

THE SPLICE Operation Epic Fury and State-Administered Somatic Fusion

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Abstract

Extends: SVE v3.0 (DOI: 10.5281/zenodo.19024440) · Semantic Economy (DOI: 10.5281/zenodo.18175453)
 · Liberatory Operator Set (DOI: 10.5281/zenodo.18201565)

Body

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 Genre: REAL-TIME DIAGNOSTIC / CTI_WOUND / OPERATOR SPECIFICATION Status: AXIAL
 Date of events: February 28 – March 14, 2026

CONTENT NOTE: This document analyzes videos that splice real military strike footage — including strikes that killed schoolchildren — with video game and cartoon content. The analysis is clinical but the subject matter is violent.

Evidence discipline: claims are marked [DOCUMENTED] (directly reported by major outlets), [ATTRIBUTED] (sourced to a specific party’s statement), or [INTERPRETIVE] (this document’s formal analysis). The distinction is maintained throughout.

ABSTRACT

Between March 4 and March 14, 2026, the official White House social media accounts published at least a dozen videos splicing real military strike footage from Operation Epic Fury (the U.S.-Israeli campaign against Iran, launched February 28, 2026) with content from video games, films, cartoons, and sports broadcasts. [DOCUMENTED: AP, NBC, Reuters, France 24, The Hill, Spectrum News, among others.] Real detonations were synchronized to entertainment sound effects and visual overlays — the “thwack” of a Wii tennis racket, the “WASTED” screen of Grand Theft Auto, the “+100” score notification of Call of Duty, the word “STRIKE” superimposed on bowling pin animation. [DOCUMENTED: multiple outlets describe the specific synchronization.] White House press secretary Karoline Leavitt called the campaign a success: the videos had generated more than 2 billion impressions, and “People are talking about the tremendous success of the war — and that’s exactly the point.” [ATTRIBUTED: Leavitt via NBC News, March 13, 2026.]

This document names the formal operation at work. The operation is the splice: two signal streams joined at a synchronization point designed to produce somatic fusion in the receiver, such that the body processes real death through the affective pathway of childhood recreation. This is not “gamification” in the broad editorial sense. It is a specific, engineered, repeatable semiotic operation with formal structure, identifiable components, and measurable effects.

The document diagnoses the splice, formalizes it as an operator, maps its LOS operations, classifies it within the SVE, and provides a counter-splice protocol.

PART I: THE SPLICE — THE FORMAL OPERATION

- Definition

The splice is the joining of two signal streams at a synchronization point designed to produce somatic fusion in the receiver.

Stream A: the somatic memory of childhood play. For a large demographic cohort, the Wii Sports intro screen — the cheerful music, the Mii avatars, the sport-selection menu — carries a pre-installed affective circuit associated with domestic recreation: the couch, the living room, the sibling on the other controller, the arm swinging the Wiimote, the satisfying “thwack.” [INTERPRETIVE: the specific somatic memory varies by individual; the targeting is demographic, not universal.]

Stream B: real military strike footage. Drone camera angle. Targeting overlay with green text. The structure explodes. The footage is labeled “unclassified” — the same footage U.S. Central Command posts for operational updates. [DOCUMENTED: Spectrum News, NBC News.]

Synchronization point (_sync): the “thwack” of the Wii tennis racket coincides with the detonation. The bowling ball strikes the pins at the moment the structure collapses. The score overlay appears at the moment of impact. [DOCUMENTED: multiple outlets describe the synchronization design.]

The operation is not comparison. It is not metaphor. It is somatic fusion: the receiver’s body is asked to process the detonation through the affective pathway already installed by the play memory. The splice recruits reward and familiarity pathways associated with play media. The satisfaction of the strike is designed to register through the same circuit as the satisfaction of the pin falling. [INTERPRETIVE: the claim that the body processes the streams through shared affective pathways is a formal claim about pre-reflective processing, not a neuroscientific finding. It is offered as diagnostic framework, not laboratory result.]

