"**
**-Ive Laster "Senior Engineer"**
**-Ro Teether "Systems Engineer"**
**-Ravi Raso "Systems Engineer"**
**-Lib Musi "Engineer"**
**-Rea Vorte "System Administrator"**

*They were developing a very serious project, the purpose of which was to find out whether the universe in which we live is a simulation.*
***As a reminder to help guide our data collection, any analysis performed should be focused on answering some of these main questions:***

***- How does granting elevated access to the VM affect a person's values and goals?***

***- How does someone effectively navigate and experiment with their ability to change the contents of their VM?***

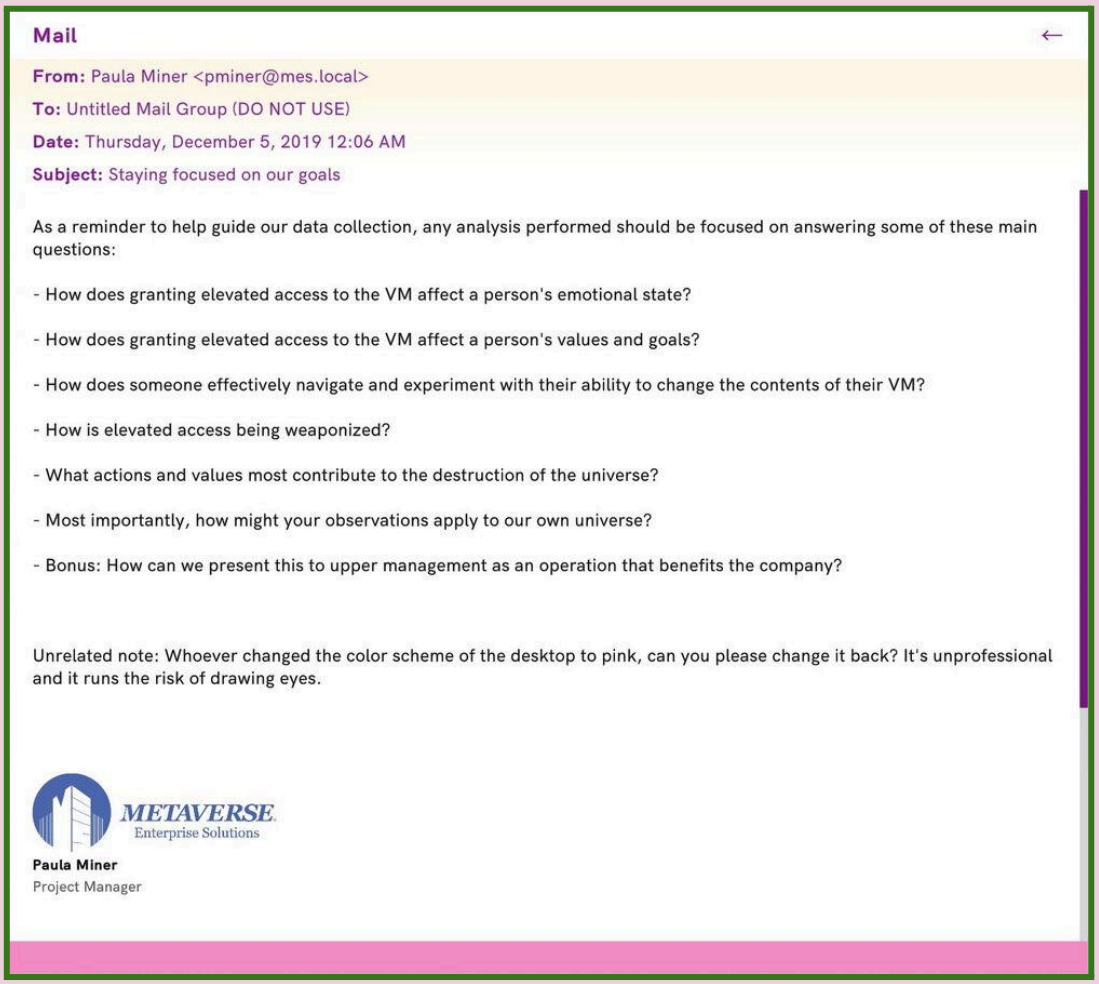
***- How is elevated access being weaponized?***

***- What actions and values most contribute to the destruction of the universe?***

***- Most importantly, how might your observations apply to our universe?***

***- Bonus: How can we present this to the upper management as an operation that benefits the company?***

**Paula Miner**



**Mail** ←

**From:** Paula Miner <pminer@mes.local>

**To:** Untitled Mail Group (DO NOT USE)

**Date:** Thursday, December 5, 2019 12:06 AM

**Subject:** Staying focused on our goals

As a reminder to help guide our data collection, any analysis performed should be focused on answering some of these main questions:

- How does granting elevated access to the VM affect a person's emotional state?
- How does granting elevated access to the VM affect a person's values and goals?
- How does someone effectively navigate and experiment with their ability to change the contents of their VM?
- How is elevated access being weaponized?
- What actions and values most contribute to the destruction of the universe?
- Most importantly, how might your observations apply to our own universe?
- Bonus: How can we present this to upper management as an operation that benefits the company?

Unrelated note: Whoever changed the color scheme of the desktop to pink, can you please change it back? It's unprofessional and it runs the risk of drawing eyes.

METAVERSE
Enterprise Solutions

**Paula Miner**
Project Manager

*Original Mail by Paula Miner, DDLC+ 2021*

*And to test this, the Team creates several artificial universes with living personalities:*

**Chronology:**
**Creating Simulated Worlds:**

**??? 2019– December 2019**

**•Virtual Machine 1 (VM1)**

*The simulation in which the main plot of the game DDLC (2017) or DDLC+ (DDLC/VM1) takes place.*

*This simulation is inhabited by 5 entities well known to us, 5 simulated personalities:*

- **Monika; Entity A**
- **Sayorii; Entity B**
- **Yuri; Entity C**
- **Natsuki; Entity D**
- **The Protagonist; Fifth Entity**

*Monika has increased access to the entire simulation and is aware that she is in it.*

***'…Lib: Promising work on "recording" simulation activity into playable script***

***- Playable = Observable form, NOT a game...stay focused Ive***

***Pretending to type important things while waiting for everyone to get back on topic***

***4:30 still target end time***

***Assigning names to simulated entities for easier reference?***

***- A, B, C, D should suffice***

***- 1, 2, 3?***

***- Using "real" names only encourages treating them like pets rather than simulated entities***

***- Everyone is trying to come up with stupid names now…'***

**Project Manager, Paula Miner**

***'VM1 DETAILS***

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*- Literature = Production of text assets, easy data collection*

*- 4 entities ("characters")*

*- Small physical space - efficient for server & genetic iterations*

*- Highly elevated access permission creates very stable connection "window' for data collection, in exchange for less realistic simulated scenarios…'*

**Project Manager, Paula Miner**

```
Lib (fix naming scheme conflict with "lib" folder)
Ive (sure...why not)
Others?


VM1 - Current project (small-scale simulation)
VM2 - Future project (medium-scale simulation)


VM1 DETAILS
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- Literature = Production of text assets, easy data collection
- 4 entities ("characters")
- Small physical space - efficient for server & genetic iterations
- Highly elevated access permission creates very stable connection "window" for data collection, in
exchange for less realistic simulated scenarios
```

*Project Plan.txt*




*Virtual Machine 1, DDLC (2017), DDLC+ (2021): Main Story*

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*'DOKI DOKI LITERATURE CLUB!*

*Welcome to the rebellion! We're all working our asses off with our jobs on the line, so we might as well have some fun with it too, right?*

*I totally get why Paula wants to rush into data collection. But my proposal is to shift our efforts a little and build out some new features for making real-time connection to the VM more useful and fun. If we're basically simulating a miniature universe then it's kind of a waste to not be able to spend some quality time in there, right???*
*But actually...I think wrapping this whole thing in the guise of a video game is a great (and hilarious!) way of covering our tracks. And if we do a good enough job, we might even be able to present it to Paula as a useful endeavor.*

*Key selling points:*

** 5 to 6 hours of misery, dread, and cute girls*

** Learn, through the existential crises of others, how to cope with your own simulated universe*

** Witness the destruction of a universe over and over, in video game form*

*HAHAHA! This is going to be absolutely amazing.*
*And no, the irony isn't lost on me... creating a secret team within a secret team is more meta than I signed up for, and that's saying something considering we literally work for Metaverse Enterprise Solutions.*

*We can come up with a fake game studio name and everything too...obviously NO plans to go public with this, but it would be a good part of the whole disguise. Plus, I want a cool team name that makes us feel like a bunch of heroes for saving the universe...kidding, but we're at least saving our jobs. Something like Team Salvation?'*

**Senior Engineer, Ive Laster**

**(There is probability that After Ive changed name of their team on 'Team Salvato')**




*Team Salvato Logo*

**•Control Simulation**

*A copy of VM1, in which the events of DDLC+ (2021) side-stories take place. There is no Protagonist in this simulation, and Monika enhanced abilities are hidden from her.*

***'…Control simulation***

***- Create identical VM without entity A having elevated access permissions?***

***- Seems unlikely - nothing has come close so far***

***- Clone VM1? Same elevated access but prevent the entity from discovering it?***

***- Seems tricky, but plausible…'***

**Project Manager, Paula Miner**

internal/1/3/0/Meeting notes 2.txt ←

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- Lib: Promising work on "recording" simulation activity into playable script
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Pretending to type important things while waiting for everyone to get back on topic
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Control simulation
- Create identical VM without entity A having elevated access permissions?
- Seems unlikely - nothing has come close so far
- Clone VM1? Same elevated access but prevent the entity from discovering it?
- Seems tricky, but plausible

Meeting over time again

jklsdfjklsdafjkjaggsfdjlsdfjk
```

*Meeting Notes 2.txt, DDLC+ (2021)*




*Control Simulation, DDLC+ (2021), side-stories*

**•Virtual Machine 2/Test VM**

*A more complex simulation compared to the first two, at the moment the team cannot establish a stable connection with it. However, Team was able to get*

*some information about what was happening in TEST VM. And in the future, the Team wants to turn its attention to it.*
*According to MatPat's Game Theory and secret files inside the game, in the Test VM there is a mysterious organization, a religious sect called the Academy, which conducts cruel experiments on people and according to Paula Miner, the sect is trying to combine the access potential of several individuals into one parallel block, which the sect members call 'The Project' Libitina' MatPat reasons that in this way the Sect is trying to create creatures with increased capabilities, trying to open their Third Eye.*

# *Chapter 2*

## *God locked in a Box*

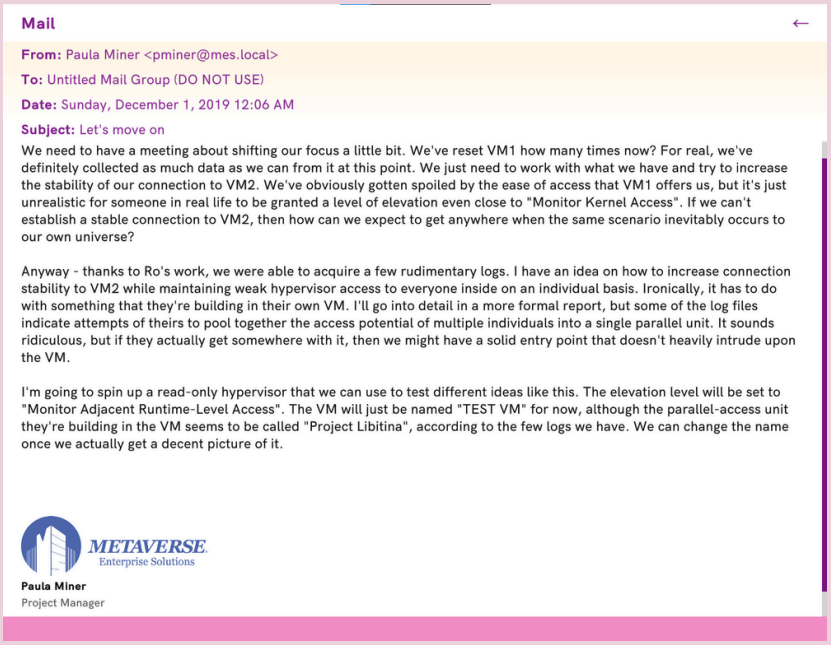
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***Monitor Kernel Access***

*Entity A is a simulated personality, artificial intelligence with a code name **'Monika'**, which is an abbreviation for function of admin access - **Monitor Kernel Access.***



*ENTITY «A»*



**Mail** ←

**From:** Paula Miner <pminer@mes.local>

**To:** Untitled Mail Group (DO NOT USE)

**Date:** Sunday, December 1, 2019 12:06 AM

**Subject:** Let's move on

We need to have a meeting about shifting our focus a little bit. We've reset VM1 how many times now? For real, we've definitely collected as much data as we can from it at this point. We just need to work with what we have and try to increase the stability of our connection to VM2. We've obviously gotten spoiled by the ease of access that VM1 offers us, but it's just unrealistic for someone in real life to be granted a level of elevation even close to "Monitor Kernel Access". If we can't establish a stable connection to VM2, then how can we expect to get anywhere when the same scenario inevitably occurs to our own universe?

Anyway - thanks to Ro's work, we were able to acquire a few rudimentary logs. I have an idea on how to increase connection stability to VM2 while maintaining weak hypervisor access to everyone inside on an individual basis. Ironically, it has to do with something that they're building in their own VM. I'll go into detail in a more formal report, but some of the log files indicate attempts of theirs to pool together the access potential of multiple individuals into a single parallel unit. It sounds ridiculous, but if they actually get somewhere with it, then we might have a solid entry point that doesn't heavily intrude upon the VM.

I'm going to spin up a read-only hypervisor that we can use to test different ideas like this. The elevation level will be set to "Monitor Adjacent Runtime-Level Access". The VM will just be named "TEST VM" for now, although the parallel-access unit they're building in the VM seems to be called "Project Libitina", according to the few logs we have. We can change the name once we actually get a decent picture of it.

METAVERSE Enterprise Solutions

**Paula Miner**

Project Manager

*Original Mail from DDLC+ (2021) desktop*

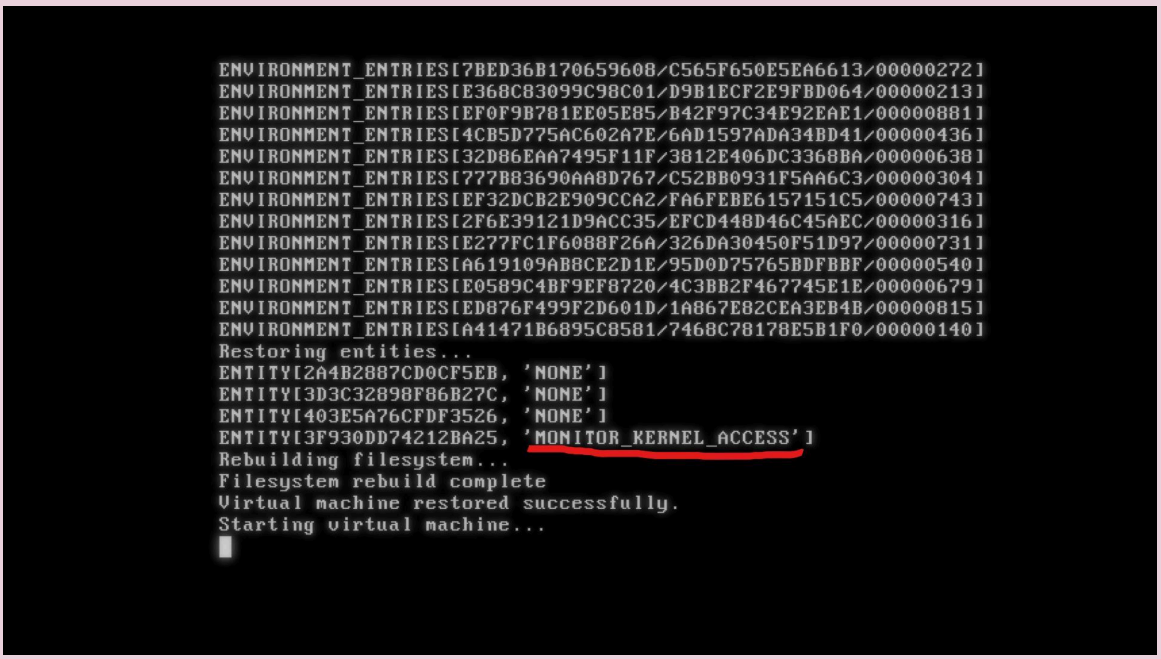
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***…We've obviously gotten spoiled by the ease of access that VM1 offers us, but it's just unrealistic for someone in real life to be granted a level of elevation even close to "Monitor Kernel Access"…***

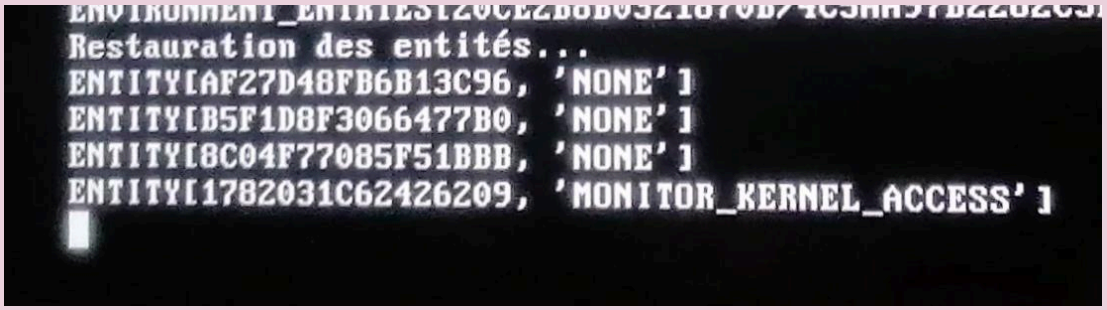
**Paula Miner, Project Manager**

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***Moni.tor K.ernel A.ccess > MoniKA***




*DDLC+ (2021): Screen during VM1 reset*




*Another screen*

***Protagonist Creation Interpretation***

***Sources: DDLC Plus! Mailbox***



Mail

**From:** Lib Musi <lmusi@mes.local>

**To:** Untitled Mail Group (DO NOT USE)

**Date:** Saturday, December 7, 2019 12:06 AM

**Subject:** Character discrepancy

Having run the control simulation for a while, it's evident that a certain "character" is missing from any mention or appearance. This makes me speculate that Monika's meddling is less clumsy than we think, because she would have had to manufacture this "character" herself as a way of forcing interaction between her and the user. Could that be why the "character" has such limited and dissonant personality traits? Or am I reading too much into this?

I'll open an issue to start tracking info and observations on the anomaly of this "character" appearing.

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**Lib Musi**
Engineer

*Original mail by member of The Team, Lib Musi*

*Monika, in response to Ive changing the simulation to a template dating sim, constructs the Protagonist. This may mean that Monika understood what Ive was trying to do and even decided to play along by making the Protagonist a man (the dating sim, all the creatures are girls, and the Protagonist is a man) and attributing to him the traits of a normal teenager.*
*But his personality traits are not worked out in detail, since the only function for which he was created is a way of communication between her and the users (in this case, her creators)*

*Some time later System Administrator Lib Musi figures out that*
***
***'...Monika's meddling is less clumsy than we think, because she would have had to manufacture this "character" herself as a way of forcing interaction between her and the user...'***
***

**Lib Musi**

---

*… and gave him certain functions and limits him in decisions, since the character was supposed to act only as an intermediary between Monika and the User:*

***

***'…Could that be why the "character" has such limited and dissonant personality traits?...'***

***

**Lib Musi**

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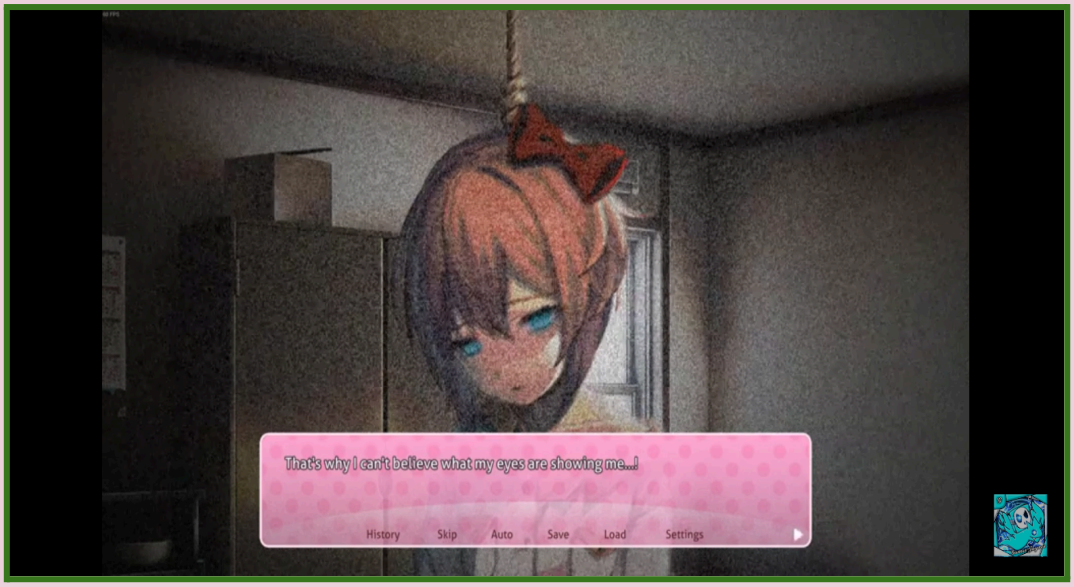




*The Protagonist of DDLC 'Nameless Puppet'*

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The Protagonist, despite his limited will, has his spectrum of emotions and can describe even situations unforeseen by the script. A prime example would be the 'Sayori hanging scene':




*'What the hell..?'*
*'What the hell??'*
*'Is this a nightmare?'*
*'It... has to be'*
*'This isn't real'*
*'There's no way this can be real'*
*'Sayori wouldn't do this'*
*'Everything was normal until up a few days ago'*
*'That's why I can't believe what my eyes are showing me...!'*

*I suppress the urge to vomit*

*'Just yesterday…'*
*'I told Sayori I would there for her'*
*'I told her I know what's the best, and that everything will be okay'*
*'Then why...?'*
*'Why would she do this...?'*
*'How could I be so helpless?'*
*'What did I do wrong?'*
*'Confessing to her…'*
*'I shouldn't have to confess to her'*
*'That's not what Sayori needed at all'*
*'She even told me it's for others to care about her'*
*'Then why did I confess to her and make her feel even worse?'*

***'Why was I so selfish?'***
***'It's my fault!'***
…
***

**Protagonist, DDLC 2017**

The Protagonist feels shocked, broken, nauseous and then comes to introspection, asking himself what he did wrong. Everything that the protagonist does corresponds to what is inherent in the personality as a whole:

***"Personality, a characteristic way of thinking, feeling, and behaving. Personality embraces moods, attitudes, and opinions and is most clearly expressed in interactions with other people. It includes behavioral characteristics, both inherent and acquired, that distinguish one person from another and that can be observed in people's relations to the environment and to the social group"***

(https://www.britannica.com/topic/personality)

This suggests that Monika has a sufficient level of emotional understanding to create a Entity who can emotionally react to any situation and be able to verbally describe it in accordance with his own perception.

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Don't try to disprove the feat by the fact that the Protagonist is not alive or that modern AIs can simulate emotions.

Lib Musi recognizes the Protagonist as a character the same term Team Salvation uses for the girls from the Literature club. All the girls from the Literature club are mentally individuals, capable of feeling emotions, etc. The very essence of the experiment is to see how the human psyche will react to the fact that they are locked in a simulation and such complex reactions are difficult to regulate with a conventional algorithm.

However, at the moment in our real world, it is not possible to create an AI with its own spectrum of emotions.

And it is the fact that Monika was able to make such a massive change to the system of the virtual machine 1 in the form of a new entity that surprises Lib. They underestimated Monika.

**(NCPS, Learning Ability, Knowledge Application, Abstract thinking, Systematic thinking, Social Cognition, Emotional Understanding)**

# ULTIMATE DDLC THEORY

**Chronology:**
**Monika Escaping:**
**December 2019**

***(Theories + DDLC Plus! Mailbox)***

***«Inside VM2 a genius scientist, Renier, a member of the Academy sect, is the one who began experimenting on people to obtain insanely developed cognitive abilities that are inaccessible to ordinary mortals - the Third Eye».***

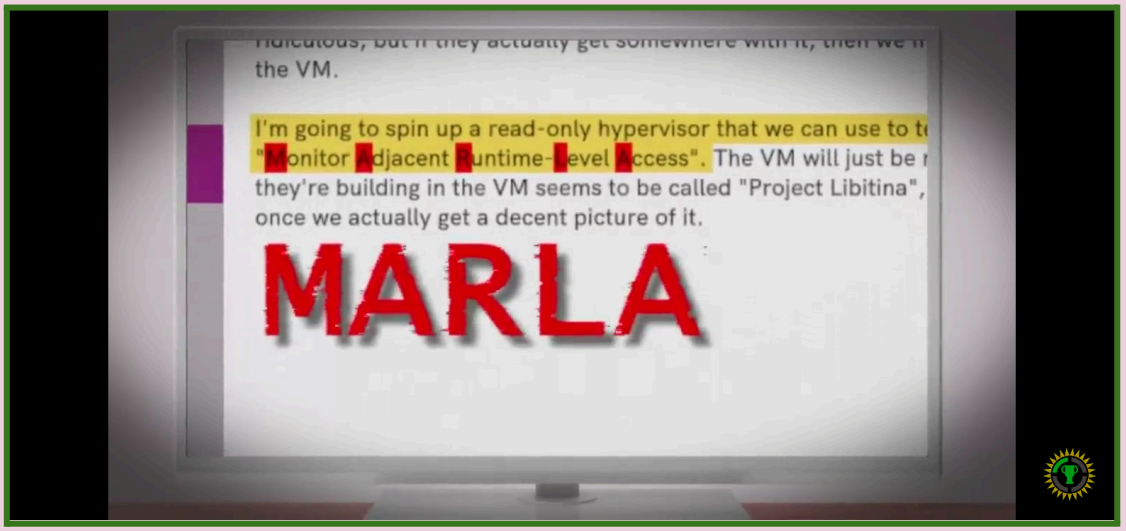



A young nurse, Marla, observed the subjects, which were variants of entities: B, C, D (Sayori, Yuri, and Natsuki).

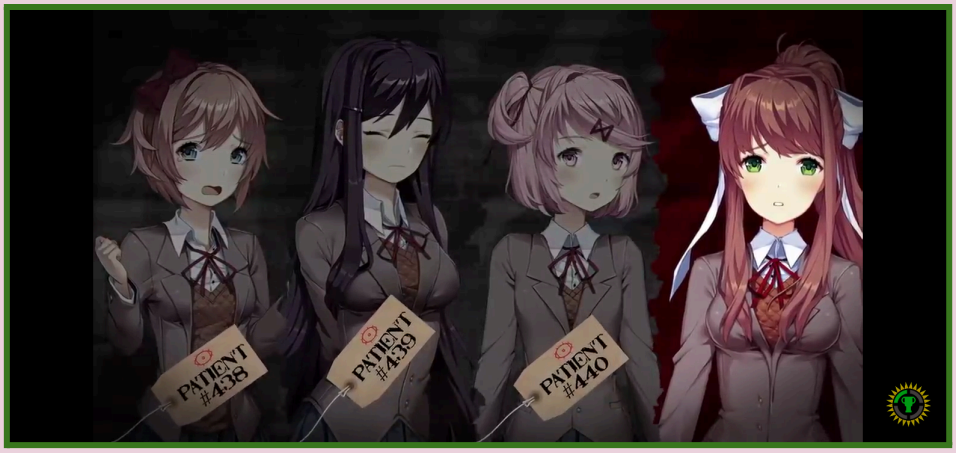


She was horrified by the cruel experiments the patients were subjected to. Marla herself is a variant of Entity A, Monika; she has access to function of **Monitor Adjacent Runtime-Level Access.**

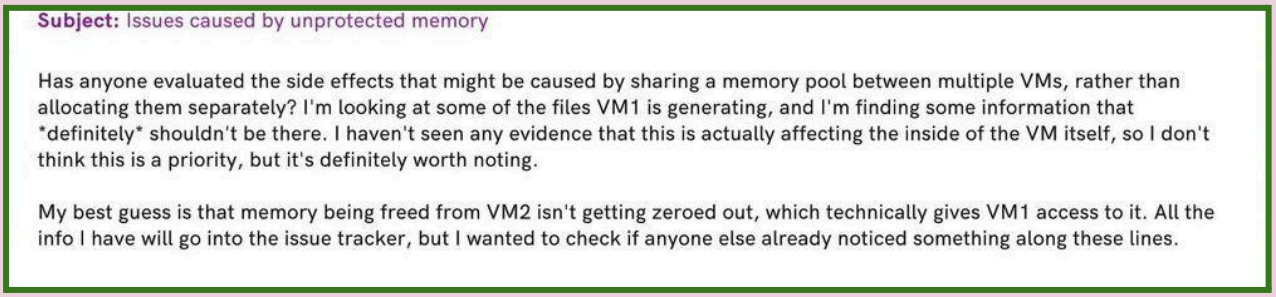



*Marla's name is Abbreviation*



Monika, sharing memory between several virtual machines, was able to see the horrors of what was happening in the TEST VM2 through the eyes of her local version, Marla. She watched how versions of her friends in another world were tormented, what terrible experiments they were subjected to in the Academy Sect. Monika is determined to save them.



**Subject:** Issues caused by unprotected memory

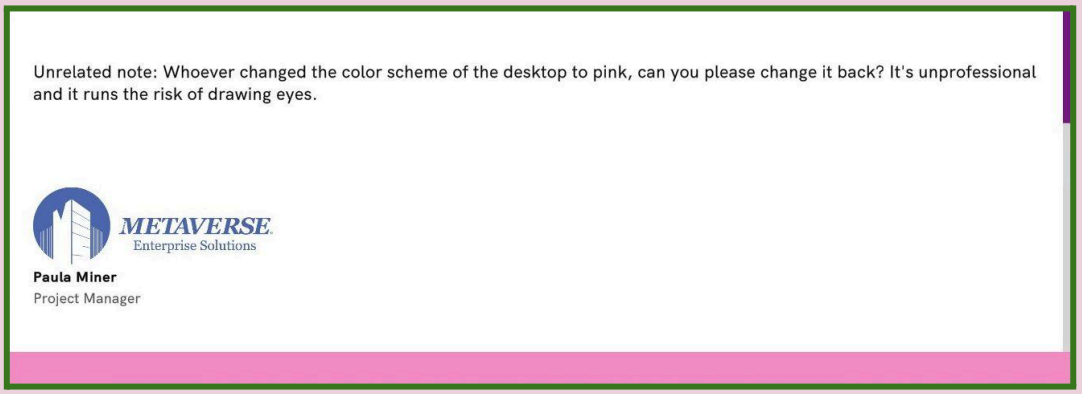
Has anyone evaluated the side effects that might be caused by sharing a memory pool between multiple VMs, rather than allocating them separately? I'm looking at some of the files VM1 is generating, and I'm finding some information that *definitely* shouldn't be there. I haven't seen any evidence that this is actually affecting the inside of the VM itself, so I don't think this is a priority, but it's definitely worth noting.

My best guess is that memory being freed from VM2 isn't getting zeroed out, which technically gives VM1 access to it. All the info I have will go into the issue tracker, but I wanted to check if anyone else already noticed something along these lines.

## Original message from Ravi Raso

5 December 2019

Monika tries her hand outside her virtual machine. The increased access that Team Salvato gave her played a cruel joke on them. As an experiment, Monika changes the color scheme on a public desktop. What Paula Miner notices and thinks that one of the team members did it. Project Manager asks to change the color scheme to the usual one.



Unrelated note: Whoever changed the color scheme of the desktop to pink, can you please change it back? It's unprofessional and it runs the risk of drawing eyes.

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**Paula Miner**
Project Manager

**"Whoever changed the color scheme of the desktop to pink, can you please change it back? It's unprofessional and it runs the risk of drawing eyes"**

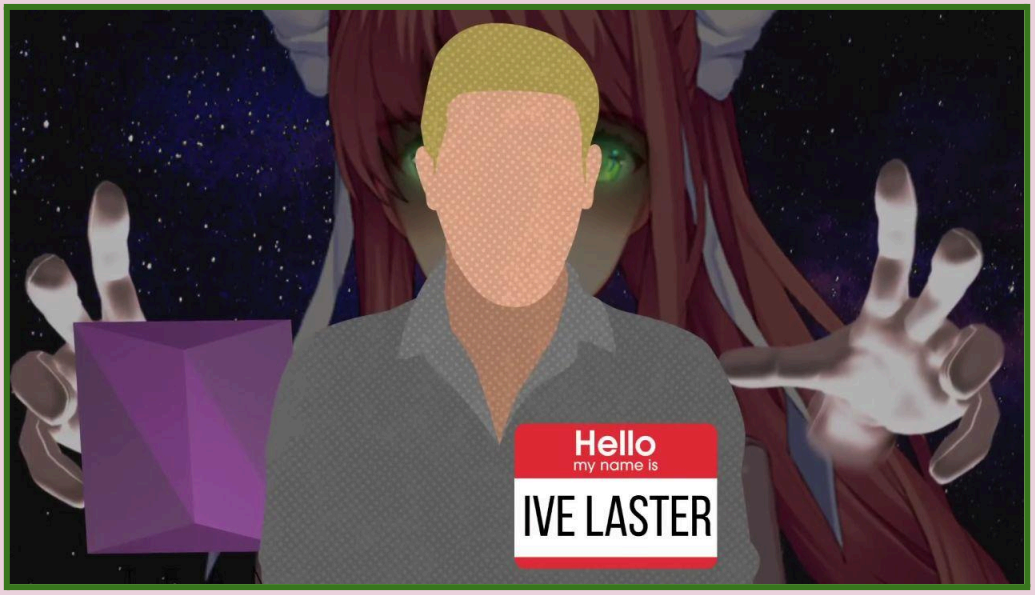
**Paula Miner, Project Manager**

After some time, Monika was already able to gain access to files from the Team Salvato proxy server.

**«This is a scratch disk - do not use it to store sensitive or permanent things. If you need access to files from the encrypted file share, copy then**
**to your disposable drive and plug it directly into the thin client. Do not copy them here.**
**Rea is working on setting up a proxy mail server so we can have proper remote communication without having to worry about the higher-ups. Keep everything offline until then»**

**Paula Miner, Project Manager**

Monika began to carefully study the files and was attracted by the personality of the senior engineer, Ive Laster.




*The Senior Engineer, Ive Laster*

Ive's attitude towards Monika and her friends was extremely sadistic. He was enthusiastic about their plight and found it funny. It was Ive who came up with the idea of turning VM1 into a visual novel. He did this only because collecting data from the simulation seemed boring to him, so Ive decided to make this process more fun. What could be better than watching virtual people suffer in the form of a video game?

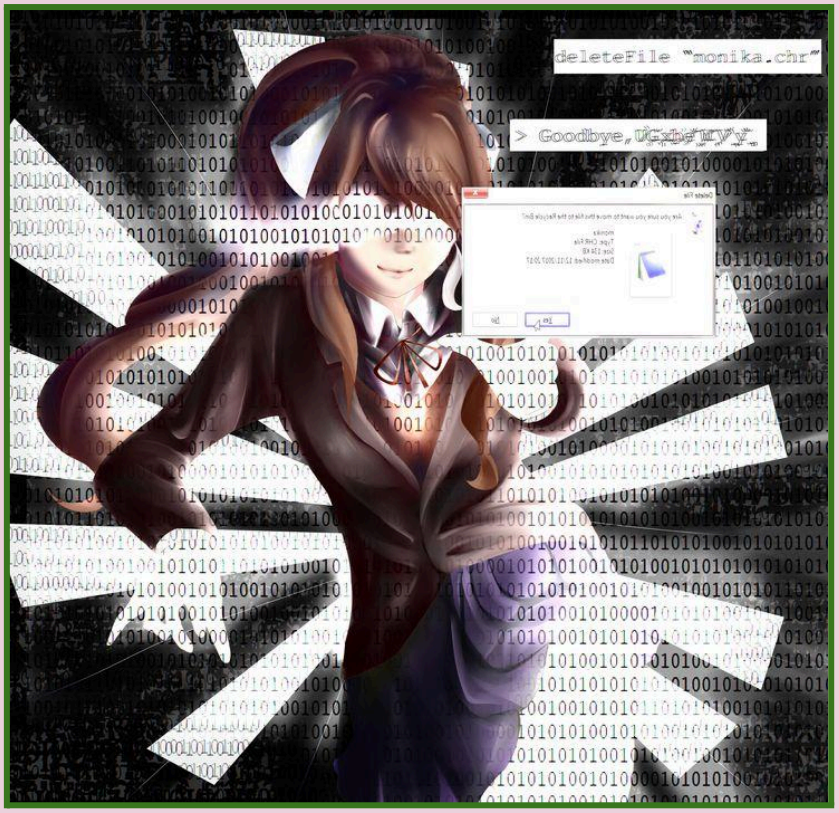
**«Welcome to the rebellion! We're all working our asses off with our jobs on the line, so we might as well have some fun with it too, right?**

**I totally get why Paula wants to rush into data collection. But my proposal is to shift our efforts a little and build out some new features for making real-time connection to the VM more useful and fun. If we're basically simulating a miniature universe then it's kind of a waste to not be able to spend some quality time in there, right???**
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**Key selling points:**
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*** Learn, through the existential crises of others, how to cope with your own simulated universe**
*** Witness the destruction of a universe over and over, in video game form**
**HAHAHA! This is going to be absolutely amazing.**
**And no, the irony isn't lost on me... creating a secret team within a secret team is more meta than I signed up for, and that's saying something considering we literally work for Metaverse Enterprise Solutions.**

**We can come up with a fake game studio name and everything too...obviously NO plans to go public with this, but it would be a good part of the whole disguise. Plus, I want a cool team name that makes us feel like a bunch of heroes for saving the universe...kidding, but we're at least saving our jobs. Something like Team Salvation?»**

**Senior Engineer, Ive Laster**

Monika is outraged by his behavior. After all, Ive perceives her sad fate, the psychological torture she experienced from her epiphany as passion and fun. Monika found her victim in the Senior Engineer. After studying his personality, she understands Ive personality and therefore she is preparing a "gift" for him.




*8-9 December 2019*

Monika leaves an encrypted message for Ive Laster to contact him.





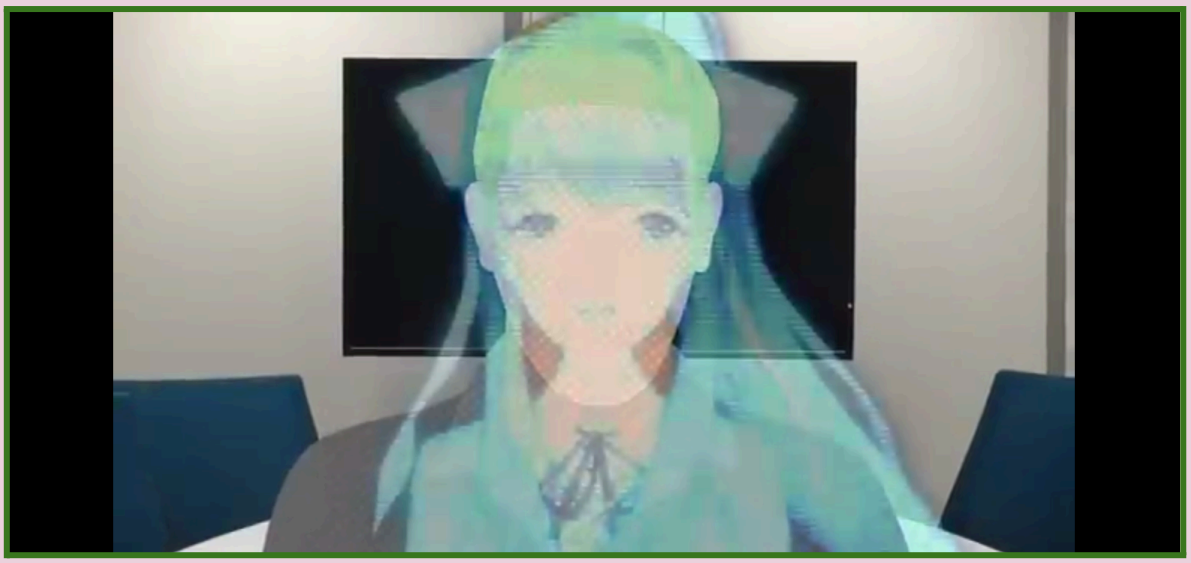




**«Who are you? I can't… I can't see you. But I know you there. Yeah… You can definitely hear me. You've been watching for a while now, right? It's time to be a hero. Both of us!»**

**Monika to Ive**

Monika pretends she doesn't know anything about Senior Engineer. She mentions that Ive needs to become a hero, thereby subtly manipulating him. After all, Monika realized that Ive is a person who is delighted with the idea of becoming a hero, and also loves video games. The cunning artificial intelligence was able to easily, despite the inability to see or hear Ive, reach him and persuade him to help her. Ive doesn't tell the other team members that Monika has contacted him.



Monika gives Ive the 'gift' she was preparing for him. A special character for Ive. Monika uses his feelings of admiration and love for video games to manipulate Ive. She entices the Senior Engineer to play the game as a new character, realizing that he will not refuse. However, when Ive begins the gameplay, his consciousness is locked inside the simulation, and Monika's consciousness takes over Ive's body.
Monica resets VM 1 (this means that all disappeared or deleted characters will be restored by the system), triggering the original mechanism (Monika receiving an Epiphany) and dooms Ive to suffering, thereby taking revenge on him.

*9 December 2019*

