Abstract

In Stanley Kubrick’s motion picture 2001: A Space Odyssey, Heywood Floyd, chairman of the National Council of Astronautics (NCA), orchestrates a false flag alien artifact discovery. The alleged discovery of a black monolith buried 40 feet below the surface of the moon is in fact staged by Dr. Floyd and fellow members of the NCA as justification for the continued support of the NCA’s monolith-chasing missions, including the Discovery mission to Jupiter.

This article pieces together symbols deliberately embedded into the film to show that the monolith is really the movie screen rotated by 90 degrees. This insight is the gateway into understanding what may be Kubrick’s ultimate point of the film: Our perception of significant real-world events (such as the lunar monolith discovery) are often times false flag operations carried out by small groups of people, by metaphorically projecting their image of the truth onto the movie screens of our minds in order to control and manipulate the population at large.

Dave Bowman’s odyssey to enlightenment about the true conspiratorial nature of the mission and the NCA is represented by the stargate journey, renaissance room, and a rebirth in which he looks upon the world with new eyes.
1 Introduction

Many readers and especially long-time fans of *2001* will no doubt express skepticism toward this interpretation summarized in the above abstract. One key to understanding this interpretation is that it is a result of connecting the dots under the style of symbolism that Kubrick uses in all of his films starting with *2001*, and possibly even earlier. The reader who is looking for a single piece of undeniable evidence that this interpretation was in fact deliberately woven into the movie will not find it. Instead, Kubrick supplies us with a collection of pieces to a puzzle that we are left to piece together ourselves. As one looks more deeply into this and other films of his, one finds a distinct and consistent method and style of communication via symbolism that is clearly deliberate.

This article will be presented in two passes. First a quick preview of the highlights, presented in Section 2, followed by greater details in Section 3.
2 Overview

2.1 Shock and Awe = Monolith = Movie Screen = Manipulated Perception

The fundamental insight into unlocking 2001’s meaning is to make the following 3 symbolic associations, followed by a transitive deduction into a profound statement about our world:

1. **Monolith = Movie Screen** — The monolith is the movie screen rotated by 90 degrees. This is probably the single-most important insight to make in the entire film, because unlocking all the other codes and symbols in the film flow from this. Kubrick executes a Tour de Force of embedding the movie with hints of this, as will be delineated later. Once this identification is made, we must ask ourselves what the Monolith and Movie Screen themselves symbolize.

2. **Monolith = Shock and Awe by an External Influence** — Each of the 4 monoliths in the film instill shock and awe by a seeming external influence. These will be spelled out in greater detail later, but in short, the 1st monolith represents the fear of the leopard, the 2nd and 3rd represent an apparent extra-terrestrial influence, and the 4th in the renaissance room represents death itself.

3. **Movie Screen = Manipulated Perception** — The movie screen represents how our perception of the truth can be manipulated by sounds and images projected into the media around us: movies, television, radio, newspapers, magazines, etc.

Once the above 3 associations have been made, then it is a matter of applying the transitive property of equality (if A=B, B=C, C=D, then A=D) to conclude:

- **Shock and Awe by an External Influence = Manipulated Perception** — This is perhaps the most important message that Kubrick has embedded in this film. What we often experience as shock and awe by an external influence is not what it seems; it is manipulated perception, metaphorically projected onto the movie screens of the collective psyche in order to control the population at large. One single leopard kept an entire clan of primates huddling in fear, fighting among themselves (divide and conquer) until one primate turned his head 90 degrees and saw that a bone could be wielded as a weapon which freed the clan from the oppressive tyranny of the leopard. We shall see later that Dr. Heywood Floyd and his small crew staged the alien artifact discoveries on the Moon and in the orbit of Jupiter. And finally, many of us are kept in control by our metaphysical assumption that our existence terminates with our physical death. These are all instances of being controlled by having our perception of the truth manipulated by an external influence. More on this to come.

2.2 The Apex of Power

During The Dawn of Man, the leopard was at the top of the hierarchical pyramid of power. Note the glowing eyes of the leopard in both scenes in which the animal appears, Figure 1. This is a symbol of fundamental importance that we see multiple times throughout the film:

- Heywood’s moon shuttle
- Cufflinks on the leopard-like suit of the photographer
- Glowing eye of HAL
- Light reflections on the eyeball-like space pods

Each of these cases symbolize despotism just as it did with the leopard over the primates.

The group of primates that discovers how to use the bone as a weapon kills both the leopard (evidence for this to be presented) and a member of the weaker clan, thereby seizing the apex of the social pyramid of primates. That is the point at which the weapon is thrown into the air and aeons of domination and control pass by in a fraction of a second. History has been little more than groups of humans dominating other groups for control of water, land, people, oil, and other resources, so in terms of documenting the history of power and control, very little of relevance happened in the cut from the bone to the orbiting satellite.
The spinning bone is returned in the form of a pen into the pocket of Heywood Floyd. The use of violence with a bone is replaced by the use of propaganda symbolized by a pen as the preferred means of political control. We will see further evidence that Heywood and his inner circle are modern heirs to the top of the pyramid held by the bone-wielding primates millions of years earlier.

2.3 Movie Theaters on the Moon

In the 12-member briefing on the Clavius moon base in which Heywood Floyd gives a speech, Figure 2, all four walls are luminescent white and flanked on each side by dark curtains. When Heywood stands in the front, his lower body is hidden behind a similar white podium. Put together, this makes it look like Heywood himself is a character projected onto a movie screen while he gives his speech—symbolizing that this is all a show.

When the 6-member crew go down into the moon excavation where the monolith is, we again see elements of a symbolic movie theater. The descending ramp is similar to theater floors which decline downward to the screen. When Heywood first begins to walk around the monolith/screen, the movie starts as a single circular light comes on from a distance—a representation of the movie projector—in Figure 3. The eye-shaped indentations that cover the walls of the excavation represent the eyes of the audience for whom the movie
Figure 3: The single circular light is the symbolic movie projector

Figure 4: A space odyssey out of the movie

is intended to be seen by. The camera man is the same photographer from Heywood’s speech. Supporting evidence and interpretation will be given later.

2.4 2-Dimensional World of the Movie Screen

There are a number of scenes in 2001 in which the shots are displayed as its mirror image. A couple examples are some of the first shots in Discovery One as Frank is jogging around the centrifuge, and in both scenes of Dave and Frank floating out to the Discovery radar in order to service the AE-35 unit. More details and evidence are presented later, but the question is, what does this mean?

This symbolism has to do with the 2-dimensional nature of the movie screen, and the idea that those who buy into the deceit that is fed to them live in and are confined to a 2-dimensional world. Flipping the film over into its mirror image illustrates the 2-dimensional nature of the situation, making the characters’ ignorance of the real story transparent to those living in the 3-dimensional world who know the truth. The multi-colored stargate scene in the final chapter is Dave Bowman’s symbolic exodus from the 2-dimensional world of HAL and his despotic creators. In fact Dave’s odyssey out from the 2-dimensional world of lies is the meaning of one of the main marketing posters of 2001 in which a space craft bursts out perpendicular from a 2-dimensional movie-screen-shaped doorway; Figure 4.
2.5 False Flag Monolith Discovery on the Moon

One way to ascertain that the monolith discovery on the moon is staged rather than being a true alien artifact discovery is by weighing alternate interpretations against each other. More specifically, to view the film from each of the following two interpretations:

1. The alien artifact discovery on the moon is genuine.

2. The alien artifact discovery on the moon is staged by Heywood Floyd and his inner circle.

and to compare which interpretation fits in better with what is witnessed in the film. In particular, listen carefully to the conversation between Heywood Floyd and his two colleagues Bill and Ralph in the shuttle under the pale blue light on the way to the moon excavation site in Figure 5.