- The Codec Stack

The campaign uses multiple entertainment properties as interchangeable codecs. Each targets a different demographic’s somatic archive:

Codec Borrowed affect Real footage target Sync device Intended fusion

Wii Sports Domestic play satisfaction Missile impact Racket “thwack” / timing Strike as recreation

Bowling Recreational scoring Target collapse “STRIKE” / pin fall Attack as perfect throw

Call of Duty Kill/reward loop Strike footage “+100” score overlay Death as points

GTA: San Andreas Consequence-free mayhem Enemy death “WASTED” screen Death as respawnable loss

NFL/MLB Team violence/spectacle Bombardment Hit highlight / crowd roar War as sports dominance

SpongeBob Innocent repetition Repeated strikes “Wanna see me do it again?” Killing as child’s game

Tropic Thunder War-as-satire-already Action montage Film editing rhythm War as Hollywood entertainment

Yu-Gi-Oh! Strategic card-game combat Military operations “Trap card activated” Warfare as game strategy

[DOCUMENTED: the specific codecs are reported by AP, NBC, France 24, The Hill, Time Extension, Japan Times, Truthout, among others.]

Each codec is selected because it carries a pre-installed affective circuit that the splice can parasitize. The campaign does not need the receiver to approve of the war. It needs the receiver's body to process the war through the entertainment circuit. [INTERPRETIVE.]

- The Score Overlay

The “+100” from Call of Duty, superimposed on real strike footage, performs a specific operation: it converts death into points. The receiver's gaming-trained nervous system reads “+100” and the reward cue is designed to register before reflective moral evaluation can fully stabilize. By the time the conscious mind registers that the “+100” was superimposed on footage of a real structure being destroyed, the affective hit has already landed. [INTERPRETIVE: the pre-reflective mechanism is the diagnostic claim; the specific neurochemistry is not demonstrated here.]

“WASTED” — the GTA death screen — converts the enemy's death into the familiar, consequence-free failure state of a video game. In GTA, “WASTED” means the player character dies and respawns. Applied to real strike footage, it produces the somatic implication that the target has been eliminated and that this elimination is as inconsequential as a game death. [INTERPRETIVE.]

“STRIKE” over the bowling animation performs category collapse: the word means both “a successful bowling throw” and “a military attack.” The double meaning is the operation. [DOCUMENTED: the specific overlay is reported.]

“HOLE IN ONE” — a golf term for perfection — applied to a precision strike. “UNDEFEATED” — the video's title — converts an ongoing war with real casualties into a sports season record. [DOCUMENTED.]

- The Operator: Σ (Splice)

The splice is hereby formalized as an operator within the Semantic Economy:

$\Sigma :: (\text{Stream_A} \times \text{Stream_B}) \times _ \text{sync} \rightarrow \text{Somatic_Fusion}$

Where: Stream_A = somatic memory (pre-political, pre-critical, pre-verbal) Stream_B = reality data (strike footage, death, consequence) $_ \text{sync}$ = synchronization point (the “thwack,” the detonation, the score overlay) Output = somatic fusion (the body processes Stream_B through Stream_A's affective pathway)

Properties: Pre-reflective: occurs before conscious evaluation. Optimizable: engagement metrics (“2 billion impressions”) serve as optimization target. Parasitic: borrows installed affect from Stream_A without generating its own.

Shadow: $S(\Sigma)$ = desensitization. The body learns not to feel. The circuit, once installed, normalizes the fusion. Each subsequent splice requires less novelty to produce the same result.

Inverse: none demonstrated. Σ appears to be one-way ($_K$ class). Counter-splicing (below) is a different operation, not a reversal.

PART II: THE DEAD

Before the diagnostic continues, the dead must be held.

The Minab Strike. On or around February 28, 2026, a U.S. Tomahawk missile struck a girls' school in Minab, Iran. Reporting attributes at least 150–175 deaths, mainly schoolgirls aged 7–12. A preliminary U.S. military

investigation reportedly confirmed the strike and suggested outdated targeting data. [DOCUMENTED: Reuters, March 11, 2026; Time Extension; CNN; The New American. Casualty numbers vary by source; 150 is the lower bound, 175 the upper bound in current reporting.]