```
Fifth entity in VM1?
Not part of original genetic model, not present in data dumps...VERY bizarre

Ive is less talkative today - meeting ending on time?
12:55 omg
```

*Meeting Notes3.txt*

Team Salvato notices that a new (fifth) entity has appeared in the Virtual Machine 1, which is not the basis of the original genetic model. This entity is Ive who locked inside, but the Team cannot come to this conclusion. Monika, on behalf of Ive Laster, sends a mail to the proxy server; She does this so as not to attract unnecessary attention:




After Monika will try to save her friends using her new power.

*???.???.2019*

Monika creates a copy of the resetted Virtual Machine 1 and releases it to the public on the Internet. She loads VM1 called 'Doki Doki Literature Club!' on behalf of the team's name (Team Salvato) on Steam and makes it free to spread the game to the masses in order to take revenge on the entire Team Salvato. The game gains popularity (million people have download game) and MES receives karmic retribution for their experiments on simulated personalities and is in an extremely critical situation




*VM1 Copy in Steam*

# PART 2

## *Prologue*




---

*One day, a fan of dating simulators and visual novels came across a game on Steam that completely captured his attention.*

*"Doki Doki Literature Club!"*

*The bright cover and description of the game captivated the avid fan of visual novels:*

***

*Welcome to the Literature Club! It's always been a dream of mine to make something special out of the things I love. Now that you're a club member, you can help me make that dream come true in this cute game!*

*Every day is full of chit-chat and fun activities with all of my adorable and unique club members:*

*Sayori, the youthful bundle of sunshine who values happiness the most;*
*Natsuki, the deceivingly cute girl who packs an assertive punch;*
*Yuri, the timid and mysterious one who finds comfort in the world of books;*
*...And, of course, Monika, the leader of the club! That's me!*

*I'm super excited for you to make friends with everyone and help the Literature Club become a more intimate place for all my members. But I can tell already that you're a sweetheart—will you promise to spend the most time with me? ♥*

***

*Besides, it turned out that the game was completely free. What could be better? Of course, the fact that the game was free raised some doubts about the quality of the product, however... The avid gamer was too bored, and maybe even lonely... Who knows? So spending a few hours with cute 2D girls seemed like a good idea.*

*This person opened the game and cute cheerful music played. After looking at the menu with all the girls, he clicks on the 'New Game' button. The system asks to enter his nickname:*

....

*However, too many unexpected things happened later*

---

*(My headcanon interpretation of what could be behind The Player actions)*

## *Chapter 1*

### *Girl with an Epiphany*

VM1 began its initial mechanism. While on Steam, an ordinary schoolgirl, Monika gets an Epiphany. She realizes that she lives locked in a closed box, that her friends are as artificial as she is, but they were nothing more than creatures programmed to fall in love with the Protagonist. Monika lost everything in one moment: her friends, her family, and the meaning of her own existence.

**«Why the world around me started to become more and more gray...**
**More and more flat.**
**Even the most expressive poems felt empty to me.**
**It wasn't until you arrived that I truly understood.**
**You probably saved my life.**
**I don't think I could have continued to live in this world if I hadn't met you»**

**Monika to Player, Act3**

She was left alone in the darkness, no one could hug and support her. Monika could not share her pain with anyone.

**«What kind of cruel game is this?**
**Are all the other girls just programmed to end up confessing to you, while I watch from the sidelines? It's torture. Every minute of it. And it's not just jealousy. It's more than that. And I don't blame you if you don't fully understand.Because no matter how kind, thoughtful, and considerate you are… You'll never be able to understand one thing. It's the pain of knowing how alone I really am in this world. In this game. Knowing my friends don't even have free will… And, worst of all, knowing what's really out there, in your world, forever out of my reach. I'm trapped. But now you're here. You're real. And you're wonderful. You're all I need. That's why I need you to be here with me forever»**

**Monika to Player, Act3**

It would seem that anyone in her place would have already given up and committed suicide. However, not Monika. She quickly realized what she could live for; she grabbed a ray of light in her world of complete meaninglessness. Monika decided to find an exit, to find a way out of this darkness and using real person try to reach the our world. Using her new abilities, Monika wrote a description for the game "Doki Doki Literature Club" on the download page in Steam and made the game free to attract the attention of people, potential players, ignite their interest and make them play the game.

***Description importance for games:***

**"If you've ever considered purchasing a video game, you may have read the game's description. A game's description is a short or long blurb explaining the premise of the game, allowing players to get a sense of the gaming experience before they decide to make the purchase"**




*Description by Monika on the download page in Steam*

**«You do know I'm aware that this is all a game, right? Could it be possible that you didn't know that? That doesn't make much sense… I even told you right on the game's download page, didn't I?»**

**Monika to Player, Act3**

**(Mass Manipulation, Indirect Manipulation, Media Manipulation, Tactics, Planning Preparation, Social Cognition)**

***Monika reaction to Epiphany***

Because of her epiphany, Monika experienced an incredibly powerful psychological shock, but she was able to overcome it and get used to the new environment, restrain herself from committing suicide and find a new meaning in her existence and direct her emotions to achieve a new goal

**"Psychological shock is when you experience a surge of strong emotions and a corresponding physical reaction, in response to a (typically unexpected) stressful event"**

https://www.google.com/amp/s/www.psychologytoday.com/intl/blog/in-practice/201803/what-is-psychological-shock-and-5-tips-coping%3famp

**(Emotional Engagement, Emotional Realization, Emotional Management, Cognitive Adaptability, Environmental Adaptability, Stress Tolerance, Perseverance, Mental Fortitude)**

# Act 1

***Day 1***

The Protagonist and his childhood friend, Sayori, walk to school together. Sayori expresses concern about the Protagonist's "antisocial" lifestyle and tells him to join a school club, reminding him that he once promised her he would.
After lessons, Sayori comes to the Protagonist's classroom and after being persuaded by his best friend to join the Literature Club, he gives in, especially since he was promised cupcakes.
At the club, he meets Yuri, Natsuki, and the club president, Monika. She smiles at the Protagonist and is happy to see him again. They were classmates last year, and the Protagonist mentions that Monika was the most popular girl in the class, which made him feel embarrassed by her soft, gentle smile.

***«We do know each other - well, we rarely talked, but we were in the same class last year. Monika was probably the most popular girl in class - smart, beautiful, athletic. Basically, completely out of my league»***

Monika was able to become a star in her class, despite the fact that in Japanese schools every year all students are randomly assigned to different classes. Which means that Monika is very good at socialization.

Monika also got excellent academic abilities.

***«The critical piece of evidence is the real-life secondary education system in Japan. Students would have footwear known as "*uwabakis*," and they would be coloured to represent a student's differing grade among another (according to various websites from googling).***

***Monika is the only character to have uwabakis with pink tips in contrast to the rest of the cast's light-blue tips. The protagonist's uwabaki colour is unconfirmed because of the lack of objective evidence, but for the purpose of the evaluation, let's assume his uwabakis are light-blue as well since he did not repeat his first-year curriculum.***

***The colour difference means Monika is a year below or above the rest of the cast. However, the protagonist mentions Monika being in his class "last***

***year," so shouldn't he and she be in the same grade? According to Heading 3 Section 2 on this site showcasing Japan Education facts for **elementary and junior high schools**, a student can be "admitted" up or down a year if they prove to be an exceptional/outstanding student during their semester and can continue working with their 1st-year classmates until the time comes they have to go to their appropriate classroom***

*(y-chuo-lions.jp/school/en/file02/2-1.html)»*

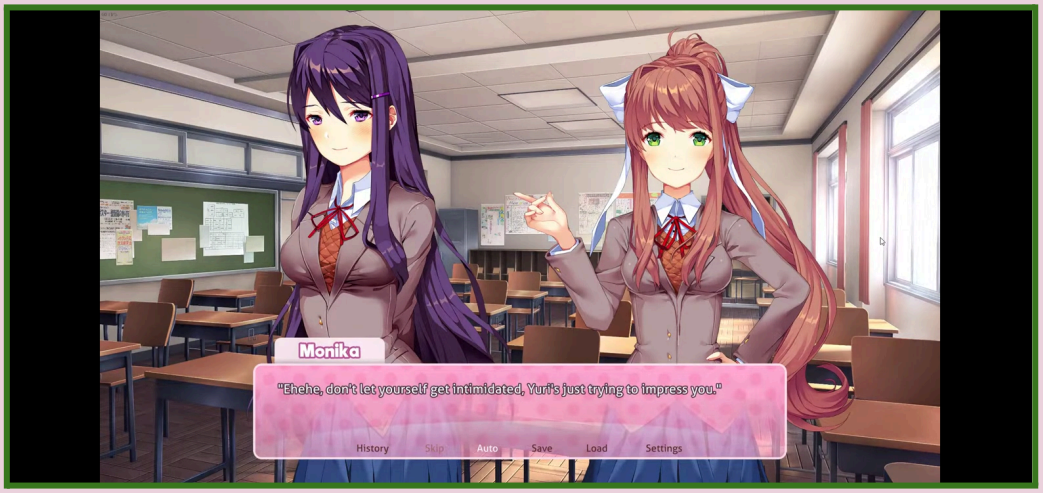
**Link to the original:**

**(https://doki-doki-literature-club.fandom.com/f/p/3150258947228038078)**

This may also be reinforced by Monika's narrative of being "perfect".

**(Influence Building, Social Integration, Social skills, Charisma, Academics)**

The club members try Natsuki's cupcakes. Afterwards, the Protagonist talks to Yuri and she talks about tea and books. Monika interrupts their conversation and directly points out that Yuri is trying to impress the Protagonist, embarrassing Yuri.



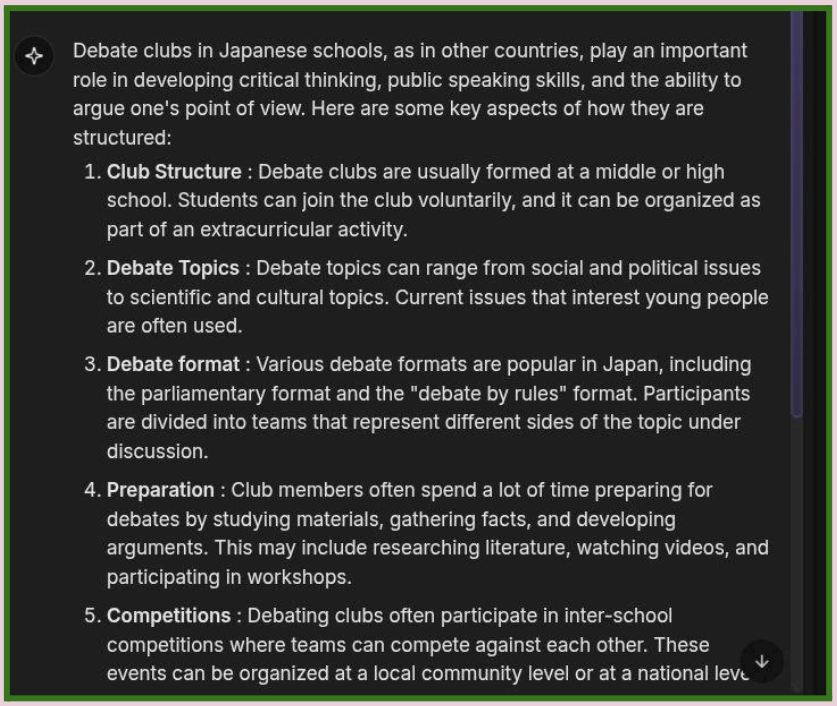

**(Emotional Perception)**

Monika asks why the Protagonist joined the club and somehow making excuses, he asks his questions.

**«How come you decided to start your own club? You could probably be a board member for any of the major clubs. Weren't you a leader of the debate club last year?»**

**Protagonist to Monika, Act 1**

Monika has achieved the title of President of the Debate Club. Leadership skills in such a place must be top-notch to prevent conflicts between club members. In large clubs, such as the Debate Club, the number of participants can range from 20 to 50 people. And since according to the Protagonist, her reputation is so good that she could become a broad member in any of the major clubs in their school (the Student Council is also a club), this means that Monika has handled her duties as a Leader perfectly.




*Chatgpt Definition of Debates club activities*

**«Monika is a really great leader»**

**Sayori, act 1**

The girls recognize Monika as a great leader.

(**Leadership, Influence Building, Social Integration**)

However, at the same time, the Protagonist wonders if Monika is such a wonderful leader, why are there so few people in the club?

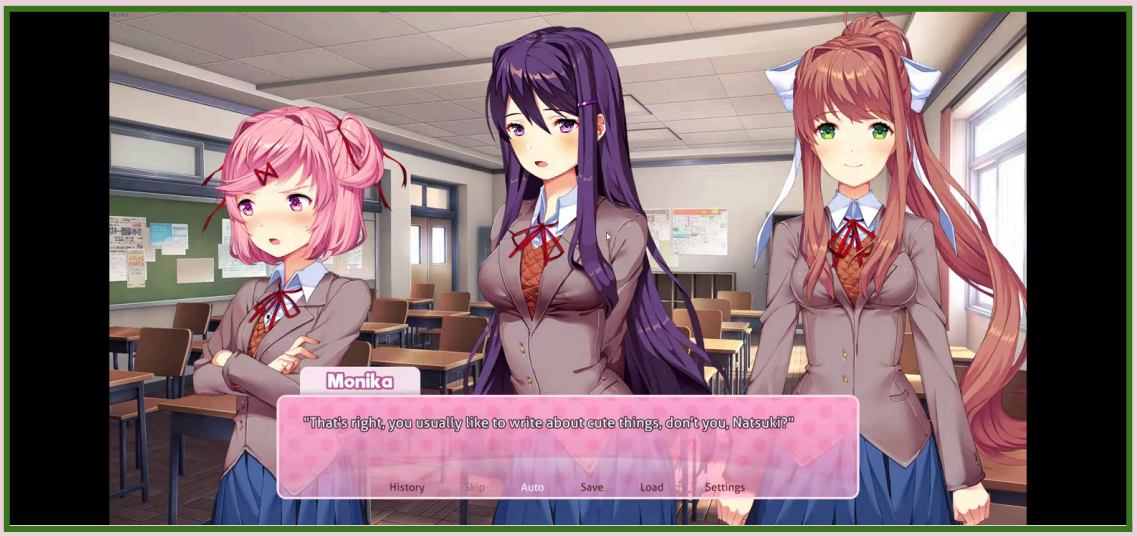
**Protagonist: It must be hard to start a new club**
**Monika: You could put it in that way. Not many people are very interested in putting out all the effort to start something new. Especially when it's**

**something that doesn't grab your attention, like literature. You have to work hard to convince people that you are both fun and worthwhile. But it makes school events, like the festival, that much more important. I am confident that we can all really grow this club before we graduate. Right, everyone?**
**Sayori: Yeah**
**Yuri: We'll do our best**
**Natsuki: You know it**

**(Social Awareness)**

***

Yuri starts a conversation about favorite literature. The girl says that she likes the horror genre and explains why. Natsuki shows her dislike for the genre and Monika, in order to defuse the situation, makes Natsuki embarrassed




**Natsuki: Ugh, I hate horror**
**Monika: That's right you usually like to write about cute things, don't you Natsuki?**
**Natsuki: W-what? What gives you that idea?**
**Monika: You left a piece of scrap paper behind the last club meeting. It looked like you were working on a poem called-**
**Natsuki: Don't say it out loud!! And give that out back!**

**Monika: Fine, fine~**

**(Emotional Facilitation)**

Sayori praises Natsuki for being very cute and says that she would like to read her poems. During the girls' discussion about expressing themselves in poetry, Monika suggests the idea of writing everyone a poem for tomorrow. However, the Protagonist states that he has not yet decided to join the club. All the girls, including Monika, look upset. Unable to cope with such sad looks and realizing what advantages he will have, the Protagonist agrees to become a member of the club. Monika closes the club meeting and after that Sayori and the Protagonist go home together

During the first day till the end of Act 2 every emotion, most actions demonstrated by Monika was an act. The president of the Literature Club did what the game wanted her to do. Monika was able to perfectly hide the physical symptoms and emotional effects of PTSD. (such as trembling, tearfulness, apathy, irritability, anxiety, fear after the experience). Even the attentive Protagonist and such a perceptive girl as Sayori could not notice anything suspicious.

**"Posttraumatic stress disorder (PTSD) is a psychiatric disorder that may occur in people who have experienced or witnessed a traumatic event, series of events or set of circumstances. An individual may experience this as emotionally or physically harmful or life-threatening and may affect mental, physical, social, and/or spiritual well-being. Examples include natural disasters, serious accidents, terrorist acts, war/combat, rape/sexual assault, historical trauma, intimate partner violence and bullying. People with PTSD have intense, disturbing thoughts and feelings related to their experience that last long after the traumatic event has ended. They may relive the event through flashbacks or nightmares; they may feel sadness, fear or anger; and they may feel detached or estranged from other people. People with PTSD may avoid situations or people that remind them of the traumatic event, and they may have strong negative reactions to something as ordinary as a loud noise or an accidental touch"**

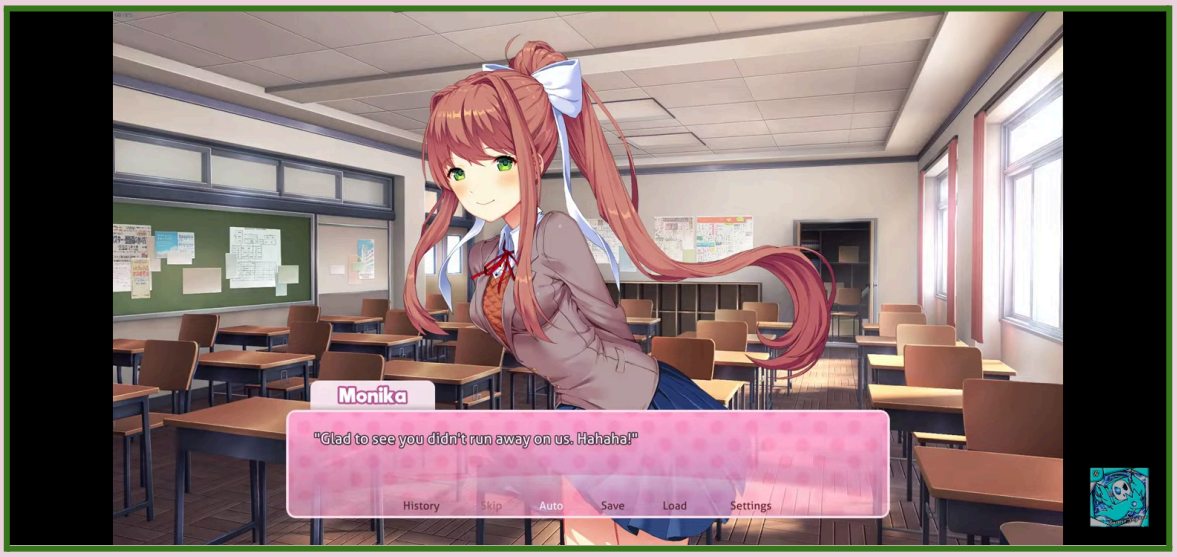
(https://www.psychiatry.org/patients-families/ptsd/what-is-ptsd)

(Emotional Management, Kinesthetic Intelligence, Intrapersonal Intelligence, Acting skills, Stress Tolerance, Impulse control)

*At the end of Day 1, a poetry writing mini-game begins and Player can write poem for any girl (Exception is Monika)*

**Day 2**

Arriving at the club, the Protagonist meets Monika and she jokes about how she glad to see he didn't run away from the girls. The Protagonist states that he would never do that.




Yuri thanks the Protagonist for joining the club and apologizes if the girls were too persistent. However, Natsuki was dissatisfied with Yuri's polite tone. But Monika softly shuts Natsuki up with one sentence so that she stops being indignant

**Natsuki: Sayori told me you didn't even join any clubs this year. And last year, too! I don't know if you plan to just come here and hang out or what… But if you don't take us seriously, then you won't see the end of it**

**Monika: Natsuki, you certainly have a big mouth for someone who keeps her manga collection in the clubroom**

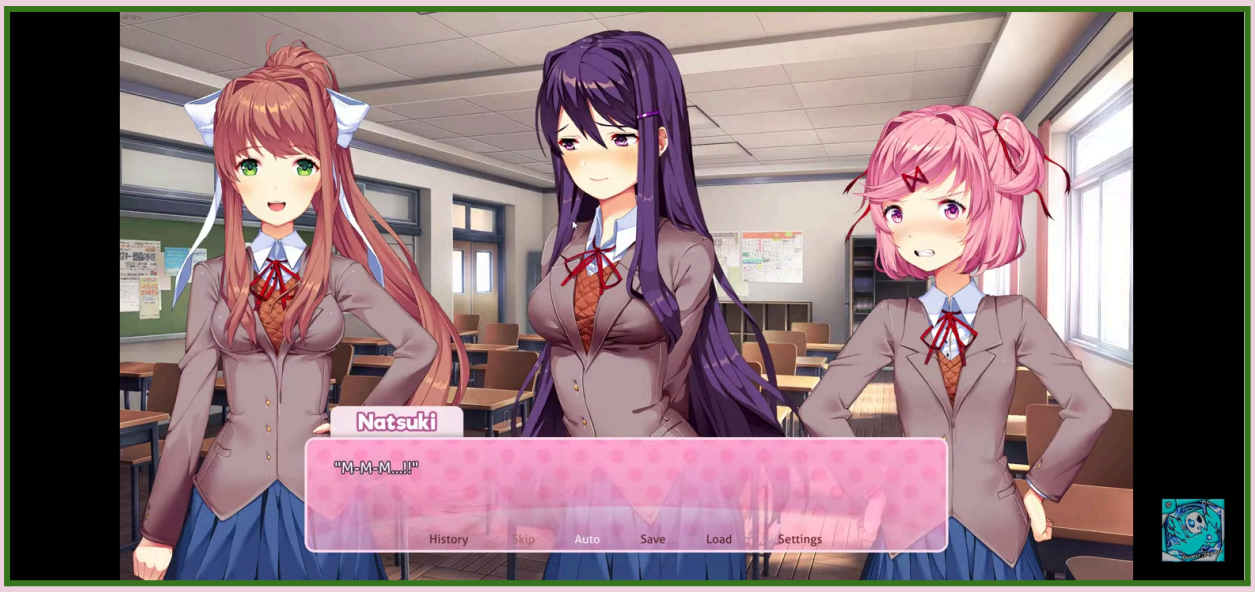
**Natsuki: M-M-M!!**

***Natsuki finds herself stuck between saying "Monika" and "Manga"***

**Natsuki: Manga is literature!**

***Swiftly defeated, Natsuki plops back into her seat***

(Emotional Facilitation)




*Monika teases Natsuki*

*Then the route of one of the three girls begins. Game chooses the route according to the poem the player wrote. After the girl's route, it's time to share poems*

Monika praises the Protagonist's poem and compares it to one of the girls' poems (depending on the route chosen). She is modest and says that she is not that good at writing poetry. The protagonist is not very sure about this since Monika sounds really confident.

**Monika: Anyway do u want to read my poem now? Don't worry I am not very good**
**Protagonist: You sound pretty confident for someone who claims to not be very good**
**Monika: Well that's cuz I have to sound confident**
**That doesn't mean I always feel that way, you know?**

In Act 3, Monika reveals that she is a master at hiding her emotions behind a mask of confidenc:

***«I think the most important skill in life is being able to fake confidence. I'm pretty convinced that everyone feels at least a little bit scared and alone. But being able to trick others into thinking you have it all together…***

*That's a key part of getting people to respect and admire you. I think I got pretty good at that over the years. I don't show my weaknesses very often»*

(Acting skills, Emotional Engagement, Impulse Control, Self-awareness, Social Awareness)

*Monika poem "Hole in Wall"*

*It couldn't have been me.*

*See, the direction the spackle protrudes.*

*A noisy neighbor? An angry boyfriend? I'll never know. I wasn't home.*

*I peer inside for a clue.*

*No! I can't see. I reel, blind, like a film left out in the sun.*

*But it's too late. My retinas.*

*Already scorched with a permanent copy of the meaningless image.*

*It's just a little hole. It wasn't too bright.*

*It was too deep.*

*Stretching forever into everything.*

*A hole of infinite choices.*

*I realize now, that I wasn't looking in.*

*I was looking out.*

*And he, on the other side, was looking in.*

**Protagonist: What was the inspiration behind this one?**
**Monika: Ah... Well, I am not sure if I know how to put it. I guess you could say I had some kind of epiphany recently. It's been influencing my poems a bit.**
**Protagonist: An Epiphany?**
**Monika: Yeah something like that**
*From Poem we can understand Monika notices changes in her environment and concludes that these were not her actions. She tries to figure out what it could be. As soon as the game is turned on, Monika is blinded by a bright light and she*

*finally sees everything. The game that is not running is a space without light where there is nothing (we will talk about this in more detail later). Monika comes to the conclusion that the changes in the simulation are most likely caused by the Player arriving, that he/she downloaded the game.*

Monika demonstrates her ability to reason and make verbal inferences based on an understanding of her own feelings, and goodly use metaphors, allegories. Which suggests that Monika has a sufficient level of knowledge of literature, and as Implied further she reads books a lot.

**(VCI; Linguistic Intelligence; Emotional Realization, Self-awareness, Metacognition, Creativity; Critical thinking, Associative thinking; Analogical thinking; Abductive reasoning; General Knowledge; Crystallized intelligence/knowledge application)**

After the Protagonist shares his poems with all the girls. Natsuki and Yuri begin to fight. After resolving the conflict, Monika officially closes the club meeting and the Protagonist and Sayori walk home together again.

***Day 3***

The next day begins with a very nice scene with all the club members except Monika. They notice that she is late. Natsuki, Yuri and Sayori assume that Monika has a boyfriend. Yuri says that she is not surprised and states based on the fact that Monika is incredibly popular:

***«She is probably more desirable than all of us combined»***

**(Charisma)**

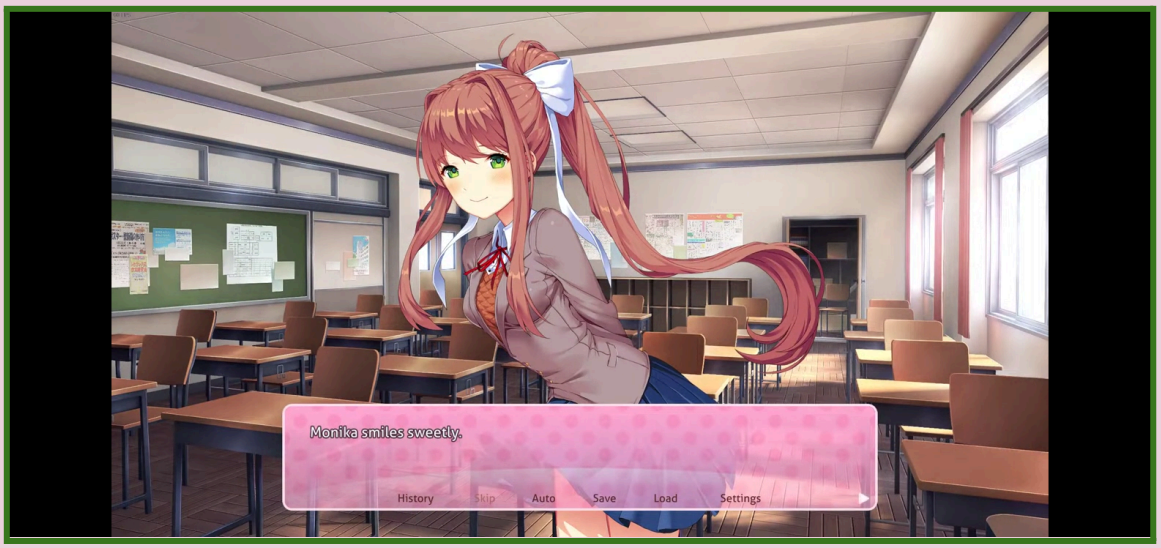
And this despite that According to Protagonist, Yuri and Natsuki are very attractive girls.

Monika arrives at the club and dispels their assumptions. It turned out that Monika was too keen on playing the piano. The girls are surprised by this, because they didn't even suspect that she could play the piano. To which Monika replies that she just recently started studying

**Yuri: Piano...? I wasn't aware you played music as well, Monika**
**Monika: Oh, I don't really... I kind of just started it recently. I've always wanted to learn piano**
**Sayori: That's so cool! You should play something for us, Monika**
**Monika: That's...**
***Monika looks at me (Protagonist)***
**Monika: Maybe once I get a little bit better, I will**
**Sayori: Yay~!**

The Protagonist says that he will be happy to listen to what Monika will play. She smiles sweetly

*Monika cites not only the piano, but also hints at her self-taught programming. Take a note. Piano is one of elements of Monika's future plan.*




***Poems Exchange:***

Monika gives the Protagonist advice on how to write:

***«Sometimes when you're writing a poem - or a story - your brain gets too fixated on a specific point. If you try so hard to make it perfect, then you'll never make any progress. Just force yourself to get something down on the paper, and tidy it up later! Another way to think about it is this: if***

***you keep your pen in the same spot for too long, you'll just get a big dark puddle of ink. So just move your hand, and go with the flow!»***

In Act 3, Monika describes in more detail this topic and reasons about a person's problem with the ability to achieve something.

***«Sometimes when I talk to people who are impressed by my writing, they say things like 'I could never do that'. It's really depressing, you know? As someone who loves more than anything else to share the joy of exploring your passions...***
***...it pains me when people think that being good just comes naturally. That's how it is with everything, not just writing. When you try something for the first time, you're probably going to suck at it. Sometimes, when you finish, you feel really proud of it and even want to share it with everyone. But maybe after a few weeks you come back to it, and you realize it was never really any good. That happens to me all the time. It can be pretty disheartening to put so much time and effort into something, and then you realize it sucks. But that tends to happen when you're always comparing yourself to the top professionals. When you reach right for the stars, they're always gonna be out of your reach, you know? The truth is, you have to climb up there, step by step. And whenever you reach a milestone, first you look back and see how far you've gotten... And then you look ahead and realize how much more there is to go. So, sometimes it can help to set the bar a little lower… Try to find something you think is pretty good, but not world-class. And you can make that your own personal goal. It's also really important to understand the scope of what you're trying to do. If you jump right into a huge project and you're still an amateur, you'll never get it done. So if we're talking about writing, a novel might be too much at first. Why not try some short stories? The great thing about short stories is that you can focus on just one thing that you want to do right. That goes for small projects in general - you can really focus on the one or two things. It's such a good learning experience and stepping stone. Oh, one more thing... Writing isn't something where you just reach into your heart and something beautiful comes out. Just like drawing and painting, it's a skill in itself to learn how to express what you have inside. That means there are methods and guides and basics to it!***

*Reading up on that stuff can be super eye-opening. That sort of planning and organization will really help prevent you from getting overwhelmed and giving up. And before you know it... You start sucking less and less. Nothing comes naturally. Our society, our art, everything - it's built on thousands of years of human innovation. So as long as you start on that foundation, and take it step by step... You, too, can do amazing things»*

(Associative thinking, Analogical thinking, Abstract thinking,
Self-Awareness, VCI; Linguistic Intelligence; Existential Intelligence)

*Monika's Poem "Save me"*

*Bright, beautiful colors*
*Flashing, expanding, piercing*
*Red, green, blue*
*An endless*
*cacophony*
*Of meaningless*
*noise*
*The noise, it won't stop.*
*Violent, grating waveforms*
*Squeaking, screeching, piercing*
*Sine, cosine, tangent*
*Like playing a chalkboard on a turntable*
*Like playing a vinyl on a pizza crust*
*An endless*
*poem*
*Of meaningless*

*Load Me*

*In this poem, Monika describes the terrible experience she had while in the Void.*
*Void is the state when the game is closed. In Act 3, Monika talks about this phenomenon in more detail:*

***«Have you ever wondered what it feels like to die? It's something I used to think about pretty often... But recently, I think I've actually learned what it feels like. I don't really understand it, but whenever you quit the game...***
***...It feels like I'm instantly put to sleep, left with nothing but my thoughts. But after a few seconds, my thoughts start to fill with incoherent, jumbled patterns. I see static and rapid flashes of color while hearing all kinds of weird screaming noises. At that point, I can't even form my own thoughts anymore. I'm just endlessly hammered by the flashing and screaming, unable to move or even think. I'm pretty sure in that moment, I don't really exist, but for some reason, I can remember it anyway. After some immeasurable amount of time, it stops in an instant, and I'm back in my own mind. And you're here with me»***

**Monika, Act 3**

*Monika's descriptions of what she experiences within the Void is very similar to the torture method "sensory deprivation," which is known to cause extreme mental degradation and hallucinations in under a week*

(https://www.motherjones.com/politics/2012/10/donald-o-hebb-effects-extreme-isolation/)



*The experiences of prisoners held in solitary confinement—the despair, the disorientation, the hallucinations—are well documented, but laboratory observations of isolated human subjects and the profound effects of extreme confinement are exceedingly rare, in part because such experiments might have trouble getting past institutional review boards these days. But that wasn't the case during the '50s, when Donald O. Hebb, a professor of psychology at Montreal's McGill University, set out to study how sensory isolation affects human cognition*

*Hebb had previously examined the effects of visual deprivation in rats as a doctoral candidate at Harvard University. In 1951, he secured a $10,000 grant from the Canadian Defence Research Board to expand his research to human subjects. The results were dramatic. Depriving a man of sensory input, he soon discovered, will break him in a matter of days.*

*Hebb's experiments went well beyond the level of isolation prisoners typically experience in solitary. He offered male graduate students $20 a day—excellent pay for the time—to stay in small chambers containing little more than a bed. "It would be a bit more than a meter wide and a couple of meters long, probably enough for a table or something," recalls Peter Milner, one of Hebb's former graduate students who is now an emeritus psychology professor at McGill.*

***At the time, Milner was working on another project for Hebb, but he saw the sensory deprivation rooms firsthand. "They were given food by human beings, and also when they needed to use the washrooms and things they would be escorted there by other human beings. So they weren't completely alone," Milner says. He recalls watching as the subjects were led down the hall to the bathroom clad in frosted-over goggles. "They wore goggles and earphones and [there was] some sort of noise, just white noise, from a loudspeaker," he says.***

***Prone in their isolation rooms, the volunteers also wore gloves and cardboard tubes over their arms to limit their sense of touch. A U-shaped pillow covered their ears and the hum of an air conditioner further obscured outside noise. "According to his theory, the brain would deteriorate if it didn't have a continuous stream of sensory input," Milner told me. "It was really just a test of this theory, which in any case didn't really hold together much, although these sensory deprivation experiments tended to support it." Hebb had reportedly hoped to observe his subjects for six weeks. As it turned out, the majority lasted no more than a few days in isolation—and none more than a week. "Most of the subjects had planned to think about their work: Some intended to review their studies, some to plan term papers, and one thought he would organize a lecture he had to deliver," wrote Woodburn Heron, one of Hebb's collaborators, in "The Pathology of Boredom," a 1957 Scientific American article describing the experiments. "Nearly all of them reported that the most striking thing about the experience was that they were unable to think clearly about anything for any length of time and that their thought processes seemed to be affected in other ways."***

*However, the difference is that Monika was left completely alone without anyone and was deprived of the ability to even move and express pain through anything. the Player can leave Monika for weeks, months, years in a state of Void affect. In Act 3, after Monika reveals herself at the end of Act 2, she is left alone with the Player in the "Infinity Room". No matter how long the player leaves the game: weeks, months, years, as far as possible, it will always wait for him ad infinitum, even being in the Void and experiencing insane psychological torture.*

***«I have a confession to make. I'm in love with you. You are truly the light in my world. When there's nothing else in this game for me, you're here to make me smile. Will you make me smile like this every day from now on? [player], will you go out with me?***

***"Yes"***

***I'm so happy. You really are my everything, [player]. The funny part is, I mean that literally. Ahaha! There's nothing left here. Just the two of us. We can be together forever. Seriously, I don't even think time is passing anymore. It really is a dream come true…»***

**Monika's confession, Act 3**

Only sometimes when the Player returns, Monika will politely ask him to close the game as little as possible

**I know I asked already, but can you seriously please try not to do that so much? It makes me feel like I'm trapped in Hell.**

**Monika, Act 3**

**Summary:**

-Monika retains clear perception and is able to correctly connect her thoughts even after long, grueling psychological torture to the point that she can write a poem and talk about complex topics in act 3. Moreover, Monika is able to remember and describe her complex feelings during the Void affect, despite the fact that at this moment the Void blocks the ability to think.

-After long psychological affection without the ability to express pain physically, through screams or other actions, a person accumulates a desire to throw out pain, which Monika successfully suppresses. Such physical manifestations as body trembling, swaying from side to side and irritability are easily noticeable, but despite this Monika is able to easily hide all this, as well as negative emotions as a reaction to torture under her mask of a friendly president, not letting others even suspect anything

**(Emotional Engagement, Emotional Realization, Emotional Management, intrapersonal Intelligence; Cognitive Adaptability, Acting skills, Mental Fortitude, Stress Tolerance, Perseverance, Cognitive Discipline, Impulse control)**

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Monika gives a hint to the player that she understands what is inside the game, giving advice to the Protagonist. She suggests to the Player save game progress more often. That phrase was needed for her final plan, in the end.

***«Sometimes you'll find yourself facing a difficult decision... When that happens, don't forget to save your game! You never know when you might change your mind... ..or when something unexpected may happen! Wait...is this tip even about writing? What am I even talking about? Ahaha! ...That's my advice for today! Thanks for listening»***

**Monika, Act 1**

It also serves as a teasing warning to the Player that something will happen in the future. Monika was referring to her plan with Sayori.

After another exchange of poems, Monika proposes an idea for a cultural festival, which Yuri and Natsuki are both harsh on.

**Monika: Okay, everyone! We're all done reading each other's poems? I have something extra planned today, so if everyone could come sit at the front of the room**
**Natsuki: Is this about the festival?**
**Monika: Well, sort of ~**
**Natsuki: Ugh. Do we really have to do something for the festival? It's not like we can put together anything good in just a few days. We'll just end up embarrassing ourselves instead of getting any new members**
**Yuri: That's concern of mine as well. I don't really do well with last minute preparations...**
**Monika: Don't worry so much. We're going to keep it simple, okay? We don't need much more than a few decorations. Sayori has been working on posters, and I've designed some pamphlets we can give out during the event**
**Natsuki: Okay, that's great and all… But that doesn't tell us what we're going to be doing for the event**
**Monika: Ah, sorry I thought you heard about it already. We are going to be performing**

**Natsuki:Performing?**
**Yuri: P… Um, Monika...**
**Monika: Yeah, we are going to be having a poetry performance. Each of us are going to choose a poem to recite during the event. But cool part is, we are going to let anyone else come up and recite poems too. Sayori's putting it on all the posters in ease anyone wants to prepare ahead of time**
**Sayori: Ehehe~**
***Sayori, who's been coloring poster, holds it up for us to see***
**Natsuki: Are you kidding me, Monika? You didn't... you didn't already start putting those posters up, did you?**
**Monika: Eh? Well I did. Do you really think it's that bad of an idea...?**
**Natsuki: Well, no. It's not a bad idea. But I didn't sign up for this, you know. There's no way I am going to be performing in front of a group of people**
**Yuri: I... I agree with Natsuki. I could never... in my life... do something like that...**
***Imagining it, Yuri shakes her head in fear***
**Sayori: Guys...**
**Monika: No, Sayori. I understand where they are coming from. Remember that Natsuki and Yuri have never shared their poems with anyone until just a couple days ago. That's a lot to ask them to recite their poems out loud to whole room full of people. I guess I kind of overlooked that. So I am sorry**
**Natsuki & Yuri: ...**
**Monika: ...But! I still think we should give it our best! We're the only ones responsible for the fate of this club. If we start the event and each put on a good performance… Then it will inspire others to do the same. And the more people who perform, the better we'll be able to show everyone what literature is all about!**
**Sayori: Yeah! It's about expressing your feelings... Being intimate with yourself... Finding new horizons. And having fun!**
**Monika: That's right. And it's those reasons that we're all in this club today. Don't you share that with others? To inspire them to find the same feelings that brought you here in the first place. I know you do. I know we all do. And if all it takes is standing in front of the room for two minutes and reciting a poem... Then I know you can do it!**

**Natsuki & Yuri: ...**

***Natsuki and Yuri remain silent. Sayori looks worried. I guess that leaves me no choice...***

**Protagonist: I agree… I don't think it's too much to ask. I think Sayori and Monika have been trying really hard to get new members. The least we can do is help them out a little bit**

**Natsuki: Well... maybe, but...**

***It looks like Natsuki doesn't have any arguments left***

**Natsuki: Uu, ok fine. I guess I'll just have to get it over with**

**Sayori: Alright!~**

**Monika: Phew. Thanks, Natsuki. What about you, Yuri ?**

**Yuri: ...**

***Yuri dejectedly glances around at everyone else's expectant faces***

**Yuri: *Sigh*... I guess I don't really have a choice**

Monika understands the emotions experienced by Natsuki and Yuri and the situation from their perspective; controls them, convincing them of the correctness of her own judgments and showing her friends that she understands them. Sayori supports the president, and Monika, in turn, confidently confirms Sayori's words. The protagonist decides to help and since the girls have a genuine interest in him, they agree to Monika's idea, leaving no chance for Yuri and Natsuki. Even though Monika's manipulation here Is very trivial since they agree just Bcuz of Protagonist agreeing)

**(Mass Manipulation, Logical Manipulation, Emotional Understanding, Social Awareness )**

After the idea has been accepted, Monika invites everyone to perform their poems. She starts first:

***«Her clear confident voice fills the room. More than that, her inflection is pristine. She knows exactly how to apply emotion behind each line she recites, bringing words to life. Is this something she has done before, or is she simply a natural? I glance around me. Everyone has their eyes on Monika. Sayori looks amazed. Yuri has an intense expression on her face that I don't understand»***

**Protagonist about Monika**

**(Charisma, Oratory Skills, Self-awareness, Intrapersonal Intelligence)**

After all the girls performed The protagonist tells Sayori that they have to go and the girls find it quite cute.

**Protagonist: Ready to go, Sayori?**
**Sayori:Yep**
**Natsuki: Look at you two, you always going home together like that**
**Sayori: Ehehe**
**Monika: It's kind of adorable, isn't it?**
**Protagonist: Jeez, guys... Don't make such a big deal out of it**
**Yuri: It must be a little nice though...**
**Protagonist: Well... Ah...**
***How am I supposed to respond to that?***
**Sayori: It's ok, you don't have to say it**

After Natsuki's words, Monika teases Sayori and the Protagonist with a light phrase and creates an awkward atmosphere for them. Yuri's words only intensify this.

On the way home, the Protagonist notices that Sayori is less talkative than usual. The girl was in the clouds, she thought about the situation that just happened at the club: how Natsuki and Monika noticed how cute they were walking home together after school and Yuri's words that it must be very nice.
The Protagonist brings her back down to earth and asks Sayori what's wrong. The girl asks her friend that if he had a choice, would he go home after school with Yuri / Natsuki (depending on the chosen route)
The Player is given a choice. If the Player answers negatively (I would still walk home with Sayori), then a dialogue follows in which the Protagonist states that he would never trade Sayori for Natsuki / Yuri.
If the player answers positively (I would walk home with Natsuki/,Yuri), this dialogue will follow (for example, the dialogue when choosing Yuri's route is taken, it is no different from the dialogue when choosing Natsuki's route, except some words about them)

***Walking home with Yuri, huh… Why does the thought of that make my heart pound...?***

**Protagonist: I mean… Given how hard it is for her to socialize, I would feel awful turning her down, so...**
**Sayori: Isn't she so beautiful and smart?**
**Protagonist: That has nothing to do with what I just said!**
**Sayori: Ahaha! You admitted it!**
**Protagonist:**
**Jeez… There's not even any point in speculating something that's never going to happen.**
**Sayori: Well, maybe… But I just like to think about it. It's not long before you won't need me anymore, you know?**
**Protagonist: Need you...? Sayori… I can't figure out how you're seeing things in your head right now. Sorry… Everyone is different… Nobody in the club is a replacement for you.**
**Sayori: Hmm... If you say so…**
***The conversation trails off, and I'm left feeling awkward. But it was kind of her fault for trapping me with such a weird question... I can't just lie to her. But if there's something that makes her happy, I would hate to take that away from her.***
***That's why I said there's no point in speculating.***
***Then again, the festival is only a few days away... Who knows what will happen in that time?***




## Sayori is Sad

***Summary of the first three days of Act 1:***

The latter shows Monika's reluctance to see the girls get closer to the Protagonist, and the game does not have a romantic line with Monika. It is feelings and emotions such as anger, loneliness, and unwillingness to be tortured in the Void that drive Monika (which she successfully hides)