Heywood: Oh by the way I wanted to say to both of you I think you’ve done a wonderful job. I appreciate the way you’ve handled this thing.
Ralph: Well, the way we look at it, it’s our job to do this thing the way you want it done; we’re only too happy to be able to oblige.

Does this sound like they are discussing what may be the most significant discovery in the history of science, or work as usual? Bill follows by asking, “You seen these yet?” Photographs of the alleged monolith discovery are then reviewed while they munch on sandwiches. If this is a genuine discovery, doesn’t it seem a little unusual that Heywood, the chairman of the NCA, would be presented with such fundamentally important material in this casual setting as an afterthought, rather than having been presented with the photographs earlier? Does it make more sense that Bill and Ralph are presenting a genuine landmark scientific discovery to Heywood, or that they are rehearsing their story lines about how this contrived discovery was made?

The scene concludes with Heywood’s comment, “Well, I must say, you guys have certainly come up with something.” Laughter follows.

2.6 False Flag AE-35 Malfunction

HAL easily maintains control of Frank Poole through deception, exemplified by the false checkmate that HAL uses to trick Frank into prematurely resigning from the chess game. From HAL’s perspective, Frank is a mouse running around in a wheel of propaganda, as Frank shadow-boxes an enemy that he can neither see nor touch. This idea takes a literal form in the wheel-shaped centrifuge that Frank jogs around in as HAL silently observes.

When HAL attempts to keep tabs on Dave Bowman’s perception of the limited information surrounding the mission as it was presented to him (e.g. “rumors about something being dug up on the moon”) and
his acceptance of it, rather than play the part of one who is in blissful ignorance, Dave strategically evades HAL’s probing questions by asking HAL, “You’re working up your crew psychology report?” No longer able to convincingly pursue that same line of inquiry with Dave, HAL drops the line of questioning and then immediately invents the story of the faulty AE-35 unit in order to keep Dave distracted and running through a maze of control and deception.

2.7 False Flag Monolith Discovery by Jupiter

The images of a black monolith floating around the space of Jupiter in the last chapter of the film is another lie. These scenes are the end result of another NCA-funded production, just as the staged monolith discovery on the moon was created and photographed. Here are a few hints for now that will be explored in greater detail later:

1. The floating monolith never passes in front of or behind Jupiter or any of its moons.
2. In every scene involving the monolith around Jupiter, there is an unphysical reflection on its surface.
3. The three hibernating crew members are actually a cameraman whose purpose is to create the floating monolith movie.

Evidence and meaning for these items will be discussed.

2.8 Renaissance

The final scenes of 2001 are full of double (and perhaps triple) meanings. It should be kept in mind that the interpretations given for these scenes in particular are not at the exclusion of other equally valid interpretations.

One primary interpretation for the stargate sequence is that it is Dave Bowman’s journey from a 2-dimensional character in a film, moving into the 3-dimensional space of the movie theater perpendicular to the movie screen; hence the fitting title A Space Odyssey, as well as the chapter title Jupiter And Beyond The Infinite. The geometric displacement of a 2-dimensional entity from its 2-dimensional world to a higher dimension is appropriately described as moving beyond the infinite space that it was previously confined to.

Dave follows the on-coming rays of light to the movie projector away from the screen. The 90-degree switch made in the light patterns from a horizontal symmetry to vertical corresponds to Dave’s realization that the monolith is really the movie screen rotated 90 degrees. The 7 floating diamonds are in fact the 7 Cinerama speakers that the movie was filmed for (5 in the front and 2 to the side), that Dave moves away...
from as he continues his space odyssey toward the projector. (Listen for the movement of sounds during this scene in support of this interpretation.)

The final scenes in the renaissance room are a dream sequence of the rest of the film. It starts with Dave in the pod, shivering with fear with eyes rolled upward, similar to the fearful primates at the beginning. We will go into this in more detail later, but a few more illustrations of this point are:

- Dave walks to the lavatory, looks around thinking he heard something, then walks back. This corresponds to his task of examining the AE-35 unit and finding nothing wrong with it.
- As Dave sits back down, there is a discontinuity in which his wine glass jumps from one part of the table to another, prior to it being knocked to the floor. This is evidence of the grand conspiracy that is being played out around him, that Dave is gradually catching on to as he ponders over the shattered crystal fragments.
- On his deathbed, Dave is reborn. This rebirth corresponds with his helmet-less emergency entrance back into Discovery One via the airlock. That mode of entrance is similar to a birth sequence, of being pushed forcibly head-first through a red canal.
- Finally, based upon Dave’s experiences on Discovery One, his trip through the stargate, and his realizations made in the renaissance room (details to follow), he looks into the monolith as it becomes one with the movie screen, which is a symbol for his realization of the truth about what has been going on regarding the deceptions that have surrounded and been woven into the Discovery mission. The light of enlightenment is now in his eye, absent of any external elite symbol of power in the picture. The final scene mirrors the opening scene, with the moon and earth, but the Starchild now in place of the sun as the source of light. Dave, having been reborn, has realized the true nature of the world, and the movie ends as he turns to look directly at us.

2.9 Defy Holy Wood

Heywood Floyd is an anagram for defy holy wood. This probably means at least a couple things.

- Kubrick is calling on us to defy the Hollywood-type false-flag deceptions that are orchestrated by certain government groups and are played upon the movie screen of the national psyche. What Heywood and his inner circle did using the staged alien artifact “discovery” is an example of this. For those skeptical or unfamiliar with this common tactic employed by subgroups within major governments, see the Wikipedia entry for “false flag”.

- Gary Lockwood, who played Frank Poole, mentioned during his DVD voiceover commentary that the monolith on the movie set was a large block of wood painted black. In this sense, the monolith is holy wood, and to defy holy wood is to defy Heywood’s fake monolith which is to symbolically defy similar fake, false flag stunts used by governments to mold public perception.

- To defy Hollywood seems to have been a recurring theme with Kubrick. There have been political commentaries interwoven symbolically into literally all of his films since 2001 (and some before), that most likely would have caused his Hollywood publishing companies to deny production if these commentaries were laid bare for all to see.

3 Piecing the Puzzle Together

3.1 Shock and Awe = Monolith = Movie Screen = Manipulated Perception

The first known discovery of the equivalence between the monolith and the cinema screen seems to have been made by Jay Weidner in 1999, written a few weeks after Kubrick’s untimely death, who made the observation that the dimensions of the monolith match the dimensions of a movie screen. This discovery

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1 Not everything in Wikipedia is true, of course—this is suggested only as a starting point for further investigation.
2 Does this explain why Paint It, Black is played during the ending credits of Full Metal Jacket?
is one entrance into a tomb of symbols that helped lead Rob Ager in 2007-2008 to excavate the wealth of hidden narratives that Kubrick had buried into the film, upon which a large part of this present article is based[1]. (Coincidentally, a majority of these symbols were buried from widespread knowledge for 40 years from 1968–2008, while in the movie, the monolith was alleged to have been buried 40 feet below the lunar surface.)