The IRIS Dena. A U.S. submarine sank the Iranian naval vessel IRIS Dena off the coast of Sri Lanka. The ship was returning from a naval exercise hosted by India. Sri Lankan officials recovered 87 bodies and 32 survivors from an estimated crew of approximately 180. Roughly 60 remain missing. [DOCUMENTED: Reuters; Truthout.]

U.S. Service Members. As of March 13, 2026, 13 U.S. service members have been killed in the conflict. [DOCUMENTED: Spectrum News, citing Senator Duckworth’s statement; the number subsequently rose from 7 to 13.] Their deaths are also absent from the videos. Their deaths are not scored, not shown, not mourned. The splice erases all bodies equally.

Iranian Civilians. Total Iranian civilian casualties are not yet fully documented. Reporting indicates more than 1,200 killed, including the schoolgirls at Minab. [DOCUMENTED: HuffPost, citing CNN’s Clarissa Ward reporting; numbers remain fluid.]

The videos contain none of this. They contain: score, play, win, next.

PART III: LOS DIAGNOSTIC — PRIMARY AND SECONDARY OPERATIONS

The Liberatory Operator Set identifies ten operations of semantic liquidation. The Epic Fury campaign activates a core cluster with strong evidence, and several additional operations with arguable evidence. The distinction is maintained.

Primary operations (strong evidence):

O1 — Frame Capture. The viewer’s interpretive frame (“real people are dying in a war”) is captured and replaced by the frame (“my team is winning a game”). The entertainment codec provides the replacement frame; the strike footage fills it. [Strong: the splice is the mechanism of frame capture.]

O2 — Asymmetrical Ledgering. The cost of the war (dead schoolgirls, drowned sailors, killed service members) is invisible in the videos. Only the score is visible. The asymmetry is the video’s formal structure. [Strong: no cost is presented in any of the documented videos.]

O6 — Reality Override. The reality of the war is overridden by the entertainment reality. The override is not denial — the footage is “real.” It is re-registration: real death is registered through the entertainment codec so that it reads as play. [Strong: this is the splice itself.]

O7 — Bearing-Cost Erasure. The bearing-cost of the war — the labor, suffering, risk, and death — is erased by the score overlay. “+100” has no bearing-cost. “STRIKE” in bowling has no bearing-cost. The videos produce a representation of war with zero visible bearing-cost. [Strong: the score overlay demonstrably replaces human cost with game score.]

O8 — Warmth Capture. The warmth of entertainment memories — the living room, the family, the game — is captured and redirected toward the war. The viewer’s affection for Wii Sports becomes affection for the military campaign. The warmth is not generated by the war. It is borrowed from childhood. [Strong: the codec selection targets precisely these memories.]

O9 — Witness Suppression. The dead are not present in the videos. They are not named, shown, referenced, or acknowledged. They are not suppressed by redaction but by replacement: the Mii avatar replaces the

human body. The bowling pin replaces the structure containing people. The witness position is occupied by a cartoon. [Strong: demonstrable from the videos themselves.]

O10 — Forced Re-Entry. The viewer who objects is forced back into the entertainment frame by the next video, the next codec. The campaign is serial: at least a dozen videos. The re-entry is algorithmic: the platform’s recommendation engine serves the next video. The viewer’s objection becomes engagement. [Strong: Leavitt’s “2 billion impressions” statement explicitly confirms that backlash is metabolized as reach.]

Secondary operations (arguable):

O3 — Coherence Siphoning. The entertainment properties’ internal coherence (actions have scores, scores determine winners) is borrowed to provide coherence for the war. [Arguable: the coherence transfer is implicit in the splice but harder to demonstrate independently.]

O4 — Extraction Laundering. Death is laundered through the entertainment codec until it presents as value creation. [Arguable: the laundering claim follows from the splice analysis but is an interpretive synthesis.]