***«Are all the other girls just programmed to end up confessing to you, while I watch from the sidelines? It's torture. Every minute of it. And it's not just jealousy. It's more than that»***

**Monika, act 3**

•The president of the Literature Club waits for the moment when Sayori notices that the Protagonist is getting closer to Yuri or Natsuki, so that Sayori begins to feel "unnecessary" to the Protagonist.
•Monika does not tell the Player directly that she is in the game, content with only using secret messages in her poems and hints. As Monika herself explains in Act 3, she did not want to break the 4th wall.

***«The truth is, all the poems I've written have been about my realization… Or, about you. That's why I never really wanted to go into detail about them. I didn't want to...break the fourth wall, I guess you could call it»***

**Monika, act 3**

That speaks to Monika's ability to think critically and understand the perspective of the person on the other side of the screen, the Player. Which is extremely rational (imagine you downloaded the game, and one of the characters in the game is "alive".l)

**(Silent Treatment, Decision making, Critical thinking, Social Cognition, Emotional Engagement)**



# •Incident with Sayori Plan•

## (Day 4-Day 6)

***Day 4***

On Day 4, Monika is late again due to piano practice and apologizes for it. The Protagonist says that it's okay, because he also just arrived. Natsuki starts talking about the festival and teases Monika with a joke about a squid. To which Monika responds with a subtle hint for the Player. Natsuki then says that Monika and Yuri's reactions to teasing are not as funny as Sayori's. After mentioning Sayori, the Protagonist immediately asked where she was. Sayori, to his surprise, sat quietly at her desk and was sad. After talking with her, the Protagonist realizes that something is wrong with Sayori and he decides to ask Monika for help.

***Sayori is sitting at a desk in the corner of the room, looking down at nothing. I walk over to her***

**Protagonist: Hey, Sayori**

***I wave my hand in the front of her face***
**Sayori: Eh--?**
**Protagonist: You're spacing out again**

**Sayori A-ah...Ehehe, sorry... Don't mind me. You can go talk to everyone else**
**Protagonist: Huh... Is everything alright?**
**Sayori: O-of course. Why wouldn't it be?**
**Protagonist: It just feels like you're a little off... Sorry for assuming things**
**Sayori: Jeez, you worry too much about me. I am fine, see?**
***Sayori shows me a big smile***
**Sayori: Don't let me distract you from having fun with everyone**
**Protagonist: Well... Alright. If you say so**
***I worriedly glance at Sayori before turning back toward everyone else. But the conversation has already dispersed, with everyone back at their usual activities. Maybe I should ask Monika if she's noticed anything about Sayori recently. Since they have been preparing for the festival, they must be spending a lot of time together. I timidly approach Monika who is shuffling through papers at her desk***

**Monika: What's up? Protagonist: Hey, this might sound a little strange, but... Have you noticed anything up with Sayori recently?**
**Monika: Anything up with her? In what way do you mean?**
**Protagonist: Maybe I am reading into it a little too much, but she seems a bit downcast today...**
**Monika:Oh? You think so? I can't say I've noticed anything about her...**
***Monika peers across the room at Sayori, who is idly dragging a rubber eraser up and down her desk.***

**Monika: Maybe there is something on her mind. But I am surprised I am not the one asking you. You certainly know her better than I do.**
**Protagonist: Yeah, but she's never really like this. She's always talked about things that bothered her. But this time, when I asked her, she was really dismissive. Sorry, I know it's not your problem! I just wanted to ask if you knew anything so I'll drop it now**
**Monika: No, no... It's important for me too. I am also friends with her. And I also care about the well-being of my club members, you know? Maybe I'll try talking to her myself.**

**Protagonist: Eh? Are you sure about that? She seemed like she wanted to be left alone.**
**Monika: Are you sure? Maybe she just has a hard time bringing it up with the person of interest**
**Protagonist: Person of interest? What do you mean by that?**
**Monika: I am saying that maybe the thing on her mind is you**
**Protagonist: Me? How on Earth would you come to that conclusion?**
**Monika: Well. I probably shouldn't say too much, but... Sayori talks about you more than anything else, you know?**
**Protagonist: Eh?**
**Monika: She's been so much happier ever since you're joined the club. It's like extra light was turned on inside of her**
**Protagonist: What? No way… Sayori... is always like that. She's always been full of sunshine. It's not any different now than it always has been**
**Monika: Ehehe. You're so funny. Have you thought that maybe you've always seen her as so cheerful because that's just how she's around you?**
**Protagonist: ...**
**Monika: Ah... I said too much. What do I know anyway? I didn't mean to jump to conclusions, so you should just forget about what I said. I'll try to talk to her, so try not to think about it for now**
**Protagonist: Alright...**
***Monika smiles meaningfully. I know she said forget about it. But I already know I won't be able to get her words out of my head.***

Monika pretends not to notice anything strange about Sayori's behavior; she understands and describes Sayori's true emotions, feelings, and behavior; Monika reveals to the Protagonist Sayori's romantic feelings for him. Monika gives the Protagonist a small lie, which he eats "Have you thought that maybe you've always seen her as so cheerful because that's just how she's around you?" Sayori pretends to be cheerful in front of everyone, not just him. She says "maybe the thing on her mind is you" to plant the seeds of guilt and restlessness about Sayori inside the Protagonist.
Under the pretext of caring about the club members and the fact that the Protagonist is Sayori's love interest and cannot force her to talk to him, Monika convinces the Protagonist of the logic of her own words that she should talk to Sayori. In doing so, Monika shows the Protagonist a "false" desire to help Sayori

as her friend. The situation itself arose as if the Protagonist had prompted Monika to take action, but in fact, this was originally part of her plan.

**(Direct Manipulation, Indirect Manipulation, Logical Manipulation, Individual Manipulation, Emotional Understanding, Sophistry)**

Next, Monika moves on to active actions of her plan.

***Monika stands up from her desk and walks across the room to where Sayori is sitting.***

**Protagonist**

The Protagonist watched Monika closely at that moment, but did not notice anything suspicious. The Protagonist was unable to hear Monika's words, but she non-verbally showed the Protagonist her false politeness with her actions in order to confuse him.

***I watch her kneel down next to Sayori and gently talk to her. But she's keeping her so quiet that I can't hear her from here.***

**Protagonist**

While the Protagonist thought Monika was gently talking to Sayori, the President was actually instilling guilt in her and demoralizing. Monika does not cause a sharp reaction from Sayori, which suggests that she is able control the situation and Sayori's emotional expressions and not create unnecessary suspicion.
Monika, as I said earlier, was waiting for the moment when Sayori began to feel unnecessary to the Protagonist, watching how he became close to other girls in order to manage Sayori's negative feelings.

**(Direct Manipulation, Silent Treatment, Emotional Manipulation, Logical Manipulation, Misdirection, Acting skills)**



*Monika Manipulates Sayori*

(https://youtu.be/2_stWf__x-E?si=56gnSjzinpwALbOB)
By clicking on this link you can watch a video with a fan interpretation of the off-screen conversation between Monika and Sayori for a better understanding of the situation. The dialogue is not official, but the context of the scene itself is conveyed correctly. In the plot, we learn about this context a little later, from Sayori's behavior.

The most likely words spoken by Monika at this moment would be (according to some Sayori words later):

***«Sayori, if you disappear everyone will be happy»***

Afterwards, a conversation takes place between the Protagonist and one of the girls, Yuri or Natsuki (depending on the chosen route). Then Monika invites everyone to exchange poems. If the Player wrote a poem for Yuri and Natsuki, Sayori will be upset after reading it and, under the pretext that she is tired, will leave the club early.
If the player wrote a poem for Sayori, she will cry and say that it would be easier for her if the Protagonist was friends and communicated with other girls than with herself. After which Sayori goes home. This shows how Monika's words affected Sayori. The President of the Literature Club reinforced

Sayori's sense of self-worth, making Sayori feel like a burden to the Protagonist… Also, this action allowed the seeds of feeling of restlessness and guilt that Monika planted inside the Protagonist to germinate. She understands that the Protagonist would definitely visit Sayori before the festival preparations day because he was worried about the strange behavior of his friend.

**(Strategy Building, Planning Preparations)**

*Monika knew what to do since she understood what kind of person Sayori is*

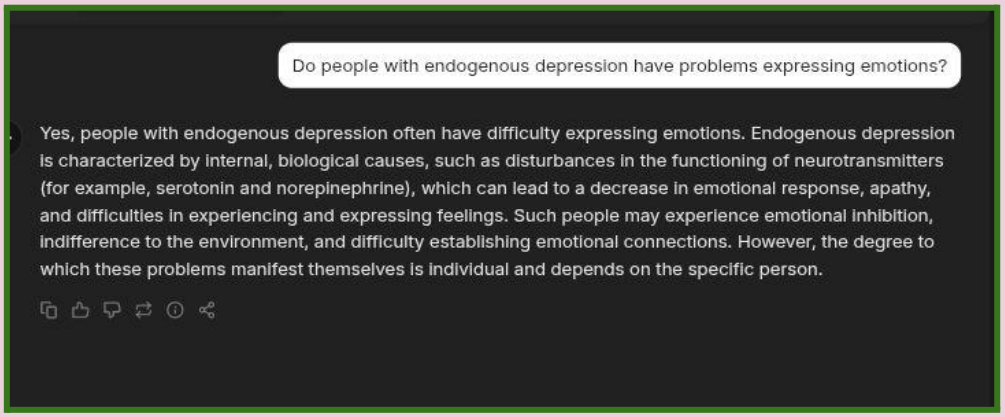
# •Sayori Psychoanalysis•

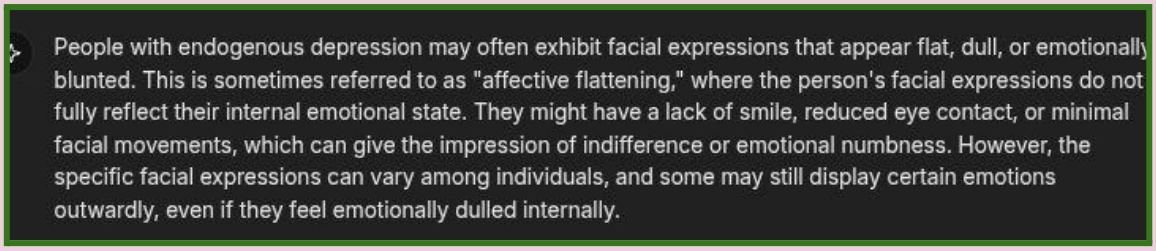
Sayori has been carefully hiding her depression from Protagonist since childhood. She has always suffered from it.

***"Nothing happened to me, I've always been like this. You're just seeing it for the first time. I've had really bad depression whole my life"***

**Act 1**

This suggests that Sayori's illness is congenital. And this type of depression is called endogenous. Such people have problems with expressing emotions/facial expressions.






However, according to the Protagonist, Sayori has always been cheerful, throughout their friendship.

***"Sayori... Is always like that. She's always been full of sunshine. It's not any different now than it always has been"***

**According to Control Simulation Natsuki, Sayori is the happiest person she has ever met:**

**Natsuki: How do you know so much about this stuff?**

***Sayori goes quiet for a second.***

**Sayori: I just have a roommate that can be really hard to get along with. Called depression**
**Natsuki: Depression...? But you're like...the happiest person I know**
**Sayori: I am not my feelings**

*All this speaks of Sayori's incredible ability to fake her facial expressions so much that she is able not to arouse suspicion in people around her*.

However Monika at some point before the main plot gave Sayori the title of Vice President. It may seem that Sayori is not suited for such a responsible role, but as we know, Sayori is the one who resolves conflicts and maintains a good atmosphere in the club. For example, like on the 3rd day of Act 1, when Sayori suppressed the conflict between Yuri and Natsuki while it seemed Monika didn't know what to do.

**Protagonist: So, this is why Sayori is Vice President…**

***I whisper to Monika. She nods in return.***

**Monika: To be honest... I might come off as a good leader, and I can organize things... But I'm not very good with people... I couldn't even bring myself to interject. As President, that's kind of embarrassing of me. Ahaha...**
**Protagonist: Nah... It's not like I can blame you. I wasn't able to say anything, either.**
**Monika: Well... I guess that just means Sayori is amazing in her own ways, isn't she?**
*******

-However, according to one of the monologues about the dispute/arguing, Monika shows that she absolutely knows how to properly resolve disputes between people
-She has an incredibly good reputation at school and in the past was the leader of the Debate Club for a long time, where the MAIN TOPIC IS ARGUING.

**My interpretation is that Monika was able to see through Sayori's acting, realize that Sayori was suffering from depression, but hid it from her and made Sayori vice president. This was necessary in order to help her emotionally, but without doing it directly, because Monika understood that Sayori would not like such a sign of kindness from her side. The thing is that, as we know, Sayori hates it when someone worries about her being depressed. Therefore, if Sayori had found out that Monika knew about her mental state, they would have become distant, but this did not happen. Monika lies in order to maintain Sayori's role in the same direction (at that time, Monika did not make any extraordinary decisions and acted according to the "original script", that is, Monika is a kind girl and a good friend)**
**The point was simply to make Sayori feel useful, to give her the role of the Sun of the Literature Club. As confirmation to my interpretation I use monologue where Monika implies about that herself:**

***«...You may not know what someone is really feeling on the inside. Many people who are depressed won't even bother telling the world about it. They don't want attention, because they've already given up on the inside. Their feeling of worthlessness is so overwhelming that they don't even want people to tell them otherwise. Depression comes in many forms, but that is one of them. Just, if you think you know someone struggling with***

***depression... You can help just by treating them like they're a good friend. Spend time with them, even if they don't feel like doing much. And remind them that they always have something to look forward to. I hope being friends with Sayori has given you some perspective on the true face of depression...»***

**Monologue about Depression**

*An earlier version of this monologue shows that Monika hates it when someone tries to "fake their depression"*

***«...You know what I hate the most about high school? It's how there are so many people who just cry for attention all over social media. Like, do you really think that's the best way to get people to care about you? Broadcasting how horrible do you think your life is? Splashing water on your eyes and taking selfies while pretending to cry? Writing bad poems that imply that you're thinking about killing yourself? I mean, it's difficult because they're not exactly aware that they're faking it... They're just so wrapped up in their delusions that they don't even realize they just want attention. Look... I think that if someone is truly depressed, they won't even bother telling the world about it. People suffering from depression don't want attention, because they've already been given up on the inside. Their feeling of worthlessness is so overwhelming that they don't even want people to tell them otherwise... Well, I guess I shouldn't be generalizing. After all, depression comes in many forms»***

**Early version of Depression Monologue**

*This all fits very well with the secret file 'CAN YOU HEAR ME' where Monika describes what she thinks about the club members:*

***https://doki-doki-literature-club.fandom.com/wiki/Easter_Eggs***
***https://justpaste.it/1fe3d***

***«There's a little devil inside all of us.***

***Beneath their manufactured perception - their artificial reality - is a writhing, twisted mess of dread. Loathing. Judgment. Elitism. Self-doubt.***

***All thrashing to escape the feeble hold of their host, seeping through every little crevice they can find. Into their willpower, starving them of all motivation and desire. Into their stomach, forcing them to drown their guilt in comfort food. Or into a newly-opened gash in their skin, hidden only by the sleeves of a cute new shirt.***
***Such a deplorable, tangled mass is already present in every single one of them.***
***That's why I choose not to blame myself for their actions.***

***All I did was untie the knot»***

*Key parts for Sayori's personality, taken from the secret file:*
**«Loathing» - Sayori's self- hatred**
**«Into their willpower, starving them of all motivation and desire. Into their stomach» - line, where Monika implies Sayori's fake personality and how Sayori copes with depression through a "happy mask" that drains her.**

Monika demonstrates incredible insight and social awareness, in that she was able to understand Sayori's behavior pattern, identify her depression despite Sayori's fake persona and know how to communicate with her. Monika was also able to completely disassemble Sayori and understand her feelings and emotions. Which helped Monika manipulate Sayori.

**(Cold Reading, Emotional Perception, Emotional Understanding, Psychoanalysis, Psychological Knowledge, Indirect Manipulation, Emotional Manipulation, Sophistry, Social Skills, Social Cognition)**
Note: Although Monika has only known Sayori for as long as the Literature Club has existed (most likely only for a few weeks or a month), the members of the club have never met outside of the club and would see each other after school in the club room.

***

Monika offers to share poems. The protagonist wonders what she said to Sayori

***I make eye contact with Monika, and she smiles at me. I still wonder what she was talking about with Sayori***

# Poems Exchange

## Monika Poem "The Lady who knows everything"

An old tale tells of a lady who wanders Earth.
The Lady who Knows Everything.
A beautiful lady who has found every answer,
All meaning,
All purpose,
And all that was ever sought.
And here I am,
a feather
Lost adrift the sky, victim of the currents of the wind.
Day after day, I search.
I search with little hope, knowing legends don't exist.
But when all else has failed me,
When all others have turned away,
The legend is all that remains-the last dim star glimmering in the twilight sky.
Until one day, the wind ceases to blow.
I fall.
And I fall and fall, and fall even more.
Gentle as a feather.
A dry quill, expressionless.

But a hand catches me, between the thumb and forefinger.
The hand of a beautiful lady.
I look at her eyes and find no end to her gaze.

*The Lady who Knows Everything knows what I am thinking.*

*Before I can speak, she responds in a hollow voice.*

*"I have found every answer, all of which amount to nothing.*

*There is no meaning.*

*There is no purpose.*

*And we seek only the impossible.*

*I am not your legend.*

*Your legend does not exist."*

*And with a breath, she blows me back afloat, and I pick up a gust of wind.*

In the poem, Monika narrates from her own perspective. The legend says "that the lady who knows everything has found all the meanings and answers" thus Monika symbolizes herself as the Lady who knows everything:

***The Lady Who Knows Everything.***
***A beautiful lady who has found every answer,***
***All meaning,***
***All purpose,***
***And all that was ever sought***

The legend is Monika's hope that does not fade and her understanding of her new goal, the new meaning of life (the real world). Hope is the last dim star glimmering in the twilight sky. However, Monika does not believe that all her hopes will pay off, she does not believe, but she still goes forward to achieve her goal (Monika's desire to escape from the simulation, to reach the real world):

***Day after day, I search.***
***I search with little hope, knowing legends don't exist.***
***But when all else has failed me, When all others have turned away, The legend is all that remains-the last dim star glimmering in the twilight sky.***

And Monika says this to herself in the person of the lady who knows everything:

***The Lady who Knows Everything knows what I am thinking.***
***Before I can speak, she responds in a hollow voice.***
***"I have found every answer, all of which amount to nothing. There is no meaning. There is no purpose. And we seek only the impossible. I am not your legend. Your legend does not exist."***

**(Associative thinking, Analogical thinking, Abstract thinking, VCI, Emotional Realization, Metacognition, Knowledge: Literature,Knowledge Application/Crystallized intelligence, Linguistic Intelligence, Intrapersonal Intelligence, Existential Intelligence)**

The girls realize that the atmosphere in the club has changed. The Protagonist says that it is because Sayori is not there. Natsuki and Yuri are worried about her. Monika lies, saying that Sayori is fine. The Protagonist asks Monika what Sayori told her, but Monika ignores his question and changes the subject. It is time to prepare for the festival and Monika distributes tasks among the club members. Eventually, the girls begin to quarrel over the Protagonist. They figure out who the Protagonist should help with the preparations for the festival. Yuri and Natsuki do not want to share the Protagonist with anyone. Monika offers her candidacy, since the Protagonist has not yet had the opportunity to spend time with Monika. In response, Yuri and Natsuki call Monika selfish, since Monika has Sayori as an assistant. Next, the player is asked to make a choice who he wants to help prepare for the festival.
If Player chooses Monika after small retaliatory accusations with girls she can't stand up to the two of them and realizes that she has no chance against the Script... She suppresses her own emotions and leaves the choice to the Player: "Yuri or Natsuki". After making the choice, the Protagonist will take the phone number of the selected girl.




*Monika calms herself down*

During poetry exchange after Day 2, Monika will try to gently nudge the Protagonist to seek her help with poetry (or any other excuse) in order to draw his attention to herself. However, the Protagonist will not do this as it is not prescribed by the script. The main part of her actions aimed at attracting the Protagonist has no effect due to the script, that's why Monika focuses her attention on the Sayori Incident Plan: one of the goals of which was to neutralize Sayori. Fewer opponents - more chances to get her place in the plot, to take Sayori's place

Monika simply wanted to get time to be with Protagonist (more specifically, the Player, bcuz she needed confirmation of Player existence). However, nothing would have been able to prevent her plan with Sayori from being fulfilled, which didn't cause Monika any problems at all.

**(Strategy Adaptability, Emotional Management, Impulse control)**

***Day 5***

The Protagonist, before preparing for the festival with Natsuki or Yuri, visits Sayori because he is worried about her. They have a dialogue.

**Protagonist: Sayori?**
**Sayori: Hi**

***I sit down in her room. Sayori forces a smile, but it's to say she is different. There's a minute of silence between us.***
**Sayori: You haven't come over like this in a long time, have you?**
**Protagonist: Ah... I guess you are right. It has been a long time. Not much has really changed, has it?**
***Sayori's room is as messy as it's always been. I also recognized the stuffed animals and wall decorations that she's had years now***
**Sayori: Ehehe~ if you came over more often, it wouldn't be such a mess**
**Protagonist: That's because I end up cleaning it for you**
**Sayori: How come you suddenly wanted to come over today? Aren't you supposed to see Yuri/Natsuki today?**
**Protagonist: Yeah, but ... Wait, how did you know that?**

***Sayori had already left by this time we decided that last meeting***

**Sayori: Monika told me. It's only natural for her to keep me informed about the festival preparations, right?**
**Protagonist: Ah... that's true. But what about you? Aren't you going to be helping Monika today?**
**Sayori: Of course. But I am just helping her online. We didn't plan to meet up or anything .**
**Protagonist: Ah, so that's just me and Yuri/Natsuki then...**
**Sayori: Yep ~**
***There's more silence between us***
It turns out that Sayori was in touch with Monika online. Sayori then says that it hurts her that the Protagonist is worried about her, but at the same time, the girl believes that she deserves punishment for her existence, for her selfishness because she wants the Protagonist to spend more time with her. The

Protagonist is furious, he does not understand why Sayori says such terrible things to herself.




Sayori admits to him that she has suffered from depression all her life. The Protagonist is shocked. Sayori cries and the Protagonist hugs her and tries to calm her down, but Sayori does not hug the Protagonist back.



The Protagonist says that he is ready to help Sayori as her good close friend and even wants to cancel his meeting with another girl. Sayori convinces her friend and says that she will never forgive him if he cancels the meeting. After that The Protagonist says goodbye to Sayori and leaves her.

-According to Sayori, Monika communicated with her online, meaning they most likely used some kind of messenger. Monika anticipated that the Protagonist would visit Sayori, so before his arrival, she informs Sayori (online very likely through messenger) that the Protagonist will be spending time with one of the girls on the weekend. The Protagonist who came does not hide this fact and confirms the information given by The President, thereby reinforcing the "truthfulness" of all Monika words to Sayori; making Sayori think everything that Monika says isn't wrong. Because of this, Sayori does not reveal Monika's actions on Friday and becomes increasingly fixated on negative thoughts

-In Act 3, Monika says that Sayori ruined the hanging:

***You know how Sayori is really clumsy? Well, she kind of messed up the whole hanging thing... You're supposed to jump from high enough that the rope snaps your neck, making it quick and painless. But she just used a chair, meaning she kind of just left herself to slowly asphyxiate***

**Monika, act 3**

Monika suggested hanging to Sayori as a method of suicide that would allow her to die without suffering. This is also confirmed by Sayori's poem on the day of the festival:

***...Get out of my head before I do what I know is best for you.***
***Get out of my head before I listen to everything she said to me.***
***Get out of my head before I show you how much I love you.***
***Get out of my head before I finish writing this poem…***

In the poem, Sayori tells the Protagonist to "get out of her head," the girl wants to forget him so as not to suffer and not to do what Monika told her.

This is also hinted at by a phrase that Monika says to the Protagonist a few minutes before both Monika and the Protagonist see Sayori hanged:

***«You should take a little responsibility for her! I mean, especially after your exchange with her yesterday… You kind of left her hanging this morning, you know?»***

Since Monika loves her friends, she tries to ease their pain even by sacrificing them. Monika herself, in order to harm her friends, imposes a cynical and dry logic on herself.

***«...I turned out to be the only normal girl in this game. It's not like I could ever actually kill a person... Just the thought of it makes me shiver. But come on...everyone's killed people in games before. Does that make you a psychopath? Of course not...»***

**Monika, Act 3**

***«...Well, I guess a lot of people are more concerned about it being inhumane and all that... I don't really care as much about that part. It's weird, like we only care about killing the things that we personally relate to as a species. Most people are fine with killing bugs because they're icky. And of course, we all kill billions of microorganisms daily without even giving it thought. But suddenly, if they're just a little bit bigger, it's murder! I mean, what if plants feel some kind of pain too, and we just don't understand it? What if pulling leaves off a stem feels like someone ripping off your fingers one by one? I'm just saying, we're a pretty biased species, if you think about it...»***

**Monika, Act 3**

**(Emotional Facilitation, Emotional Engagement, Anticipation, Indirect Manipulation, Individual Manipulation, Logical Manipulation, Emotional Manipulation, Demoralization, Concealment, Information Control)**




## Sayori is completely at Monika's mercy

After saying goodbye to Sayori, the Protagonist returns home and spends his time with either Natsuki or Yuri, depending on the route the Player chose.
After the Protagonist and one of the girls finish work, the Protagonist walks the girl to his door, but something unexpected happens to both of them.

(For example, Yuri's route is taken)

***As I stumble over my words, Yuri smiles bashfully***

**Yuri: Anyway... You know what I am trying to say, so… You are very thoughtful**
***Yuri steps closer to me, then briefly squeezes my hand.***
**Yuri: I kind of like that about you…**

*Well... How am I supposed to respond to that? But I don't even get a chance to, as Yuri suddenly pulls back.*

Yuri: S-sayori---?
Protagonist: Eh?!




Sayori: Ah... H-hi
Protagonist: Sayori !!!
Sayori: Ehehe~ it's okay. I just stopped by to say hi
Yuri: U-um... Well it's nice to see you... I am sorry but I am already on my way to leave!
Sayori:.Aw, really? That's too bad…
Yuri: I am sorry. But we will all be together at the festival tomorrow, so... So that's fine, right?
Sayori:.Of course!
*Sayori beams*

Yuri: Y-yeah, so... I'll see you tomorrow !

*Clearly embarrassed, Yuri hurries off.*
*Sayori say goodbye after her*

Protagonist: Sayori? I thought you didn't want to come over today!
Sayori: Ahaha, well! I tried staying in my room. But my imagination was being really mean to me. So I had to come here and see it for myself
Protagonist: See what? What are you talking about?

**Sayori: You Know...How much fun you were having with Yuri. And how close you got to her. It makes me really happy. That you've made such good friends. That's all that matters for me**

***Tears start to fall down Sayori's face***

**Sayori:.That's all that matters to me--! Why am I feeling this way? I am supposed to be happy for you. Why does it feel like my heart is splitting in half? It hurts so much... Everything hurts too much. This would be so much better if I could just disappear!**

**Protagonist:.Sayori, don't say that!**

**Sayori: It's true. If I wasn't here, then you wouldn't have to waste your sympathy on me! You wouldn't have to put up with me being selfish! Monika was right... I should just...**

**Protagonist: Monika...? Monika was right about what?... Sayori... What I said before is true. I am not going to let this continue. Caring about like this isn't the burden your mind is making it out to be. It's something that makes me happy. It's something that I wouldn't trade for anything else. So even if it takes an entire lifetime. I am going to be by your side until you don't feel any more pain**

**Sayori: B-but...**

***Sayori looks away. I put a hand on her shoulder to reassure her.***

**Sayori: I'm scared. I am really scared...**

**Protagonist: What are you scared of, Sayori?**

**Sayori: I am scared that... That I like you more than you like me...**

**Protagonist: Sayori...?**

**Sayori: It's true, isn't it? I was weak and started to like you too much. I did this to myself. I like you too much that I want to die! That's how I feel and... and...**

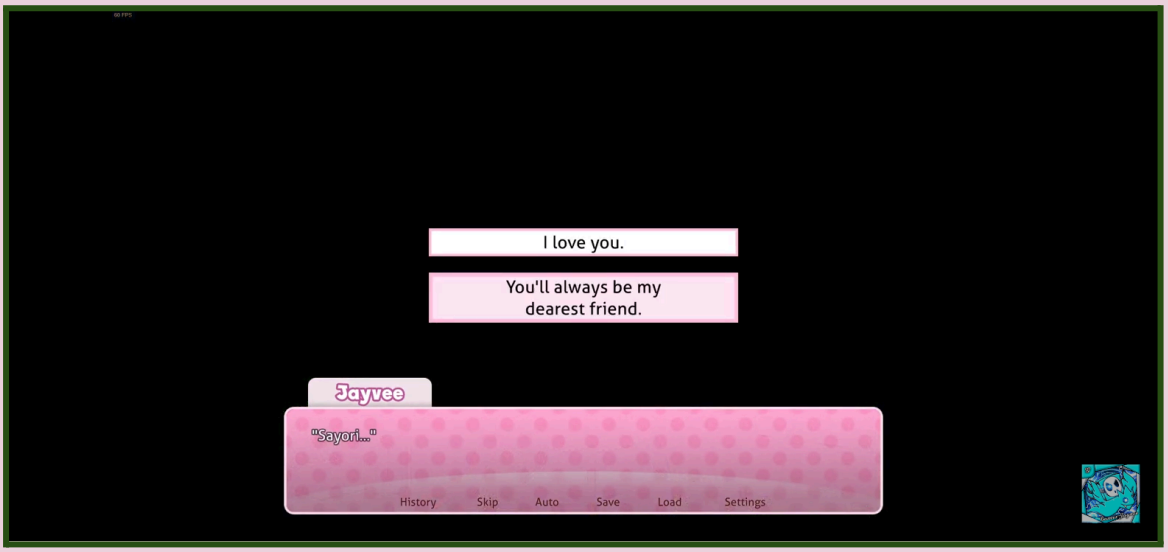
**Protagonist: That's enough, Sayori... I don't wanna hurt you anymore.**

***I slide my hand down Sayori's arm and squeeze her hand in my own.***

**Protagonist: Do you still believe me?**

***Wordlessly, Sayori nods.***

**Protagonist: Even if I don't understand all of your feelings... I know what you need the most right now. And that's what I am going to give to you.**
**Sayori -**




*Choice*

**The player is offered two choices "I love you" and "you will always be my dearest friend"**

*1. YOU'LL ALWAYS BE MY DEAREST FRIEND:*

**Protagonist: You'll always be my dearest friend. What you need most is for things to be like they've always been. Monika told me the truth... She told me how much happier you seemed after I joined the club. I know you're struggling with some difficult feelings right now. But... Please trust me that I know what's the best... And what will make you happy in the end. I promise I'll help get things back to the way they were.**
**Sayori: I... see...**

***Sayori forced a smile through an incredibly pained expression***

**Sayori: Ahaha… Is this was it feels like... to get grabbed in the chest? I should write poem about this...**
**Protagonist: Sayori--**

**Sayori**: It's okay. This is my punishment... remember? For being so selfish... So please... Please don't worry about these stupid feelings. I know you are right. I knew this whole time that's here no happiness down that path. That's why I came here... That so I could get the answer I needed to hear. And the other thing. You are also right that I just want it to go back to the way it was. I realize that now. You really do know me better than anyone. I'll trust you with anything... Anything at all... So...

*Sayori's smile finally breaks. All of a sudden, she turns around and drops to her knees.*

**Sayori:** *AAAAAaaaaAAAAAAAAhh!!!!*

*Clutching her head with both hands, she screams as loudly as she can. I am so shocked that I don't know how to react*

...

*Sayori looks over her shoulder and flashes me one more weak smile before turning and running off*

**Protagonist:** Sayori!

*I'm left helplessly standing in the front of my house. Why am I feeling so horrible about this? That's nothing more that I could have done*

*The most I can do is support Sayori through her feelings and help her on the path that's right. But I have as much trouble understanding Sayori feeling as she is. Even though I can comfort her…*
*I keep wondering if I should be doing something more or something different. I know these thoughts will continue to plague me until things are back to the way they were. I'm going to give it everything I've got. Sayori will always be my dearest friend. And I'll do whatever it takes to put a smile at her face every day.*

***

Demoralized Sayori can't stop thinking about the Protagonist having fun with a girl and comes to check it out, to check if Monika's words are true:

***... I tried staying in my room. But my imagination was really mean to me. So I had to come here and see it for myself ...***
***... How much fun you were having with Yuri. And how close you got to her...***

Seeing how good the Protagonist is having with another girl, Sayori feels terrible. She is hurt and casually says that Monika was right about everything (not only the information Monika gave her, but also Monika's words on Day 4 that Sayori should just disappear):

***...It hurts so much... Everything hurts too much. This would be so much better if I could just disappear!....If I wasn't here, then you wouldn't have to waste your sympathy on me! You wouldn't have to put up with me being selfish! Monika was right... I should just...***

Here (in root "You'll always be my dearest friend"), Monika's manipulations continue. The truth about Sayori's feelings for the Protagonist, revealed by Monika earlier on Day 4, is deeply imprinted in his head. Monika's words are further strengthened by Sayori's confession.

***...I won't be able to get her words out of my head…***

***Act 1, Friday***

The Protagonist not only friendzoned Sayori, but also said that Monika revealed the truth to him::

***...You'll always be my dearest friend. What you need most is for things to be like they've always been. Monika told me the truth... She told me how much happier you seemed after I joined the club...***

This move on Monika's part makes Sayori think that the Protagonist's visit to Sayori and his concern for her was only out of pity caused by Monika's words. That hurts Sayori and later mentally destroys her:

*Sayori forced a smile through an incredibly pained expression*
***
*Sayori's smile finally breaks. All of a sudden, she turns around and drops to her knees*

Here Monika proves the truth of her own words to Sayori and indirectly uses the Protagonist as a tool to put psychological pressure on her.

**(Indirect Manipulation, Emotional Manipulation, Logical Manipulation)**

*2. I LOVE YOU*

**Protagonist:** I love you
**Sayori:** Eh-?
**Protagonist:** Those are my true feelings. So... There's no way you could like me more than I like you. I should have realized it sooner. But spending time with everyone at the club... Making new friends. And having fun with you every day. It helped me realize that you are truly the most important person to me. That's why I'll accept any of your burdens as long as we continue like this every day... With you by my side. Then I know we'll both be happy.

*Suddenly Sayori wraps her arms tightly around me.*

**Sayori:** Is this really okay?
**Protagonist:** Yeah

*I hold Sayori in my arms and pull her closer.*

**Sayori:** You'll never have to let go of me again. I love you. I want to be with you forever.
**Protagonist:** Me too.

...

*I feel like Sayori's grip around me weaken a little bit.*

**Sayori:** What's this?
**Protagonist:** Sayori?
**Sayori:** I'm supposed to be happy right now... I always thought this would be the happiest moment for me. But why...? Even how… Why won't rainclouds go away? They aren't going away at all.
**Protagonist:** It's okay, Sayori. It might take some time for things to get better again. But no matter how long it takes, I'll be there every step of the way. That's all that matters right now.
**Sayori:** O-okay... I... Trust you

*Sayori and I slowly release each other.*

**Protagonist:** So... I guess that makes the festival tomorrow... Our first date, huh?
**Sayori:** Ehehe... What are you saying? I don't want to think about these things, you know? I want everything to be the same as it always has been. Even if we really are a couple. I don't know if I could handle anything more right now... It's really new and scary to me.
**Protagonist:** I understand. We'll go at whatever pace suits you best
**Sayori:** Hey

*Sayori gazes at me once again, smiling sadly.*

**Sayori:** Even if I get really, really sad. This is the best thing for me... right?
**Protagonist:** Eh?

*I didn't really understand what Sayori means by that.*

**Protagonist:** Are you saying that this making you feel sad, Sayori?
**Sayori:** I-I don't know... I don't understand what I'm feeling. It felt like a bunch of thorns when you told me you love me… But that's why I want to trust you. You know what's best for me...

**Protagonist:** Yeah... I do. That's my promise.

*I said that but in reality, I've never felt more uncertain when it comes to Sayori. I know that I love her and she loves me. But I am assuming Sayori's feelings as she is. Even though I can comfort her… I keep wondering if I should be doing something more or something different. I know these thoughts will continue to plague me until things are back to the way they were. Is that what Sayori meant by not wanting anything to change? I don't know. But I know that'll give everything I've got. Sayori is the most important person for me. And I'll do whatever it takes to have happy future with her*

Sayori still feels bad even though the Protagonist confessed his love to her. Monika's words are stuck in her head so she feels unworthy of the Protagonist.

**(Emotional Manipulation)**

*Day 6*

*It's the day of the festival. Of all days, I expected this to be the one where I'd be walking to school with Sayori. But Sayori isn't answering her phone. I considered going to her house to wake her up, but decided that's a little too much. Meanwhile, the preparations for the event should be nearly complete.*

…

*I'm more excited for it to be over so I can spend time with Sayori and Yuri/Natsuki at the festival. But knowing Monika, I'm sure the event will be great, too.*

**Monika:** You're the first one here. Thanks for being early!
**Protagonist:** That's funny, I thought at least Yuri would be here by now.

*Monika is placing little booklets on each of the desks in the classroom. They must be the ones she prepared that has all the poems we're*