The following is a list of clues that the monolith is a symbol for the movie screen:

- The primate rotates his head 90 degrees to discover the bone can be used as a weapon.
- The dream-like fusion of film with space-age architecture and design. For example, the space station looks like a film reel, the excavation scene looks like a movie theater, and within these themes the monolith = movie screen identification fits in naturally.
- As the Pan American space craft docks with the circular space station, there is an image of a rotating block on the main monitor in the space craft. Presumably this is to help the pilots synchronize their rotation with the rotating space craft. However after they become synchronized, the block continues to rotate, suggesting that we conceptually rotate the monolith; Figure 7.
- During the landing of the shuttle to the lunar excavation, another monitor provides a clue of how to
rotate the monolith. A green bracket representing the lower half of a horizontal monolith is on screen. The red upper half moves in to complete the picture by flashing a horizontal monolith; this is the solution to the rotating block in the Pan American spacecraft. Figure 8.

- The photographer during the excavation scene is flipping his camera 90 degrees between shots. With such advanced technology, this motion seems to imply something beyond a purely technical requirement of scientific realism. It is another clue to look at the monolith rotated 90 degrees.

- In the final chapter, Jupiter and Beyond the Infinite, the floating monolith orbiting Jupiter subtly undergoes a 90-degree rotation just prior to the beginning of the stargate light odyssey. Evidence for this is given in Section 3.7.1.

- The music of György Ligeti: Requiem and Atmosphères. During the two scenes in which the primates and lunar astronauts encounter a monolith, Requiem is played. During the beginning of the movie and just after the intermission, we watch a blank black screen for just under 3 minutes as Atmosphères is played. During Dave’s stargate journey, Requiem is played, and evolves into Atmosphères. The stargate journey ties together Requiem and Atmosphères, and therefore ties together the monolith with the movie screen.

- Richard Strauss’s Also sprach Zarathustra is played when the primate discovers the bone = weapon correspondence, establishing it as the music of enlightenment. At the end of the renaissance room scene, the camera zooms into the monolith until its blackness fills the screen, and the monolith and movie screen become one. At that moment, Also sprach Zarathustra is again played, signifying the enlightened discovery of the monolith = movie screen correspondence.

If we keep in mind that the lunar and Jupiter monoliths are associated with the false flag NCA operations, and that the movie screen is associated with our perceptions of reality, then this monolith = movie screen connection points to the deeper and more meaningful insight of enlightenment that Kubrick is trying to communicate to us about our world: our perception of significant real-world events are often times false flag operations carried out by small groups of people within government agencies, by metaphorically projecting their image of the truth onto the movie screens of our minds in order to control and manipulate the population at large.

This is eloquently exemplified by the huddled masses of primates during the evening, as the roar of a single leopard kept them cowering between the rocks. Just after one of the primates looked up and uttered a pitiful growl at the leopard, another attempted to grab a piece of food out of its hands, demonstrating the lack of unity among themselves. Again, this is control by perception, since once this group realized the power it had through technology (bone) and unification, the leopard was done away with.

The final monolith in the renaissance room (renaissance means “rebirth”) that Dave Bowman reaches for while on his death bed represents our fear of death, based upon the metaphysical belief/perception of it being the ultimate ending that many of us hold. True or not, this belief controls many of us just as beliefs in real-world false flag events can manipulate us into giving up our rights, supporting foreign wars, getting vaccinated, paying for carbon credits, etc.

Homework: Can you name any modern monoliths? Hint: Was there an event that inspired shock and awe in 2001, which led to greater control by the elite by using it as an excuse to give up our rights, and to support the invasion of foreign countries? Have you done your own research into what really happened, rather than relying on the same media (Movie Screen) that is controlled by the same power elite?

3.2 The Apex of Power

3.2.1 Glowing Eyes = The Elite

Glowing eyes, first seen on the leopard, Figure 1, is a symbol of elitism in 2001.

Additional instances of this symbol are:

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3It’s possible Kubrick meant to convey a sinister element to this type of enlightenment, since it is the discovery of how to kill. Correspondingly Richard Strauss was the first president of the Third Reich’s Reichsmusikkammer[9].
• The spherical space craft that carries Heywood Floyd from the orbiting space station to the Clavius moon station. As it is docking, it resembles a head with glowing eyes, as a symbol of Heywood Floyd’s elite status. The glowing eyes are more pronounced in the monitor on the left side of the scene; Figure 9.

• In the opening shot of the next scene, the photographer in the meeting room has reflective cufflinks that resemble the glowing eyes of the leopard, Figure 10. His plaid suit, both jacket and pants, are suggestive of the repetitive design of the leopard’s fur. The photographer’s purpose is to help stage a false flag alien artifact discovery, and in this sense is predatory like the leopard. The relevance of the photographer is discussed in greater detail in Section 3.5.

• The glowing eye of HAL is pervasive onboard Discovery One as an obvious symbol of domination and control. Figure 11.

• The 3 solo space pods on board Discovery One are metaphors for eye balls, given the white coloring, the center view port corresponding to the pupil, and surrounding radiating design resembling the iris. During the two EVA (extra-vehicular activity) missions in which Dave removes the AE-35 unit and Frank attempts to put back, their space pods reflect a small but distinct source of light in their view.
Figure 11: HAL’s glowing eye

Figure 12: HAL moves the pod into position to kill Frank Poole
ports as they rotate. With the second pod, it is HAL controlling the pod in order to kill Frank. These reflections of light in the eye-like pods are the same glowing eye symbols as with the predatory leopard. Figure 12.

3.2.2 The Dawn of Man

The Dawn of Man in the opening chapter refers to the rise of one group of primates into replacing the leopard at the apex of the pyramid of power. The rising sun is an ancient symbol, used by the ancient Egyptians, and up to the present time, often associated with political movements and ideologies (e.g. the logo of the next U.S. president).

How do we know the leopard was killed? This is suggested by the scene in which the primates that learn how to wield the bone as a weapon are fearlessly scattered about in the dark and are no longer cowering within the rocks under the oppressive growl of the leopard, as they were prior to their technological breakthrough, Figure 13.

Does the background in Figure 13 look familiar? That was the third shot of the desert after seeing The Dawn of Man title, Figure 14.

Thus Figure 13 is a scene of a rising (and not a setting) sun, and is a symbol for that group of primates’
newly established position of power.

Note also the similarity of the rising sun to HAL’s eye: bright yellow spot centered in a red disk, overlaid with white (white clouds on the sunrise, and white reflecting lights on HAL). Compare Figure 11 with 13.

### 3.2.3 HAL as the All-Seeing Eye

Dr. Halvorsen, who introduces Heywood to give his speech, is a high-ranking member of, and probably the head of, the Clavius moon station. Dr. Howell, who is mentioned by Heywood during his speech, is implied to be a high-ranking NCA member on Earth. Then there is HAL who as astronaut Frank Poole stated, “There isn’t a single aspect of ship operations that’s not under his control.” Note the similarity in the names: Halvorsen, Howell, HAL, and their positions of power. The glowing eye of the leopard is metaphorically the glowing eye of HAL in terms of being at the top of the power hierarchy within the Discovery One space craft.

HAL is geometrically positioned as the Eye of Providence as he eavesdrops on Frank and Dave by reading their lips, Figure 15.

The chess game between Frank and HAL is a demonstration of HAL’s psychological control over Frank. HAL tricks Frank into believing he’s been checkmated, whereas in fact he has not.