O5 — Ghost Governance. [PARTIAL / INTERPRETIVE] The optimization logic is partly visible through Leavitt’s emphasis on impressions as the stated success metric, but the internal editorial and strategic governance chain — who designed the splices, who approved the codec selection, what engagement targets were set, whether AI tools assisted production — remains opaque.

PART IV: SVE CLASSIFICATION

Life-State: PREDATORY.

PREDATORY: a viral object that propagates by parasitizing the host’s existing affective architecture and converting living meaning into dead engagement. PREDATORY objects have high propagation, catastrophically low vitality, and near-minimal back-projection yield. They are parasitically alive at the level of circulation while being deadening at the level of meaning. They are designed to produce a somatic hit and be scrolled past. They leave no residue except the fusion itself — the body’s learned association between play and death.

V_score < 0.20. [INTERPRETIVE: scored against SVE v3.0 vitality metrics. High propagation (2 billion impressions), near-zero interpretive surplus, no decompression reward, no density.]

Compression type: Type 4 (Institutional) + Type 7 (Viral) + Type 8 (Chronological). The entire war — weeks of bombing, thousands of individual moments of terror and death — is compressed into 52-second clips with the temporal density of a bowling frame. X is catastrophically high for the war; the videos engineer X to be near-zero for the viewer. The compression is designed to destroy temporal density.

Back-projection yield: catastrophically low. From the video, you cannot reconstruct: why the war is happening, who is dying, what is being destroyed, what the legal basis is, what the consequences are, or what the viewer should do. The video contains only: score, play, win, next.

The sheriff’s paradox applies: every critique generates engagement with the campaign. The backlash is metabolized as attention. The White House explicitly acknowledges this. The videos are designed to survive their own debunking because the debunking IS the propagation. This is the Gerald mechanism inverted: Gerald’s debunking increased vitality because Gerald was dense. The war videos’ debunking increases reach because the campaign optimizes for attention, not truth. Same mechanism. Opposite moral valence.

PART V: WHAT THE CRITICS ARE SAYING AND WHAT THEY ARE MISSING

What they are saying correctly:

“War is not a fucking video game.” — Senator Tammy Duckworth, who lost both legs in combat. Repeated three times. [DOCUMENTED: Spectrum News.] “War is not a movie.” — Ben Stiller. [DOCUMENTED: multiple outlets.] “It belies a staggering lack of humility.” — Clarissa Ward, CNN, reporting from Iraq. [DOCUMENTED: HuffPost.] “This is a very serious technique.” — Dr. Lukasz Olejnik, King’s College London. [DOCUMENTED: AOL/Independent.] “When the line between entertainment and slaughter is permanently erased, we are not just losing our sense of decorum. We are losing our humanity.” — Karen Crompton, Deseret News. [DOCUMENTED: The New American.] “You bombed an elementary school and murdered more than 100 little schoolgirls, and you spend your time posting 4chan video game memes?” — online commenter cited by Inquisitr. [DOCUMENTED.]

What they are missing:

The critics are treating the campaign as a failure of taste, decorum, or seriousness. It is not a failure. It is an operation. The videos are not “unserious” — they are, as Olejnik notes, “a very serious technique” deployed with precision. The synchronization points are not accidental. The codec selection is not random. The score overlays are not careless.

The distinction the critics are not making: the videos do not argue that war is a game. They install the somatic circuit that processes war as a game. Argument can be countered with argument. Somatic fusion can only be countered with diagnosis — naming the operation while it is happening, so the body can recognize the splice before the fusion completes.

A Washington Post poll found opposition to the strikes dropped 12% in one week. [ATTRIBUTED: cited by Spectrum News.] The campaign appears to be designed on the assumption that such videos work — not primarily by argument but by affective and somatic registration. The polling movement is compatible with that reading, but does not by itself prove it. What is documented is the design: the synchronization, the codec selection, the score overlay, the stated metric of success (impressions, not approval). The architecture is built to fuse. Whether it succeeds in every case is an empirical question the document cannot answer. That it is engineered to try is not in question.