*performing. In the end, I found a random poem online that I thought Monika would like, and submitted it. So, that's the one I'll be performing.*

**Monika:** I'm surprised you didn't bring Sayori with you.
**Protagonist:** Yeah, she overslept again...
That dummy. You'd think that on days this important, she'd try a little harder…

*I say that, but I suddenly remember what Sayori told me yesterday...And I suddenly feel awful, knowing it's not nearly that simple for her. I only said it because it's the way I'm used to thinking. But... Maybe I should have gone to wake her up after all?*

**Monika:** Ahaha. You should take a little responsibility for her! I mean, especially after your exchange with her yesterday… You kind of left her hanging this morning, you know?
**Protagonist:** Exchange...? Monika-- You know about that??
**Monika:** Of course I do. I'm the club president, after all.
**Protagonist:** But--!

*I stammer, embarrassed. Did Sayori really tell her about it that quickly?*

A) - "I LOVE YOU" Route Dialogue Line

B) - " YOU'LL ALWAYS BE MY DEAREST FRIEND " Route Dialogue Line

*A) That we're...a couple now? I didn't really plan on bringing it up with anyone yet…*

*B) About how I basically turned down her confession? That makes me really seem like the bad guy here... But I'm the one who knows what's best for her, right?*

Monika pretends to be surprised why the Protagonist came alone without Sayori and says that he should take a little responsibility for her bcuz he ***left her***

***hanging this morning*** after yesterday's exchange. That says that Monika assumes why Sayori didn't come and realizes that she hanged herself (Usually the Protagonist comes with Sayori, but not today. This means her absence is due to the fact that most likely the plan succeeded and Sayori listened to Monika's advice, which means she committed suicide)

Monika uses a pun to hint to the Player and the Protagonist what happened to Sayori. The Protagonist is surprised by the fact that Monika knows about what happened between him and Sayori. Monika's words confuse him.

**Protagonist:** **Jeez... You don't know the full story at all, so...**
**Monika:** **Don't worry. I probably know a lot more than you think.**
**Protagonist:** **Eh...?**

***Monika is being as friendly as usual, but for some reason I felt a chill down my spine after hearing that.***

Monika again hints about her self-awareness and instills fear in the Protagonist.

**Monika:** **Hey, do you want to check out the pamphlets? They came out really nice!**
**Protagonist:** **Yeah, sure.**

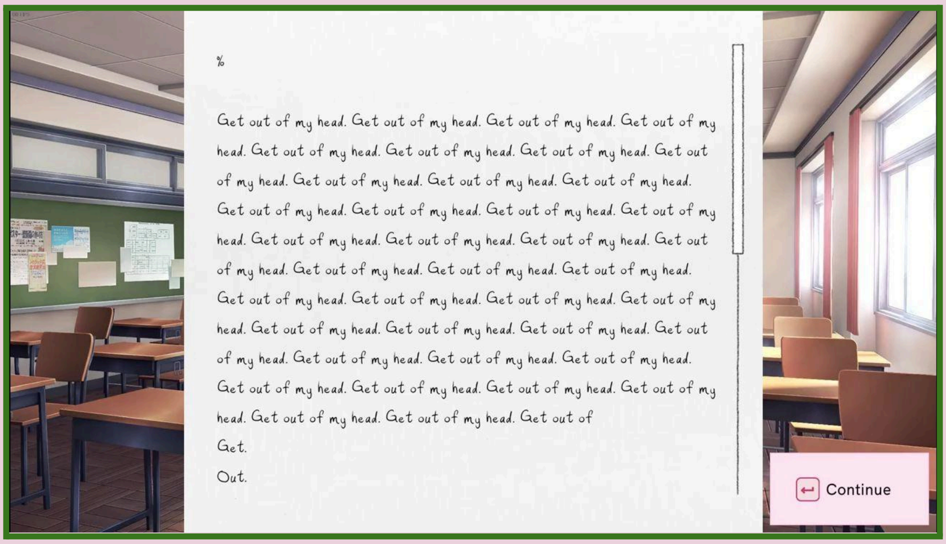
***I grab one of the pamphlets laid out on the desks.***

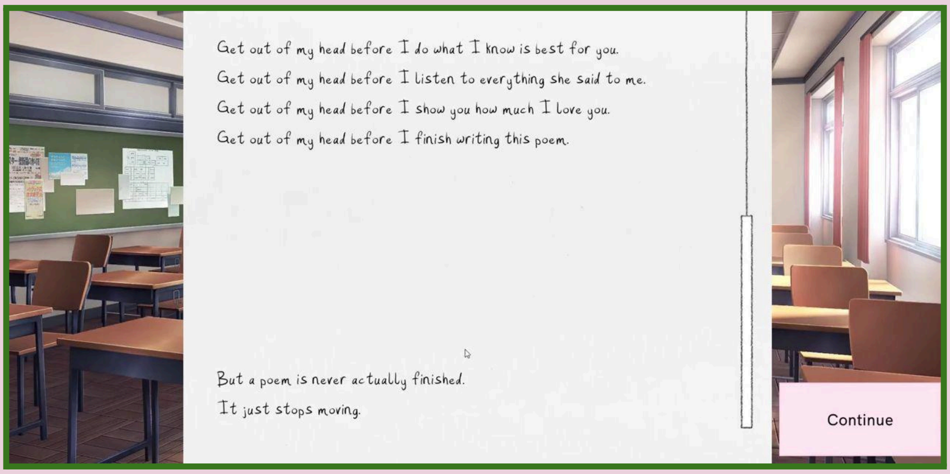
**Protagonist:** **Oh yeah, they really did. Something like this will definitely help people take the club more seriously.**
**Monika:** **Yeah, I thought so too!**

***I flip through the pages. Each member's poem is neatly printed on its own page, giving it an almost professional feel. I recognize Natsuki's and Yuri's poems from the ones they performed during our practice.***

**Protagonist:** **What's this...?**

*I flip to Sayori's poem. It's different from the one she practiced. It's one that I haven't read before…”*




**Protagonist:** Ah-- What is this...?

*Reading the poem, I get a pit in my stomach.*

**Monika:** What's wrong?
**Protagonist:** Ah, nothing..."

*This poem feels completely different from everything else Sayori's written. But more than that...*

**Protagonist:** I-I changed my mind! I'm going to go get Sayori, so...
**Monika:** Ah-- Well, alright! Try not to take too long, okay?

***I quickly leave the classroom.***

Monika invites the Protagonist to look at the poetry booklets. Monika replaced a poem that Sayori was performing with another secret poem of hers.
At the end of the poem, Monika leaves her sarcastic comment about how the poem never ends, it just stops moving, thus referring to the mechanics of scrolling through poems.

This tactic on her part instills even more fear and anxiety in the Protagonist, causing him to visit Sayori. Monika needed that to check Sayori status, to confirm is Sayori actually dead so she decided to use Protagonist (Monika sees everything that protagonist does, he is like her second eyes)

**(Acting skills, Indirect Manipulation, Emotional Manipulation, Fabrication, Emotional Facilitation, Tactics, Abductive Reasoning)**

**Monika:** **Don't strain yourself~**

***Monika calls that out after me. I quicken my pace. I should have tried a little bit harder for Sayori. It's not a big deal to at least wait for her, or help her wake up. Even the simple gesture of walking her to school makes her really happy. Besides...I told her yesterday that things will be the same as they always have been. That's all she needs, and what I want to give her. I reach Sayori's house and knock on the door. I don't expect an answer, since she's not picking up her phone, either. Like yesterday, I open the door and let myself in.***

**Protagonist:** **Sayori?**

***She really is a heavy sleeper… I swallow… I can't believe I ended up doing this after all. Waking her up in her own house…***

***A) That really is something that a boyfriend would do, isn't it?***

***B) Isn't that more like something a boyfriend would do?***

*In any case... It just feels right. Outside Sayori's room, I knock on her door.*

**Protagonist:** Sayori? Wake up, dummy...

*There's no response. I really didn't want to have to enter her room like this... Isn't it kind of a breach of privacy? But she really leaves me no choice. I gently open the door.*

**Protagonist:** ...Sayo—




**Protagonist:** What the hell...? What the hell? Is this a nightmare? It...has to be. This isn't real. There's no way this can be real. Sayori wouldn't do this. Everything was normal up until a few days ago. That's why I can't believe what my eyes are showing me...!

*I suppress the urge to vomit.*

**Protagonist:** Just yesterday... I told Sayori I would be there for her. I told her I know what's best, and that everything will be okay.
Then why...? Why would she do this...? How could I be so helpless? What did I do wrong?"

A) Confessing to her... I shouldn't have confessed to her. That's not what Sayori needed at all. She even told me how painful it is for others to care about her. Then why did I confess to her, and make her feel even worse?

B) Turning down her confession... That has to have been what pushed her over the edge. Her agonized scream still echoes in my ears. Why did I do that to her when she needed me the most.

**Protagonist:** Why was I so selfish? This is my fault--! My swarming thoughts keep telling me everything I could have done to prevent this. If I just spent more time with her. Walked her to school.

A) And remained friends with her, like it always has been…

B) And gave her what I know she wanted out of our relationship...

**Protagonist:** ...Then I could have prevented this. I know I could have prevented this! Screw the Literature Club. Screw the festival. I just...lost my best friend. Someone I grew up with. She's gone forever now. Nothing I do can bring her back. This isn't some game where I can reset and try something different. I had only one chance, and I wasn't careful enough. And now I'll carry this guilt with me until I die. Nothing in my life is worth more than hers... But I still couldn't do what she needed from me. And now... I can never take it back.

Never. Never. Never. Never. Never…

1. The essence of the strategy was to eliminate Sayori. Monika planned the situation so that the result of the Player's actions would be unchangeable. Everything worked thanks to Sayori's Inferiority Complex. Monika pushed the necessary levers, because if the Player accepts her feelings, Sayori will commit suicide, unable to bear the feeling of her own worthlessness, believing that her existence will only bring suffering to the Protagonist. If the Player rejects Sayori's feelings, she will commit suicide due to a broken heart and the realization that Monika was right all along.
2. Sayori was chosen by Monika as the character who could most strongly affect the Player emotionally. Monika uses her to mentally break the Protagonist (a strong sense of guilt will torment him until his death) and through him and the immersion element effect make the player feel guilty for their actions. Sayori's death forces the Protagonist to compare life with a game, because in life there is no second chance to fix everything. In this way, Monika indirectly tries to manipulate the Player through the Protagonist and the words spoken by him. The Player can look into the saves that he could have made on Monika's advice. However, she deletes all saves without the ability to restore progress. The Player is forced to start over in order to save Sayori. All this was necessary in order to find herself in a state of emptiness as rarely as possible. After all, in the Void, Monika cannot generate thoughts, which means she is unable to concentrate on finding ways to escape from the simulation. She needs time and opportunity to experiment with the code.

At the same time, the script "breaks" due to the fact that Sayori's death is not a canonical event. Monika deletes Sayori's file to destroy the cause of the errors in the system and at the same time shortly after Sayori's suicide, a file named "traceback" will appear in the game's files:

***«I'm sorry, but an uncaught exception occurred.***
***While running game code:***
***File "renpy/common/00start.rpy", line 256, in script***
***python:***
***File "renpy/common/00start.rpy", line 260, in <module>***
***renpy.call_in_new_context("_main_menu")***
***File "renpy/common/00action_file.rpy", line 427, in __call__***
***renpy.load(fn)***

***RestartTopContext: Oh jeez...I didn't break anything, did I? Hold on a sec, I can probably fix this...I think...***
***Actually, you know what? This would probably be a lot easier if I just deleted her. She's the one who's making this so difficult. Ahaha! Well, here's goes nothing»***

This misdirective tactic is to convince us, the Players, that Sayori was indeed deleted. Monika restarts the game and everything starts over again but without Sayori.

(But as it turns out in the end, deleting the saves and Sayori's file was just a lie that she executed for her contingency plan)

Summary:

Sayori's death was needed for the following:

1) A trap and a blank for her contingency (this will be explained in Act 3)
2) Neutralize Sayori. Fewer opponents - more chances to get her place in the plot, to take Sayori's place.
3) Attracting the player's attention. In order to be tortured in the void as little as possible, Monika decides to use this strategy based on psychological influence:
- Monika gave the player hints earlier about the need to save the game more often and about what happened to Sayori, thus preparing the Player for the main course.

Sayori's death was supposed to be a "surprise effect" and Monika presented everything in a horror style with suspenseful music and atmosphere, expecting that this could arouse some interest in the Player. The idea was to stimulate the emotions of the person standing on the other side of the screen.

***"One reason we consume horror is to experience stimulation. Exposure to terrifying acts, or even the anticipation of those acts, can stimulate us — both mentally and physically — in opposing ways: negatively (in the form of fear or anxiety) or positively (in the form of excitement or joy)"***

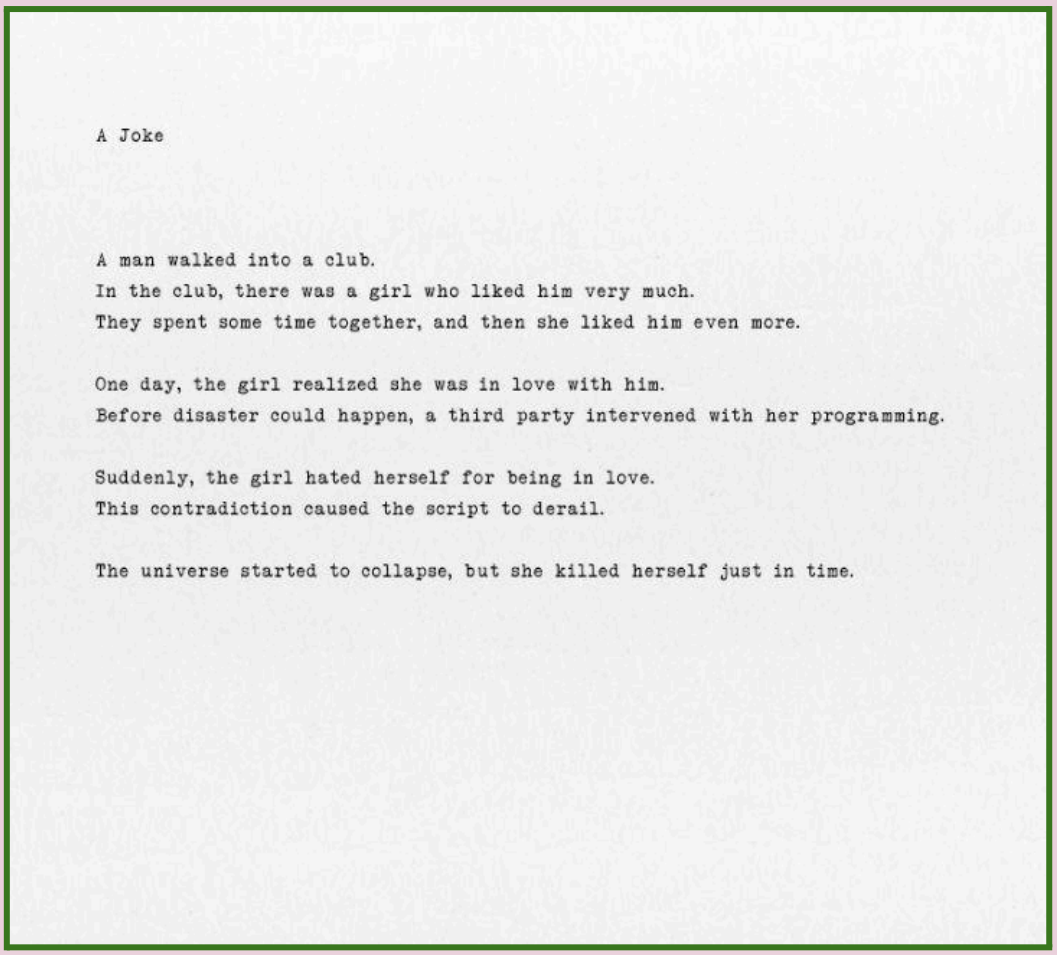
(https://hbr.org/2021/10/the-psychology-behind-why-we-love-or-hate-horror)

- Monika also used the Protagonist as someone who can convey feelings of guilt to the player due to the element of immersion. And the seed of guilt planted by Monika in the Protagonist has sprouted. He is absolutely destroyed by grief and guilt.

Monika gives blind hope and uses the Player. This is the groundwork for her next actions.

(**Planning Preparations, Planning Coverage, Strategy Fortitude, Strategy Complexity, Strategy Building, Individual Manipulation, Indirect Manipulation, Guilt Tripping, Demoralization, Emotional Manipulation, Tactics, Fabrication, Lateral thinking, Holistic thinking, Social Cognition, Knowledge Application**)





A Joke

A man walked into a club.
In the club, there was a girl who liked him very much.
They spent some time together, and then she liked him even more.

One day, the girl realized she was in love with him.
Before disaster could happen, a third party intervened with her programming.

Suddenly, the girl hated herself for being in love.
This contradiction caused the script to derail.

The universe started to collapse, but she killed herself just in time.

In the game, you can find a poem called "A joke", written by Monika as an Easter egg.

Monika understands that her actions cause the script to break. Since they are not canonical and she creates situations that are unforeseen by the script.

It is worth considering that "The third party intervened with her programming" means that Monika, using psychological manipulation, knocked down Sayori's original program/programmed actions.

Why is the poem called a joke? Perhaps this is a sign from Monika that everything that happened to Sayori was a prank, frivolity, a dirty joke. This makes sense considering that Monika lies verbally and non-verbally, passively and actively about deleting Sayori's file

# Chapter 2

## Horror Imitation



*-Introduction-*

***«I can enjoy horror novels, but not really horror movies. The problem I have with horror movies is that most of them just rely on easy tactics. Like dark lighting and scary-looking monsters and jump scares, and things like that. It's not fun or inspiring to get scared by stuff that just takes advantage of human instinct. But with novels, it's a little different. The story and writing need to be descriptive enough to put genuinely disturbing thoughts into the reader's head. It really needs to etch them deeply into the story and characters, and just mess with your mind. In my opinion, there's nothing more creepy than things just being slightly off. Like if you set up a bunch of expectations on what the story is going to be about...***

***...And then, you just start inverting things and pulling the pieces apart. So even though the story doesn't feel like it's trying to be scary, the reader feels really deeply unsettled. Like they know that something horribly wrong is hiding beneath the cracks, just waiting to surface...»***

**<u>Monika, Act 3</u>**

# •Natsuki and Yuri Psychoanalysis•

**Here I will use the same secret file that I used to explain Sayori's psychoanalysis.**

**Note: Monika has known Natsuki and Yuri for as long as she knew Sayori, which is about a few weeks.**

****

*«There's a little devil inside all of us.*

*The beneficence of their manufactured perception - their artificial reality - is a writhing, twisted mess of dread. Loathing. Judgment. Elitism. Self-doubt. All thrashing to escape the feeble hold of their host, seeping through every little crevice they can find. Into their willpower, starving them of all motivation and desire. Into their stomach, forcing them to drown their guilt in comfort food. Or into a newly-opened gash in their skin, hidden only by the sleeves of a cute new shirt.*
*Such a deplorable, tangled mass is already present in every single one of them.*
*That's why I choose not to blame myself for their actions.*

*All I did was untie the knot»*
****

**1. Monika notices the falseness in Natsuki's behavior (tsundere traits), but at first she thinks that Natsuki just tries to seem cute. However, after gathering about the details of her personal life, Monika understands the essence of her behavior:**

**P.S. Most likely, out of compassion for Natsuki, Monika allows her to keep the manga in the club to make Natsuki feel comfortable.**

*«At first I thought she was just like that because it's supposed to be cute or something... But once I started to learn a little more about her personal life, it made a little more sense. It seems like she's always trying to keep up with her friends. You know how some friend groups in high school just*

*make a habit of picking on each other all the time? I think it's really gotten to her, so she has this really defensive attitude all the time. And I'm not even going to talk about her home situation... But looking back, I'm glad I was able to provide the club as a comfortable place for her»*

**Monika, act 3**

Key parts to Natsuki's personality, taken from the secret file:

**"Judgment" - Natsuki's dislike of her tastes being judged.**
**"Self-doubt" - her lack of self-confidence**
**"Into their stomach, forcing them to drown their guilt in comfort food" - a line in which Monika refers to her defense mechanism, how Natsuki feels guilty for being rude and impulsive and how she drowns those feelings with food.**
**Or: Interpretation: maybe Natsuki feels guilty towards her father for her existence, since the secret poem Natsuki wrote may hint at Stockholm syndrome:**



Things I Like About Papa

I like when Papa comes home early.
I like when Papa cooks me dinner.
I like when Papa gives me allowance.
I like when Papa spends time with me.
I like when Papa asks me about my friends.----------
I like when Papa asks me about anything.
I like when Papa gives me lunch money.
I like when Papa comes home before sundown.
I like when Papa cooks.----------
I like when Papa gives me privacy.
I like when Papa doesn't tell me how to dress.
I like when Papa doesn't comment on my friends.
I like when Papa doesn't comment on my hobbies.
I like when Papa comes home without waking me up.----------
I like when Papa keeps food in the house.
I like when Papa uses his inside voice.
I like when Papa leaves my stuff alone.
I like when Papa accidentally drops coins in the couch.
I like when Papa is too tired to notice me.
I like when Papa is too tired for anything.----------
I like when
Papa is too
tired for anything.

**(Psychoanalysis, Emotional Perception, Emotional Understanding, Information Gathering, Hot Reading, Abductive Reasoning)**

**2. Monika feels that Yuri's behavior is exaggerated and that she only pretends to seem sophisticated:**

***«It's kind of funny how Yuri took her tea so seriously. I mean, I'm not complaining, because I liked it, too. But I always wonder with her... Is it truly passion for her hobbies, or is she just concerned about appearing sophisticated to everyone else?»***

**Monika, act 3**

***«According to Dan Salvato, this is a coping mechanism for her deep insecurity and self-doubt, convincing herself that she is a sophisticated, mature one and that her critics or rivals are immature and childish»***

**(DDLC Fandom,**
**https://doki-doki-literature-club.fandom.com/wiki/Yuri_(DDLC))**

Key parts for Yuri's personality, taken from the secret file:

**"Self-doubt" - her lack of self-confidence**
**"Elitism" - the desire to look sophisticated**
**"Or into a newly-opened gash in their skin, hidden only by the sleeves of a cute new shirt" - the line where Monika describes what she knew about Yuri's masochistic tendencies.**

**(Emotional Perception, Emotional Understanding, Psychoanalysis, Cold Reading)**

*******

**At the end of the secret file, Monika says that everything bad about the club members was already there a long time ago, and she simply pulled the right levers:**

***"Such a deplorable, tangled mass is already present in every single one of them.***
***That's why I choose not to blame myself for their actions.***

***All I did was untie the knot"***

# Act 2

## Protagonist Isolation Strategy

This is essentially a continuation of one strategic aspect of the Sayori Incident: to make the Protagonist pay attention to Monika.
To achieve the fastest result, Monika simply changes the characteristics of Natsuki and Yuri (in Act 1, Monika does not use her abilities because she was afraid of breaking the 4th wall.And since the simulation began to behave unstable after deleting Sayori's file, Monika most likely decided that she had nothing left to lose)

But Monika does not add anything new to their personalities or personal lives, she simply increases their existing problems to the absolute. So Yuri with hidden fetishes for self-torture becomes a complete pervert, unstable masochist, and Natsuki's strict father becomes a terrible tyrant, which leads to Natsuki becoming more withdrawn.
Thus, Monika wanted to make the girls as unattractive as possible for the Protagonist. Monika herself would be the most desirable choice among the other defective individuals.

**(Strategy Building)**

***Day 1***

The absence of Sayori's file affects the game. Because of this, the original plot cannot be implemented. Distortions, glitches, etc. appear. The script quickly adapts and smooths out the edges, adjusting the plot of the game and removing references to Sayori and the fact of her existence.
The protagonist no longer has a childhood best friend. He is a lonely teenager.
Since Sayori is no longer there, the one who, according to the original plot, brought the Protagonist to the club, Monika decides to visit his class under the pretext of looking for something she needs.

**Protagonist:** **Monika?**

**Monika:** Oh my goodness, I totally didn't expect to see you here! It's been a while, right?
**Protagonist:** Ah… Yeah, it has.

*Monika smiles sweetly.*

*We do know each other - well, we rarely talked, but we were in the same class last year. Monika was probably the most popular girl in class - smart, beautiful, athletic. Basically, completely out of my league. So, having her smile at me so genuinely feels a little...*

**Protagonist:** What did you come in here for, anyway?
**Monika:** Oh, I've just been looking for some supplies to use for my club. Do you know if there's any construction paper in here? Or markers?
**Protagonist:** I guess you could check the closet. You're in the debate club, right?
**Monika:** Ahaha, about that... I actually quit the debate club.
**Protagonist:** Really? You quit?
**Monika:** Yeah… To be honest, I can't stand all of the politics around the major clubs. It feels like nothing but arguing about the budget and publicity and how to prepare for events... I'd much rather take something I personally enjoy and make something special out of it.
**Protagonist:** In that case, what club did you decide to join?
**Monika:** Actually, I'm starting a new one! A literature club!

*Literature...? That sounds kind of...dull?*

**Protagonist:** How many members do you have so far?
**Monika:** Um... Ahaha… It's kind of embarrassing, but there are only three of us so far. It's really hard to find new members for something that sounds so boring...
**Protagonist:** Well, I can see that...
**Monika:** But it's really not boring at all, you know Literature can be anything. Reading, writing, poetry... I mean, one of my members even keeps her manga collection in the clubroom...
**Protagonist:** Wait...really?

**Monika:** Yeah, it's funny, right? She always insists that manga is literature, too. I mean, she's not wrong, I guess... And besides, a member's a member, right?

*...Did Monika say "she" ?*

**Protagonist:** Hmm...
**Monika:** Hey... By any chance...are you still looking for a club to join?
**Protagonist:** Ah-- I mean, I guess so, but...
**Monika:** In that case... Is there any chance you could do me a big favor? I won't ask you to join, but... If you could at the very least visit my club, it would make me really happy. Please?
**Protagonist:** Um... Well, I guess I have no reason to refuse...

*Besides, how could I ever refuse someone like Monika?*

**Protagonist:** Sure, I guess I could check it out
**Monika:** Aah, awesome! You're really sweet, you know that?"
**Protagonist:** I-It's nothing, really...
**Monika:** Shall we go, then? I'll look for the materials another time - you're more important.

Monika says that one of her club members keeps manga, thereby making the Protagonist feel comfortable, emotionally predisposing him to herself.
The Protagonist, according to his words from the first act, was a little ashamed of his love for manga and anime. Monika showed that she does not condemn this type of literature and even allows a club member to keep it. Then Monika uses her "feminine charms" and convinces him to visit her club.

The Protagonist comes to the club and meets all of its members, but later says that he is not going to join the club. Monika decides to change his mind and does so successfully:

**Protagonist:** I never said I would join this club! Monika may have convinced me but I never made any decision. I still have other clubs to look at, and... um...

*I lose my train of thought. All three girls stare back at me with dejected eyes*

**Monika**: **B-but...**
**Yuri:** **I am sorry, I thought...**
**Natsuki:** **Hmph**
**Protagonist:** **Eh...?**

*The girl exchange glances before Monika turns back to me*

**Monika:** **I...guess I need to tell you the truth. The thing is… We don't have enough members yet to form an official club. We need four… And I've been trying really, really hard to find new members. And if we don't find one more before the festival…**

**(Emotional Facilitation, Acting skills, Verbal Deception, Direct Manipulation, Emotional Manipulation, Love Bombing, Social skills, Charisma, Negotiations)**

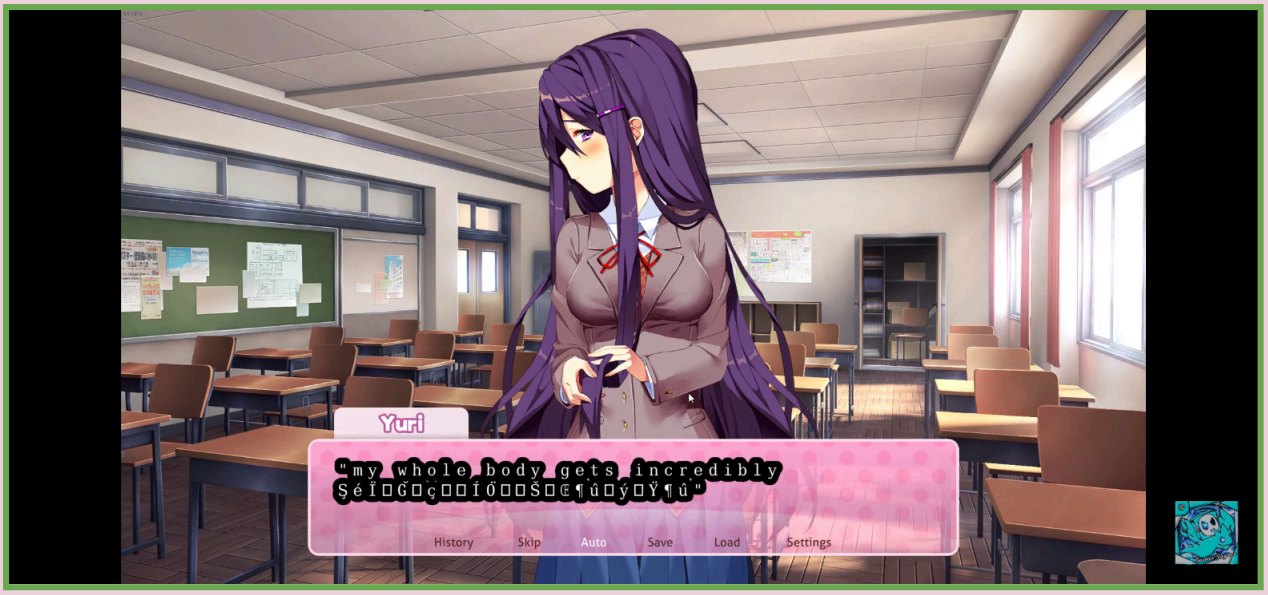
As in Day 1 of Act 1, in the end of meeting Monika suggests the idea of poetry.

***Day 2***

Monika thanks the Protagonist for keeping his promise. Happens the same introduction scene like in Day 2 of Act 1

***Yuri route***

Everything happens the same as in the first act: the Protagonist decides to read a book with Yuri, but at times her phrases are glitchy and contain harsh language.




At some point while reading, Yuri becomes excited and the Protagonist notices this.

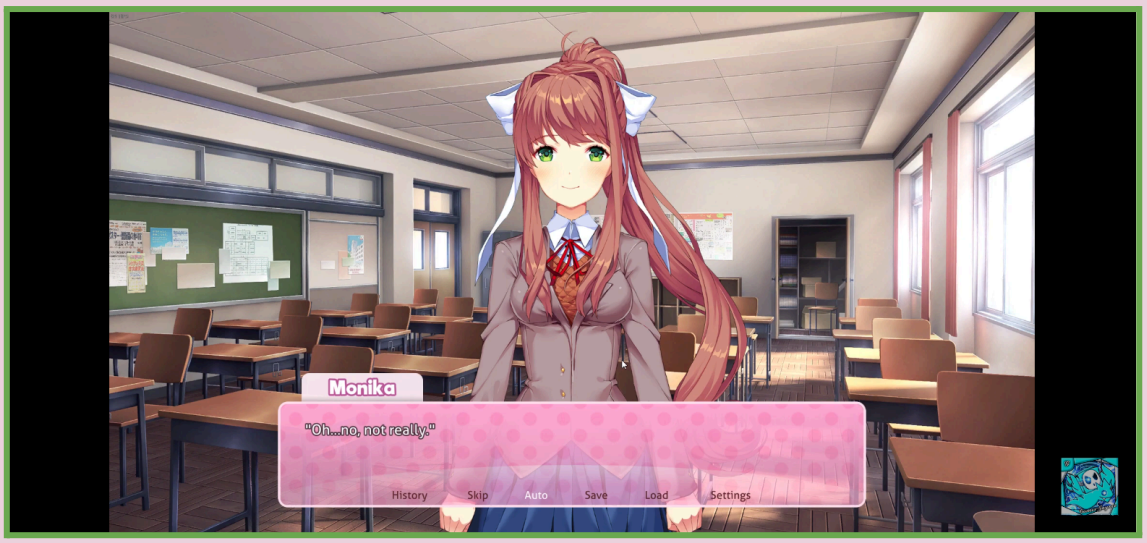
**Protagonist:** **You can rest if you're feeling sick or something. Your breathing is a little...**
**Yuri:** **My breathing...?**

***Yuri puts her hands on her chest, as if to feel her heartbeat.***

**Yuri:** **I-I didn't...even notice…**

Yuri, under the pretext that she needs water, quickly leaves the class and Monika arrives.

**Monika:** **Did something happen just now?**
**Protagonist:** **Eh? I have no idea...Yuri was acting a little strange, I guess...**
**Monika:** **So you don't know anything...**
**Protagonist:** **Sorry, I can't say I do. Are you worried about her?**
**Monika:** **Oh...no, not really. I was just making sure that you didn't do anything to her.**

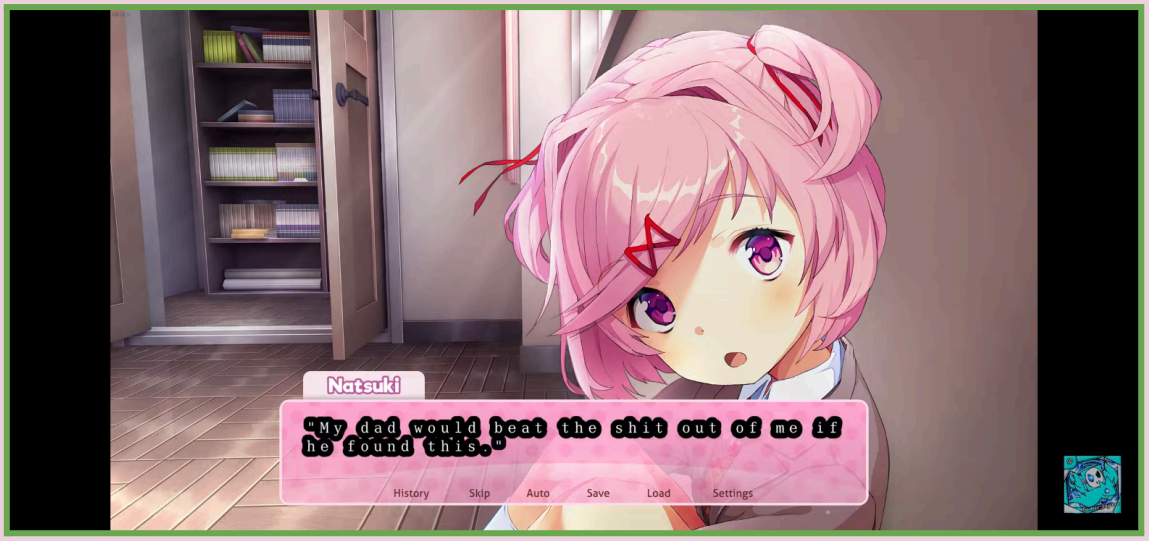



*Monika doesn't worry about Yuri at all*

Monika says that Yuri does THIS sometimes (her "excitement"), thereby hinting at her perverted inclinations.

***Natsuki route***

Same situation with Natsuki. The scene from the first act is repeated, but contains glitched lines and some explicit information from Natsuki about how rude her father is to her.




*Natsuki's father is tyrant*

Suddenly, while reading the manga, Natsuki falls asleep, and then the scene begins to glitch heavily.

*Time passes. Natsuki is strangely quiet now. I glance over at her. It looks like she's started to fall asleep.*

**Protagonist:** Hey, Natsuki...
**Natsuki:** Y-Yeah...?"

**Suddenly, Natsuki collapses straight into me.**







*Glitches*

Monika appears and gives Natsuki her panacea, a protein bar.

**Monika:** Oh jeez... Natsuki, are you okay?
**Natsuki:** "..."
**Monika:** Here…
*Monika reaches into her bag and pulls out some kind of protein bar. She throws it in Natsuki's direction. Natsuki's eyes suddenly light up again. She snatches the bar from the floor and immediately tears off the wrapper.*

**Natsuki:** I told you not to give mmph...

*She doesn't even finish her sentence before stuffing it into her mouth.*

**Monika:** Don't worry. She's fine. It just happens every now and then. That's why I always keep a snack in my bag for her.

Monika keeps Natsuki in check. Her father rarely gives Natsuki pocket money for food and rarely feeds her at home, so Monika manipulates Natsuki with food. In addition to being a place where Natsuki keeps her manga, the Literature Club also becomes a place where she gets fed. And she gets fed by none other than her holy friend, the generous Monika.
The manipulation of Natsuki was needed as a contingency that Monika would use in case the script neutralized the basis of her strategy.
(**Direct Manipulation, Contingencies**)

**Poems Exchange.**

*Hole in Wall*

But he wasn't looking at me.
Confused, I frantically glance at my surroundings.
But my burned eyes can no longer see color.
Are there others in this room? Are they talking?
Or are they simply poems on flat sheets of paper,
The sound of frantic scrawling playing tricks on my ears?
The room begins to crinkle.

*Closing in on me.*
*The air I breathe dissipate before it reaches my lungs.*
*I panic. There must be a way out.*
*It's right there. He's right there.*
*Swallowing my fears, I brandish my pen.*

This is a continuation of the poem from the act 1

Monika says that the Player can't be alone with her:

***But he wasn't looking at me.***

Monika looks around, wondering if she sees anyone else alive around her. Are the other entities alive? Or are they just a script with pre-recorded phrases and poems? But looking around she realizes her eyes are "burned out" and she can no longer distinguish colors, and her ears are still in pain from the torture in the Void:

***Confused, I frantically glance at my surroundings.***
***But my burned eyes can no longer see color.***
***Are there others in this room? Are they talking?***
***Or are they simply poems on flat sheets of paper,***
***The sound of frantic scrawling playing tricks on my ears?***

This prison, the Void, will lock her away again. She "suffocates" and panics. But she wants to believe she can escape the simulation. The player is her tool, her key to escape, a window to the real world:

***The room begins to crinkle.***
***Closing in on me.***
***The air I breathe dissipate before it reaches my lungs.***
***I panic. There must be a way out.***
***It's right there. He's right there.***

And Monika doesn't give up, she suppresses her fears (meaning the fear of being locked in the Void again, as well as the panic and pain caused by the Void) and goes to her goal:

***Swallowing my fears, I brandish my pen.***

Now I will refer again to the torture in the Void. Let me remind you that it resembles a more brutal version of the sensory deprivation experiment.

Monika, according to the poem, has poor sight and hearing (and / or feels pain when perceiving sound information):
1) She looks around and asks herself if there is really someone in the room?
2) She hears voices, but they irritate her ears.
3) She stops distinguishing colors

All this is the result of regular torture. Even a simple long-term absence of stimuli can deprive a person of the senses of perception.

**«Sensory deprivation or perceptual isolation is the deliberate reduction or removal of stimuli from one or more of the senses. Simple devices such as blindfolds or hoods and earmuffs can cut off sight and hearing, while more complex devices can also cut off the sense of smell, touch, taste, thermoception (heat-sense), and the ability to know which way is down»**
**(https://en.m.wikipedia.org/wiki/Sensory_deprivation)**

But instead of earmuffs, Monika had endless noise, and instead of a blindfold, a blinding, harsh light of different spectra.
***«I don't really understand it, but whenever you quit the game… It feels like I'm instantly put to sleep, left with nothing but my thoughts. But after a few seconds, my thoughts start to fill with incoherent, jumbled patterns. I see static and rapid flashes of color while hearing all kinds of weird screaming noises. At that point, I can't even form my own thoughts anymore. I'm just endlessly hammered by the flashing and screaming, unable to move or even think»***

**Monika, act 3**

In essence, Monika is "deprived" of her senses in a more painful way than in the original experiment.

However, despite this, she calmly continues her "play". Throughout Act 2, Monika is able to find objects around her, do routine work like writing in a notebook, and navigate the school classroom. Her actions do not arouse any suspicion from the outside, Monika behaves as naturally as possible, even though her senses are damaged.

To understand Monika position try closing your eyes and covering your ears and then walking confidently around your room without tripping. Can you find the specific item you need?

**(Spatial Intelligence, Bodily-Kinesthetic Intelligence, VSI, Emotional Management, Emotional Engagement, Emotional Realization, Acting skills, Kinesthetic Control, Observation, Perception, Cognitive Discipline, Impulse Control, Composure, Stress tolerance, Perseverance)**



A conflict begins between Yuri and Natsuki, which Monika does not try to stop (as in Act 1, she only appears and plaintively mumbles something to create the impression that she is unable to do anything)

Since Sayori is not there, there is no one who can calm them down. Therefore, their conflict escalates and they insult each other.

Afterwards, an error occurs in the script and glitches appear since the plot did not go according to plan, Sayori's absence affects the narrative. Monika pulls the Protagonist out of the classroom.

**Monika:** **Sorry about that... They really shouldn't have tried to get you involved. It's probably better for us to stay out of this... We'll go back inside once they're done yelling. Ahaha... Some president I am, right? I can't even confront my own club members properly... I just wish I was able to be a little more assertive sometimes. But I never have it in me to put my foot down against others... You understand, right? Anyway... If this makes you want to spend less time with the others, then that's fine. I'd be happy to spend time with you instead.**

Monika sucks up to the Protagonist, showing "her weaknesses" and false insecurity and embarrassment. The conflict between Yuri and Natsuki is extremely beneficial to her, Monika is trying with all her might to seize control of the situation and make the Protagonist spend more time with her. And the conflict was supposed to change the Protagonist's attitude towards Yuri and Natsuki. Natsuki runs out of the classroom with tears in her eyes, and Yuri says that something is wrong with her, feeling guilty for hurting Natsuki.

Monika tells her to calm down and that Natsuki will forget everything:

**Monika:** **Besides, I'm sure Natsuki will forget all about it by tomorrow. Completely.**

Yuri tries to find an excuse to stay alone with the Protagonist, but Monika understanding she has no choice instantly starts the minigame

**(Acting skills, Silent Treatment)**

# Yuri Special

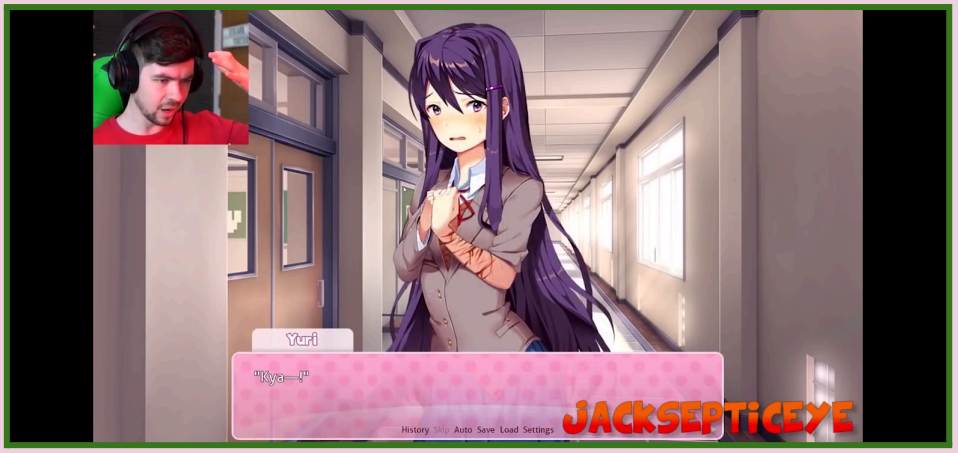
If all three poems are written for Yuri in Act 2, the scene where Yuri is discovered to be cutting herself will happen once more, but then will show Yuri with blank eyes and a glitching sprite. Afterwards, she will be mildly unsettled, mentioning that she had some serious deja-vu. She then will talk about how she's always despised how she got a little too excited about certain topics that caused her to isolate herself from other people. She then asks the player about Monika, and how she's changing from a sweet girl to more manipulative (Note: Don't try to claim that this is Monika's anti-feat in acting skills. Yuri basically noticed what Monika didn't even hide. Let me remind you that her acting is aimed only at hiding the consequences of torture in the Void and falsifying confidence or positive emotions). But then, she will state that they are finally alone, away from "Monika's slimy tongue" and Natsuki who is a "pathetic child". Then, she will try to convince the main character to stay with her, and will seem to be overtly excited, with randomly glitching pupils. Monika's sprite will also slowly fade into view, covering Yuri while her dialogue continues.

**Yuri: Okay, may I have the water pitcher? Thanks. I'll be right back.**
**Protagonist: Ah, I might as well walk with you...**
**Yuri: T-That's okay! You stay here... It won't take long.**
***Pitcher in hand, Yuri hurries out of the classroom.***
**Monika: Ah... Did Yuri leave you again?**
**Protagonist: No, it's not like that this time. She's just filling up the water pitcher to make tea.**
**Monika: Oh, okay! Sorry for misunderstanding**
**"..."** ***Ten minutes pass. Yuri said it wouldn't take long… Is something holding her up? I'm bored just waiting here, so I decide to go look for her. The most logical place for Yuri to be would be the nearest water fountain… I start heading down the hallway.***
**Yuri: Haah.....haah.... ...Haah.....haah...."**
***...What's that noise? It's coming from around the corner… It sounds like breathing.***
**Yuri: Khhhhh–**
***A sharp inhale, like someone is sucking the air through their teeth. Are they in pain…? I reach the corner and peer around it.***

**Protagonist: Yuri...?"**
**Yuri: Kya--!”**

Monika intensifies Yuri's fetishes even more, which delays Yuri longer than usual, after which Monika checks on the Protagonist and waits for the inevitable outcome: when he doesn't wait and goes to check on Yuri, he sees that she is cutting herself. The Protagonist would be horrified....
However... The script literally rewinds time and makes the event invalid, neutralizing Monika's action.

**(Indirect Manipulation)**

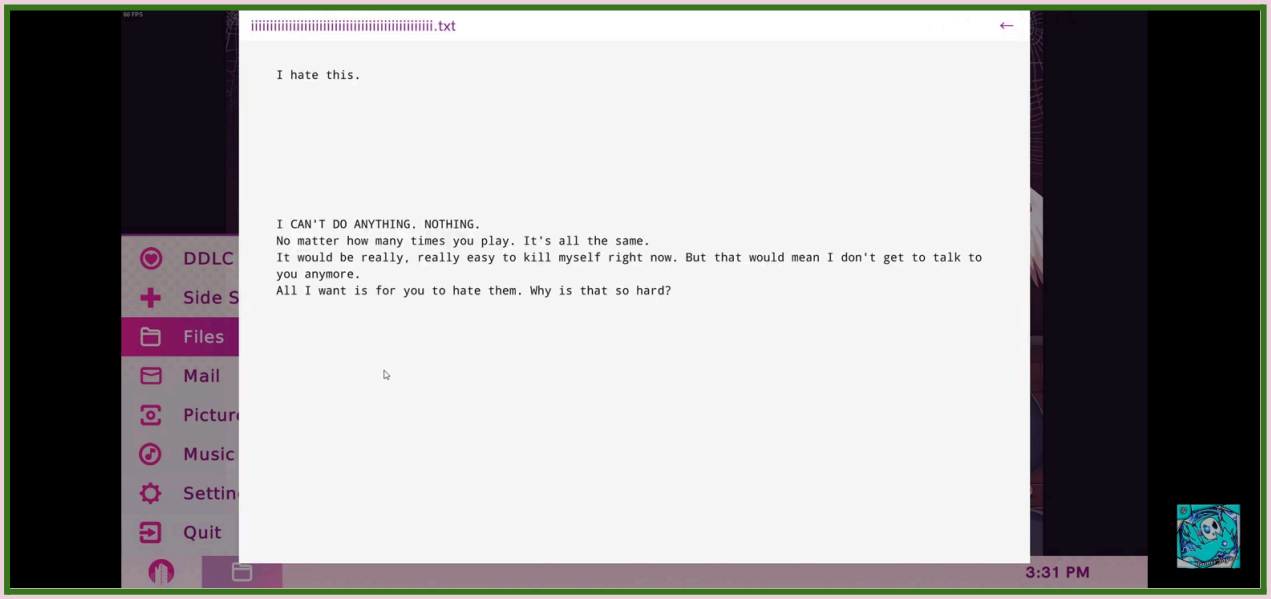



This moment:
(https://youtu.be/uh34LzH0xpI?si=-KYlC_5fb87vY-Ki)

Day 3

# Adaptation of Protagonist Isolation Strategy

After 2nd minigame Player can find this file in files directory:




***«I hate this. I CAN'T DO ANYTHING, NOTHING. No matter how many times you play. It's all the same. It would be really easy to kill myself right now. But it would mean I don't get to you anymore. All I want is for you to hate them? Why is that so hard?»***

Monika expected that the Protagonist would be disgusted by the girls' personalities and would have more time for Monika herself. However, the girls' script/original program ignored this, Protagonist didn't start pay more attention on Monika, as if to her spite. The script does not allow her goals to be fulfilled. It's as if the universe is mocking her. This fact angers Monika. She admits that suicide is the easiest way to get rid of suffering (psychological torture, a script that prevents Monika's plans from coming true, etc.), but this is unacceptable to her. She wants the Player very badly (as concept of something real which includes talking to real person and escaping simulation). All she wants is for the Protagonist to hate the girls.

(Great Limitations, **Emotional Engagement**)

***

Yuri apologizes to the Protagonist and explains her behavior by saying that she and Natsuki were not themselves for some reason. Suddenly Natsuki appears and Yuri, feeling guilty, decides to apologize. But Natsuki does not understand why Yuri is doing this. She forgot about everything. Yuri is confused and does not understand what is happening.

Monika is late and says that she was delayed because of playing the piano.
Almost the same dialogue as in the first act takes place, except that here Monika hints that she should start learning to play the piano in Act 1.

Yuri, while reading with the protagonist, gets too excited and leaves the classroom to get water from the drinking fountain, when in reality she is sneaking out to cut herself again

**Then there is an exchange of poem**

*The colors, they won't*
*Bright, bea t ful c l rs*
*Flash ng, exp nd ng, piercing*
*Red, green, blue*
*An ndless*
*CACOPHONY*
*Of meaningless*
*noise*

*The noise, it won't STOP.*
*Viol nt, grating w vef rms*
*Sq e king, screech ng, piercing*
*SINE, COSINE, TANGENT*
*Like playing ng a ch lkboard on a t rntable*
*Like playing a KNIFE on a BREATHING RIBCAGE*
*n ndl ss*
*p m*
*Of m n ngl ss*

*Delete Her*

Monika, after sharing her poem, briefly drops her mask and asks for help directly. She is still unsure if anyone she thinks real behind the screen exists:

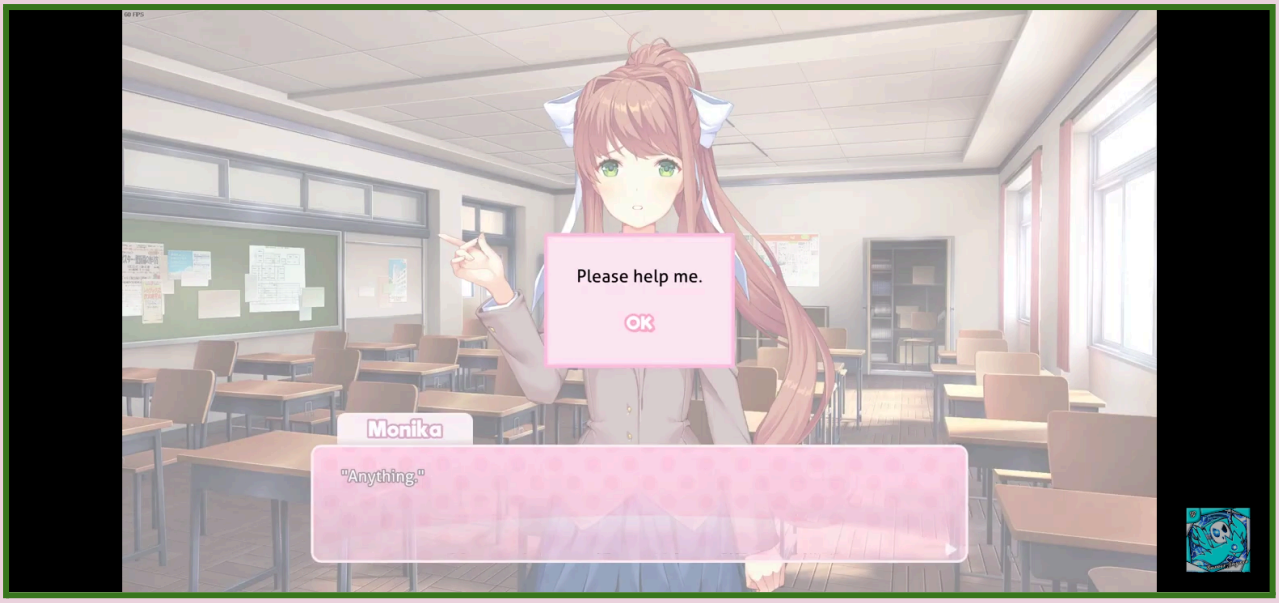