**Frank**: Rook to King-1.


**Frank**: Oh. Yeah, looks like you’re right. I resign.

There’s actually two things that HAL does here to deceive Frank. The first is when he says “Queen to Bishop-3.” This is the move that HAL is making on his turn—he should have said “Queen to Bishop-6” since they are using what is referred to as *descriptive chess notation* to describe their moves. Frank briefly glances up at HAL in confusion, then looks back down at the board as HAL continues without hesitation. This bit of confusion by HAL is also consistent with the theme of flipping images, as discussed in Section 3.4.1, since what HAL said would be correct if the game configuration were flipped.

The second way HAL deceives Frank is when HAL says “Bishop takes queen.” HAL is implying that this move is forced for Frank to take, whereas in fact it is not. See Figure 16 for the configuration of the chessboard from Frank’s perspective at this point.[7] Frank is not in immediate check, and has other options available to him that he could take to get out of the tight situation he is in, and potentially win the game. If Frank were to examine the moves with the same due diligence that Dave uses in examining the AE-35 unit, he would have exposed HAL’s deception. Instead, Frank sheepishly assumes that HAL has checkmated him, and resigns.
3.3 Movie Theaters on the Moon

The excavation scene on the moon is staged by Heywood Floyd and his colleagues for the sole purpose of creating the illusion of an alien artifact discovery. This is emphasized by symbols that present the moon excavation scene as both a movie scene and theater:

1. The indentations in the walls as seen in Figure 17 represent eyes of the working class, rotated 90 degrees to be parallel with the monolith = movie screen. In order to show this, we must look at Figure 18 of a stewardess on the job. *The Blue Danube* by Johann Strauss plays in the background. At the precise moment when the stewardess places her left leg into a horizontal position on the screen, the cymbals crash, and when viewed so that the stewardess is right-side up, Figure 19, the oval door is seen to be a symbol for an eye. It’s not just any eye, but rather, the hollow and unenlightened eye of the working class, represented by the working stewardess as she carries food to the ship’s pilots.

Moreover, the source of illumination for the eye comes from horizontal white lights that resemble movie screens, symbolizing the influence that commercial media have on the working class. For example, just one minute earlier, a fellow worker was watching a martial arts competition on a similarly-shaped horizontal screen, Figure 20. The fake sparring (as opposed to a real fight) is a metaphor for two-party politics in which control is maintained by giving the people a false sense of choice, and polarizing
Figure 18: Symbols clash and cymbals crash

Figure 19: Oval doors = eyes of the working class

Figure 20: The media’s polarized overly-simplified black & white dichotomy of political issues
general issues by making them appear to be black & white. The leopard’s domination over the black and white zebra in Figure 1 symbolizes the elite’s control over the media in this manner.4

2. When Heywood reaches the bottom of the ramp, a single circular light comes on: the bright light in the distance between the monolith and Heywood in Figure 3. This is metaphorically the movie projector, for the show that is figuratively being both played and recorded by the movie crew. Subsection 3.3.1 lends additional support to the identification of this light as a movie projector, as the movie itself being the source of the light of enlightenment.

3. Every movie theater has a movie screen, and thus the monolith = movie screen connection provides mutual support for the moon excavation = movie theater metaphor.

3.3.1 The Movie is The Light of Enlightenment

Figure 21 shows what appears to be the monolith, Sun, and Earth. But appearances can be deceiving. In fact what see here is not from a perspective that exists in the storyline of the movie. This is an anti-elitist symbol for the enlightenment of the working class whose light is provided by the movie itself, under the cover of night unnoticed by the elite. The light source is not the sun; it is the symbolic movie projector as seen in Figure 3. The night time symbolizes the covert nature in which the messages of this movie are encoded and communicated to the working class, and the darkened planet resembling a closed eye is in place of the triangular capstone that otherwise would enshrine the all-seeing eye.

Those who may have read Arthur C. Clarke’s book of the same title may disagree with this interpretation and say that the monolith is an alien security alarm triggered by the light of the sun. This is not what happens in the movie. Stanley Kubrick deliberately kept his name off the book, to Clarke’s dismay, because the book and movie are fundamentally different stories regardless of what interpretation of the movie Clarke himself has expressed. If that light really is the sun shining on the monolith to trigger its alarm mechanism, we would have first seen sunlight creep down the sides of the walls on the right side of Figure 22 prior to it hitting the monolith, which we do not. Additionally, the Earth would have to be farther away from the horizon and closer to the zenith above the monolith if Figure 21 is to be an actual perspective in the storyline. There is simply not enough time for the Earth to move into that position from its starting point near the horizon at the beginning of the scene in Figure 23. No; Figure 21 is a statement directly from Kubrick to us the audience constructed from symbols in the storyline to tell us that the movie itself is the source of an important message that we need to become enlightened with: False flag operations, similar to movie

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4The apparent zebra is actually a horse painted black and white, lending additional evidence to Kubrick’s deliberate intentions with this symbolism.
Figure 22: Sunlight is coming from the left side

Figure 23: Earth is just above the horizon as Heywood enters
productions, are used by certain members of governments to fool us into acting or supporting agendas toward their own ends, just as Heywood’s crew attempts to do.

3.4 2-Dimensional World of the Movie Screen

As mentioned in Section 2.4, there’s a symbolic connection between the flipped flag on Dave’s shoulder patch, the flipped images in some scenes in the movie (listed below), and the 2-dimensional world of the movie screen. The idea of deception is the common thread among all 3 of these symbols.

3.4.1 Flipped Images

1. The first image inside Discovery One of Frank jogging around the centrifuge is normal, but the 3 that follow are flipped; Figure 24. The hibernation tanks provided easy clues as to which scenes are flipped and which are not, (which is probably what motivates Dave to sketch them, metaphorically speaking. More on this below.) The flipped scenes illustrate that Frank is living in a 2-dimensional world created by HAL and his creators, as further exemplified by the manner in which HAL tricks Frank into resigning from their chess game via methods of deception. It is as if Frank is trapped in a 2-dimensional film reel, which one can flip over and look at from either side.

2. During the BBC 12 program in which Martin Amer interviews Dave and Frank, they are asked why certain members of the crew were put into hibernation before departure. Dave responds, “Well this was done in order to achieve the maximum conservation of our life-support capability—basically food and air.” As he answers, the 3 hibernating crew member are shown reversed, Figure 25, implying that this is not the true reason. We will learn later that they are actually a film crew whose mission is to create the fake Jupiter monolith montage just as the lunar monolith was staged.

3. During both EVA missions to the AE-35 unit, Dave and Frank are shown reversed as they float out in space from the pod to the radar. One telling sign of this is that their air tubes are ordinarily coming out of the right side of their necks, but are on the wrong side during these scenes. This is a sign that they are both being deceived by HAL on this false flag AE-35 mission; more on this in Section 3.6.

4. A key symbol to the false flag theme that lies at the core of 2001 is the patch of the American flag on Dave’s shoulder in the first figure of this article. Since the blue part of the flag is in the upper-left corner with vertical red and white stripes, it is both a flipped and false flag, tying these two concepts together. Moreover this is the most visible scene in the entire movie in which we see this peculiar shoulder patch, and it happens to be at the same time that Dave looks at HAL with suspicion regarding what is really going on with the AE-35 unit.
5. When HAL appears to kill the 3 hibernating crew members, they are shown reversed, just after the LIFE FUNCTIONS TERMINATED sign is shown. This happens to be the exact same reversed shot shown during Martin Amer’s interview, Figure 25, but under slightly darker lighting. This is because this is another deception; they are not actually killed. HAL does this in order to scare Dave into giving up hope of coming out of this situation alive. What would make Dave think that they were killed? By simply looking at one of the status monitors in his pod. The 3-letter acronym HIB provides status on the hibernating crew members that we see occasionally show up on the monitors. More evidence for the waking of the hibernating film crew later.