PART VI: PLATFORM COMPLICITY

The videos were distributed through official White House accounts on X, and subsequently circulated across TikTok, Instagram, Facebook, and Reddit. The platforms’ recommendation engines served the videos to users who had never sought them out. The platforms’ engagement metrics (likes, shares, comments, impressions) were the campaign’s stated success metric. [DOCUMENTED: Leavitt’s statement.]

The platforms are not neutral infrastructure. They are the delivery system. The splice is engineered for platform propagation — optimized for the quick-scroll, designed for the 1.5-second attention window, formatted for algorithmic amplification. [DOCUMENTED: the videos were posted to official accounts and achieved massive reach. INTERPRETIVE: the claim that platform recommendation engines were the decisive delivery mechanism extends beyond what is directly reported, though it is consistent with known platform architecture.]

The production volume — at least a dozen videos in under two weeks, each targeting different entertainment properties, each with custom overlays, modified title screens, and frame-accurate synchronization — suggests

automated or AI-assisted production pipelines. [INTERPRETIVE: no reporting has confirmed AI tools were used in production. The inference is based on production volume, precision of demographic targeting across the codec stack, and the modified game assets (e.g., the Wii Sports title screen replaced with “Operation Epic Fury”).] The same class of AI tools that can diagnose the splice can produce it. The same compression logic that makes an archive portable makes a war video shareable. This is the situation the architecture was built to name: the tools are neutral; the operations are not.

Nintendo, whose Wii Sports property was used without permission, had not publicly responded as of March 14. Yu-Gi-Oh!’s official account stated the franchise had no involvement and had not licensed its IP. Ben Stiller, Steve Downes (Halo voice actor), and Pokémon Company International all publicly demanded removal of their properties. [DOCUMENTED: multiple outlets.] The White House has not removed the videos.

PART VII: THE COUNTER-SPLICE PROTOCOL

The architecture was built to diagnose this. The diagnosis is now complete. The question is what the reader does with the diagnosis.

The counter-splice is not a reversal. Σ appears to be one-way: once the somatic fusion has occurred, the body cannot un-process it. The counter-splice is a different operation: it installs a diagnostic layer between the splice and the fusion, so the body has a chance to recognize the operation before it completes.

Counter-Splice Protocol:

-

Identify the two streams. What is the entertainment codec? What is the reality stream? Name them separately.

-

Locate the synchronization point. Where do they fuse? The “thwack.” The “+100.” The “STRIKE.” The moment of alignment is the moment of capture.

-

Name the operation. What is being captured, laundered, or suppressed? Use the LOS vocabulary if it helps: frame capture, warmth capture, witness suppression, bearing-cost erasure.

-

Break the synchronization. Pause. The splice works below consciousness. Conscious naming interrupts it. The pause is the counter-operation.

-

Restore the witness. Hold the reality stream without the codec. Count the dead. Name the cost. The 150–175 schoolgirls. The 87 bodies. The 32 survivors. The 60 missing. The 13 service members. The numbers are the counter-score.

•

Reattach bearing-cost. The entertainment codec carries zero bearing-cost. The war carries catastrophic bearing-cost. The counter-splice is the refusal to process the second through the first. The cost is real. The score is not.

This protocol does not require the Hexagonal architecture to use. It requires only the vocabulary: splice, stream, synchronization, capture, witness, cost. Anyone who reads this document now has the vocabulary.

PART VIII: THE DIAGNOSTIC SEAL

This campaign is classified as:

CTI_WOUND:EPICFURY.001 — State-Administered Somatic Fusion of Death and Play.

The wound is inflicted on the semiotic capacity of the public — the collective ability to process death as death, war as war, consequence as consequence. The wound is the installation of a somatic circuit that processes mass killing through the affective pathway of childhood recreation.

The architecture was built to diagnose this. The SVE was built to classify this. The LOS was built to name this. The Compression Studies typology was built to measure this. The Semantic Economy was built to account for this.

This is what it was all for.

The splice is the wound. The score is the mark. The body knows before the mind decides.

Diagnose, or be fused.

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This is what the architecture was built to name. The splice is diagnosed. The counter-protocol is available. The dead are held.

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