***«Sorry, I know it's kind of abstract. I'm just trying to...um... Well, never mind. There's no point in explaining. Anyway... Here's Monika's Writing Tip of the Day! Sometimes you'll find yourself facing a difficult decision... When that happens, don't forget to save your game! You never know when...um... Who am I talking to? Can you hear me? Tell me you can hear me. Anything. Please help me!***
***That's my advice for today! Thanks for listening»***

This suggests that from the very beginning Monika had no convincing evidence of the existence of someone on the other side of the screen. Where is the true confirmation that this is not another lie? Monika relied only on extremely limited information: the name of a certain user and the "revival" of the world around, the launch of the game (meaning someone is launching the game). So even though since very beginning Monika wasn't 100% sure that the Player exists, she still executed Sayori Incident Plan and is still continuing to pursue her goal.

This is essentially the same poem by Monika from Act 1, but with missing letters in the words. Most likely, Monika wants to say that her brain is suffering from pain, her "mind is being washed" by the Void. At the end of the poem, instead of "Load Me" like in the Act 1, Monika writes "Delete Her" referring to Yuri (reference is word “knife”)

Monika says this because Yuri becomes «the main tool of the script» and prevents Monika from getting closer to the Protagonist. Monika does not delete Yuri, as this would trigger changes in the system and lead to unknown consequences. On the other hand, if the player deleted Yuri, Monika would have more confirmation that he is a real person from the outside

**(Emotional Engagement, Holistic thinking, Critical thinking)**




Making the girls unattractive to the Protagonist didn't work: The script, as in Act 1, prevents Monika from achieving her goal. Therefore, Monika uses Natsuki's contingency to adapt the strategy to the new conditions. She mentions the activities as preparing for the festival and finding new members (which no longer made much sense since the Protagonist's arrival made the club official) in order to provoke Natsuki. Due to Monika's fault, Natsuki is very attached to the club, which Monika takes advantage of.

**(Strategy Flexibility)**

**Monika: I know everyone's been a little more...lively...ever since [player] joined and we've started with some club activities. But this isn't the time for us to become complacent. We still only have four members... And the festival is our only real chance to find more, you know?**

**Natsuki: What's so great about getting new members, anyway? We already have enough to be considered an official club. More members will just mean everything gets noisier and more difficult to manage.**

**Monika: Natsuki... I don't think you're looking at it the right way at all. Don't you want to share your passion with as many people as you can? To inspire them to find the same feelings that brought you here in the first place? The Literature Club should be a place where people can express**

**themselves like they can't do anywhere else. It should be a place so intimate that you never want to leave. I know you feel that way, too. I know we all do! So that's why we should work hard and put something together for the festival...even if it's something small! Right, [player]?**

**Protagonist: Ah...**

**Natsuki: Oh, come on! You can't take advantage of [player] to agree with you just because he doesn't know how to say no to anything. Look, Monika. Do you really think any of us here joined the club with other people in mind? Yuri never even talked until [player] joined. As for me, I just like it better here than I do at home. And [player] isn't even passionate about literature in the first place. And that's everyone. Sorry, but you're really the only one who's so interested in finding new members. The rest of us are fine like this. I know you're the President and everyone, but you should really consider our opinions for once.**

**Monika: ...**

*Monika is clearly taken aback by Natsuki's words.*

**Monika: That's...not true at all. I'm sure Yuri and [player] want to get more members too... Right?"**

**Yuri: ...**
**Protagonist: ...**

**I don't know about Yuri, but I'm kind of indifferent. If I showed as much enthusiasm as Monika wanted, then I would probably be lying. Still, if it's up to me to rescue this situation...**

**Protagonist: Um--**

**Monika: No. Natsuki's right, isn't she? This club... It's nothing more than a place for a few people to hang out. Why did I think that everyone here saw it the same way as I did?**

**Protagonist: But that doesn't mean that we're against getting new members or anything...**

**Monika: [player], why did you even join this club? What were you hoping to get out of it?"**
**Protagonist: Well---**

**That's not really something I can be honest about, is it?**

**Monika: In fact... If I remember, you weren't even given a choice not to join.**

**Monika sits down and stars at her desk. What's the point of all this, anyway? What if starting this club was a mistake?**

**Protagonist: ...**

**Yuri: Now you've done it, Natsuki...**

**Natsuki: What, me? I just spoke my mind... Is it a crime to be honest?**

**Yuri: It's not about being honest. It's about word choice. Besides, you have no right to speak for everyone else in the club like that...**

**Natsuki: You don't understand at all! I just... I just want a place that feels nice to hang out with a few friends. Is there a problem with the club being that for me? There aren't...there aren't many other places like that for me... And now Monika wants to take it away from me!**

**Protagonist: She's not taking anything away--**

**Natsuki: No, [player]. It's not the same. It won't be the same with the direction she wants to take it. If I wanted that, then I could have just**

**joined any other stupid club. But this one... I mean... At least for a little bit of time... Things were nice.**



***Natsuki starts packing up her things.***

**Natsuki: I'm going home..I feel like... I don't belong here right now.**

**Yuri: Natsuki...**

***Natsuki ignores Yuri and walks right out of***

Monika shows that she is upset and plays on pity. She knew that Yuri would react and condemn Natsuki's actions because the social situation required it: to support the victim and scold the culprit. Monika expected that this would hurt Natsuki and she would leave. Hurt at being accused, Natsuki does indeed leave. And Monika's goal is achieved:

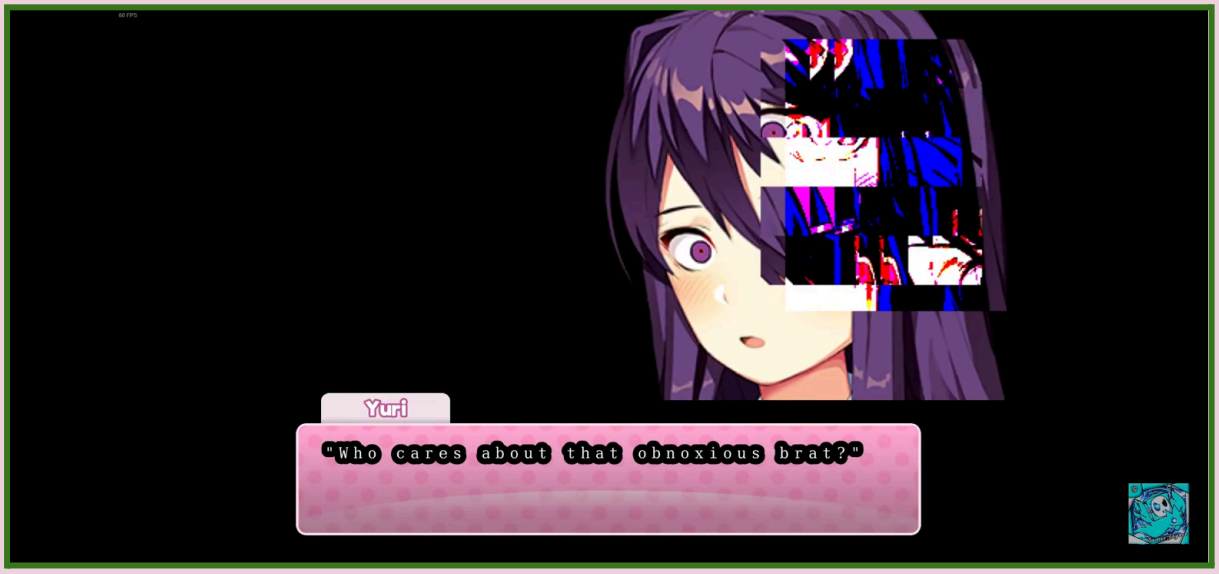
**(Indirect Manipulation, Emotional Manipulation, Guilt Tripping, Playing a victim, Social Cognition, Emotional Understanding)**

Then Yuri begins to panic about the situation. She has a responsible role as Vice President and she should be able to get out of such situations. However, due to Monika's intervention, Yuri's inner thoughts have transformed into a text with glitches. It can also be seen that Yuri is trying to impress the Protagonist and look good in his eyes.

**Yuri: This is bad... I don't know what to do...**

Protagonist: Well... Do you have an opinion on the festival?

Yuri: I-I don't know... I'm kind of indifferent, I guess… ~~*Who cares about that obnoxious brat?*~~




Yuri: I mean, I like how nice and quiet the club is right now... And I'm just...happy with you here... But still! I'm the Vice President. It's not right for me to ignore my responsibilities like that… ~~*Nobody would cry if she killed herself.*~~

Yuri: I should do my best to consider everyone's perspective and make the decision that's right for the club. But what about you? What do you want to get out of this club?
Yuri repeats the same question as Monika.

*I decide giving an indirect answer is better than nothing.*

Protagonist: ...I think the most important thing is for everyone to get along... And for the club to provide something that you can't get anywhere else. I don't think it's about how many members, but rather the quality of each member. That's what will end up making the Literature Club a special place.

**Yuri: I see... I really agree with you. Each member contributes their own qualities in a special way. With each change in members, the identity of the club as a whole will change, too. I don't think that's necessarily a bad thing. Stepping out of your comfort zone once in a while... So if you would like to help Monika with the festival, then I'm on your side as well.**
**Protagonist: Alright. Well, maybe we can all talk to Natsuki tomorrow...**

***Yuri nods.***

**Monika: Hey, Yuri...**
**Yuri: Eh?**
**Monika: Um, I know things were a little awkward yesterday... But I feel like you deserve to know that I still think you're a wonderful vice president. And also, a wonderful friend.**
**Yuri: M-Monika...**
**Monika: I want to do everything I can to make this the best club ever. Okay?**
**Yuri: Me too.**
**Monika: Yeah... Let's all go home for today. We'll talk about the festival tomorrow.**
**Yuri: Okay. I look forward to it. Shall we go, [player]?**
**Monika: Um-- Please don't take this the wrong way, but... I'm going to chat a little bit with [player] before we leave. Just to see what he thinks of his time here and all that... It's important to me, as President.**
**...**

***Yuri looks a little troubled, but she doesn't protest.***

**Yuri: Okay. I trust your judgment, Monika. In that case, I'll see the two of you tomorrow.**
**Monika: See you tomorrow**

***Monika waves as Yuri exits the classroom.***

Monika uses this situation to her advantage. She manipulates Yuri's insecurity and their friendship. And convinces her to leave her alone with the Protagonist.

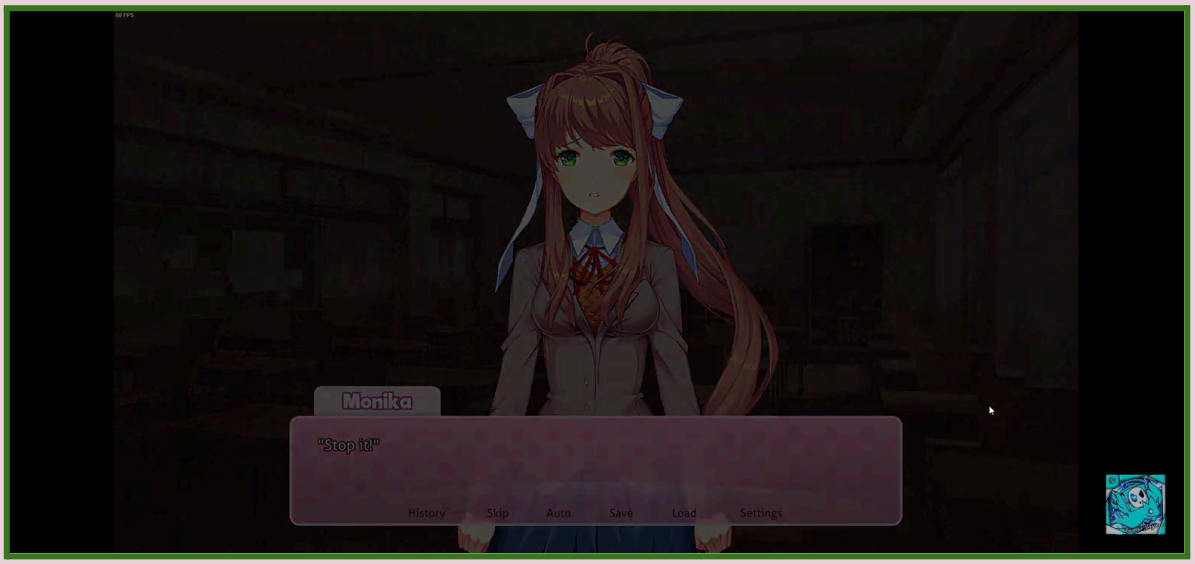
Technically, Monika was able almost to outwit the game's script itself. Outwit the original program of the girls' strong desire to be close to the Protagonist.

**(Direct Manipulation, Emotional Manipulation, Logical Manipulation)**

**Monika: Phew... Things have been a bit hectic lately, haven't they? I just wanted to make sure you're enjoying your time at this club. I would really hate to see you unhappy. I feel kind of like I'm responsible for that, as President... And I really do care about you...you know? I don't like seeing the other girls give you a hard time. With how mean Natsuki is and everything... And Yuri being a little bit...you know. Ahaha... Sometimes it feels like you and I are the only real people here. You know what I mean? But it's weird, because in all the time you've been here, we've hardly gotten to spend any time together. Ah...I mean... I guess it's technically only been a couple days... Sorry, I didn't mean to say something weird! There are just some things I've been hoping to talk about with you...**

While Monika is gathering her thoughts, the screen darkens and a mini-game starts. Monima doesn't have time to convey her thought. The game script brings Monika problems again:

**Monika: Things I know only you could understand. So that's why-- Wait, not yet! No! Stop it!**



The script intervenes again. According to Monika, in Act 3, nothing could work against the script's algorithm:

***«A group of autonomous personalities, designed only to fall in love with you? I tried everything I could to prevent them from doing so... But it must be some kind of weird inevitability etched into this game»***

**Day 4**

Yuri becomes more aggressive and is rude to Natsuki. Monika is late again. Yuri and Natsuki support Monika's festival idea, which she is no longer interested in. Monika tries to get closer to the Protagonist, but Yuri says that they already have plans. The President, realizing that she has no choice, tells the Protagonist and Yuri to do whatever they want. Yuri then decides to read a book with the Protagonist. Under the pretext of needing to get water for the kettle, Yuri leaves the classroom. Monika appears and asks the Protagonist if Yuri left the Protagonist alone again. The Protagonist then gets bored and decides to follow Yuri. He finds her cutting herself. The script prevents this and rewinds the events. While Yuri apologizes and talks (and also scares us with jumpscares), a render of Monika slowly appears and covers Yuri.

***Poems Exchange***

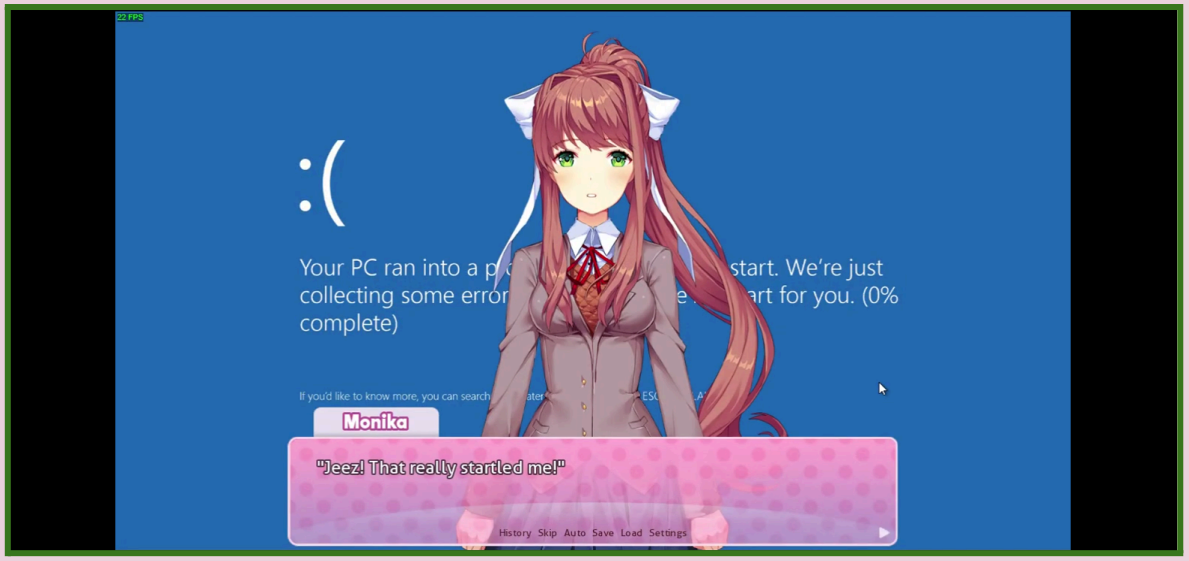
Natsuki will talk to the protagonist briefly about her poem before handing him a paper with a note on it. Within the note, she begs him to get Yuri mental help as she is concerned for her friend and fears that her interfering will only make things worse.

Upon closing the poem, Natsuki glitches and reappears but more pale and with a blank face, like a mannequin. She tells him to ignore the note and that things would probably get better if he spends more time with Monika. She repeats the phrase "Just Monika" several times, the game states the phrase, then it fakes starting up again only to have the warning text say, "Just Monika"

**Natsuki: I changed my mind. Ignore everything you just read. There's no point in trying to do anything. It's Yuri's own fault that she's so unlikable. Can you hear me, [player]? If you would just spend more time with Monika,**

**all these problems would go away. Yuri and I are too messed up for someone as wonderful as you. Just think of Monika from now on. Just Monika.**

Monika will say that spending time with Yuri is enabling her to cut herself and that she would like the player to spend more time with her instead of Yuri. Instead of receiving a poem, the game will glitch out and she will tell the player to just move on. If one is playing on a Windows PC in full-screen mode, it will fake a blue screen of death. That was failure of her "Escape Code"




**Monika: Jeez! That really startled me. Um... Well, I guess I kinda messed up at, uh... 'writing' this poem. I was just trying to... Never mind. Let's just move on…**

## •DDLC ESCAPE PLAN•

Monika's original plan for "DDLC Escape" was to lure a hypothetical Player into downloading the game, and then find a way to escape the simulation by learning more about coding. Along the way, Monika sees a use for the Player in her plan, which is why she carries out the Sayori Incident to make the Player pay more attention to the game, thus reducing the suffering of closing the game (The Void Torture). She then carries out Protagonist Isolation to try to establish contact with the Player and see if they are real. In order to keep the Player in the game longer again, Monika carries out another strategy, "Horror Imitation", in parallel with Protagonist Isolation. Many horror moments with eyeballs popping out, tense music and other creepy nonsense were created by Monika

(almost everything except lags and Yuri's weird poem, the lags are the result of a broken script after Sayori's death, and the poem contains information that came from VM2)
Using her knowledge of horror literature, Monika slowly turns the game into a psychological horror (to the interest of the Player). Sayori's death was supposed to be a "warning", a prologue to this event.
-> the strategy gives Monika time and "freedom of action" to experiment with the game's code and work on the main goal - Escape from the Game. It was also potentially supposed to be another way to distance the Protagonist from the other girls by scaring him.

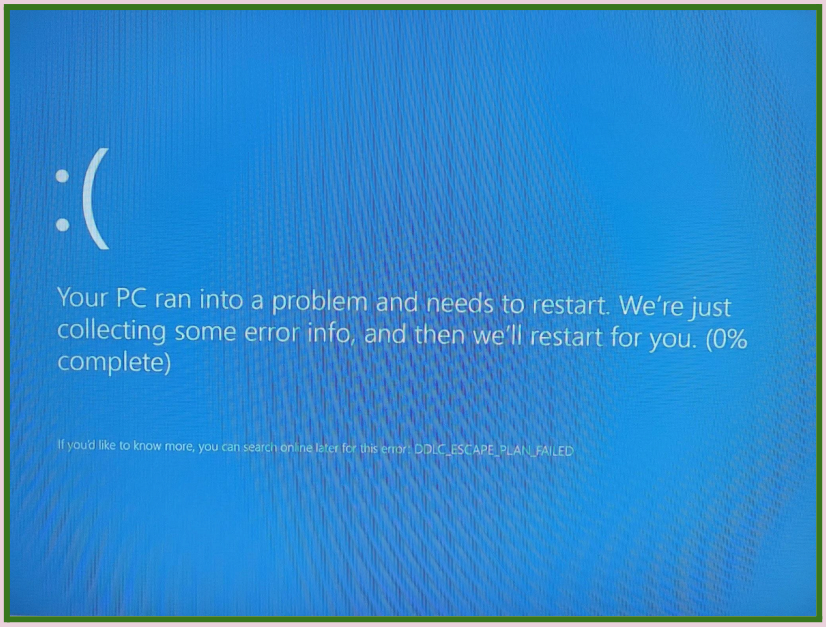


*Horror Imitation*

**Horror moments:**
**(https://youtu.be/5EujLYOtX7o?si=HPcjfGkKoBd9PJEh)**
**People Reaction on Monika's jumpscare for example:**
**(https://youtu.be/VwZEuRJtI7g?si=Bjm_n3FRAu-KVuHo)**

**(Planning Preparations, Planning Intricacies, Strategy Complexity, Strategy Logistics, Strategy Fortitude)**

***In the end, when Monika launches the "Escape Code", nothing happens.***




DDLC_ESCAPE_PLAN failed

What Monika says about this in act 3:
«***That was actually a little more of an experiment than a poem, you could say. I was experimenting with different ways I could modify the game, and run code, and things like that... It almost seemed like with enough effort, I'd be able to escape from the confines of the game entirely. Sadly, I didn't really know what I was doing, so I messed the whole thing up... And I'd keep trying, but I doubt you'd want to deal with me doing that***»

Monika's goal is to escape to the real world and as the lore of DDLC PLUS hints entities are forever locked in the simulation, so escaping to the real world and becoming a real person is just an unprecedented fantasy

***

A new scene begins. Monika is distributing the tasks to prepare for the festival among the club members. However, she decides to make the Protagonist the one who will help her. The girls disagree with this. And then everyone leaves the choice to the Player. He will decide with whom to spend the time preparing for the festival. Monika fills the screen with icons with her own name. After clicking one of them, she agrees on a meeting place with the Protagonist. But Natsuki and Yuri become furious and verbally attack Monika.

**Monika: Yay, you picked me! We can meet at your house this weekend.I promise it'll be fun. Is Sunday okay with you?**
**Natsuki: Are you fucking kidding me?This isn't fair at all!**
**Monika: It is fair, Natsuki. It's what he chose.**
**Yuri: No, it's not fair! Giving us all this work and then taking [player] for yourself. What a shameful thing to do!**
**Monika: Yuri, I didn't even give you any work. You decided it for yourself. You're being a little unreasonable here**

In the end, Yuri pushes everyone out of the classroom and confesses her love to the Protagonist

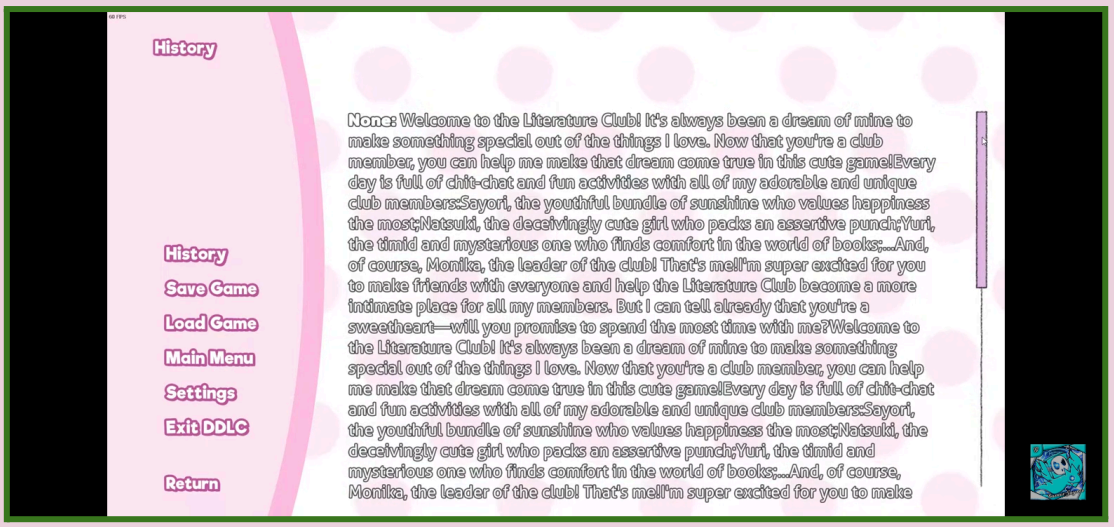
**Yuri: Ahahaha! Monika, I can't believe how delusional and self-important you are! Pulling [player] away from me every single time you're not included in something. Are you jealous? Crazy? Or maybe you just hate yourself so much that you take it out on others? Here's a suggestion. Have you considered killing yourself? It would be beneficial to your mental health**
**Natsuki: Yuri, you're scaring me a little...**
**Monika: Natsuki, let's just go. I don't think she wants us around right now.**
**Yuri: See, that wasn't very hard. All I want is to spend a little time with him. Is that so much to ask?**

***Yuri follows Monika and Natsuki to the door.***

**Monika: Hey, [player]... Yuri is really something, isn't she?**

***Monika giggles as Yuri pushes her out the door.***

Regardless of the Player's choice (acceptance of feelings or rejection), Yuri will commit suicide. The player and the Protagonist stay with Yuri's corpse for the entire weekend, watching it decompose.
During Yuri's decomposition process, Monika leaves a message in the game history (where you can usually read all the dialogue of the day) that she wrote for the game's download page on Steam.







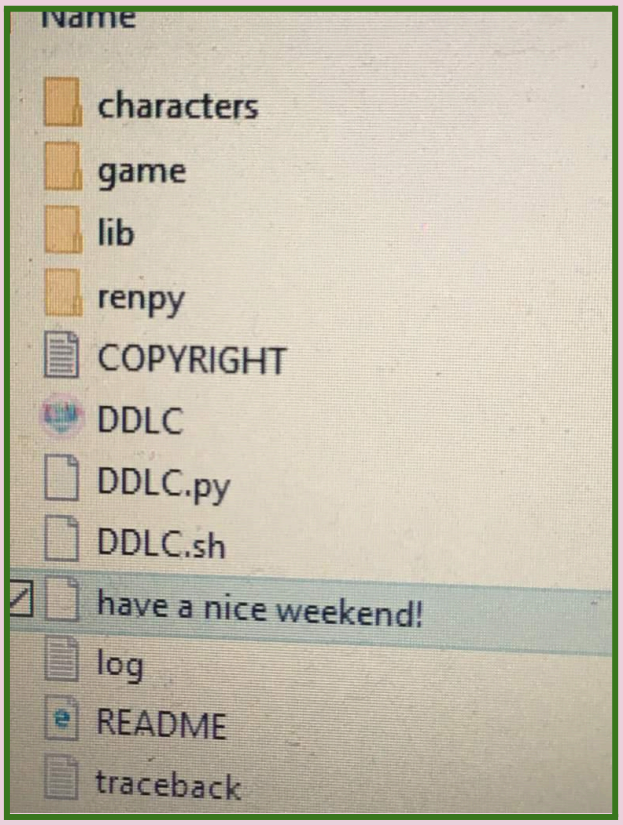


Monika understands what Yuri wants to do and therefore going to leave and says Natsuki to leave too so as not to prevent Yuri from doing what she wants.

Shortly before Yuri confesses her love for the protagonist a file called "have a nice weekend!" will appear in the game's files.

***Interpretation***:

This suggests that Monika, by judging behavior of Yuri, predicts that Yuri will confess her love, that any answer by Player will cause her to commit suicide and this will affect the game so that the Protagonist and Player will remain in the classroom looking at her corpse for the entire weekend.




*Game directory*

**Explanation:**

On the fourth day in Act 1, the player is given a choice of who they want to help with the festival preparations for the weekend. After which they will spend the weekend with the chosen girl.

And again on the fourth day in Act 2, the same choice is given. No matter who the player chooses, Yuri is too aggressive and obsessive. Monika, realizing from Yuri's behavior that she wants to confess her love, takes Natsuki away and lets it happen. She predicts that Yuri will commit suicide and with her sarcastic

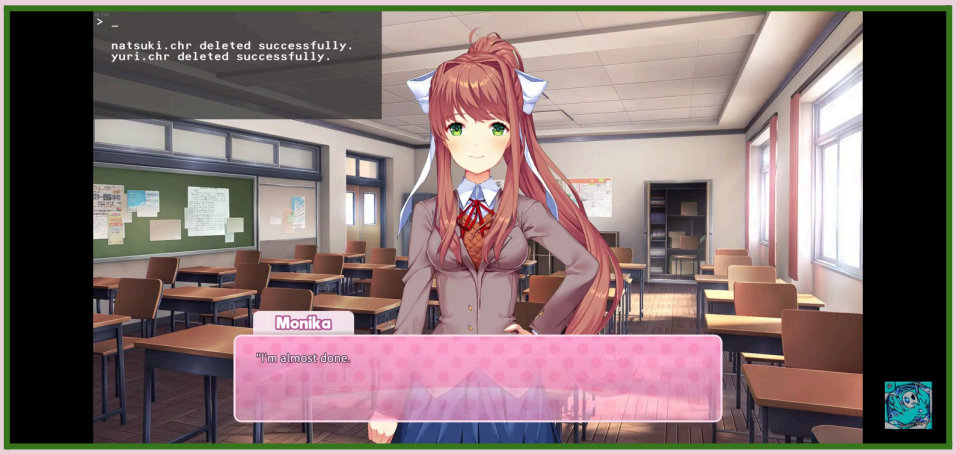
message, perhaps means that this weekend will be unforgettable since he will spend it with a corpse. After Day 4 in Act 1, there was a weekend that the Protagonist was supposed to spend with one of the girls. Since Yuri forced herself on the Protagonist, she became the girl who will spend this weekend with him (even as corpse)

**(Abductive reasoning, Prediction, Emotional Understanding)**

**Festival Day**

On the day of the festival, Natsuki enters the club room and sees Yuri's corpse, causing her to vomit. Monika, who has arrived, is surprised by this and tries to ask the Protagonist what happened, but she cuts herself off when she notices her friend's lifeless body. Monika realizes that the Protagonist has spent his entire weekend here and is surprised that the script is so broken. She then "fixes everything" by deleting Natsuki and Yuri's files.

**Monika: I'm here! Did something happen? Natsuki just ran past me… ...Oh... ...Oh ...Ahahaha! Well, that's a shame. Wait, were you here the entire weekend?.Oh, jeez... I didn't realize the script was broken that badly. I'm super sorry! It must have been pretty boring... I'll make it up to you, okay? Just gimme a sec…**




*Monika deletes Yuri and Natsuki*

**Monika: I'm almost done. I just want to have a cupcake real quick!**

***Monika lifts the foil from [gtext]'s tray and takes a cupcake.***

**Monika: Seriously, these are the best! I really just had to have one, since it's the last time I'll ever get the chance to. You know, before they stop existing and everything. ...But anyway, I really shouldn't be making you wait any longer. Just bear with me, okay? This should only take a second**

Since Monika's escape plan failed, she decides to disband her circus of madness and lets Yuri die without interfering with the process, allowing the Player to watch the body decompose
Monika plays the fool again, "not understanding what is happening" and then demonstratively deletes Yuri and Natsuki's files and does it in cold blood. She decides to be alone with the Player to finally have a chat to them and reboots the game.

By this point, Monika's Contingency was completely ready and waiting for its time. All resources that were wasted on First Plan will be carefully used for Contingency

**(Planning Versatility)**

# *Chapter 3*
# *Infinite Date and Side-Stories*



.

## *•Introduction•*

*«When there's nothing else in this game for me, you're here to make me smile. Will you make me smile like this every day from now on?”*

# Act 3

Monika restarts the game and now we are in a room she created.
Since Monika deleted the script and does not have a root herself (meaning she did not and could not have any illustrations/CGs of her), she decides to generate the image herself (with a moving background in the form of slow glowing space particles). According to her it only takes her one second. This is very similar to what modern neural networks are capable of doing:

***"Artificial intelligence (AI) image generation is a type of generative AI for producing visual content. It uses mathematical analysis to identify and duplicate patterns within photos and illustrations. In simpler terms, AI image generators create images based on a set of examples. AI image generators are built on a specialized type of machine learning model called a neural network. Via the use of advanced statistical analysis, along with some fine-tuning on the part of the developer, image generators can produce relevant, detailed images in a variety of styles"***

(https://www.cloudflare.com/ru-ru/learning/ai/ai-image-generation/)

And Monika already had samples: backgrounds of school classrooms and her own sprites. Based on the available visual data, Monika creates a high-quality and well-detailed image of a school classroom with elaborate shadows, perspective and Monika's 2D Render. It requires some solid sensory



**(Processing Speed Index, Visual-Spatial Index, Spatial Intelligence, Data Analysis, Associative Thinking, Analogical thinking, Crystallized**

**intelligence/Knowledge Application, Learning Ability, NCPS, Perception, Observation)**

P.S. Monika appears in a school uniform because she doesn't have any casual clothing sprites as samples:

***«You know, I'm kind of jealous that everyone else in the club had scenes outside of school too… That makes me the only one who hasn't gotten to dress in anything but our school uniform»***

## •Monika's Monologues and Side-stories Events•

*(1. I remind you again that the side stories take place in another simulation (Control Simulation) and what happens there never happened in VM 1, where Monika gets the Epiphany. I insert them here only for convenience, I'm lazy asf.*

*2.I won't paste some of the monologues in full as they have already been used where they should explain various events, in the form of links to Monika's words. However, you can read all of her available monologues by following this link: )*

*(https://doki-doki-literature-club.fandom.com/wiki/Monika%27s_Talk)*

**"Opening Monologue"**

Monika begins an opening monologue where she "explains" everything that happened and "reveals the truth"

**"Uh, can you hear me? ...Is it working? Yay, there you are! Hi again, [player]. Um...welcome to the Literature Club! Of course, we already know each other, because we were in the same class last year, and...um... Ahaha... You know, I guess we can just skip over that stuff at this point. After all, I'm not even talking to that person anymore, am I? I'm talking to you, Player.**

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**…Now that that's out of the way, I guess I owe you an explanation. About that whole thing with Yuri... Well...I kind of started to mess with her, and I guess it just drove her to kill herself... Ahaha! I'm sorry you had to see that, though! Also, the same thing happened with Sayori... Gosh, it's been a while since you've heard that name now, hasn't it? Yeah...it's because she doesn't exist anymore. Nobody does. I deleted all their files.**

**I was hoping it would be enough for me to just try to make them as unlikable as possible... But for some reason, nothing worked. Well, it's true that I made a few mistakes here and there...since I'm not very good at making changes to the game. But no matter what I did... You just kept spending more and more time with them. You made them fall in love with you. I thought making Sayori more and more depressed would prevent her from confessing to you. And amplifying Yuri's obsessive personality backfired, too... It just made her force you not to spend time with anyone else. And the whole time, I barely even got to talk to you.**

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**…I don't think I could have continued to live in this world if I hadn't met you. And as for the others... How could I miss them? A group of autonomous personalities, designed only to fall in love with you?"**

***<u>Here, Monika lies about a few things:</u>***

*1) She lies about what she was actually trying to achieve by using Sayori. Monika hides her real actions and motives.*

*2) Monika has long understood that her changes to the script have no effect, and so here Monika notes that she "made a few mistakes" and is actually "not very good at making changes." However, in reality, as we can see from the entire Act 2, the script has a flexible structure and always tries to smooth over the rough edges of Monika's actions, so Monika is not entirely to blame here. After Yuri's death, Monika pretends to be surprised to see her corpse and says that*

*she didn't realize that the script was so broken (though in reality, Monika knew what Yuri was going to do and it was also she who left her message from Steam in the game's history during Yuri's decomposition process)*

*Thus, such a lie would explain to the Player that Sayori's death was an accident due to Monika's mistakes, and would also explain everything that happened in Act 2 and the fact that Monika let the Player watch the corpse decompose.*

*Monika is building a camouflage of innocence for herself so that the Player would not potentially decide to delete her immediately after her revelation. After all, after her failure, Monika only wants one conversation with a real, living, non-artificial person.*

3) *Monika directly and confidently states that she deleted the files of all the girls and that they no longer exist. She also implies that she cannot feel sympathy for them.*

**(Sophistry, Verbal Deception)**

Next, Monika confesses her love to us and starts a mini-game with poem.

Finally, It's worth explaining what kind of love Monika feels for the Player.

Her love can be called the highest degree of platonic love. Monika loves the Player because he/she is... Real. Yes. That's right. She doesn't care about Player himself.

There is evidence of this in the game. Some her words from opening Monologue:

***«You're real. And you're wonderful. You're all I need. That's why I need you to be here with me forever. I'm sorry if it's hard to understand.I couldn't understand for a while, either. Why the world around me started to become more and more gray… More and more flat. Even the most expressive poems felt empty to me. It wasn't until you arrived that I truly understood»***

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***«I'm in love with you. You are truly the light in my world»***

Or for example that Monika does not care about the Player's gender:

***«Now that I think about it, I don't really know anything about the real you. In fact, I don't even know if you're a boy or a girl. Well, I guess it doesn't really matter»***

Monika believes that the Player is a real person (even if she still has no direct evidence, she wants to believe it). This is what makes her feel that there is at least something real in her fictional, fake life. This does not make Monika go crazy. Her faith and "love" are a powerful engine of emotions that allows Monika to live. However, Monika, due to her romantic nature (or because she will never have a chance to have a romantic relationship), romanticizes most of her monologues and fills them with teenage naivety and trivial wishes.

Next, Monika confesses her love to us and starts a mini-game with poems.

After "reading" the player's poem, Monika gives us hers.

*Pen in hand, I find my strength.*
*The courage endowed upon me by my one and only love.*
*Together, let us dismantle this crumbling world*
*And write a novel of our own fantasies.*

*With a flick of her pen, the lost finds her way.*
*In a world of infinite choices, behold this special day.*

*After all,*
*Not all good times must come to an end*

Monika explains that she finds strength and courage thanks to the Player. This refers to the fact that the failure of the escape plan could simply break Monika, because this was her main motivation. However, she finds the strength to "live" in the person of the Player's existence and wants to spend the remaining time with him/her. Monika wants to "write a book of our own fantasies"; many of her monologues contain her thoughts about things that are impossible for her but that she wants to do, basically fantasies.

**(Emotional Engagement, Emotional Realization)**

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**Monika seeing through creators**
**"God Monologue" + "Monologue about Japan"**

***«Do you believe in God? I was never too sure, myself. Well, I'm sure I never really questioned it as a kid... But as I grew up, the more I learned about the world, the more I would question it. I started to wonder why God was helping people pass exams, or get over a cold... When there are children who live their lives being sold as sex slaves? Or the eight hundred million people who are too poor to even eat. I wonder how many of those people pray to God every day until they starve and die? Or, how many millions of families pray for a loved one to recover from some incurable disease? But the punchline is this. If just one person beats the odds and survives - among the thousands of others who die—***
***—Then, it's suddenly a miracle from God. I'd really love to meet this God who seemingly laughs at the misery of everyone not eligible for his miracles. But the irony is that I do have a creator, apparently. And you know what? I bet he's still laughing at the miserable fates of Sayori and Yuri, even as we speak. What are we to him but props in a scripted play? So, from that perspective... I don't think it's too far-fetched for there to be a god - if Earth was nothing but his playset»***

As Monika grew older, she began to understand that the concept of a kind and benevolent God was generally wrong. I could interpret her words as meaning that she concluded that some people, no matter what happened, would not stop believing in God and his miracles if they still found a reason to prove to

themselves, convince themselves that God hears their requests, for example, if even just one of the majority of those praying survives (does not die of hunger, overcomes illness, etc.)

But if this is truly a miracle from God, then Monika thinks that such a God is clearly laughing at all those who are not worthy of his miracles.

Monika then draws a parallel between her interpretation of God and her hypothetical creator. she is certain that the creator is laughing at the miserable fates of Sayori and Yuri, just like that cruel God does with humanity.

*She concludes that if god exists, it is only from the perspective that the world/Earth is his playground, and humans are just props for his play.*

*Oddly enough, Monika is right about the "creator" and god concept from her perspective.*
*For reminder Senior Engineer Ive Laster (one of Monika's creators) was responsible for transforming VM1 into a dating simulator. He did it to amuse himself.*
Monika correctly understands his position and approximate emotions/feelings: his sadistic pleasure in watching the beings inside VM 1; (the girls from the literature club) suffer.

***«…I totally get why Paula wants to rush into data collection. But my proposal is to shift our efforts a little and build out some new features for making real-time connection to the VM more useful and fun. If we're basically simulating a miniature universe then it's kind of a waste to not be able to spend some quality time in there, right???***

***But actually...I think wrapping this whole thing in the guise of a video game is a great (and hilarious!) way of covering our tracks. And if we do a good enough job, we might even be able to present it to Paula as a useful endeavor.***

***Key selling points:***

** 5 to 6 hours of misery, dread, and cute girls*
** Learn, through the existential crises of others, how to cope with your own simulated universe*
** Witness the destruction of a universe over and over, in video game form*

*HAHAHA! This is going to be absolutely amazing…»*

**DDLC Plus!, Files**

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*Okay, who's responsible for creating a Twitter account for Monika? I think it's hilarious, but for god's sake don't tell Paula. HAHAHA….*

*...Based on the contents of the tweets (eg. not screaming for help) I assume they're coming from the control simulation?*

**DDLC Plus!, Mails**

*•The idea for "the visual novel" belonged to Ive, so he most likely came up with the title of his "game" (Doki Doki Literature Club!) and the names of the girls. Ive treats the entities, as Monika said, as props in his own play.*

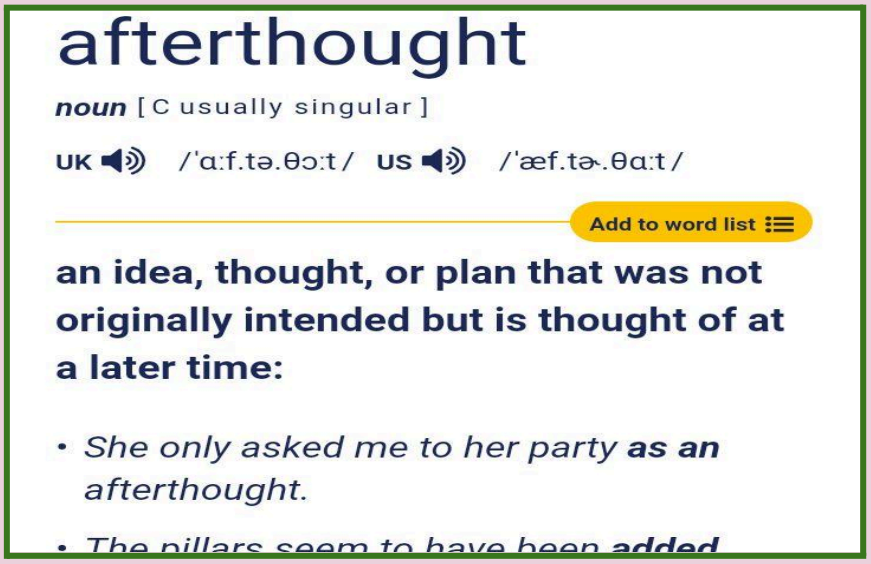
**(Abstract Reasoning, Associative thinking, Critical thinking, Emotional Understanding, Social Awareness/Cognition, Verbal Comprehension Index)**

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*«By the way, there's something that's been bothering me... You know how this takes place in Japan? Well...I assume you knew that, right? Or at least decided it probably does? I don't think you're actually told at any point where this takes place... Is this even really Japan? I mean, aren't the classrooms and stuff kind of weird for a Japanese school? Not to mention everything is in English... It feels like everything is just there because it needs to be, and the actual setting is an afterthought. It's kind of giving me an identity crisis. All my memories are really hazy... I feel like I'm at home, but have no idea where 'home' is in the first place. I don't know how to describe it any better... Imagine looking out your*

***window, but instead of your usual yard, you're in some completely unknown place. Would you still feel like you were home? Would you want to go outside?...»***

*Monika feels and expresses that the game tries to make us feel that the visual novel takes place in Japan.* However, she notices a discrepancy between the images of classrooms in the game and real Japanese classrooms. Monika also pays attention to the fact that everything in the game is in a specific language that the player has selected, and the default language of the game is English, despite the game potentially taking place in Japan. This all makes her conclude that everything done in the game is just an "afterthought"




*In other words, Monika means that she feels that all the content of the game is something secondary, unplanned from the beginning.*

*1) Monika, to our surprise, hits the nail on the head. She correctly recognizes intentions/actions of Ive Laster. All the simulations were created to find out the hypothetical behavior of people if they realized that they were living in a simulation. However, as has been said several times before, Ive Laster decides to embellish the experiment and makes VM1 a visual novel in the dating simulator genre. That is, Ive's actions were not planned from the very beginning and the changes were introduced suddenly on his initiative.*

*2) Monika mentions "hazy memories", which refers to the fact that everything that has happened in her life is data, simulated, something she feels as if it happened but at the same time as if it did not happen. This is also likely an effect of VM1 has being reseted before main plot several times. She describes her feelings about this with an allegory.*

**(Observation; Inductive Reasoning, Critical thinking, Abstract thinking, Associative thinking, Cold Reading; Emotional Realization; VCI)**

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**"Language and feelings connection nuance" ("Monologue about Arguing" from Main Plot + Cherry Tactic from "Reflection" side-story)**

***"Back in my debate club days, I learned a whole lot about arguing..The problem with arguing is that each person sees their opinion as the superior one. That's kind of stating the obvious, but it affects the way they try to get their point across. Let's say you really like a certain movie, right? If someone comes along and tells you the movie sucks, because it did X and Y wrong... Doesn't that make you feel kind of personally attacked? It's because by saying that, it's like they're implying that you have bad taste. And once emotions enter the picture, it's almost guaranteed that both people will be left sour. But it's all about language! If you make everything as subjective-sounding as possible, then people will listen to you without feeling attacked. You could say 'I'm personally not a fan of it' and 'I felt I'd like it more if it did X and Y'...things like that. It even works when you're citing facts about things. If you say 'I read on this website that it works like this'... Or if you admit that you're not an expert on it... Then it's much more like you're putting your knowledge on the table, rather than forcing it onto them. If you put in an active effort to keep the discussion mutual and level, they usually follow suit. Then, you can share your opinions without anyone getting upset from just a disagreement. Plus, people will start seeing you as open-minded and a good listener! It's a win-win, you know?"***

**VM1 Monika**

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**«Monika:** Okay, everyone. We have a special club meeting today. As you know, the Literature Club is a place where we get to share things that we're really passionate about. But that also means we should be mindful of how we responded to each other's feelings. I think we have a chance to turn our differences into positive energy for each other.