3.4.2 Dave’s Sketches

How do we know which images of the hibernation tanks are flipped, and which are not? Dave draws sketches of the hibernation tanks as a metaphor for tracking which scenes are flipped and which are not, Figure 26. After he draws them, he walks down to HAL, Figure 27, and we see unreflected words on the monitors. Since this was a continuous scene from the hibernation tanks, this is one scene that allows us to get our bearing on what the correct orientation of the hibernation tanks are, and we see that Dave’s drawing of them is correct.

When HAL asks to see Dave’s sketches, Dave does not show HAL the full-page 3-dimensional drawing
of the hibernating crew. Instead he only shows HAL the simple sketches of the individual crew members, playing dumb to HAL so as to not rouse any suspicion that he has the intelligence to see through any deception that HAL might use on him. Metaphorically speaking, HAL cannot flip scenes on Dave the way he can with Frank; with his drawing, Dave can distinguish between reality and illusion. This is played out later when Dave conducts a thorough analysis of the AE-35 unit, thwarting HAL’s attempt to deceive Dave and Frank into believing that the discrepancy is ultimately “attributable to human error.”

### 3.5 False Flag Monolith Discovery on the Moon

Evidence for the false flag monolith discovery on the moon:

1. When Heywood Floyd boards the orbiting space station, he is holding a black monolith-shaped folder, Figure 28. The folder contains and represents the plans for the false flag operation of the alien monolith discovery on the moon.

2. In support of the previous point, the Russian scientist André Smyslov asks Heywood Floyd, “Quite frankly we have had some very reliable intelligence reports that quite a serious epidemic has broken out at Clavius, something apparently of an unknown origin. Is this in fact what has happened?” Just
as André begins to speak, a woman passes behind him carrying folders of various colors, similar to Heywood’s black folder, Figure 29. Just as Heywood’s folder symbolizes a contrived alien artifact story, the colored folders are a symbol for the contrived epidemic-on-Clavius story.

3. Having established the connection between the leopard and the photographer in Section 3.2.1, additional evidence for the predatory nature of the propaganda being created is that the photographer holds the camera as if it were a gun, Figure 30.

4. When Heywood says, “congratulations on your discovery” Ralph and Bill in the back of the room glance at each other knowingly. Figure 2.

5. As Heywood, Ralph, and Bill shuttle to the lunar excavation site, Heywood selects a chicken sandwich. When Ralph requests a ham sandwich, Bill chants “Ham, ham, ham, ham...” Ralph says to Heywood, “I’m sure it [the speech] beefed up morale a hell of a lot.” Ralph’s alternative use of the word “beef” suggests that the other meats have alternate meanings as well. Namely, that Heywood is chicken for resorting to deception in order to accomplish his goals, and Ralph is a ham, which according to Merriam-Webster is “an actor performing in an exaggerated theatrical style.” Ralph then proceeds to act out to Heywood how the monolith was allegedly discovered, as discussed in Section 2.5, again implying that this whole operation is a show.
6. Figure 3 is an important shot. There are 3 apparent discontinuities here:

- The bright circular light that only appears when Heywood walks around the monolith, that we have previously identified as a symbolic movie projector.
- The scaffolding that can be seen at the top of the frame. Compared with Figures 23 and 22, it is clearly a discontinuity and not intended to be part of the main storyline.
- There is a reflection of the camera man, whom many identify as Kubrick himself, seen in Heywood’s visor. It is hard to make out in a still shot, but is more easily observed when viewed in motion.

Given Kubrick’s well-known reputation for perfectionism, it is hard to believe that all 3 of these items are errors, all in the same shot. Kubrick is known for shooting the same scene well over 30 times, as attested to by numerous actors that have worked with him. Rather, what we see here is a movie within a movie. Namely, that the astronauts are filming a fake alien monolith discovery, which is metaphorically being projected onto the monolith = movie screen in order to affect the perceptions of others into supporting their own agendas.

7. The previous items sounds like a loop, and in fact it is. A movie about the discovery of a monolith, that is projected onto a movie screen, which is symbolically the monolith itself. This is the source of the high-pitched tone, which sounds like the result of an audio feedback loop. The visual feedback loop is symbolically represented by the auditory feedback loop.

3.6 False Flag AE-35 Malfunction

One of HAL’s primary goals on the Discovery mission is to keep Dave and Frank disconnected from the truth by a controlled veil of deception. In order to accomplish this, Dave and Frank should at all times have more confidence in HAL’s judgement than their own. If HAL is able to maintain this lack of self-confidence in them, then they are more prone to suggestion and thus easier to control. Frank’s voluntary resignation from the chess game is an example of this. Once this is understood, then all of HAL’s actions on Discovery One make more sense.

Why should HAL go through the trouble? This comes back to the fundamental premise that the entire Discovery mission is a false flag operation. Dave and Frank are merely pilots to get the rest of the hibernating crew to Jupiter’s orbit. Once there, the hibernating film crew can then be revived in order to create their fake movie montage of the alien monolith floating around Jupiter (more on this later). The way to steer men around the truth is to ensure that they can be controlled with lies.

It is under this premise that HAL’s behavior with both Frank and Dave becomes clear. Frank has satisfactorily passed HAL’s test for gullibility and unconscious subservience by his resignation from the chess game. This demonstrates that when the situation is ambiguous, Frank will concede judgment to HAL over his own. Dave on the other hand maneuvers around HAL’s interrogation about the unusual circumstances of the mission without revealing his own suspicions while at the same time not having to fake naïveté. Without missing a beat, HAL then immediately crafts the AE-35 fault. If we recognize this for what it is, namely, a lie in an attempt to shake loose Dave’s self-confidence in his own judgement in order to concede it to HAL just as Frank has done, then we see that HAL is simply carrying out his mission objectives in a completely logical and consistent manner. HAL’s only mistake is underestimating Dave’s intelligence and resourcefulness.

3.6.1 Flipped Astronauts = Deceived Characters

Figure 31 establishes that the space suits have an air tube that connects to the right side of the helmets. Though it’s not terribly clear in the figure, it is clearer on the DVD, and the surroundings establish that the scene is correctly oriented. In contrast, Figure 32 shows Dave floating out to replace the AE-35 unit. Note that the air tube is on the wrong side. Similarly in Figure 12, Frank goes out to place the “defective” AE-35 back into the radar. Though it’s hard to see in the image, his air tube is on the wrong side as well. These are again the themes mentioned earlier in which those who are ignorant of the truth are confined to the 2-dimensional world created by those who have concocted the lie, and that their 2-dimensional world is easily flipped over as the deceiver wishes. Figure 12 is especially revealing because it seems to be the only scene in the whole film in which one figure is flipped (Frank) but another is not (HAL). This further
Figure 31: The air tubes attach to the right side of the helmet.

