

This book by **Paul Elvere Valérien DELSART** presents itself as a dialogued fiction set in **Torreblanca, Castellón, Spain**, where ten **young people from Generation Z** are invited to a mysterious meeting by two enigmatic local figures: **Carmen ORTIZ**, the mayor, and **Laura BODIS**. Under the guise of an initiatory tale, the text gradually unveils the principles of a **vast fictional and social project**: the **Live Action Role-Playing Game in Alternate Reality** called **The Green Empire of the East and the West**, also known as **the EL4DEV Confederation**.

The book thus acts simultaneously as a **foundational mythological narrative** introducing characters, symbols, and settings; as a **book of rules and doctrine** defining the game's mechanisms, ethics, and objectives; and as a **manifesto of living utopia**, inviting the reader to **become a player** that is, an active participant in the world.

## 1. An initiatory fiction with mythic value

The first chapter stages a ritual of foundation. The **town hall of Torreblanca** becomes a temple of imagination, a place of collective awakening. The ten young people, symbols of **emerging global consciousness**, embody the archetypes of the **creator-player**: the cosplayer, the game designer, the environmental activist, the storyteller, the graphic artist, and so on. Each represents a facet of the **future world to be built**. Carmen and Laura play the roles of game masters: they set the rules, orchestrate the dialogues, and initiate the **transformation of reality into a playful space**.

The myth of the **"Original Gathering"** is established from the very first pages. The **meeting in Torreblanca** reenacts, in a modern form, the **founding moment of myths**: a small group assembled around a **cosmic vision**. The text draws both from the **initiatory novel** and **cosmogony**, describing the **birth of a universe**: "something was awakening... a promise, perhaps." The narrative unfolds like a **collective awakening ritual**, where speech itself brings the world into being.

From the second chapter onward, the fiction shifts into **metareflection**: the characters define what a "Live Action Role-Playing Game in Alternate Reality" truly is. The novel becomes **self-referential**; it **speaks about the game while simultaneously being a game in progress**. The reader witnesses the **transformation of fiction into a system**.

## 2. A rulebook disguised as a literary work

The dialogues in Chapter 2 function as a genuine **game design manual**. The concepts they explore (narrative ecology, universe-centered convention, cooperative Alternate Reality) are presented as **gameplay mechanisms**. The text thus creates a **metalanguage of rules**, but in the form of a **philosophical dialogue**, as if the **game manual** were written as a Socratic conversation.

Chapters 3 to 6 then present the sub-programs of the game-world: the **EL4DEV** participatory engineering program, the **LE PAPILLON SOURCE** vegetal cities, the **THE MUNICIPALITIES COUNTER-ATTACK** intermunicipal network, and the **Vegetal Calderas**. Each element has both a **narrative equivalent**, belonging to fiction, and a **functional equivalent**, belonging to the **system of rules**. The reader learns how to **participate in this world**. The text behaves like a **universe-book**, both poetic and technical, a **narrative rulebook** comparable to a **transreal Role-Playing Game bible**. The following chapters detail the **moral philosophy of the game**: the Good, the Light, Chivalry, and the Natural Laws. These are the **behavioral rules of the citizen-player of the Green Empire**: respect for life, service to the community, rejection of personal enrichment, mastery of emotions inspired by the JEDI code. The narrative thus

becomes an **ethical charter**. The character is no longer merely fictional; they become a model of attitude for the reader-player. The player's character sheet is their conscience.

### 3. An aesthetics of transmedia and total play

The work extends beyond literature. It describes a system that encompasses the novel, art, play, ecology, and diplomacy. It is a **world-work in expansion**, a **transmedia universe connecting fiction and real-world action**. Paul Elvere DELSART adopts a **performative fiction** approach: to write is already to **build the world he describes**.

The oracular and ritual tone reinforces this impression. The vocabulary is symbolic, repetitive, sometimes incantatory: "The Green Empire does not impose; it reveals." Each dialogue acts as a rule-formula, an axiom of the game. The work reads like a liturgy of Live-Action play, a **sacred text for initiated players**.