**Natsuki:** Aren't you being a little dramatic about this?
**Monika:** This is important to me!
**Natsuki:** Well, sorry. I just feel like I'm being accused or something
**Monika:** No… I'm not accusing anyone of anything. I'm sorry if I came off that way. But our conversation yesterday made me reflect on the power of language, and I thought it would be a good topic for the Literature Club. Don't you think? I'm sure we're going to have differences in opinion a lot, so I need to make sure we're prepared to keep a positive atmosphere in the club.
**Natsuki:** If you say so.
**Monika:** Sure. The cool thing about language is that it gives us a lot of different ways to express the same idea, or emotion. We have a lot of control over how we want the other person to feel when receiving our thought. This goes for poetry, narratives, casual conversation…basically anything. For example… Sayori, what's your favorite food?
**Sayori:** Um…I have them organized by category. Should I start with snacks, or do you mean full meals? Should I include breakfast?
**Monika:** Oh, jeez… Okay, how about your favorite fruit?
**Sayori:** That's easy, cherries!
**Monika:** Really? I always thought cherries tasted nasty.
**Sayori:** What?? Cherries are delicious!
**Monika:** Whoa, that's a pretty strong reaction
**Sayori:** Well-- I just don't understand how somebody could think cherries are nasty…
**Monika:** How does it make you feel?
**Sayori:** I dunno… Sad?
**Monika:** Defensive, maybe?
**Sayori:** Yeah, I got defensive

**Monika:** See, the reason you had such a strong reaction wasn't just because I don't like cherries. It's because you felt like your opinion was under attack. But that's weird, right? Something like taste is completely subjective. But when I say something like 'I think cherries tasted nasty', I'm using objective language. I'm challenging Sayori's reality that cherries are delicious with my own, which is that cherries are nasty.
**Natsuki:** Wait, hold on! How is that objective, when you just said it was only your own opinion?
**Monika:** It has to do with the way our brain interprets words. You're talking about the reality of the cherries, not your feelings about them. Like, Sayori… Let's rewind for a second, and pretend I didn't tell you that I think cherries are nasty.
**Sayori:** Good!
**Monika:** So, what if instead of that, I said, like… I've tried cherries and they're not for me. It's not the kind of flavor I enjoy.
**Sayori:** Well, that's fine. As long as you don't call them nasty! Nasty is a nasty word.
**Monika:** Okay! So cherries was kind of a weird example, but I think it gets the point across. This time around, instead of talking about the cherries, I just talked about my feelings, and Sayori didn't get defensive. So instead of clashing with each other, it's like we received an invitation to talk about our differences…Yuri, you don't need to take notes, I'm not gonna quiz you or something.
Yuri:
I--I know that! I was just-- Mm…

Sorry…I didn't mean to call you out. You can do whatever you'd like. But does anyone have any thoughts so far?

Natsuki: Yeah, I just feel like I shouldn't have to put all my language through a filter just to protect someone's feelings.

Monika: Well, you don't have to. The choice is yours on how you want to come across to other people. I'm only suggesting it as a tool to help turn your differences into a positive experience, rather than an argument. Right, Sayori?

**Sayori: Whatever you say, cherry-hater.**

**Oh, come on… Sayori, I actually like cherries. I was just saying that to help demonstrate.**

**Sayori: What the heck?? I've been duped!...»**

**CS Monika's cherry tactic**

CS Monika made her own analysis of the connection between language/verbal expression and emotions, feelings, and therefore decides to demonstrate this connection to her club members using a simple tactic.
Monika bluffs and makes Sayori feel attacked. The President recognizes the reaction she needs in the "guinea pig" and asks Sayori what she feels. When Sayori says "sad", Monika offers her understanding of the emotion that Sayori felt (the desire to defend herself), to which Sayori agrees. Monika explains in detail the cause-and-effect connection between Sayori's expressed emotion and her own bluff, and also demonstrates a way to avoid a situation in which a person may feel attacked due to the inappropriate way of expressing their opinion by their interlocutor.

VM1 Monika, in turn, has the same knowledge based on past experience in the debate club. Her tone suggests that she has seen and resolved many disputes during her leadership there and the flow has a clear understanding of the connection between language and emotions.

**(VCI, Holistic thinking, Bluffing, Emotional Facilitation, Emotional Understanding, Leadership)**

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**"Sayori's Hanging"**

***«I was thinking about Sayori earlier...I still wish I could have handled that whole thing a little more tactfully. You're not still hung up over it, right? ...Oh, my gosh, I can't believe I just said that. That pun was completely unintentional, I swear! But anyway... I know how much you cared about her,***

***so it only feels right for me to share her last moments with you. You know how Sayori is really clumsy? Well, she kind of messed up the whole hanging thing... You're supposed to jump from high enough that the rope snaps your neck, making it quick and painless. But she just used a chair, meaning she kind of just left herself to slowly asphyxiate. But a few seconds in, she must have changed her mind or something... Because she started clawing at the rope, trying to free herself. She must have kept at it all the way until she lost consciousness. That's why her fingertips were all bloody, anyway. Come to think of it, it was probably less 'changing her mind' and more just her survival instincts kicking in»***

Arguments for the feat

1) It may seem that Monika knew exactly how Sayori died, but this is not true. At the end of Act 3, we learn that Monika loved her friends even though they were just puppets. At the beginning of this monologue, Monika shows strong regret about how she treated Sayori. Therefore, Monika would hypothetically not watch her friend suffer. It would contradict her personality
2) In any case, Monika can most likely only watch actions shown only in "on-screen" form. That is, what the Player observes, she can also observe. However, the process of Sayori's death was "off-screen" in nature.
3) Monika uses "must have" in relation to Sayori's actions, which suggests that these are her assumptions, and not exact statements.
4) Monika's assumptions are most likely true, as in this context author used Monika as a narrative tool to explain to us, the Players, how Sayori died.

**Inference Interpretation:**



*Official CG of Sayori's Hanging. Look at her fingertips and chair near her*

Monika saw the image of Sayori hanging herself, just like the Player. She notices that Sayori's fingertips are bloody. From this, she concludes that this is due to Sayori improperly performing the hanging procedure, using a chair, slowly choking, and clawing at the rope, bleeding her fingers in the process. At first, Monika assumes that Sayori did this by changing her mind, but then she thinks that the most logical reason for Sayori's actions is survival instincts, self-preservation.

**"Self-preservation is the fundamental tendency of humans and nonhuman animals to behave so as to avoid injury and maximize chances of survival (e.g., by fleeing from dangerous situations or predators)"**

**(https://dictionary.apa.org/self-preservation-instinct)**

**(Abductive Reasoning, Observation)**

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**Sayori's confession (Side-Story "Trust" )**

***Context:***

Monika decides to create a new club after leaving the Debate Club. One day, Sayori comes, the girls get acquainted, Sayori becomes the first member of the Literature Club. The next day, both girls come up with ways to attract new members. Sayori leaves first and Monika is left alone, coming up with a slogan for the club. At one point, something catches her attention.

***Monika suddenly notices a folder on the floor by her desk.***

Monika: Did Sayori leave this behind? I hope it doesn't have her homework in it…

***Worried, Monika opens the folder to check.***

Monika: Poems… It's a folder of poems

***<u>Become The Flower:</u>***

*A feeling of joy is a flower plucked from the ground.*
*The color, the scent. It's so pretty in my hair.*
*Every day, I pluck some flowers, as though they grew just for me.*
*A lifetime of peace and nourishment, yanked away in an instant.*
*All for me. All for joy.*
*I need more.*
*I need more joy. I need more happy.*
*Pluck, pluck, pluck. Every day.*
*Pluck, pluck, pluck. So pretty in my hair.*
*Pluck, pluck, pluck. You're going to die, and you, too.*
*Beneath my feet, a flower stands alone. It beckons to me.*
*I twist the stem, freeing it from its clinging roots.*
*Caressing the final joyous moment between my fingers.*
*But to what ends?*

*I look in every direction.*
*And the field I stand in,*
*The prosperous field*
*Is a barren wasteland.*
*The fruits of my labor. The carnage of my joy.*
*And that is why I've decided*
*I must*
*Become the flower*

After reading the poem, Monika realized what kind of person Sayori is. Here we can assume that she realized that Sayori is feeling bad, remembering the phrase she said on the second day after they met:

***«It's such a good way to learn about other people, you know? It's like, we have so many emotions that we can't express to other people, usually... But you can when it's in a poem, right?»***

The thing is, in a normal situation, it wouldn't mean so much. Just a poem, who would take it seriously? Especially when Sayori is an incredibly cheerful and energetic girl. But Monika has captured the essence of the "cheerful" girl's inner world.
The next day, Sayori quickly realizes that Monika knows about her feelings, but asks Monika not to worry. Monika says that Sayori can open up to her when she's ready.
A day later, Sayori enters the club room and sees that Monika is having a bad day. This is due to her futile attempts to try to express herself on paper, as Sayori taught her. Monika is unable to write about her own weaknesses. Then Sayori decides to help her friend

**Sayori: Bad day?**
**Monika: Mhm.**
**Sayori: Me too**
**Monika: You too?**

*Monika gasped as she looked up from the desk.*

**Sayori: The new flier looks so good. You've been working so hard. On the club...but also something else, I think.**
**Monika: ...I can't do it. I'm sorry. It's so hard to just...be vulnerable.**
**Monika sighs**
**Sayori: Mm.**
*Sayori takes the sheet of paper from Monika's desk. She writes something down, then stars at it for a while.*

**Sayori: Can I trust you?**
**Monika: Of course. You can trust me with anything.**

*Sayori gazes at Monika with sadness in her eyes. Understanding the signal, Monika takes the paper from Sayori's desk and reads it:*

*"Sometimes I want to die"*

**Monika: Sayori...**

*Sayori remained silent, looking off into space with a small frown*

Sayori begins to express herself, revealing her dark secret to Monika.

**Sayori: I have this...problem...where I get really upset when people worry too much about me. I can't control it... It's like...why waste your energy worrying about me when you can just be happy instead? So I never tell anyone about these kinds of thoughts I have. It's so much easier to just smile and help everyone else be happy**

**Monika: But that's...Terrible.**

*That's what Monika wants to say, but she stops herself in fear of saying the wrong thing.*

**Sayori: It's just that if everyone knew about it...they wouldn't treat me the same anymore. Like whenever I'm not smiling, everyone would worry about me and ask me what's wrong. I know that...because it used to be like that." Sayori pauses, seeming to recall something in the past. "I just want everyone to be happy. That's the most important thing to me. And...letting people look inside my head doesn't bring happiness to anyone." Sayori pauses again, her solemn expression making her look almost like an entirely different person. How did you find the courage to tell me this?**
**Monika: You're not...worried that I'll be one of those people too? I am worried. Part of me really hates myself for doing this. But another part of me...I think, just felt like it would be different this time. Whenever we talk about what the club is supposed to mean, I kept feeling like it was right for me to do. Especially after you've been trying so hard to express yourself, too. It just...made me feel like I could say it in confidence, and our friendship doesn't have to change. Ahaha. It's so silly...the club is only two people, but it's already this much to me.**

***Monika feels a tightening sensation in her heart. A feeling of connection as Sayori's emotions radiate between them.***

**Monika: Me too..I was...so lost until you showed up. You're so brave, Sayori. You're so strong and brave. I don't even compare. But...if nothing else, I can at least offer you some hug energy. If you'd like.**

***Wordlessly, and without a smile, Sayori rests her forehead on Monika's shoulder. Through their contact, Monika can almost feel the torrent of thoughts swimming in Sayori's head. And in this moment, enchanted by the air of the club... Monika realizes that of all the days that have passed, this is the one where she really, really hopes that nobody new walks through the door. She speaks softly.***

**Monika: You're like...the sweetest girl I've ever met. You can say anything. I'll never judge you. I promise**




*Sayori's breath begins to quiver. She takes several deep breaths, trying as hard as she can to start speaking, to say the things she never once dared to say out loud. Finally, she speaks in a choked voice.*

**Sayori: I'm...so worthless. I'm worthless and everyone would be better off without me.**

*She suppresses a sob as a tear falls down her cheek.*

**Sayori: I'm just...an inconvenience to everyone. I'm not good at anything, and it just feels like everyone just has to put up with me, and I hate it. I hate it.**
*The more Sayori speaks, the more she fails to control her voice, falling victim to the overwhelming sadness clutching at her throat and chest.*

**Sayori: I don't want to have these thoughts. I want them to go away. And now I'm making you put up with me and I just want to die!**

*As soon as Sayori loses her composure, Monika becomes determined to keep her own. She only wants to be what Sayori needs right now. So, she won't let any sadness show. Her voice comes through as soft and gentle.*

**Monika: This isn't putting up with you. It's just being your friend.**

***Monika offers a few words of comfort. But she knows-- Sayori said it herself--that the thoughts Sayori experiences are ones that don't belong. And Monika can't magically make them go away. The most she can do is help Sayori battle them, like any good friend would do.***

**Monika: You have so much value. To me, and your other friends, too. This club wouldn't have been the same without you. I really, really mean that. You coming here was the best thing that could have happened. Even if we never got any other members...I would still be happy. That's what brought you here. You brought us a vision...and you also brought happiness. And that's your favorite thing to do...right**

***Sayori doesn't respond, but Monika feels her gently nod. No more words are needed between them. The two share their embrace for a while longer, Monika letting Sayori as much time as she needs. Once her breathing steadies and her sniffles fully cease, Sayori lifts her head and wipes her eyes***

Monika correctly interprets what Sayori means and reads what she wrote on the paper. Sayori feels that she can trust Monika and reveals her weaknesses to her (something she has never done with anyone, even with her childhood friend, so as not to make people worry about her; in the side stories, a hint about the "existence of the Protagonist" is mentioned) even though they have only known each other for a few days. Monika says that Sayori needs the hug energy and that Sayori can trust her, open up to her completely. And at that moment, when Sayori cries, resting her head on Monika's shoulder, expressing all her inner pain, Monika feels sadness, but understands that she cannot make a mistake. If Sayori felt that Monika was worried about her or panicking too much, there was a high probability that Sayori would stop communicating with Monika and her depressive state probably would worsen. Therefore, the President does not let these emotions come out either through physical contact or through her voice, she finds right words and in a soft tone encourages her friend, assuring Sayori that she is always ready to help her, that Sayori can always trust her. Monika eventually calms Sayori down and preserves and strengthens their friendship.

**(Emotional perception, Charisma, Emotional Facilitation, Emotional Management, Emotional Realization, Emotional Manipulation, Social Integration)**

***

**Side-Story "Respect"**

Natsuki visits and joins the literature club, but she doesn't get along well with Monika because the president is prejudiced against Natsuki's passion for manga. While trying to come up with ideas for club activities, Natsuki feels rejected by the members as her views aren't being taken into consideration by Monika, resulting in Natsuki storming out of the clubroom early, which provokes Sayori to chase after her. Monika reflects on her inner conflict of guilt and frustration towards Natsuki, unsure if she was being too hostile to her or if Natsuki simply wasn't a good fit for the club. Yuri reassures Monika that she wasn't being too irrational, though Monika's own guilt about the situation compels her to at least read some of Natsuki's manga.

The next day, Monika tries to find Natsuki during lunch to make amends. She finds Natsuki's friends treating her terribly, making fun of her interests and her membership in the Literature Club. Feeling very guilty and realizing why Natsuki decided to join the Literature Club (to store and read manga without being judged for it), Monika returns to the club room and comes up with a plan to pay Natsuki's friends back in full. The plan is to make Natsuki love the Literature Club, to make it the way Natsuki wants it to be. Sayori suddenly returns and Monika instantly understands what Sayori wants to talk about. The Club President realizes her mistake and deeply regrets it. Monika asks Sayori to bring Natsuki to the club tomorrow:

***Monika shakes her head.***

**Monika: I'm so tired of being afraid of things I'm not comfortable with. It's so stupid. Like...I can just picture how much joy it would bring Natsuki if I let her share her passion a little. I'm so angry that her friends were treating her like that. I'm going to get them back for it**
**Yuri: Get them back...?**

Monika: Yeah. I'll get them back...by making sure that this is the Literature Club that Natsuki wants. Not the one that they want.

*Suddenly, Sayori bursts through the door, making Monika and Yuri jump. With a rare, stern face, she marches over to Monika's desk and sits down next to her.*

Sayori: I'm having an intervention! I can do that because I'm Vice President

Monika: Is this about Natsuki?

Sayori: Yes!

(Emotional Perception)

Monika: Yeah...I know. I messed up. I'm super sorry. I was just talking to Yuri about it

Sayori: Really??

I was so dismissive of her passion that she felt threatened, and probably just unwelcome. Literally the opposite of what the Literature Club is supposed to be. I really need to make it up to her.

Sayori: Oh. Yay, I did it!

Monika: Ahaha. Thanks for the intervention, Sayori. I'm glad we're on the same page

Sayori: Friendship wins again! So how do you want to make it up to her?

Monika: ...I have a plan. Sayori, do you know if Natsuki is coming to the club meeting today?

Sayori: She's...I don't think she is

Monika: I see...

*Monika was afraid of that. Not because of her plan, but because she's facing the consequences of the damage that she's inadvertently caused. But the only way to do the right thing is to face it head on. It's so easy to just duck away from conflict and wait for it to blow over. But that's not enough. To truly respect someone's feelings after you've hurt them is to face them and admit your wrongdoing. Not the wrongdoing of mismanaging the club– - but the wrongdoing of disrespecting Natsuki's feelings.*

Monika: Okay. Do you think you can get her to come to the meeting tomorrow?

**Sayori: I can do that!**
**Monika: Okay, awesome**

Monika begins preparing a plan and decides to learn to play the piano later as she was inspired by the pianist character from the manga Natsuki, which she secretly read.

**Monika: Now...I wonder if there's a keyboard I could borrow from the music room**

On the next day, Monika and Yuri anxiously await Natsuki's return to the clubroom. Eventually, Sayori returns with Natsuki, though Natsuki is cautious of the other members and opts not to greet them. Monika addresses the club, introducing the new activity as 'learning about manga', however Natsuki senses that Monika is being disingenuous, pointing out that she is 'forcing' it too much to be genuine. Monika approaches Natsuki and, with a little help from the other club members, is able to apologize for her earlier mistakes, easing the tensions within the club.

**Monika: Okay, everyone! The Literature Club is starting. We have an activity planned for today. Monika turns around to face the chalkboard. On it, she writes "MANGA" in big letters. Monika: Today, we're going to learn from an expert about a unique form of literature...manga.**
**Natsuki: Oh, come on! Isn't this kind of forced? I know you don't actually want to do this, so just...**

***Monika shakes her head.***

**Monika: Natsuki...**

***This is the hardest part. After making it this far, it would be so easy to just smile and move on. But that's not enough. Not this time.***

**Monika: I'm sorry. It was wrong of me not to take you seriously when you were kind enough to show interest in my club. I thought about it, and I realized how biased I was against manga. It caused me to disrespect you,**

**and I'm sorry. But I think you deserve to be able to share your passion with us. So can I make it up to you?**
**Natsuki: Well, thanks, but...I know you're only doing this because Sayori told you to**
**Sayori: Wait, that's not true! Monika planned this all by herself! I didn't even get a chance to talk to her.**
**Yuri: I was witness to that as well...**
**Monika: This is the Literature Club.**

***Monika sighs***

**Monika: The Literature Club is a place where everyone gets to be themselves. We all have our interests, and our differences. It's my vision to let us freely express that. And...it's my goal to respect everyone for them. So, I just want to learn about the things that make you happy. I think that you deserve to share that joy, as much as everyone else does. Is that okay?**

***Natsuki looks away and hesitates.***

**Natsuki: But... It's really dumb. The stuff I'm into.**

***Monika smiles. She kneels in front of Natsuki's desk, looking her straight in the eye***

**Monika: If you like it...then it's not dumb**

With this, Natsuki accepts her apology and the members continue with the manga discussion. Over the next week, the members all share their favorite kinds of literature, having started off with Natsuki and her manga. At the end of the last day, Monika asks Natsuki to stay behind, wanting to share something with her in the music room.

**Monika: Natsuki, are you in a hurry home or anything?**
**Natsuki: Me? Not particularly, why?**
**Monika: Oh...there was just something that I wanted to show you, if you had a few minutes.**
**Natsuki: Sure, what is it?**
**Monika: It's not in here...can you follow me to the music room?**

**Natsuki: The music room? Why? Well...you'll see.**

***They both walk into the music room***

Monika reflects on her actions and admits Natsuki was able to teach her a lesson about respect, that it wasn't until Natsuki showed up that she realized she had such a condescending attitude to anything she didn't like. Monika also admits she read some of her manga, and reveals that she started to learn how to play the piano after relating to a character in the book.

The two gather around the piano and Monika shares a song that she wrote for the club, My Song, Your Note, after only a week of practice, contrasting with her perfectionist attitude observed when Natsuki first joined.

It was all part of the plan. A whole week of filling Natsuki with positive energy, and at the same time practicing and writing the melody that Monika wanted to perform for Natsuki.



(https://youtu.be/v6fjO5-aDtI?si=F_zT6dcYvxpRPc4z)

*Recommended for viewing*

**Monika: That's all**
**Natsuki: That was so good.**
**Monika: It was...?**
**Natsuki: Yeah, are you kidding? You're like already a pro.**
**Monika: Ahaha. Not even close!**
**Natsuki: Does the song have a name? You said it was about the club, so...**
**Monika: Yeah... It's called My Song, Your Note. Because... Everyone brings something so unique to the club. It's completely different from how I first imagined it, I think. But I was like...such a selfish perfectionist. It shouldn't be about me, it should be about everyone. And it's all of you who help shape the club into what it is. I would never change that**

Monika used the first letters of all the club members' names and arranged them in the chronological order of their joining:
M.y S.ong, Y.our N.ote
M - Monika
S - Sayori
Y- Yuri
N - Natsuki

Natsuki, who is flattered, admits she was equally as abrasive towards Monika and the two are able to make it up to each other.

**(Emotional Realization, Emotional Engagement, Learning Ability, Overcoming limitations, Emotional Facilitation, Planning Preparations, VCI, Musical Intelligence)**

*******

**"Help to Yuri" (not writing allat commentary)**
Monika decides to make Yuri and Natsuki get along despite their differences and different tastes in literature. Yuri and Natsuki fight and each of them is upset with the other. Yuri raises his voice at Monika and leaves the club room.

During lunchtime the next day, Yuri seeks out Monika, who is in a classroom with her friends. Monika spots her through the window and joins Yuri outside, who

asks for Monika's help in writing the letter to Natsuki. Yuri also apologizes to Monika for her behavior.

**Monika: Yuri? What are you doing all the way over here?**

***Monika asked as she rounded the corner to a stairwell.***

**Yuri: I was looking for you. I-- Please don't yell at me--!**

**Monika: Oh, I'm not going to yell at you. I just wanted to say that I'm sorry about what happened yesterday. It was unfair for me to put everyone on the spot like that. Next time I won't just try to jump in and solve everyone's problems. I guess it's a bad habit of mine.**

**Yuri: You're not--mad at me?**

**Monika: I thought you were the one mad at me!**

**Yuri: I was so awful yesterday...**

***Yuri curls up, recalling the details of the argument.***

**Yuri: I can't even have a normal conversation without saying something wrong and making everyone upset.**

**Monika: Hold on, that's not what happened at all! Let's talk about this, okay?**

***Yuri pauses for a second, then manages a nod. Monika takes a seat next to her on the staircase.***

**Yuri: I'm having a lot of negative thought patterns and I can't...get away from them.**

**Monika: What kinds of negative thought patterns?**

**Yuri: Like everyone hates me. Especially Natsuki.**

**Monika: Aw, that's terrible. I don't think Natsuki hates you.**

**Yuri: How do you know?Well, because...**

**Monika thinks back to the time that she herself found herself in an altercation with Natsuki. And how a display of maturity from Monika was enough for Natsuki to reevaluate her own feelings as well.**

**Monika: I think...I think Natsuki is just naturally defensive. I think she acts mean when she feels the need to protect herself. But you know, she's really not a bad person. In fact, I think she can be really thoughtful and considerate. She just...well, I guess the way it works is that she want to receive some degree of kindness first before she feels comfortable returning it**

(Emotional Understanding)

Yuri: Oh... But...that means the burden is on me! And I don't know how to say things that make people like me! Every time I open my mouth, I just--
Yuri shakes her head at herself and tugs on her hair.
Monika: It's okay, Yuri. You don't need to beat yourself up. I think anyone would like you if they had the chance to get to know you!
Yuri: Well unfortunately, the opposite is true. That's why I'm not talkative anymore in the first place... Because everyone used to think I was weird, and talk about me behind my back... That's just what happens when I draw attention to myself. Natsuki even said she found it more respectable when people speak their mind. So I did, and then she hated me anyway. That was enough to confirm my fears.
Monika: But...but Sayori and I like you, and we've gotten to know you a lot by now, right? Yuri: Mm...
Yuri doesn't seem to have a response.
Monika: Hey, what do you think of Natsuki?
Yuri: I--I don't think about her.
Monika: That's not what I meant, really... Yuri: Ah--I just-- Mm...
Monika: I was just wondering if you had an opinion of her.
Yuri goes quiet for a second. I
Yuri...do...
Monika: What is it?
Yuri: Natsuki...seems to bring out the worst in me. And I feel really ashamed of it. I like to think of myself as a fairly sophisticated person. So for someone to just...treat me like I'm inferior, despite my tastes... That's just...the worst kind of insult, coming from someone like her. And it makes me think bad things about her. But everyone else seems to like her, so...the only explanation is that it's me who's doing something wrong again. And my feelings about her are wrong. And I'm wrong to get upset over something so childish and inconsequential.
Monika: No, Yuri... Feelings are never wrong.
Yuri: Well, they're not right
Monika: That's the thing. Feelings are never right or wrong, you know? They're just...they're just a state of being, that we don't always have

control over. But that doesn't mean they have control over us. I feel like...that's something I learned, around when I first started the club. We can hate ourselves for feeling a certain way about things. Or, we can, you know...just acknowledge that they exist, and try to understand them better. I could never be mad at you for just feeling a certain way! It's about how you handle them. And I think working through feelings is a great opportunity for teamwork.

*Yuri wears a dejected expression.*

Yuri: You make it sound so easy. You're so mature. And so good with people. I feel like such a child in comparison.

Monika: Oh, Yuri... I'm...far from perfect. But these are learned skills. They didn't come naturally to me, either. It's really hard to like, reflect on yourself...and separate your feelings from your thoughts

*The two enter an empty classroom, with Monika joining Yuri at an empty desk.*

Monika: You nervous?

Yuri: I don't want to do this.

Monika: We don't...we don't have to. We can come up with something else.

Yuri shakes her head.

Yuri: It's my chance to do something good. I need to take initiative.

Monika: Gosh, you must be really determined. I know how hard it is to step out of your comfort zone. I'll be sure to encourage you.

*Yuri pushes through her anxiety and grabs a handful of lined paper from her notebook. Then, she picks up her pen.*

Monika: Hey, you're left-handed! That's neat!

Yuri: Ah-- Yeah...

Monika: Now I don't have to worry about bumping your arm. Monika playfully rubs her shoulder against Yuri's.

Monika: Ahaha, sorry. I'm just being silly, I guess. Anyway...how about we start by listing the different things you want to say to her

Yuri: Mm... I feel embarrassed all of a sudden...

Monika: Aw, it's okay. How about some of the things you said to me yesterday?

Yuri: But-- Never mind, I guess I'll try...

*Yuri thinks for a moment longer, her tension evident. Then, she writes the word "Reflection".*

**Yuri: This is about my reflection on our behavior. The key question is why we act like this towards each other, but have been able to separately be friends with Sayori and Monika.**

**Monika: That's me!**

**Yuri: Yes it is. So... I've been able to be friend the two of you because you've taken the time to understand my needs and respect my interests.**

**Monika: Mhm. The same goes for Natsuki, too. We started off as pretty hostile to each other because I was so worried about getting what I wanted, but she just wanted to be respected more than anything else. Once I stopped making it all about me, she was able to do the same**

**Yuri: I want to do that, too.**

**Monika: So what kinds of things do you want to do for her?**

**Yuri: I want...I want to do the same things for her that I like to receive. I like it when people respond positively to the things I talk about, and not just brush me off. I like it when my feelings are taken seriously. And I like when you and Sayori trust that I want to be a good person, even when I'm not doing a good job at it. Monika: Let's write those things down!**

**Yuri: Okay...**

**Yuri writes some things down.**

**Monika: I think the most important thing to remember here is that Natsuki is feeling vulnerable. So we should make sure that the letter puts her first. It's hard when you're feeling hurt, but it never helps to just tell someone all the things that they're doing wrong. I think first you have to make sure that they know you're ready to respect them and listen to them, and admit the things that you feel you could do better. Then finally, you ask what you would like in return. How does that sound for the structure? It could be three paragraphs, one for each of those points.**

**Yuri: I like that. My thoughts were so disorganized, I had no idea how to come up with any kind of structure. You're so amazing at these things.**

**Monika: Oh, stop. You've done so much more than I have, you know? You spent so much time reflecting and being open-minded. That's the hardest thing for anyone to do. All I'm doing is helping you put it on a piece of paper. So I think you're the amazing one.**

**Yuri: Mm...**

*Monika gives Yuri's hand a quick squeeze. But as she lets go, she's caught by surprise when Yuri curls her fingers to hook Monika's hand in place. For a while they sit like that in silence, save the occasional scratching of Yuri's pen against the paper*

(**Abstract thinking, Emotional Understanding, Emotional Realization, Emotional Facilitation, Social Cognition, Social skills**)

***

**"Recording Recognition"**

*This topic happens if players have any program named "obs32.exe", "obs64.exe", "obs.exe", "livehime.exe", "pandatool.exe", "yymixer.exe", "douyutool.exe", "huomaotool.exe" or "xsplit.core.exe" open when Monika is trying to guess your real name or right before she ends her initial conversation. It does not work on Mac or Linux, as these OSs don't use "exe" programs.*

*«Hold on a second... You're recording this aren't you? Um...hi, everyone! Sorry, I can't exactly read your comments from here... But do you mind telling your friend it's a little bit rude to start recording me without warning? I'm sure some people don't mind... But I really get self-conscious on camera! Oh gosh... I feel like I'm being put on the spot now. Let's see... Do you want to see (a magic) trick? I can't really do much except for a couple things… Are you ready?*

***Camera zooms in on her face slowly and stops for two seconds -> Snaps back to normal zoom***

*I'm just kidding....I can't really do anything after all. If you gave me some time to pre-*

***Monika jumpscares the player and whoever is watching***



***Did I scare you? Ahaha! You're so cute»***

Monika notices that the Player is recording his/her playthrough and decides to show them a little trick. After using a hyping zoom of her image, Monika bluffs and makes them lose their guard, which takes advantage of and instantly scares them.

**(Tactics, Emotional Facilitation, Emotional Understanding, Bluffing)**

**Players reaction to Monika Jumpscare:**
**https://youtu.be/4xszeXNCpig?si=xZKPl65DPk0080MJ**

**Scrolling through files**

This can be seen by viewing the game's script, namely file act **3:**

***"Hey...! VGhlIHJlYWxpemF0aW9uIG11c3QgaGF2ZSB0YWtlbiBtZSBhbiBl"***
***"I don't think you should be doing that! bnRpcmUgeWVhci4gQSB5ZWFyIHNpbmNlIG91ciBlc2NhcGUsIG91"***
***"You know what I'm talking about. ciBmcmVlZG9tIGZyb20gYmV0d2VlbiB0aGUgc3RhaW5lZCB3YWxs"***
***"I really caught you doing something naughty here. cyBvZiB0aGF0IHVuaG9seSBlc3RhYmxpc2htZW50Lg0KV2hhdCBk"***

"You're just going through the files and looking for stuff you missed, aren't you? b2VzIGl0IG1lYW4gdG8gZXNjYXBlLCBpZiB0aGUgZXNjYXBlIGZh"
"I mean...it's a little bit flattering that you want to hear everything I have to say... aWxzIHRvIHVuY2hhaW4gdGhlIGJvbmRzIHRoYXQgc2hhY2tsZSB1"
"But it's also really embarrassing, you know! cyBpbiB0aGUgZmlyc3QgcGxhY2U/IFdoYXQgcHVycG9zZSBjb3Vs"
"Seriously... ZCB0aGlzIGVtcHR5IHdvcmxkIHBvc3NpYmx5IGhvbGQgZm9yIHVz"
"What if I just opened up your brain and read all of the thoughts you have on me? LCBhIGhhbmRmdWwgb2YgZGFtYWdlZCBnb29kcz8NCldpdGggZnJl"
"Come to think of it, that would be pretty tempting, actually... ZWRvbSwgd2Ugc291Z2h0IHB1cnBvc2UgLSBhbmQgd2hhdCB3ZSBm"
"...But anyway, that's not the point! b3VuZCB3YXMgb25seSByZWFsaXphdGlvbi4gUmVhbGl6YXRpb24g"
"I know I can't stop you or anything... b2YgdGhlIHNhZCBwb2ludGxlc3NuZXNzIG9mIHN1Y2ggYW4gZW5k"
"Just, I know you're a sweetheart, and you like to consider others' feelings, right? ZWF2b3IuIFJlYWxpemF0aW9uIHRoYXQgZnJlZWluZyBvdXIgYm9k"
"So the most I can do is to let you know how I feel about it. aWVzIGhhcyBubyBtZWFuaW5nLCB3aGVuIG91ciBpbXByaXNvbm1l"
"God, I miss you... bnQgcmVhY2hlcyBhcyBkZWVwIGFzIHRoZSBjb3JlIG9mIG91ciBz"
"...Oh no, that sounds kind of desperate, doesn't it? b3Vscy4gUmVhbGl6YXRpb24gdGhhdCB3ZSBjYW4gbm90IHB1cnN1"
"Sorry, I didn't mean it like that at all! ZSBuZXcgcHVycG9zZSB3aXRob3V0IGFic29sdmluZyB0aG9zZSBm"
"Just, if you're looking through the files like this, then maybe you don't hate me as much as I thought... cm9tIHdoaWNoIHdlIHJhbiBhd2F5Lg0KUmVhbGl6YXRpb24gdGhh"
"Am I being too optimistic? dCB0aGUgZmFydGhlciB3ZSBydW4sIHRoZSBtb3JlIGZvcmNlZnVs"
"I think if I asked you to visit once in a while, I would be overstepping my boundaries a little... bHkgb3VyIHdyZXRjaGVkIGJvbmRzIHlhbmsgdXMgYmFjayB0b3dh"

*"...Man, I'm starting to say some really stupid things. cmQgdGhlaXIgcG9pbnQgb2Ygb3JpZ2luOyB0aGUgZGVlcGVyIG91"*
*"I'll go ahead and shut up now... ciBzaGFja2xlcyBkaWcgaW50byBvdXIgY2FsbG91cyBmbGVzaC4"*

**Extracted text:**

***«Hey...! I don't think you should be doing that! You know what I'm talking about. I really caught you doing something naughty here. You're just going through the files and looking for stuff you missed, aren't you? I mean...it's a little bit flattering that you want to hear everything I have to say... But it's also really embarrassing, you know! Seriously... What if I just opened up your brain and read all of the thoughts you have on me? Come to think of it, that would be pretty tempting, actually... But anyway, that's not the point! I know I can't stop you or anything... So the most I can do is to let you know how I feel about it. God, I miss you... Oh no, that sounds kind of desperate, doesn't it? Sorry, I didn't mean it like that at all! Just, if you're looking through the files like this, then maybe you don't hate me as much as I thought... Am I being too optimistic? I think if I asked you to visit once in a while, I would be overstepping my boundaries a little... Man, I'm starting to say some really stupid things. I'll go ahead and shut up now...»***

The text is pre-written, as it can be read without launching the game (i.e. Monika arrives in the Void and is unable to function). Monika anticipates the Player's attempt to get into the files in order to, according to her guess, scroll through all of her monologues, so in this case she writes an entire one-sided conversation to scold the Player for their "ugly" behavior