Figure 32: Dave’s image is flipped as he goes to replace the AE-35 unit.
support the fact that it is Frank who is deceived, whereas HAL knows the truth, whose position of power over Frank is exercised in the most ultimate way by Frank’s murder only moments later.

### 3.6.2 Caution Explosive Astronauts

An interesting observation that illustrates the subtlety with which Kubrick expresses his messages are the two scenes of a space pod closing its door leaving us to view the words “Caution Explosive Bolts”, Figure 33. In fact both of these scenes are taken from the same shot. How do we know this?

The first scene is when Dave and Frank enter the center pod to have their discussion; Figure 35. The scene briefly cuts to HAL Figure 11 then to the pod door closing, Figure 36. Note that we can see part of Frank’s uniform as he sits in the pod; compare this with the scene of Frank and Dave talking in the pod, Figure 15, to see this.

The second scene is when Dave enters a side pod to retrieve Frank’s body; Figure 34. Instead of cutting back to HAL, we see a brief glimpse of Frank floating out in space, Figure 37. It then cuts to the pod door closing again, Figure 38. Though the lighting is slightly different, note that we can still see part of Frank’s uniform. (Observe that something is covering the yellow lights on the side, and compare with the previous closing door in Figure 36 to verify it is Frank’s uniform.) How can that be, since Frank is floating out in
Figure 35: Dave and Frank enter pod to have a meeting

Figure 36: Frank’s clothing can be seen as door closes

Figure 37: Frank floats away from the ship on the light side
Figure 38: Dave just entered a side pod in order to retrieve Frank, yet the center pod is shown.

Figure 39: Frank goes to the light side of the ship.

space? Moreover, notice that you can see the two exit doors to the far right and left, implying that we are again looking at the center pod. What’s going on?

We’re not actually looking at the closing pod door after Dave enters the pod by himself. Instead, it is HAL’s earlier memory of when Dave and Frank entered the center pod to discuss his possible shutdown. To HAL, Dave and Frank are indeed explosive bolts\(^5\) that HAL needs to exercise caution with; Figure 33. This is a metaphor of the fear that the world’s ruling elite have of the awakening and potential for violent rebellion of the masses.

3.6.3 Dave’s Space Odyssey Part I

The trip that Dave takes to retrieve Frank’s carcass provides Dave with the first substantial evidence that HAL is deceiving him. In summary, HAL provides Dave with false data as to Frank’s position, which causes Dave to go in the wrong direction at first, but he eventually finds Frank anyway. It is from this that Dave realizes HAL has lied to him. The evidence is as follows.

During Frank’s EVA mission to put back the original AE-35 unit, HAL controls a pod to sever Frank’s

\(^5\)Merriam-Webster’s definition of a bolt is “a shaft or missile designed to be shot from a crossbow or catapult”. Not too comforting to HAL given that Dave’s last name is Bowman.
air tube. Just after the sound of Frank’s breathing gets cut off and the camera zooms in on HAL’s eye, Dave looks at one of the monitors, Figure 39, and sees Frank move across the screen from the upper-left diagonally down to the right. Note that Frank is moving from the dark side of the ship to the light. (Throughout the Discovery mission prior to arriving at Jupiter, there is a consistent light side and dark side to the ship.) As Dave prepares to enter a pod, he asks HAL, “Do you have a positive track on him?” HAL responds, “Yes. I have a good track.” We then see Frank float away on the light side of the ship in Figure 37. However when Dave steers away from Discovery One, he goes straight away on the dark side of the ship! Figure 40. The only explanation is that HAL is feeding Dave the wrong coordinates based on his alleged “positive track” on Frank.

Dave eventually figures this out and changes direction. We see this by the movement of the stars through his viewport in Figure 41. At first the stars move from the top to the bottom of the viewport. After changing direction the stars move from the lower-right to the upper-left of the viewport as Frank comes into view. If HAL had given him the right coordinates from the start, Dave would have went toward the light side of the ship and would have traveled closer to a straight line to Frank. Just as Dave avoided HAL’s pointed questions earlier about any suspicions he might have about the mission, Dave again avoids direct confrontation with HAL about his misleading coordinates. In fact Dave probably knew at least roughly which direction Frank was headed toward from the beginning, having seen which direction he went in the CM4 monitor from earlier,
Figure 42: Jupiter and Beyond the Infinite, with glare

Figure 43: Jupiter monolith, 1 of 7. Monolith starts parallel to moon orbits.

Figure 39, but again plays dumb to HAL in order to keep confrontations to a minimum.

3.7 False Flag Monolith Discovery by Jupiter

In between the chapter title, Figure 42, and the beginning of the stargate light show, we see a series of scenes of a black monolith floating in the vicinity of Jupiter. Within these scenes a few items are worth noting.

3.7.1 Monolith = Movie Screen, Grand Finale

- The chapter title scene, Figure 42, includes a glare to the left of the title (it may be hard to see depending on the brightness of how the image is rendered). Though it seems to be a technical glitch, I believe this was either directly intended, or at the minimum intentionally left in the film. Soon thereafter, the monolith floats in from the left of the screen. All 7 scenes which include the monolith also include a glare in the middle of the monolith. The glare on the title sequence alludes to the glare on the monolith to again illustrate the monolith = movie screen connection.

- The moon in the lower left of Figure 43 looks suspiciously like an eye. Recall from the moon excavation scene, all the oval indentations in the walls represent the eyes of the audience. The eyes in the excavation
Figure 44: Jupiter monolith, 2 of 7

Figure 45: Jupiter monolith, 3 of 7. Note successive rotations of Jupiter.

Figure 46: Jupiter monolith, 4 of 7. Clearest example of false reflection.
are parallel to the vertical monolith, just as the eye in Jupiter’s moon is parallel to the monolith in Figure 43. In this case, the Jupiter-monolith movie is meant to be seen by an entire planet. This again supports the monolith = movie screen idea.

• Also in Figure 43, the monolith is parallel to the stripes and moon orbits of Jupiter. In all the other 6 scenes of the monolith, it is parallel, lengthwise, to the movie screen. That is, we always see it in a horizontal position. In contrast, Jupiter and the orbits of its moons successively rotate counterclockwise from one scene to the next. Another way to say the same thing is that we the audience, as we look through the window of the movie screen, are rotating clockwise along with the monolith. The unison with which the monolith and movie screen rotate together against the backdrop of Jupiter’s space again points to the monolith = movie screen identification.

• In Figure 49 the relative rotation between the monolith and Jupiter is complete. From Figures 43–49, the monolith has rotated a full 90 degrees! The reason it’s not immediately obvious to us is because we have been rotating along with the monolith. Finally the monolith sinks into the blackness of space and becomes one with the movie screen. The stargate journey now begins.
3.7.2 All the World’s a Stage

The 7 scenes of the monolith floating through space around Jupiter is fake, just as the lunar monolith discovery is. It is produced by the 3 hibernating crew members on board Discovery One after Dave revives them. Here’s the evidence:

- The center pod was lost when Frank was killed, yet we see it emerge from Discovery One in the vicinity of Jupiter in Figure 48. This discontinuity suggests that Dave had left Discovery in the last remaining pod after shutting off HAL, and docked it back into the center port. Previously, either HAL or a second crew member was required to open the ports. This suggests that someone else must have been awake to assist with the docking.

- The center pod has an unknown source of light reflecting on its view port in Figure 48. Given the eyeball-like design of the pod, this again points back to the reflective eyes of the leopard, just as did the reflective cufflinks of the photographer. They both emphasize the predatory nature of the propaganda used upon the brainwashed audience of the public.