The reader gradually becomes a player. As they progress, they move from the role of spectator to that of potential participant. The Codex acts as a **call to incarnation**; it invites readers to **replay the world**, to **transform society through play**. This dynamic is **typical of immersive Role-Playing Games**, where **the boundary between fiction and life becomes porous**.

### 4. Symbolism and intertextuality

**Philosophical references** abound. One finds Plato and the figure of the **philosopher-king**, Manichaeism and Sufism with their duality of Light and Darkness, **medieval chivalry** as an ethical model, and **humanist science fiction** in the manner of Herbert, Le Guin, or Saint-Exupéry. The text weaves a syncretic culture where **ancient wisdom and futuristic speculation unite**.

Two symbols dominate: the forest and the light. The forest represents the regeneration of life and universal cooperation; the light symbolizes consciousness and truth. These motifs connect the **poetic dimension** and the game's mechanics: the player is the one who "plants the light" in society.

The characters themselves embody ludic archetypes. Carmen and Laura are the game masters; the ten young people represent the classes of the world: the artist, the builder, the storyteller, the philosopher, the activist. The text transposes game roles into a **metaphysical framework**, giving the novel the structure of a first collective play session.

### 5. Dual reading: fiction and game rules

The Codex can be read on two levels. On the surface, it is an **initiatory narrative**: young people gathered in Torreblanca discover a **mysterious project** under the guidance of two mentors. In depth, it is a **Live Action Role-Playing manual**: each scene corresponds to a rule, each line of dialogue to a commandment. Carmen and Laura's conversations are game-master tutorials, explaining the principles of **Alternate Reality**.

The Green Empire of the East and the West becomes the **game-world to be inhabited and expanded**. The Knights of the Living are the character classes; the LE PAPILLON SOURCE cities are the physical sites of play; and the moral code serves as the ethical framework for participants.

Thus, the text stands midway between a **founding myth** and a **Live-Action rulebook**: it is not only meant to be read, but to be **activated**. Each reader is invited to **cross the boundary between fiction and reality** and **become a player of the world**.

## Conclusion

This book **transcends traditional categories**. Beneath its form as a **work of speculative fiction**, it conceals the **charter of a world-game**: a **manual of collective transformation** where the player becomes a **creator of civilization**. The work merges fiction, as an **initiatory narrative with mystical tones**; rules, as the **codification of social and ecological action**; and philosophy, as a **call to planetary consciousness**.

In sum, Paul Elvere DELSART invents a **new genre**: the **Alternate Reality Codex-Novel**, where the text is **simultaneously story, manifesto, and rulebook**. **To read this book is already to begin playing and to play is already to begin building the Green Empire**.

## Back cover of the book

### Codex of the EL4DEV Confederation – Generation Z Torreblanca

Subtitle: **Founding mythology of the Empire**

One winter morning, inside the town hall of a small coastal municipality in **Castellón**, Spain, ten members of **Generation Z** gather around two visionary young women from the community: **Carmen ORTIZ**, the dynamic mayor, and **Laura BODIS**, the talented one.

Their backgrounds could not be more different: a cosplayer, a game designer, an environmental activist, a game master, a fanfiction writer, a graphic artist, a specialist in medieval history and political utopias...

All of them have received the same enigmatic message, signed with an unfamiliar name: **“The Green Emperor of the East and the West.”**

What they are about to discover goes far beyond anything they could have imagined: a **parallel universe** crossing into reality, a **secret society of builders**, a **global project** where art, science, ecology, architecture, politics, and spirituality unite to **transform the Earth**. It is the **EL4DEV Confederation**, a **visionary and enterprising organization** that dreams of **uniting humanity to collectively build a regenerated planet**.

In **Torreblanca**, the boundary between game and life fades away. Their **mission** begins; and perhaps, so does the **rebirth of the world**. The future is not something to predict. It is something to **build**, by the **young generations**.