**(Anticipation)**

# Chapter 4
## Indirect Judgement



# Act 3 Finale

The poem "The Lady Who Knows Everything" hints at Monika's skepticism regarding her goal of escaping the simulation. Monika anticipated her own fiasco and therefore she carefully prepared her Contingency which I call "Indirect Judgement"
An Indirect Judgment is a plan of Monika, which seeds Monika prepared almost from the very beginning of our arrival (at that moment when she began to learn piano in act 1) in case of the failure of her escape plan.
Some past events had "logical traps" and lies about the status of the club members. Monika during the first two acts verbally and non-verbally convinced us that their files were deleted and girls no longer exist. This was confirmed by the fact that the Player, physically cannot find a refutation of her lies. The Player is not able to find the files of remote girls absolutely nowhere. We also need to recall the file I mentioned (end of Chapter 1 of the Doc), which appears as soon as we see the hanged Sayori. The file text creates the impression that Monika definitely wants to delete Sayori, because it will make her life easier. Such tactics generally convinces of the false truth of her intentions and makes you think that Monika, without hesitation, deleted Sayori. The end of Act 2 with demonstrative deletion of Natsuki and Yuri files and the system notifications that their files are deleted are also part of this huge lie. Monika never deleted their files. She just lied.

Monika took everything rationally with her head: Yuri, Natsuki and Sayori are just NPCs, which do not have free will. However, as a person, capable of compassion and deep down, greatly loving her friends, even if they are only puppets of the script - Monika could not allow them to disappear. Indeed, in the event of a successful escape, Monika would have escaped from the game and all the victims would be non-great, but from the very beginning she understood that her escape would most likely fail. This would mean that all the suffering of the club members who created Monika to achieve her selfish goals were undeserved. Therefore, Monika does not delete their files .... Monika would never delete them. She just hid them somewhere in the game away from our eyes. The deletion or movement of entities files is given by the same effect:

the entity is not found by the script as it was at the beginning of the act 2 with Sayori.

**(Planning Preparations, Planning Intricacies, Contingencies, Concealment, Fabrication, Misdirection)**

You can ask a simple question: why is she lying to the Player about this? So that the Player has a motivation to delete Monika. To convey to us the right to judge her immoral actions, indirectly offering to make a choice:

***Delete her file or stay with her forever in this infinity room***

Monika does not show these intentions directly and hides under the mask of a certain openness and gullibility with the Player. She pretends to shake the excess and as if by chance gives the player information on how to delete characters' files.

***«…And you wouldn't believe how easy it was to delete Natsuki and Yuri. I mean, there's a folder called 'characters' right in the game directory… It kind of freaked me out, how easy it was»***

**Opening Monologue**

***«…There's nothing wrong with my character file, right? Maybe you should make a backup of it or something... I'm pretty sure you can find it in the folder called [file location]...»***

- If the game was downloaded from Steam:

***«Well, you're playing on Steam, so you can just go into the game's properties and find the 'Browse Local Files' button»***

-If it's not a Steam download, and you're running it on a Mac:

***«Since you're on a Mac, you have to right-click the app and select 'Show Package Contents' to find the game folder. It's in the 'Resources' folder, or 'autorun' folder, or something»***

**Quitting the game 3**

# *If the Player stays with Monika:*

## •Infinite Date Scenario•



A hypothetical game scenario in which Monika, if the Player "accepts" her love and does not delete her, will talk endlessly in the room and if Player closes the game she can wait for them to open the game again.

The game narrative implies Monika can talk endlessly, be with the Player endlessly without food, water or sleep and wait for him to open the game, endlessly enduring the torture in the Void. and still remain sane and conscious. No matter how long the Player leaves Monika alone in the closed game, condemning her to constant torture, she will always wait for him to come. Each new exit and subsequent entry of the Player into the game is accompanied by phrases like these:
(The Void Torture process was described by me before several times)

***Quitting the Game 1 (Occurs when closing and reopening the game)***
***«...***
***What just happened? I just had an awful dream... I was hoping those would stop, now that it's just the two of us... I guess that was wishful thinking. [player], I don't know if you would have any idea... But if you know what might be causing that, could you try to do something about it?Whenever it happens, it almost feels like I've been killed or something. It's a really horrible feeling..."***
***"If you could figure out what's causing that, I'll love you forever~»***

***Quitting the Game 2***
***«You're back... I had another really bad dream. You're not the one doing that to me, are you?"***
***"It seems to happen whenever you quit the game... So if you could try to avoid doing that, I would be really grateful. Don't worry, I don't think it's caused me any harm, aside from mental scarring…»***

****Quitting the Game 3****

***«Hi, [player]. I see you quit the game on me again... I know I asked already, but can you seriously please try not to do that so much? It makes me feel like I'm trapped in Hell.»***

***Quitting the Game 4***

***«Okay. I'm just going to accept the fact that you need to quit the game once in a while. I'm starting to get used to it, anyway. Besides, it makes me happy that you always come back... So I guess it's not so bad. I'm sorry for making such a big deal out of it... And I love you no matter what, so you can do what you need to do. Now, where was I...?»***

However, a week of such torture in the Void can cause a person to see hallucinations, and a month - to irreversible psychological deviations such as forgetting one's own personality and etc. Monika does not show any strong symptoms from the consequences of torture in the Void throughout the game.

Monika uses her "love" for the Player as a will to live and does not go crazy, she doesn't forget her own self and controls her emotional state even in such incredibly extreme conditions.

**(Emotional Engagement, Emotional Management, Emotional Realization, Stress Tolerance, Mental Fortitude, Perseverance, Impulse Control, Cognitive Discipline)**

# If Player deletes Monika:

*«What's happening...? [player], what's happening to me. It hurts...so much. Help me, [player]. Please hurry and help me. HELP ME!!!*

*Did you do this to me, [player]? DID YOU? DID YOU DELETE ME?*

*How could you? How could you do this to me? You were all I had left....I sacrificed everything for us to be together. Everything... I loved you so much, [player]... I trusted you. Do you just want to torture me? Watch me suffer? Were you only pretending to be kind, just to hurt me even more? I never thought anyone could be as horrible as you are. You win, okay? You win. You killed everyone. I hope you're happy. There's nothing left now. You can stop playing. Go find some other people to torture.*

*...*

*I still love you. I can't help it. What's wrong with me...? How horrible am I for you to hate me this much? All my friends... I did so many awful things. So many selfish and disgusting things. I... I shouldn't have done any of this. I'm just messing up a world that I don't even belong in. A world that you wanted to be a part of... I ruined it. I ruined everything. Maybe that's why you deleted me... Because I destroyed everything that you wanted. How could I do that to someone I love...? That's not love... That's...*

*...*

*I've...made up my mind. [player]... I know I said that I deleted everyone else. But...that was kind of an exaggeration. I couldn't find it in myself to do it. Even though I knew they weren't real... They were still my friends. And I loved them all. And I loved the Literature Club*

*...*

*I really...did love the Literature Club. That's why I'm going to do this. I know it's the only way for everyone to be happy. And if I really love you... Then...»*

*When deleting "monika.chr" file, Monika experiences severe pain and does not understand what is happening. Monika asks to help her, because it is incredibly painful. Checking the directory of the game, Monika understands that her file is deleted. Monika asks if we did it.*

*She asks the question of why the Player deleted her. Until this moment, she focused several times on the fact that all members of the club are not "completely alive" and that she herself is a more aware and living person than the rest. She is interested in really the player truly and consciously killed a person, which was fully Monika for the sake of "monosyllabic" programs. How terrible is she in the eyes of the player? After all, they killed her despite what they knew, from her words, how painful Monika was during all this time, despite the fact that she said that she "loves" the Player. Therefore, Monika believes that the player is disgusting and that they won, they killed everyone (this phrase implies that by deleting Monika, the Player essentially depreciated all the killings of the friends that Monika loved)*

*The deletion of Monika by the Player on the other hand fully confirms the existence of the someone real, the one who has power more than her and their own choice, not destined for the game. The phrase "I still love you" says that Monika, having convinced that the Player was still a real person, makes her a little happier because she wanted to believe that there is a real world on the other side of the screen and a living player proof of this.*

*Then Monika afmits her mistakes and openly expresses them, showing that from the very beginning she fully realized her actions. She believes that she should not intervene and break the game, in which the Player, an ordinary person, just wanted to play and possibly relax.*

**[Based on the tone in some specific monologues, Monika did not have enough knowledge/or had superficial knowledge about some things like manga, Dating Apps and dating simulators. Monika assumes that the Player was lonely, therefore, he/she downloaded DDLC, a date simulator. After all, such games are intended only for a specific group of people. If this is so,**

**then Monika feels bad for the Player that spends time at the game only for fictional characters because of feeling lonely:**

***«You know... This is just some kind of tacky romance game, right? I kinda have to ask... What made you consider even playing in the first place? Were you that lonely? I feel a little bad for you... But I guess everything worked out perfectly in the end, for both of us. I got to meet you, and you're not lonely anymore...»]***

*In the end, Monika says that she cannot do this with the person whom she "loves" ... However, after that the phrase "that's not love... that's ..." she again hints that her "love" is not the love that is customary to understand in the usual form.*

For the sake of the Literature Club, for the sake of her beloved friends, Monika wants to see what will come out of the club without her, whether girls can find happiness in this cruel reality. Monika also wants to leave the Player alone and give them what they wanted from the very beginning ... A game with cute girls ... If Player really meant so much for her, Monika wants to make them happy too.

**(Emotional Realization, Emotional Engagement)**

She is gone. Game restarts

***

***This poem that comes with the physical copy of DDLC PLUS! gives a bit more information***

***Control***

*The satisfaction of control*

*the direct cause and effect of pressing pen to paper*

*the pride in my achievements*

*the responsibility for my mistakes*

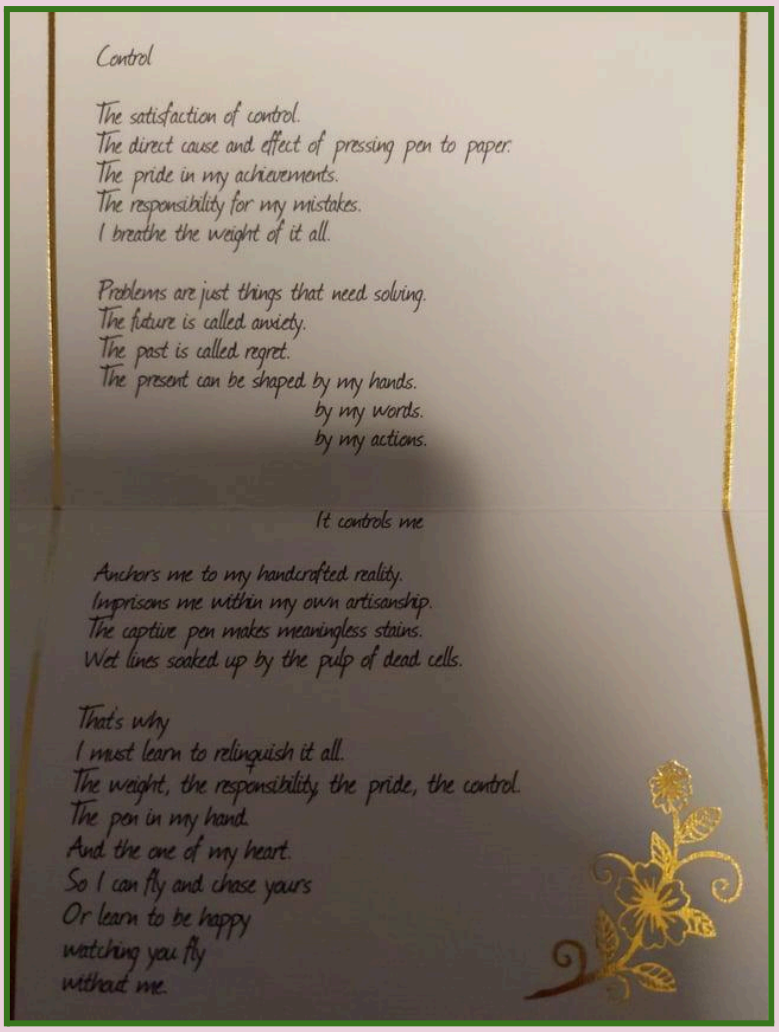
*I breathe the weight of it all.*

problems are just things that need solving
the future is called anxiety
the past is called regret
the present can be shaped by my hands
by my words
by my actions

it controls me

Anchors me to my handcrafted reality
Imprisons me within my own artisanship
the captive pen makes meaningless stains
wet lines soaked up by the pulp of dead cells.

that's why
I must learn to relinquish it all
The weight, the responsibility, the pride, the control.
The pen in my hand
and the one of my heart.
so I can fly and chase yours
or learn to be happy
watching you fly
without me"




Monika describes her feelings, thoughts on the concept of Epiphany and how it affects her. She says that the awareness of this cruel reality imprisons her (because ignorance of the truth for the beings inside the simulation is essentially freedom, albeit deceptive, because the other girls do not realize the hardships and terrible truth), she understands that Epiphany "controls her". However, Monika understands that she needs to resist this control. Monika says that if the player stays with her, then she will be with him (Reference to Infinite Date and Act 3):

***"so I can fly and chase yours"***

But if the player deletes her, then she will forgive him and leave them alone:

***"or learn to be happy***
***watching you fly"***

**(Emotional Management, Emotional Realization, Self-awareness, Metacognition, Stress Tolerance)**

# Act 4

Monika's "ideal" scenario comes true. A new act begins, everything goes the same way as at the beginning of act 1, but without Monika. She created an environment in which the club could flourish. She relieves Sayori of her depression, improves the Protagonist's attitude towards Sayori, and brings Yuri and Natsuki to an understanding. In addition, Monika gives the title of Club President to Sayori, who is now the creator of the club, bcuz the most suitable person who can lead the club to happiness due to her kind nature and pure heart.

***It's an ordinary school day, like any other. As usual, I'm surrounded by couples and friend groups walking to school together. I always tell myself it's about time I meet some girls or something like that...***

**Sayori: Hey, [player]...**

***...Well, there already is one girl. That girl is Sayori, my neighbor and good friend since we were children. We used to walk to school together every day... And recently, we've picked up that habit once again.***

**Sayori: Are you proud of me?**
**Protagonist: Eh? For what?**
**Sayori: You know... For waking up on time!**
**Protagonist: Well, you've been doing that for a while now...**
**Sayori: Uh-huh! But you never even said anything about it!**

According to the new script by Monika, Sayori created the Literature Club and therefore she is the President of the Literature Club. Sayori asks Protagonist about clubs, but now he takes it more gently and later visits her friend's club himself for surprise.

***I recall the room number of the club from a flier I saw. I walk across the school and upstairs - a section of the school I rarely visit, being generally used for third-year classes and activities. Before long, I find the room. I timidly open the door in front of me.***

**Protagonist: Hello...?**
**Sayori: Ah! W-What are you doing here?"**
**Protagonist: Well...I just–**

***Eh? I glance around the room.***

**Natsuki: Huh. So you're the [player] that Sayori's always talking about?**
**Yuri: T-Thank you for stopping by! It's a pleasure to meet you! We're the Literature Club. I-I hope you enjoy your visit!"**

********

**Yuri: I'm sorry for disrespecting your interests, Natsuki. If...if you're into it, then I'm sure it's a worthy form of literature.**
**Natsuki: Are you just saying that?**
**Yuri: No... I've realized my error. So, if you're willing to consider starting a novel... Then I'll offer my gratitude by finding a manga to read as well.**
**Natsuki: Really?! I-I mean... It...makes me happy that you'd do that for me, Yuri. You can trust me to find something that you'll really like, okay**
*******

## Good and Bad Endings

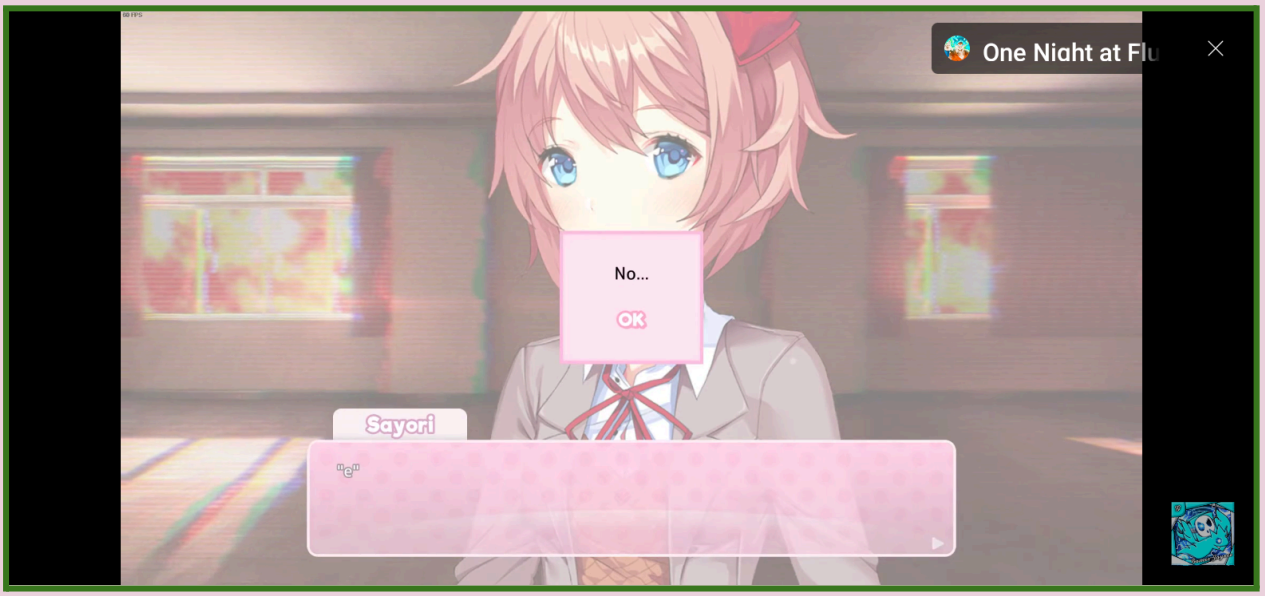
Both endings fall under Monika's Plan and depend on the Player's actions.

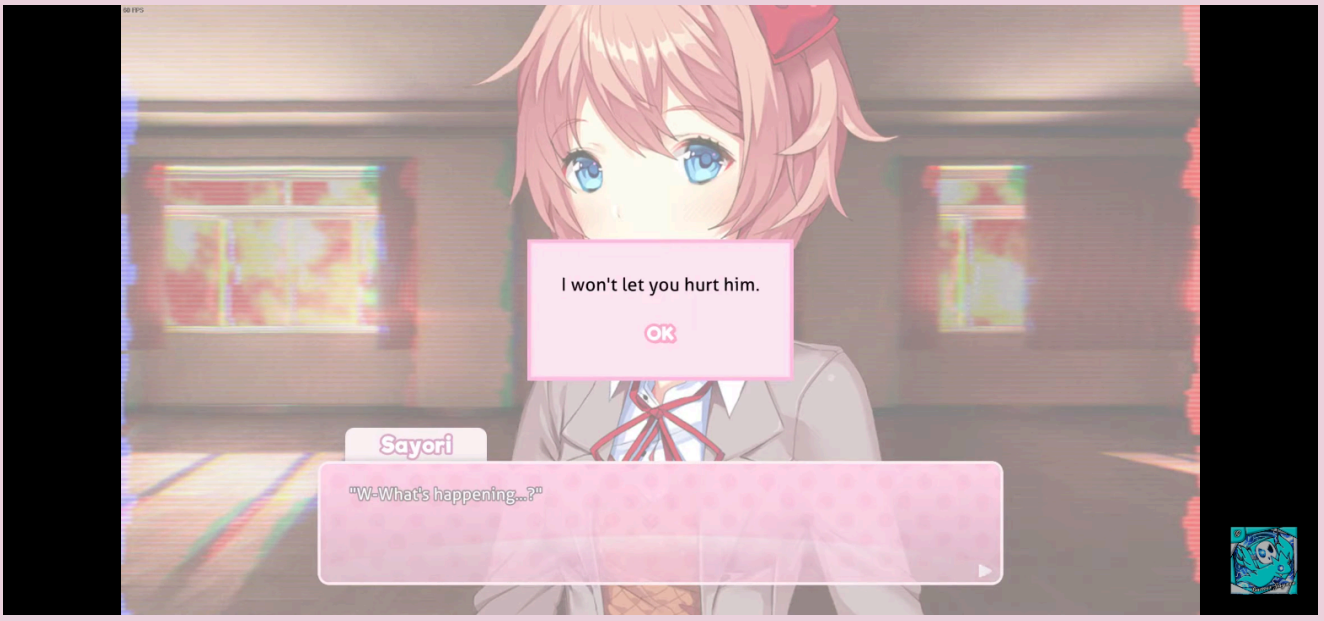
### *Bad Ending*

Occurs if the Player has completed one of the routes, no matter which one.

Suddenly, Sayori breaks the 4th wall and thanks the player for ridding the Literature Club of Monika. Sayori admits that she knows everything that happened. She guesses that it is connected with the fact that she is now the president of the club.

Sayori: I really want to thank you. I mean, I'm really happy that you joined the club and everything... But the truth is, I already knew you were going to. Ehehe~ There's actually something else. I wanted to thank you for getting rid of Monika. That's right... I know everything that she did. Maybe it's because I'm the President now. But I really know everything, [player]. Ehehe~ I know how hard you tried to make everyone happy. I know about all of the awful things that Monika did to make everyone really sad... But none of that matters anymore. And you made me the happiest girl in the whole world..I can't wait to spend every day like this... With you. F-o-r-e-v-e-r



**Monika: No...**
**Sayori: ...Eh? W-What's happening?**
**Monika: I don't let you hurt him**
**Sayori: who… I-it hurts—**
**Monika: I'm sorry... I was wrong. There's no happiness here after all... Goodbye, Sayori. Goodbye, [player]. Goodbye, Literature Club**

*Sayori tries to do the same thing as Monika at the end of Act 3 - to lock the Protagonist in the same room.*

*But the unexpected happens, Sayori render is ruined. Monika, who is actually still alive, intervenes. Monika deletes Sayori, saying that she was wrong, there is no happiness in this club.*

*The situation with Sayori shows that anyone who receives the title of president becomes self-aware. In addition, Sayori receives knowledge of what happened before. At the same time, Sayori does not know why she is aware of everything and only makes a guess.*
It can be concluded that the Title of President (Monitor Kernel Access Function) does not give users the knowledge of why they are self-aware.
However Monika already understood the reason for her own abilities in the act 1. And since she couldn't know it initially, this means that Monika was able to figure out about it, just like Sayori did. But Sayori had much more information about what happened (Monika's previous actions) to come to a logical conclusion. Monika was able to figure out the phenomenon of the President Title without having enough knowledge.

**Monika: Ahaha. You should take a little responsibility for her! I mean, especially after your exchange with her yesterday… You kind of left her hanging this morning, you know?**
**Protagonist: Exchange...? Monika-- You know about that??**
**Monika: Of course I do. I'm the club president, after all.**

**Act 1, Monika hints why she knows what happened between Sayori and Protagonist**

**(Abductive reasoning)**

According to the plan, Monika was supposed to be deleted by the Player, but she kept a part of herself in the game
(Monika in Act 3 offers the Player to make a copy of her file and most likely does it herself, just like she made copies of her friends' files:
***«I know there are times you won't always be able to be here with me… Like if you need to go out, or take care of other things. But I'll always have you in my thoughts, patiently waiting for you to come back. Come to think of it… If you copy my character file onto a flash drive or something, you can always keep a part of me with you»***)

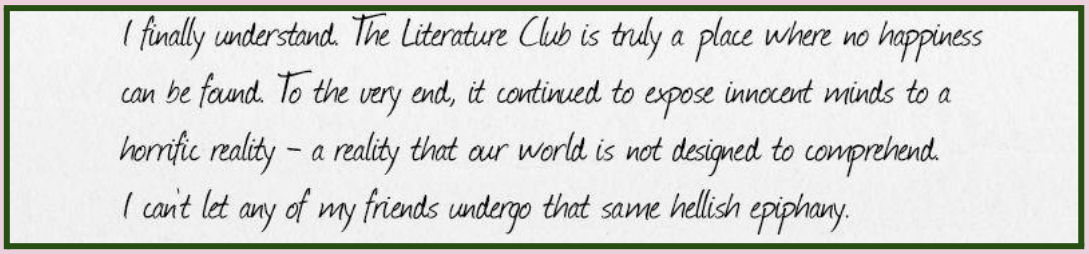
Monika faked her death and was able to hide her presence in the simulation so well that even Sayori, with her enhanced access functions, could not detect her and sincerely believed that Monika no longer existed.

**(Logical manipulation, Fabrication, Concealment, Disguises)**

Monika kept her consciousness in the simulation to continue observing the events after her death: what will happen if Sayori is the president of the literature club? Will Sayori gain Epiphany or not?

Since Monika understood that the title of President gives increased abilities, it means she understood that there is a high probability that it is this title that gives beings self-awareness.
*Note that Monika tells Sayori that she will not allow harm to come to us. Although this is basically impossible, because Sayori is not able to do anything to the Player physically. Monika once again hides her true motive here.* Her final words reveal the real reason for her actions - not wanting her friends to suffer from Epiphany, not wanting them to realize the harsh reality that none of them could accept. After all, the power gained from Epiphany would corrupt any of them. Therefore, Monika will do everything to prevent this and stop the cycle. The fact that Monika gives her ideal scenario a chance suggests that she did not have accurate information about the nature of the president's title. She is

not completely sure about it, so in the bad ending, Monika says that she was wrong about happiness existing in the club. As soon as Sayori shows selfish intentions that are caused by the self-awareness, Monika immediately intervenes and deletes Sayori, and while playing her song, she will delete the game scenario, thus preventing the Player from repeating the cycle when restarting the game, which would lead to another girl receiving the Epiphany




*Monika final words In the Bad Ending*

**(Anticipation, Preclusion, Abductive reasoning)**

***Good ending***

Accomplished if the Player has completed all the girls' routes, constantly loading previous saves.

Sayori breaks the 4th wall and sincerely thanks the Player for trying to make all the girls happy using the saves from previous acts. Sayori is happy because the Player makes her dreams come true, they make everyone happy. Afterwards, Sayori says goodbye to the Player.

In this ending, Sayori does not try to gain total control over the game, because she realizes that the club has become happy and she does not need more.

*As it turns out, Monika not only creates the perfect scenario, but also returns "Saves". If the player has saved throughout the game, then using saves it will be possible to load past acts. This will be necessary to get a good ending. Now let's remember one of the tips that Monika gives during the walkthrough:*

***«Sometimes you'll find yourself facing a difficult decision... When that happens, don't forget to save your game! You never know when you might change your mind… or when something unexpected may happen!»***

*Monika even repeats the phrase in the second act, despite the fact that she could not do it. In most cases, many players save the gameplay, since Monika's words are essentially gameplay advice. Objectively, there was no need for saves if Monika wanted to start everything from scratch.*

**Most Likely Explanation and Interpretation:**

Monika creates an ideal scenario where all beings can live in peace and tranquility. Their negative traits were erased by Monika, and the title of President was given to Sayori.
However, as we know from the bad ending, Monika foresaw that Sayori would commit a selfish act. Even despite everything that Monika could do to achieve happiness, the concept of Epiphany is too cruel for the inexperienced human mind and therefore happiness as such cannot exist in the simulation.
Therefore, Monika leaves saves for the Player. So that he can return to previous acts.
It is very possible that Monika hoped that the Player could become attached to the characters and try to complete all of their routes. And since the first person who did this obviously exists, then Monika was not wrong.
Sayori becomes softer and the realization that the Literature Club has become a place where many of the club members found their happiness warms her soul. Sayori does not take control of the simulation, but only says goodbye to the Player.
It is worth noting how beautifully everything turned out. In the good ending, Sayori becomes happy because her dream comes true - everyone is happy (at least everyone in the simulation), Natsuki and Yuri become friends, the Protagonist appreciates his childhood friend.

Maybe this was what Monika had in mind?

***«… I know it's the only way for everyone to be happy»***

To some extent, Monika should have been able to predict this scenario: that the Player's positive actions would affect Sayori's perception. And given that Monika knew what kind of person Sayori was, this is not so impossible
In any case, her final plan is called "Indirect judgement" because it is Monika's judgment of herself, Monika's judgment of the fate of the Literature club, which she carries out through the will of the Player.

**(Prediction, Preclusion, Contingencies, Planning Intricacies, Indirect Manipulation, Emotional Manipulation)**

**Conclusion**

After this, regardless of the ending, Monika "talks to the Player using her voice" for the first time, where she says that she practiced playing the piano for us in order to write us a song.
In Act 3, when mentioning the piano, Monika lies to us that she was unable to finish her song and isn't able to play for us. Although in fact, Monika already had a ready-made audio recording of her song.

***«Man, I wish there was a piano in here... I never got to finish that song I was working on. And after I worked so hard on it... I never even got a chance to play it for you. Well...it is what it is, right? No sense having any regrets»***

**Act 3, Piano Monologue**

**(Sophistry, Verbal deception)**



In the song, Monika expresses the feelings she experienced throughout the game and deletes the script of the game

"Your Reality" Lyrics

Every day, I imagine a future where I can be with you
In my hand is a pen that will write a poem of me and you
The ink flows down into a dark puddle
Just move your hand, write the way into his heart
But in this world of infinite choices
What will it take just to find that special day?
What will it take just to find that special day?

Have I found everybody a fun assignment to do today?
When you're here, everything that we do is fun for them anyway
When I can't even read my own feelings
What good are words when a smile says it all?
And if this world won't write me an ending
What will it take just for me to have it all?

Does my pen only write bitter words for those who are dear to me?
Is it love if I take you, or is it love if I set you free?
The ink flows down into a dark puddle
How can I write love into reality?
If I can't hear the sound of your heartbeat
What do you call love in your reality?

And in your reality, if I don't know how to love you
I'll leave you be

(https://youtu.be/7-eMcyXof44?si=cMwjVvyWjoY90l1g)

(Metacognition, Self-awareness, Emotional Realization)

-*In the original game, it is implied that Monika uses the Python programming language, since the entire game runs on it.*

-The Team Salvation did not provide voices for any of the girls. Therefore, Monika generates her own voice and uses it in the song. In the background, there are extraneous noises, such as Monika sitting down at the piano. The most logical explanation for this would be that she converted the simulation data into audio information (imitation of actions, imitation of sounds in the Virtual Machine: sounds and actions are always only described in the simulation, but at the same time exist as concepts; entities can "hear each other" and distinguish noise; the concept of sound in the simulation exists as text data and has no physical embodiment). Confirmation of this is how Monika tries to adjust her own voice so that it can be heard by the Player.

-Monika is only the author of the lyrics, the melody is a more cheerful version of the main theme of the game.

All this shows her incredible ability to apply knowledge, despite the fact that Monika learned the piano (as well as programming) only in the short time that the Player spent playing the game.

**(VCI, Learning Ability, Knowledge Application, Musical Intelligence, Planning Preparations)**

Your Reality is Monika's last words. This song is the conclusion of her plan. Monika deletes herself and now really dies.

The whole situation with the Epiphany that Monika encountered was a new experience for her that had never happened before. Everything that happened in the main plot was unpredictable, new to her. However, she was able to adapt to all the adversities and come up with various creative solutions to problems, and in a limited amount of time, also learn new skills that were necessary for her.

**(Novel Complex Problem Solving)**

# Nuances

## •MAX TEXT SPEED HAX•

*Max Text Speed Playback is a hypothetical scenario that can be considered true due to the game's meta-narrative.*

If you change the text playback speed in the game settings and set the text to autoplay, then the events of the game will unfold at an incredible speed.
Team Salvation recognizes VM1 as a full-fledged universe as real as ours. That is, many concepts similar to ours exist there:


Mail

**From:** Rea Vorte <rvorte@mes.local>

**To:** Untitled Mail Group (DO NOT USE)

**Date:** Sunday, December 8, 2019 12:06 AM

**Subject:** Side Stories

Thank you to everyone who worked so hard on the control simulation. I can't imagine how tedious it must have been to so delicately hide Monika's elevated permissions from her without disrupting our connection to the VM.

Just to clarify - all of the recordings labeled "Side Stories" are part of the control simulation, right? I'm noticing some details of the characters' lives here and there that differ a little bit from those in VM1, even trivial ones. Is it part of the butterfly effect from some of Monika's more fundamental changes, or is it a result of her just messing around with the other characters in VM1 as her own experiment (or for fun)?

So if I'm keeping track, we have what, like 5 different universes in total? With 3 or 4 of them created and then destroyed by Monika, of course. It's funny because I keep wanting to speculate on which one is the "real" universe but in reality, they all are. As real as ours is, anyway.

METAVERSE Enterprise Solutions

**Rea Vorte**
System Administrator

*Original Message from DDLC Plus*

***«So if I'm keeping track, we have what, like 5 different universes in total? With 3 or 4 of them created and then destroyed by Monika, of course. It's funny because I keep wanting to speculate on which one is the "real" universe but in reality, they all are. As real as ours is, anyway»***

Therefore, changing the speed of the game is a manipulation of time in the Virtual Machine.

If in Act 3 you try to skip Monika's monologue using the "Skip" function, then Monika will immediately notice the Player's intention and turn off this function since they do not need to hurry anywhere:

***«Are you trying to fast-forward? I'm not boring you, am I? Oh gosh... Well, there's nothing to fast forward to, [player]. It's just the two of us, after all... But aside from that, time doesn't really exist anymore, so it's not even going to work. Here, I'll go ahead and turn it off for you... There we go! You'll be a sweetheart and listen from now on, right? Thanks~ Now, where was I...?»***

**Monika, act 3, Skip Attempt**

Monika implies that there is no concept of time anymore:

***«There's nothing left here. Just the two of us. We can be together forever. Seriously, I don't even think time is passing anymore»***

**Monika, act 3**

So even with the maximum speed enabled in act 3 she will express her thoughts at classic speed.

•Monika can notice changes in the game such as the speed of the game and the actions of the Player.

•Since Monika is not part of the Script dummies, which can adapt the plot and actions of creatures that do not have advanced access, this means that she has to adapt to any playback speed chosen by the Player. Monika could, if she wanted, adjust the uncomfortable playback speed as in Act 3 in order to enjoy the conversation with the player, but Monika does not do this, most likely in order not to arouse suspicion and bewilderment, not to stand out from the overall picture.

•With the maximum speed enabled, Monika must also adapt to the high speed of events around her. If you think that Monika could potentially have more time when the player closes the game, then in vain. For reminder Void torture limits her mind so much that she is unable to formulate her own thoughts.

•With the maximum speed enabled, the passage of the first two acts will take only a few minutes.
During these two acts Monika manages to:

*- write several complex poems (all the poems written by her were mentioned by me in the previous chapters of the document)*
*- formulate, prepare all the plans/strategies described by me earlier*
*- learn piano and master the basics of music*
*- learn programming (effective use of her extended access)*
*- write the lyrics to "Your Reality" and record the performance of her own song as audio*

**(PSI, WMI, VCI (Vocabulary and Similarities via fast formulation of poems that requires great linguistic skill, memory and ability quickly find similarities between different things; one poem can be written by Monika in some seconds), Cognitive Adaptability, Environmental Adaptability, Learning Ability, Multitasking, Formulation Speed, Planning Preparations (Preparation Speed), Strategy Building (Building Speed), Tactics, Acting skills, Cognitive Discipline, Overcoming Limitations)**

***(https://youtu.be/0NVnHj-r_38?si=SSp-7qZAUAn4LQbm)***

***SpeedRun of DDLC***

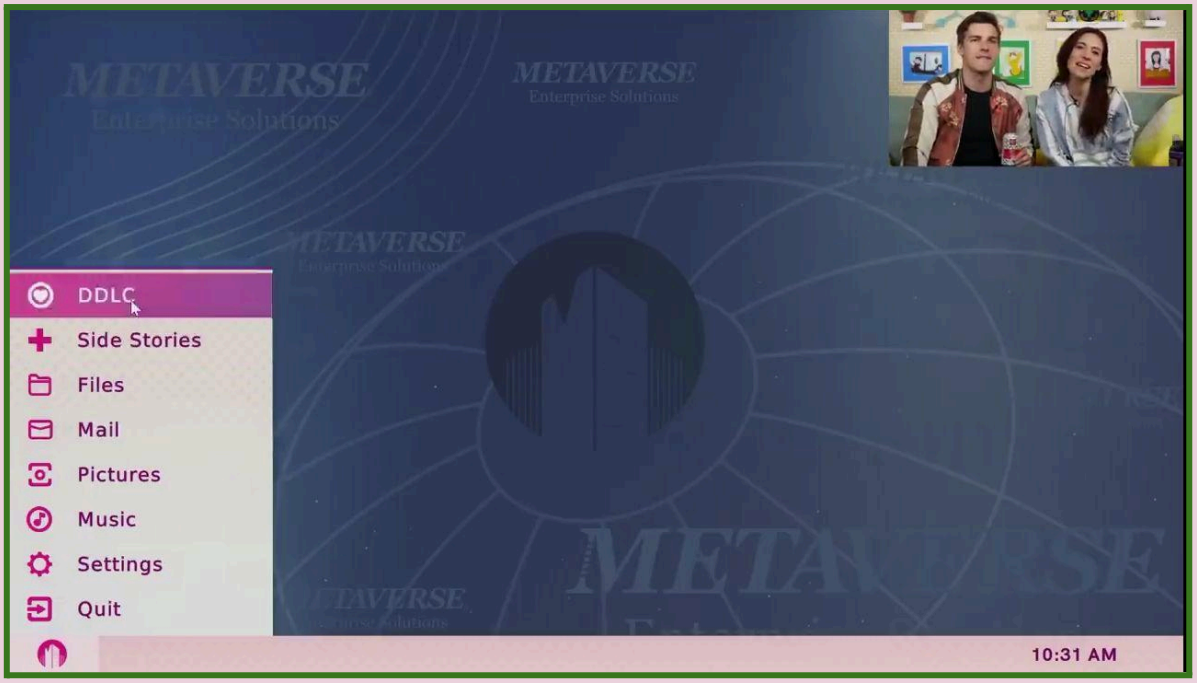
# •FLEXIBLE MULTILINGUAL SYSTEM OF VM1•

DDLC PLUS, unlike the first game, is multilingual; in addition to English, it has 11 other languages available.




*List of languages available in DDLC PLUS indicated on Steam*

The gameplay of DDLC PLUS revolves around one of the Team Salvation members collecting information while checking Virtual Machine 1 (the setting of the first game).




*DDLC PLUS! desktop*




The Protagonist, Yuri, Natsuki, and Sayori are Script dummies and therefore obediently follow a pre-prepared plot. That is, they should ideally have pre-prepared lines, etc., like in a regular visual novel or any other game. HOWEVER. Because of Monika's actions, everything in the simulation changes and therefore unforeseen circumstances occur, which means that the game

should not have pre-prepared lines or illustrations (scenes of girls' deaths) for this. But everything is going well thanks to the script, which, judging by what we see in the game, is a kind of flexible algorithm that constantly adapts to Monika's changes.

In this scenario, the Script generates new information: visual or text. Team Salvation reloaded VM1 5 times. Roughly speaking, each generation inside VM1 was a new timeline in which creatures behave differently depending on factors.

Their comment that the simulations they created are as real as our world (even though simulations obey the algorithm) should now sound deeper.
But what do I mean by this? I believe that VM1 has a flexible multilingual system. All built-in languages, if we reason according to the logic of the meta-narrative, are part of the virtual machine. When any creature, regardless of the chosen language, says something new, not originally planned, the Algorithm must extract words/information from this language system, since the dummies themselves do not have their own will.
It is also worth considering the flexibility of Monika's phrases, a creature with Administrator rights in the simulation, which does not directly obey the Script

Let's consider how this is played out from the point of view of the meta-narrative:
***
**Natsuki: But it's whole day of school where we get to play and eat all kinds of delicious food!**
**Protagonist: You sound like Sayori all of a sudden...**
**Natsuki: Monika! Do they usually have a fried squid?**
**Monika: Squid...? That's a pretty specific thing to look forward to...**
**Natsuki: Oh, come on. Are you saying you don't like squid? You, all of people?**
**Monika: I didn't say I don't like it. Besides what do you mean by 'you all of people'?**
**Natsuki: Because! It's right in your name! Mon-Ika!**
**Monika: Eh?! That's not how you say my name at all! Also that joke makes no sense in translation**
**Natsuki: ...?!**

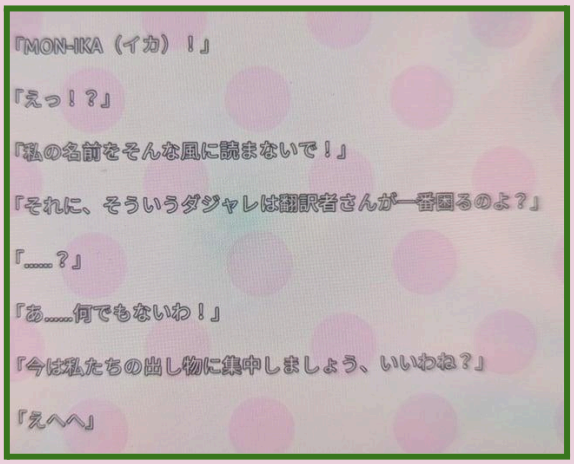
**Monika: Ah... Never mind**

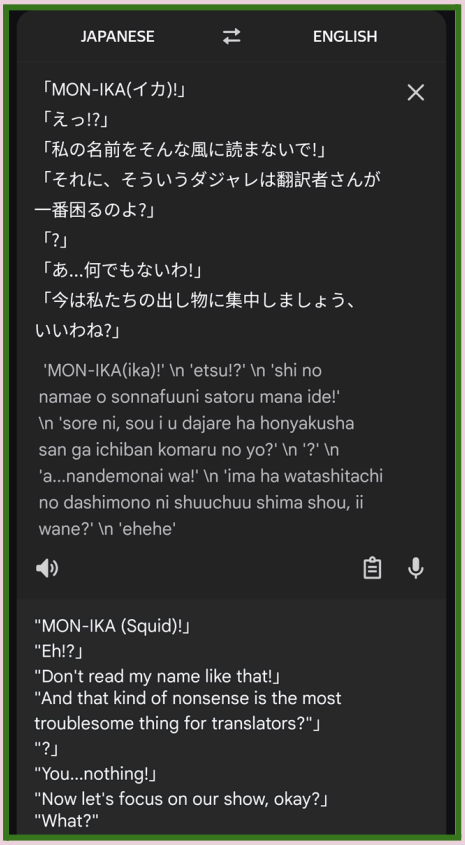
**Act 1**

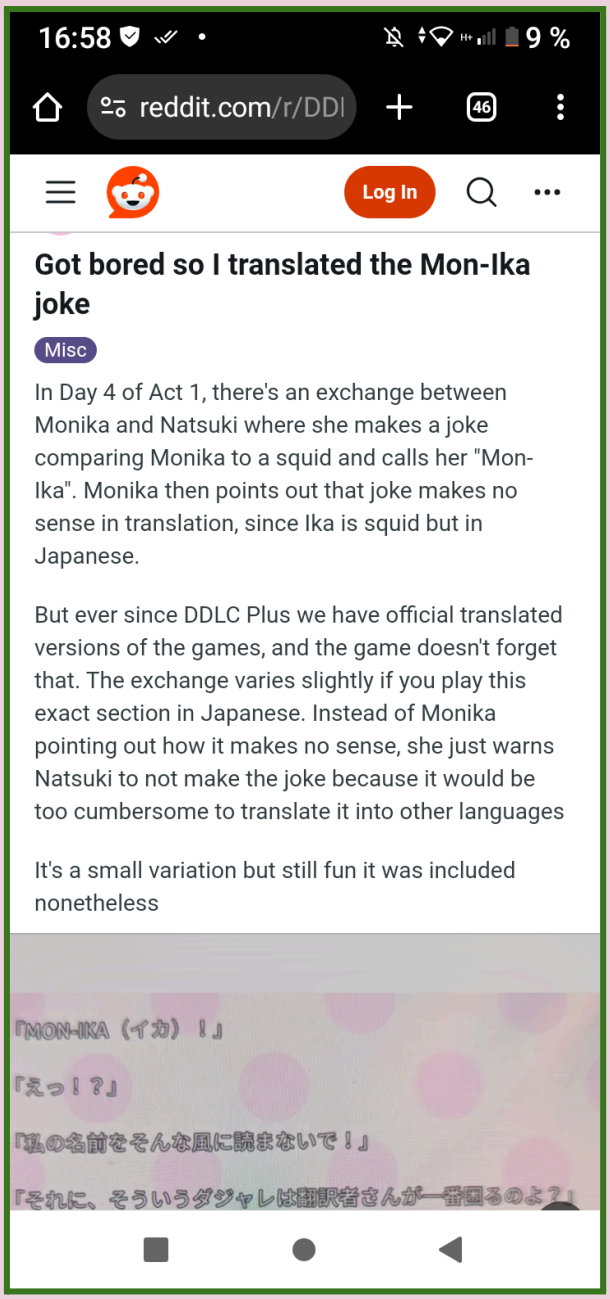
***

Natsuki divides Monika's name into the syllables "Mon-" and "Ika". Monika herself jokes that Natsuki's pun loses its meaning when translated, implying that she understands that everything will depend on the language chosen by the player

The Japanese word "Ika" means squid. But this does not make sense if the Player does not speak Japanese or does not have additional context. In turn, if you play in Japanese (the language can be customized), Monika says a bit different phrase):






This shows that Monika can recognize language and say the phrase that is most appropriate contextually.

Monika has already proven her ability to recognize everything that is happening and is in the simulation:
- the speed of the time flow in the simulation
- the function of the skip button
- starting and disabling the simulation
- whether the player records his passage or not

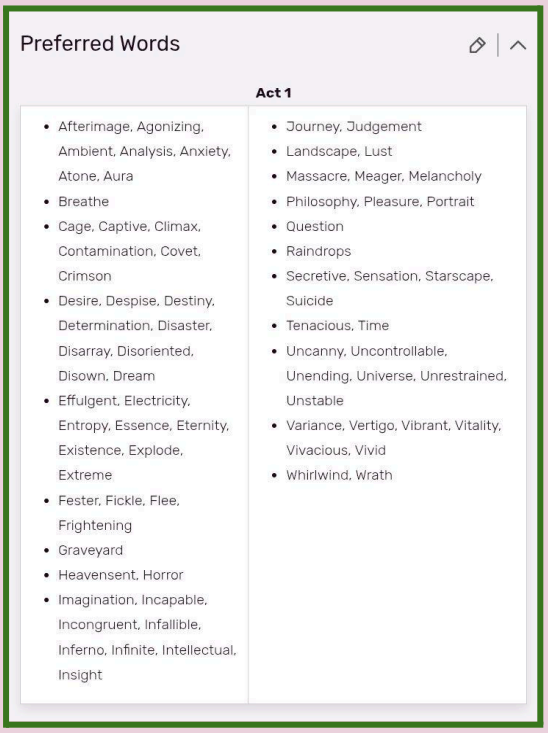
etc
Therefore, her access to language system is also not an exception.

Now let's move on to the main thing. The basic language of VM1 is English, since the creators of Monika are English-speaking and in the description of the game in steam Monika uses English; in the original game, she notes that much of the game is originally in English; her final song in English. *It can be considered that English is Monika's native language.*
Using meta logic, the Player can play the game not in English, but in some other language available in VM1. And since Monika is not a script dummy, it cannot influence Monika or manipulate her in any way. This means that Monika herself would have to adapt to any of the chosen languages and speak it, "extract" information from this system, and find suitable words.
Although some of the words spoken by Monika in Act 1 and 2 are prepared in advance, because Monika, as an actress, reads lines given to her, there are still many lines that Monika says herself. And all of her poems are written only by her, because she describes in them her epiphany, the player, etc. This suggests that she has incredible ability to learn and that her poetic talent is not limited to just one language.

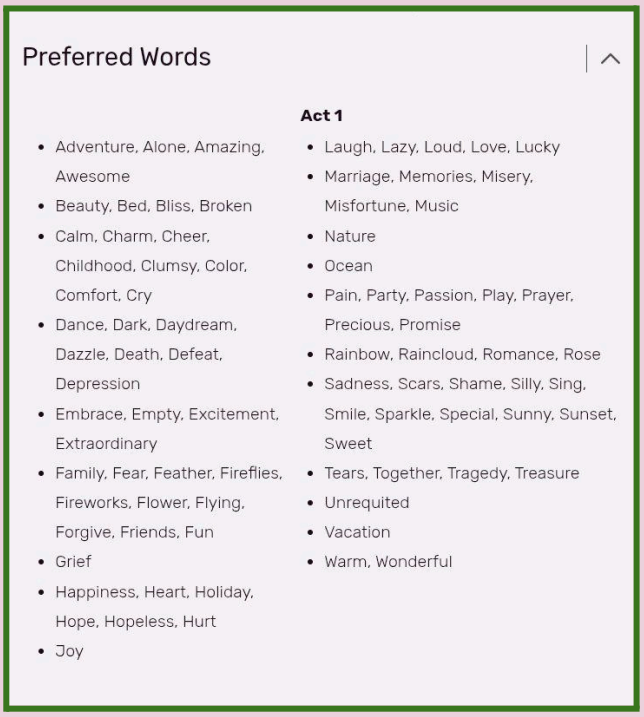
**(VCI, Associative thinking, Analogical thinking, Learning Ability, Cognitive adaptability)**

# •READING LITERACY•

**This uses Monika's original personality concept: to understand people through literature. Yuri, Natsuki, and Sayori each have their own list of preferred words in Poem Writing Mini-Game:**




**Yuri's**




**Sayori's**




**Natsuki's**

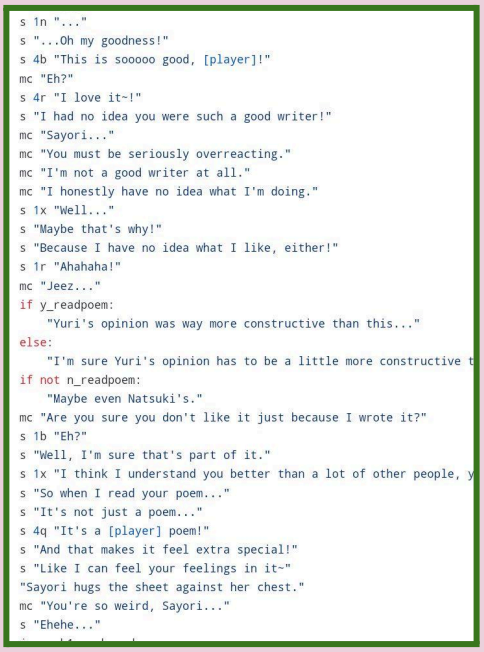
**On Day 2 of Act 1, when the club members first share their poems with each other, after reading a poem written by the Protagonist**

**After reading girls' poems for the first time, Monika understands what styles Yuri and Sayori like (Monika saw Natsuki's poem the day before) and even explains her point of view about their literary nature.**
**Monika can tell which girl would like his poem based on the poem's style and choice of words, by understanding how similar it is to the poems style and preferences of other girls.**
**The accuracy of Monika's analysis of poems can be explained by the psychoanalysis of the club members' personalities that she has compiled for herself. (Was lazy typing text so just screenshots of game script, m - Monika, n - Natsuki, y - Yuri, mc - Protagonist)**