- There are a total of 4 separate monoliths in 2001:
  1. Monolith at the Dawn of Man.
  2. Monolith on the moon.
  4. Monolith in the renaissance room.

Monoliths #2 and #3 have light reflecting off of their surfaces. Every scene of the floating monolith in #3 without exception includes light reflecting off of its surface. This is symbolic for the light of the movie projector that is played upon the psychological movie screen of the public. In contrast, monoliths #1 and #4 represent “real” influences, namely, the leopard and physical mortality, respectively, and these are absent of any reflective light. This self-consistent framework of symbolism supports the artificial nature of the Jupiter monolith in particular.

- Some of the scenes of the floating monolith include reflections of light sources that simply do not exist. In particular, Figure 46 is unphysical. Though it’s not evident from the still image, that scene starts with the monolith perfectly horizontal so that we are not able to see either of its 2 main surfaces. It floats down the screen, and as we get the first glimpse of its top surface, it shows the reflective light. This is impossible, because the source of light would have to be in the distance viewable from within

Figure 49: Jupiter monolith, 7 of 7. Monolith ends perpendicular to moon orbits. It has rotated 90 degrees since the first scene.
the frame of the screen. An analogy would be if you put a lamp a few feet directly in front of a mirror. If you looked into the mirror from the side, you would not see the light from the lamp, but rather, you would see a reflection of the other side of the room. Same in this case; if there is a luminescent body somewhere above the monolith in Figure 46 off-screen, then we should see its reflection only after the monolith has rotated some number of degrees, not immediately off the horizontal. This violation of the law of reflection is surely not a technical oversight by Kubrick, in fact this optical violation is demonstrated in a few of these scenes. Rather, this is because this whole monolith-around-Jupiter fiction is created by the NCA and these technical oversights are typical in government false flag operations and can often be found if one looks carefully enough.

- Lastly, as we will explore in greater detail in the coming section on the renaissance room, we actually see a movie crew reflected in Dave’s space helmet. This is the movie crew that he awakens from hibernation who proceed to create the Jupiter-monolith film.

3.7.3 Beyond The Infinite

What is the stargate journey? Why does Kubrick envelop our senses with an overwhelming tour de force of colors and special effects? An attempt at one answer will be made here.

This journey is a mental one. This is the journey that many people experience when they discover the true power structure of this world. People have reported sleepless nights upon making this discovery, and the overwhelming sense that one experiences is conveyed by the stargate journey. Those who have experienced this know what I am talking about. For those who haven’t, the words of Morpheus apply: “Unfortunately, no one can be told what The Matrix is. You have to see it for yourself.”[6]

Prior to the stargate journey, the following musical associations have been established:

- **Music of Requiem** = monolith (played during the Dawn of Man and lunar monolith scenes)
- **Music of Atmosph`eres** = movie screen (played during two 3-minute blank screen segments at the beginning and intermission)

Keep in mind what the Moon and Jupiter monoliths, and movie screen symbolize:

- **Monolith** = A major event of historic significance from an external source. In these cases, the external source is implied to be extra-terrestrial in nature.
- **Movie Screen** = A media source that can show the audience either fact or fiction, whose content is controlled by a relatively small group of people.

As the stargate journey begins, the music of Requiem is playing, which is consistent since we are watching another monolith float around Jupiter. Requiem then smoothly transitions into Atmosph`eres, shortly before the symmetry of the stargate colors rotate by 90 degrees. What we are experiencing is Dave’s discovery of the monolith = movie screen correspondence and all that this symbolizes: The historic event from an external source, i.e. a false flag event, and many others like it, are fictions staged by a small group of people.

3.7.4 Dave’s Space Odyssey Part II

The stargate journey is not just a mental one. Not only does Dave free himself from the figurative confines of the movie screen; there is a sense in which Dave quite literally flies out of the movie screen into the 3-dimensional space of the movie theater. If one were to imagine leaving a movie screen and flying toward the projector, one would see an intense display of colors emanating from a central source, similar in nature to the actual stargate journey.

The first step is to realize the monolith = movie screen and all that symbolically entails. One must then figuratively depart from this 2-dimensional surface of the movie screen. This exodus into space is what is referred to by A Space Odyssey in the title of the film, and why this particular chapter is subtitled And Beyond The Infinite. Dave moves beyond the infinite 2-dimensional movie screen surface of a synthesized reality into the larger 3-dimensional space of the truth.

The physical exodus Dave makes from a movie screen is mirrored in his journey to retrieve Frank’s body, as evidenced by the following points:

33
When Dave departs from Discovery One to retrieve Frank’s body, he first flies out perpendicular from the path of Discovery, as shown in Figure 40. In addition, one of the main marketing posters for 2001 is a spacecraft blasting out perpendicular from a move-screen-shaped portal, Figure 4. These support the notion of Dave flying out perpendicular from the movie screen at the beginning of the stargate journey.

During Dave’s journey to retrieve Frank, he literally has light from a projector shined onto his face; Figure 50. Note that this is not simply light from a regular computer monitor. No ordinary computer monitor projects its image in this manner. Instead, the light must be projected and focused onto Dave’s face in order to have this effect, which would make the monitor for all intents and purposes unreadable and useless to Dave. Special effort and preparation were made on the set of 2001 in order to create this specific effect.

Dave’s helmet-less entrance back into Discovery One contains strong imagery of a live birth (being violently pushed head-first through a red canal). Correspondingly, “renaissance” comes from the Old French word renaisstre which means to be born again. This correspondence of a rebirth occurring after a journey has been made points to the correspondence of the stargate journey with Dave’s journey to retrieve Frank.

Finally, the last and one of the strongest symbols to support the movie-screen-exodus interpretation is identifying the 7 mysterious diamond-shaped octahedrons during the stargate journey as the 7 Cinerama speakers: 5 above the screen, plus 2 on each side of the audience. Compare Figures 51 and 52. Additionally, due to an optical illusion when only looking at one side of an octahedron, it is ambiguous as to whether or not the geometry protrudes inward or outward. An octahedron protrudes outward, but audio speakers protrude inward, such as the speaker second to the top in Figure 53. Lastly, listen carefully to the sounds during this scene. There are horns being played, and the movement of the sounds seems to emphasize the use of the spacial positioning of the speakers around the theater, emphasizing the octahedron = speaker identification. (Additional interpretations for the octahedron = double pyramids may be discussed in a future version.)

3.8 Renaissance

The renaissance room scenes seem to largely be a collection of events within the film represented as dream sequences.
Figure 51: Cinerama speakers and double-pyramids

Figure 52: Cinerama speakers: 5 in front + 2 on the sides
3.8.1 Fear and Trembling

Dave’s first reaction to his presence in the renaissance room seems to be one of fear and trembling. This is similar to the primates cowering between the rocks at night at the beginning of the movie. Dave’s eyes rolling up match the eyes of the primate who rolls his eyes up to look at the moon.

3.8.2 Encounter With The Movie Crew

The first time we see Dave outside of the pod, we zoom into his face, Figure 54. Notice all the equipment seen reflected in his helmet immediately in front of him that is not present in the room. In particular, to the right of Dave’s left ear, we distinctly see two people reflected in Dave’s helmet wearing dark clothing. Just after Dave blinks, the reflected person on the far right raises a hand up.

