

# Language & The Borg



## Part II

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# Darmok and Jalad on the Ocean

## Chapter 1



*Language and the Borg*



*Have a listen to this. Can you make head nor tail of it?*

Neither can I. I understand every word. But here is the problem. I do not know the *context*.

### *Darmok and Jalad on the Ocean*

It's like listening in to two people who are chatting, using references to a film that they have both seen, but that you have not. "*We got Pearl Harboured by that company*". Or "*We were in real trouble, but then he pulled off a Houdini*". References to books, films, stories that the two people chatting are both familiar with. They both know the context. But me, the person listening in, does not.

That's the idea.

You see the context is known *in advance* by the two people chatting. So when they use analogy or metaphor, it is in relation to a context that they are both familiar with. So they have the code – they understand it effortlessly.

But for a person listening in, like the Borg, that person does *not* know the context. That person has never seen the film. Never read the book. Never heard the story. And so he does not have the context to understand what the two people are talking about.

He understands the words. But he hasn't a clue what they are talking about.



## *We need to get back to the art of story-telling*

The more familiar we are with story-telling, the more familiar we are with use of metaphor and analogy, the easier it is to do this.

We need to make this much more a part of our lives – story-telling. Metaphor. Analogy. Just get used to speaking this way. A bit like the Irish. Or the Sioux. Story-tellers.

The Borg are very, very good at assimilation. But seriously, what are these guys talking about?

### *STNG - Darmok Scene*

Can you figure this out? The Borg couldn't either.

Not without the context.



*I've given the essence of it here*

So long as we are talking *literally*, it is effortless for the Borg to understand what we are saying. But the more we use references to stories, films, the more analogies we use, the more metaphors, then the more difficult it is to understand what is being said. Because one needs the *context*. If one knows the story then it is effortless to understand. But without this context, one cannot follow.

We need to start changing the way we speak, We need to start changing the way we *think*. More metaphor. More analogy. And you know what – it is a much more sophisticated way of communicating. It is more creative. It has more depth. And it is associated with genius. We need to develop the art of *story-telling*.

Anything that gives us tactical advantage is a weapon. One of the biggest problems we face with the Borg is assimilation. Anything that helps us to resist assimilation is therefore a weapon. Assimilation can be broken down into two parts – assimilation of technology and assimilation of people. Modifying our communications – oral and written language and also our technological forms of communication (more on that later) are critical weapons in the upcoming war against the Borg.

It may not be that obvious, but language can be a powerful weapon.

# Language & the Borg

## Chapter 1

### Windtalkers



*There are only three human languages that the Borg  
cannot assimilate*



*One is Irish.  
Another is Lakota, the language of the Sioux.*

The third language I have not been able to trace yet. As far as I can tell it became extinct about a thousand years ago. We need to find that language and revive it.

The study of how the Borg process language has been a key area of research for me since early 2013. Expect languages to be coming up in a big way in Golden Age. I will be writing about language extensively as the documents progress.

There is nothing we do in Golden Age that is not related in some way, shape or form to war with the Borg. As such these three languages, Irish, Lakota and the other now become about the most important languages on Earth. Because of the difficulty the Borg have in assimilating them. I will be explaining exactly why the Borg have such difficulty with these languages as we go on. I am Daniel Jackson, and this one is key.

[Navajo Code Talkers WW2](#)

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**End of Part II**