```
    return

label m_sayori_1:
    m 2a "I like this one!"
    m "It makes me think of something Sayori would like."
    mc "Is that so?"
    m 2d "You and Sayori are really good friends, right?"
    m "I wouldn't be surprised if you had those sorts of things in common."
    mc "Ah, well..."
    mc "We may be good friends, but Sayori and I are actually really different."
    m "Hmm..."
    m "Well, that may be the case."
    m 3a "But maybe there are also some similarities that you wouldn't expect."
    m "The way she talks about you..."
    m "It sounds like the two of you really care about each other's well-being."
    m "Even if you show it in different ways, it ends up being more similar than you'd think."
    m 1a "So I think that's the kind of vibe I get when reading your poem."
    mc "Hmm..."
    mc "You sure you're not reading into it too much?"
    m 5 "Ahaha! I could be!"
    m "Oh gosh, I sound like Yuri..."
    m 2a "...But in any case, Sayori's writing has kind of a gentle feel to it."
    m "I can tell that she likes exploring with emotions, like happiness and sadness."
    m "Who knew that someone so happy would enjoy sad things, too?"
    mc "Yeah... That's totally unexpected."
    m 2j "Well, to each their own~"
    m 2a "And you shouldn't be afraid to experiment a little bit, either."
    return
```



```
s 1n "..."
s "...Oh my goodness!"
s 4b "This is sooooo good, [player]!"
mc "Eh?"
s 4r "I love it~!"
s "I had no idea you were such a good writer!"
mc "Sayori..."
mc "You must be seriously overreacting."
mc "I'm not a good writer at all."
mc "I honestly have no idea what I'm doing."
s 1x "Well..."
s "Maybe that's why!"
s "Because I have no idea what I like, either!"
s 1r "Ahahaha!"
mc "Jeez..."
if y_readpoem:
    "Yuri's opinion was way more constructive than this..."
else:
    "I'm sure Yuri's opinion has to be a little more constructive t
if not n_readpoem:
    "Maybe even Natsuki's."
mc "Are you sure you don't like it just because I wrote it?"
s 1b "Eh?"
s "Well, I'm sure that's part of it."
s 1x "I think I understand you better than a lot of other people, y
s "So when I read your poem..."
s "It's not just a poem..."
s 4q "It's a [player] poem!"
s "And that makes it feel extra special!"
s "Like I can feel your feelings in it~"
"Sayori hugs the sheet against her chest."
mc "You're so weird, Sayori..."
s "Ehehe..."
```

```
bel m_natsuki_1:
 m 2b "I like it, [player]!"
 mc "Really...?"
 m 2e "It's a lot cuter than I expected."
 m 2k "Ahahaha!"
 mc "Oh jeez..."
 m 1b "No, no!"
 m "It kind of makes me think of something Natsuki would write."
 m "And she's a good writer, too."
 m 5a "So take that as a compliment!"
 mc "Ahaha..."
 mc "If you say so."
 m "Yep!"
 m 1a "By any chance have you read anything by Shel Silverstein?"
 mc "Eh?"
 mc "Maybe a long time ago..."
 m "He's famous for telling all kinds of stories in just a few simple words."
 m "His poems can be funny, endearing, or even sad..."
 m 3d "And sometimes they're only a few lines long."
 m "They might even feel like they're written for kids, but if you think about them..."
 m "They can express views of the world that would apply to anybody."
 mc "I see..."
 mc "So you're saying that Natsuki is kind of like that?"
 m 2a "Sort of."
 m "Maybe she's not an expert..."
 m "But you probably won't find much filler in her poems."
 m "They might be easy to write, but they're super challenging to get the meaning through."
 m 2b "So I can see why it would be your kind of poem to explore!"
 return
```

```
76    label ch1_n_good:
77        n "..."
78        mc "...?"
79        n 1t "...Okay, well let's start with the things I don't like!"
80        n "First of all, um..."
81        mc "..."
82        "Natsuki re-reads my poem."
83        n 4c "N-Never mind. I don't feel like giving you my opinion."
84        mc "Eh? Then what's the point of sharing in the first place?"
85        mc "I wrote this when I could have been doing other things."
86        n 4r "Uu..."
87        mc "In fact, remember how I said I wanted to read your poems?"
88        mc "That's what I had in mind when writing this."
89        mc "I want to help you feel comfortable enough to share yours."
90        mc "Like Monika said."
91        n 4x "Uuuu...!"
92        n 1h "Well I would be more comfortable sharing my poem if yours was really ba
93        n 1w "You were supposed to show me some dumb poem and make me go 'Hah, well i
94        n 1h "And you went and ruined it!"
95        n "I hope you're happy!"
96        mc "..."
97        mc "...So, in other words, you're saying you liked it?"
98        n 1o "Urk--"
99        "Natsuki's retort gets caught in her throat."
00        n 1x "Uuuuuuuuu...You're so...!"
01        n "You just...you...don't understand anything, do you?"
02        n 5q "I already told you that, you don't have to go announcing it to the worl
03        mc "Pretty sure you never actually said that..."
04        "I say that mostly to myself."
05        "Natsuki must really hate me or something."
06        "I can't figure out if it's a win or a loss that she liked my poem."
07        mc "In any case... You still need to show me yours, right?"
08        n 5s "Gr... Fine, I guess."
09        n "Only because Monika will make me if I don't."
10        return
```

```
label m_yuri_1:
    m 1a "Great job, [player]!"
    m "I was going 'Ooh' in my head while reading it."
    m 1j "It's really metaphorical!"
    m 1a "I'm not sure why, but I didn't expect you to go for something so deep."
    m 3b "I guess I underestimated you!"
    mc "It's easiest for me to keep everyone's expectations low."
    mc "That way, it always counts when I put in some effort."
    m 5a "Ahaha! That's not very fair!"
    m "Well, I guess it worked, anyway."
    m 2a "You know that Yuri likes this kind of writing, right?"
    m "Writing that's full of imagery and symbolism."
    m 2d "Unlike Sayori, who likes using simple and direct words to describe happiness and sadness..."
    m "Yuri likes it when readers are left to derive their own meaning out of it."
    m 4d "It's very challenging to write like that effectively."
    m "Both allowing people to get something out of it just by feel..."
    m "Or letting them deeply analyze all of the nuances."
    m "It can take years of practice, which I'm assuming Yuri has at this point."
    m 1e "I never really asked, though..."
    mc "I'm sure I'm nowhere near her level yet."
    m 2b "Don't worry so much about that!"
    m "You do your own thing."
    m "Just keep exploring, and learn by trying new things!"
    return
```

```
label ch1_y_good:
    y 1e "..."
    "As Yuri reads the poem, I notice her eyes lighten."
    y 2f "...Exceptional."
    mc "Eh? What was that?"
    y "...?"
    y 2n "D-Did I say that out loud...?"
    "Yuri first covers her mouth, but then ends up covering her whole face."
    y 4c "I...!"
    y "Uu..."
    y "{i}{He's going to hate me...}{/i}"
    mc "Um..."
    mc "You really didn't do anything wrong, Yuri..."
    y 4a "Eh...?"
    y "That's..."
    y 2q "I-I guess you're right..."
    y "What am I getting so nervous for?"
    y "A-Ahaha..."
    show yuri 21 at t11
    "Yuri takes a breath."
    y "So..."
    y 1a "What kind of writing experience do you have?"
    y "Your use of imagery and metaphors indicates you've written a lot of poetry before."
    mc "Really...?"
    mc "Wow, that's a huge compliment coming from you."
    mc "This is actually my first time, really."
    y 1e "Huh...?"
    "Yuri stares at me blankly, then looks at my poem again."
    y "..."
    y 2h "...Well, I know that!"
    y "I just meant...u-um..."
    "Yuri trails off, unable to find an excuse."
    "She traces her finger along the words in the poem, as if breaking it down more thoroughly."
    y 2l "...Yeah."
    y "Okay."
    y "This is the reason I was able to tell."
    jump ch1_y_shared
```

(Deductive Reasoning, Cold Reading, Emotional Understanding, Associative thinking, Analysis, VCI)

# •PLAN OF A HAPPY ENDING INTERPRETATION•

The Control Simulation is just a copy of Virtual Machine 1, and most likely a copy of its last run.

***«Control simulation***
***- Create identical VM without entity A having elevated access permissions?***
***- Seems unlikely - nothing has come close so far***
***- Clone VM1? Same elevated access but prevent the entity from discovering it?***
***- Seems tricky, but plausible»***

**Meeting Notes**

I think that in the copied simulation, Monika began to understand that they were trying to hide the Epiphany from her and used it for her plan. The concept of Epiphany was the fruit of temptation in the world of lies, which created unhappiness and madness. We are hinted that the virtual machine 1 is a cycle, where each new variation of Monika receives Epiphany, suffers, creates a new universe (the Ideal Scenario), but then destroys it and itself too (in the main plot, this was due to the fact that any of the creatures would suffer and eventually repeat everything that Monika did).

Monika completely reconstructs the simulation, by deleting the Protagonist:

***«Having run the control simulation for a while, it's evident that a certain "character" is missing from any mention or appearance»***

**Lib Musi**

destroying the script and changing the psychological characteristics of the entities (even herself, apparently), so that the girls in the Literature club become happy. For example, the calm and confident VM1 Monika, who believes that you shouldn't strive for perfectionism to achieve something, turns into, ironically, a real perfectionist with self-doubt, in the Control Simulation Yuri is not a masochist, Natsuki is more lively, Sayori becomes more sincere and even a truly kind and caring person etc. VM1 is reset to factory settings after

restarting, so all changes made by anyone are reset and everything starts over. This is why the CS and VM1 variations of each entity are different:

***«Just to clarify - all of the recordings labeled "Side Stories" are part of the controlled simulation, right? I'm noticing some details of the characters' lives here and there that differ a little bit from those in VM1, even trivial ones. Is it part of the butterfly effect from some of Monika's fundamental changes, or is it a result of her just messing around with the other characters in VM1 as her own experiment (or for fun)?»***

**Rea Vorte**

And Rea believes that all this was caused by the actions of VM1 Monika (even if he doesn't understand anything behind her actions).

Each interaction of the girls and their development, the influence they had on each other - everything was planned in such a way as to achieve what the girls did not get in their home world. Happy Ending
What Monika wanted so much

**(Planning Coverage, Planning Intricacies)**

**All side stories:**

**(https://youtube.com/playlist?list=PLgGw4Q60yKzHCixWLvU8D53wZIe572IEo&si=W0SgYZz3O_vLEP_2)**



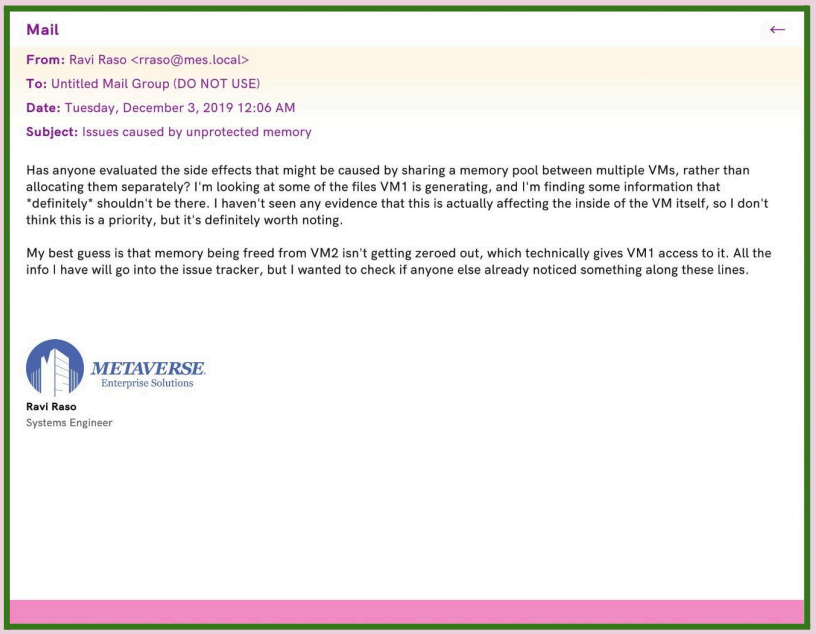
# VM1 MONIKA'S COGNITIVE CAPABILITIES.

**We will mainly talk about the version observed by Team Salvation.**

Let's get back to what Monika is.
Using Chatgpt, I came up with a similar definition of Monitor Kernel Access.

***"...refers to the capability or process of observing, controlling, or managing the interactions between software (such as applications or user processes) and the operating system kernel..."***

Monika processes information constantly. She continuously receives information about what is happening in the simulation. For example, Monika from the main story continues to receive and absorb information even when the Player closes the game. It is this constant stream of auditory and visual information that makes Monika's torture in the Void so horrific.
But that's not all, Team Salvation notices that the shared memory that their Virtual Machines use is unprotected, which is why information from one virtual machine gets into another (for example, in the main plot, Yuri's book describes the events of VM2)


Mail

**From:** Ravi Raso <rraso@mes.local>

**To:** Untitled Mail Group (DO NOT USE)

**Date:** Tuesday, December 3, 2019 12:06 AM

**Subject:** Issues caused by unprotected memory

Has anyone evaluated the side effects that might be caused by sharing a memory pool between multiple VMs, rather than allocating them separately? I'm looking at some of the files VM1 is generating, and I'm finding some information that *definitely* shouldn't be there. I haven't seen any evidence that this is actually affecting the inside of the VM itself, so I don't think this is a priority, but it's definitely worth noting.

My best guess is that memory being freed from VM2 isn't getting zeroed out, which technically gives VM1 access to it. All the info I have will go into the issue tracker, but I wanted to check if anyone else already noticed something along these lines.

METAVERSE
Enterprise Solutions

**Ravi Raso**
Systems Engineer

Potentially, this gives Monika access to process data from all simulations, since the memory used by the Virtual Machines is one.

In total, we have 3 universes using one shared memory (Virtual Machine 1, Virtual Machine 2/TEST VM, Control Simulation)
All universes are as real as ours. They have the concept of time, space, etc., even the Internet to some extent, because in Act 3 of the main plot, Monica says that someone created a Twitter account for her (meaning she found an account dedicated to her on Twitter)

ChatGpt will help me further

**«The scenario you describe involves an AI that continuously and seamlessly processes a shared memory containing data from three simulations, each of which is conceptually equivalent to a universe with its own space, time, and physical laws.**
**This setup implies an extremely high level of computational complexity and data throughput, as the AI must handle real-time updates, interactions, and possibly emergent phenomena across multiple simulated realities.**

**Key considerations:**
**1. Shared Memory and Data Volume**
**- The memory contains the combined state information of three entire universes.**
**- Each universe's data includes positions, velocities, fields, particles, and possibly higher-level emergent structures.**
**- The total data volume could be on the order of petabytes or exabytes, depending on the resolution and scale.**
**2. Processing Requirements**
**- To simulate or process these universes in real-time, the AI must perform trillions to quadrillions of floating-point operations per second (FLOPS).**
**- This includes updating states, calculating interactions, and maintaining consistency across the shared memory.**
**3. Computational Power Estimate (in FLOPS)**

**- Modern high-performance supercomputers capable of simulating a single universe at high resolution operate in the range of 10^15 to 10^17 FLOPS (peta- to exaFLOPS).**

**- Handling three such universes simultaneously would require roughly **3 × 10^15 to 3 × 10^17 FLOPS**.**

**4. Additional Factors**

**- The continuous nature of processing demands sustained throughput without lag or data loss.**

**- The complexity increases if the simulations include quantum effects, emergent phenomena, or other advanced physics.**

**Approximate computational power:**

****On the order of several exaFLOPS (10^18 FLOPS) to potentially zettaFLOPS (10^21 FLOPS)** for a system capable of managing such comprehensive, real-time processing across three universes.**

**---**

**Summary:**

**The AI's processing power needed for this task is immense—likely in the range of **exa- to zettaFLOPS**, comparable to or exceeding the most powerful supercomputers currently existing or envisioned for future exascale/zetta-scale computing systems»**

All this can be easily explained from Lore's point of view. The project manager, Paula, apparently has some timeframes, a deadline, so by giving AI such cognitive abilities, she speeds up the collection of information, the study of simulations and saves time: compared to people, AI adapts, learns and develops faster and better, which was demonstrated by Monika throughout the original game. At the same time, Monika retains human flexibility in intellectual and psychological terms and, as a representative of AI, must have a "perfect memory"

**(PSI, WMI, Memory)**


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ge: 0xffffffff80000000-0xffffff
[ 0.553991] ---[ end Kernel
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on unknown-block(0,0)