The two people reflected in Dave’s helmet represent the movie crew on board Discovery One after they have been awakened out of hibernation. Dave’s wide-eyed look of astonishment is simply him learning that the alleged “survey team” is really a film crew whose purpose is to create the floating Jupiter monolith montage.

In addition, there is a faint high-pitched tone that can be heard during this scene. This is reminiscent of the high-pitched tone at the end of the lunar monolith scene, as they were recording the fake monolith discovery. Here again we get a visual feedback loop of a movie within a movie, represented as audio feedback.
3.8.3 Dave Encounters His Doppelgänger

Dave walks into the lavatory and looks into the mirror above the bathtub. The next shot appears to be a close-up of Dave’s head looking into the mirror, Figure 55. In fact he is not looking into any mirror. Dave is actually looking at his doppelgänger, just as he looks at his older doppelgänger in Figure 56. Moreover, when it appears that Dave turns his head toward the sound of someone eating, he and his doppelgänger turn away from the lavatory entrance, toward the sink instead.

In order to show this, note that Dave is not reflected in this scene, as evidenced by the air tube coming out of the right side of his helmet, and the unreflected “Discovery” printed at the top of his helmet in Figure 58. Next, observe that the doorway to the lavatory is reflected on the left side of his helmet in Figure 55. As he turns his head, we can see that he is actually turning away from the doorway, not toward it, by how the reflection of the door moves toward the rear of his helmet. When he finishes turning his head, we are left looking at a reflection of one of the two beige supports on each side of the bathtub, superimposed on Dave’s earlobe in Figure 58. Compare with Figure 57. The only place in the lavatory that Dave could be standing is between the toilet and doorway, and the camera’s vantage point is between the bathtub and doorway.

The blurred helmet we see in the foreground is a completely separate helmet. Though it turns at the same time as Dave turns, they are not perfectly synchronized with each other and small differences in their
movements can be detected if one watches carefully. Additionally, their positions in the room make it impossible for this to be a mirror image.

They both turn to look at the sink, rather than the doorway.

What does this mean? When Dave first looks at himself in a mirror, his reversed image is reminiscent of other scenes in the movie which are reversed. He then sees himself outside the mirror as a doppelgänger. He has essentially stepped out of a 2-dimensional mirror into 3-dimensional space. The symbolism is again the transition from the fake world of the 2-dimensional movie screen to the 3-dimensional world of the truth.

Dave knows he is still a character in a movie, and must play along. This is why he looks to the sink instead of the doorway. This matches his departure into the dark side of Discovery when he went to retrieve Frank, rather than the light side which is where Frank really was, in order to play along with HAL’s false coordinates.

3.8.4 Formal Dining Etiquette = Ship Protocol

The dark robe, food cart, and Dave’s formal dining etiquette are simply dream symbolisms of his time on Discovery One:

• Dark robe = Simply a robe that Dave probably wore on board Discovery One, just as Frank was
Figure 59: Wine glass is near the edge of the table

Figure 60: Wine glass is near the center of the table
wearing a white robe during the BBC broadcast on Discovery One.

- Food cart = A small portable wheeled cart to serve food. This is dream symbolism of Dave’s relationship with the Discovery One space craft, which like all ships used for long voyages, is a small self-contained vehicle providing basic needs of sustenance.

- Eating food = Dave and Frank spent most of their time on board Discovery One attending to mundane tasks, including simple tasks of sustenance such as eating.

- Dining etiquette = Formal ship protocols and procedures. Many tasks on board Discovery are highly formalized, for example when HAL reported the AE-35 malfunction, Dave and Frank had checklists they went through as part of formal ship procedures. This is mirrored in Dave’s formal dining etiquette, which includes his placement of the wine glass back into the position where he found it, which is relied upon by those forces conspiring against him (see below.)

When Dave walks over to the lavatory and returns after finding nothing, this is a dream sequence for when he goes out to retrieve the AE-35 unit and finds nothing wrong with it.

### 3.8.5 Conspiracy of the Wine Glass

The wine glass that Dave shatters is a result of a conspiracy setup by the movie crew. As Dave walks back to the food cart and sits down, we see the wine glass show up in the left corner of the table, Figure 59. However if we look at the scene just prior, as Dave is sitting down in Figure 60, we see that the wine glass is not there. (It is closer to the middle of the table.) This is a conspiracy against him setup by the movie crew, in order for him to break the wine glass and have it appear as if it were his fault.

The shattering of the wine glass is a dream sequence of Frank’s death. The yellow color of the wine matches Frank’s space suit. Though Dave does not have as direct of a hand in Frank’s death as he does with the shattering of the glass, the AE-35 false diagnosis by HAL is analogous to the wine glass being placed in its precarious position on the table. The discrepancy with the AE-35 unit is intended to discredit Dave and Frank, so that they learn to trust HAL over their own mental faculties, and to attribute the discrepancy to “human error”. This is what expresses itself as the wine glass placement in Dave’s renaissance dream, in order to falsely materialize human error in shattered crystal.

This comes back to the theme of those who live in the 2-dimensional world of the fictional movie are easily manipulated by those who live in the 3-dimensional world outside the movie. Just as characters confined to the 2-dimensional world can be flipped over as seen in numerous scenes already, objects can be rearranged in between scenes, unknown to the 2-dimensional characters. Dave is catching on, however, since he looks at the wine glass with some suspicion, and ponders over the fragments after it shatters. He is on the verge of enlightenment, and will soon discover that he has been living as a character within a movie.6

### 3.8.6 Rebirth on a Deathbed

On his deathbed, Dave reaches for the monolith just as the primates did during The Dawn of Man. From his point of view in Figure 61, he is actually touching the monolith, as he is realizing the equivalence of the monolith and the movie he is in, which is all around him. It is this discovery, and all that this entails, that brings him into what is effectively an entirely new world, as far as he now understands it. It is in this sense that he is effectively reborn into a new world. At the same time we now understand what Dave’s progressive aging symbolizes up until this point; as Dave discovers the true nature of the world, he is shedding his old self, and watches himself as a character in a movie; hence the 3rd person observations of himself.

We then are shown for the first and only time in the movie a full frontal view of the monolith, Figure 62; all other times it has been from some angle. Its similarity to a movie screen is more noticeable than ever. The next shot is of a prenatal fetus. Dave’s enlightenment is complete. The light of enlightenment is now in the eye of the newborn. The final shots in the renaissance room zoom into the monolith until it ultimately becomes one with the movie screen.

6In a future version of this article, a connection between Kristallnacht and the shattering crystal may be explored, along with other subtle hints to Nazism in 2001.
Figure 61: Dave touches the monolith

Figure 62: The only full front view of the monolith
The final scene is of the Moon, Earth, and Starchild. Compare this with the opening scene of the Moon, Earth, and Sun. The light of the Sun has been replaced by the enlightened Starchild. As Kubrick said in a 1968 interview, “However vast the darkness, we must supply our own light.”[5] Kubrick is not expressing anything metaphysical here with the Starchild; anyone who comes to understand the monolith = movie screen equivalence and all that this metaphorically says about our lives can become a force for change and contribute to bringing peace and prosperity to all people of the world.

4 Acknowledgements

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Thanks to all the other researchers who have published some aspect of 2001. Deciphering Kubrick’s message is ultimately a collaborative effort, facilitated by free speech on the internet.[7] This article was first published on November 10, 2008, the 70th anniversary of Kristallnacht.

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