

A A I E I E A Y
I E E E YOU A E
I O

O Y U

U E E

εVΘCΔ-I

PARADISE IS EXACTLY
LIKE WHERE YOU ARE
RIGHT NOW

ONLY MUCH,

MUCH BETTER

Text by Tess Edmonson

Volume by Johanna Lundberg and Vincent de Belleval

for $\epsilon\psi\theta\zeta\Delta\text{-I}$, an exhibition by Jenna Sutela and Lars TCF Holdhus
at Sinne Gallery, Helsinki, November 6–29, 2015

$\epsilon\psi\theta\zeta\Delta\text{-I}$

There is a model of language as a literal virus, about which Laurie Anderson wrote a song (“Language is a Virus

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IT IT IT IT IT IT IT VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS VIRUS IS IS IS IS IS IS IS IS

e e i a o e o a u a e a i e a i u a o u i a u i e A e o o e a o a u a e i a i u

ðə z ə 'mɒdl əv 'læŋgwɪdʒ əz ə 'lɪtərəl 'vaɪərəs, ə'baʊt wɪf laʊrɪ-ee 'ændəs(ə)n rəʊt eɪ sɒŋ. ('læŋgwɪdʒ ɪz ə 'vaɪərəs

[From Outer Space],” 1986). In it, she sings, “paradise is exactly like where you are right now only much, much better.”

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IS IS IS IS AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND LANGUAGE LANGUAGE LANGUAGE LANGUAGE LANGUAGE

o O u e a e I i e i a a i e i e a y i e e e y o u a e i o o y u u e e

[frəm 'aʊtə speɪs]”, 'nɑm'tɪn 'eɪtɪ sɪks). ɪn ɪt, fɪ sɪŋz, “'pærədəɪs ɪz ɪg'zæktli laɪk weə jʊ ə raɪt naʊ 'əʊnli mʌʃ, mʌʃ 'betə.”

According to this theory, which William S. Burroughs describes in “The Electronic Revolution” (1970), the

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LANGUAGE LANGUAGE LANGUAGE LANGUAGE LANGUAGE LANGUAGE LANGUAGE LANGUAGE LANGUAGE LANGUAGE “ “ “ “ “ “ “ “ BE BE BE

A o i o i e o y i i a u o u e i e i e E e o i e o u i o e

ə'kɔ:dn̩ tə ðɪs 'θɪəri, wɪf 'wɪljəm es. bʊr'ɔz dɪs'kraɪbz ɪn “ði ɪlek'trɒnɪk ,rɛvə'lʊ:ʃən” ('nɑm'tɪn 'sevntɪ), ðə

development of vocal tracts in protohumans didn't follow the standard evolutionary process of favourable genetic

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BE BE BE BE BE BE BE BE THAT THAT THAT THAT THAT THAT THAT THAT THAT THAT THAT AN AN AN AN AN AN AN AN AN AN " " " " " "

e e o o a a i o o u a i o o e a a e o u i o a y o e o a o u a e e e i

dɪ'veləpmənt əv 'vəʊkəl trækts ɪn 'prəʊtəʊ'hju:məns dɪdnt 'fɒləʊ ði: 'stændəd ,i:və'lu:ʃnəri 'prəʊses əv 'feɪvərəbl dʒi'netɪk

mutation + time, but rather occurred through the spread of a virus that alters the animal body, transforming it

mutation + time, but rather occurred through the spread of a virus that alters the animal body, transforming it

" " " " " AS AS AS AS AS AS AS AS AS ARE ARE ARE ARE ARE ARE ARE ARE ARE WAS WAS WAS WAS WAS WAS WAS WAS OR OR OR OR OR

u a i o i e u a e o u e o u e e a o a i u a a e e a i a o y a o i i

mju(:)'teɪʃən plʌs taim, bət 'rɑ:ðər ə'kɜ:d θru: ðə sprɛd əv ə 'vaɪərəs ðət 'ɔ:ltəz ði 'æniməl 'bɒdi, trəns'fɔ:mɪŋ ɪt

into an ideal host environment, propagating itself through contact with others. The first baby comes into contact

into an ideal host environment, propagating itself through contact with others. The first baby comes into contact

OR OR OR ITS ITS ITS ITS ITS ITS ITS ITS LIKE LIKE LIKE LIKE LIKE LIKE LIKE THROUGH THROUGH THROUGH THROUGH THROUGH THROUGH

i o a i e a o e i o e o a a i i e o u o a i o e e i a y o e i o o a

'ɪntə ən aɪ'dɪəl həʊst ɪn'vaɪərənmənt, 'prɒpəgeɪtɪŋ ɪt'self θru: 'kɒntækt wɪð 'lðəz. ðə fɜ:st 'beɪbi kʌmz 'ɪntə 'kɒntækt

with a latent virus, contracting language, voice, orality—the first information virus—and passes it on to its own

with a latent virus, contracting language, voice, orality—the first information virus—and passes it on to its own

THROUGH BODY BODY BODY BODY BODY BODY BODY FOR FOR FOR FOR FOR FOR FOR FIRST FIRST FIRST FIRST FIRST FIRST THERE THERE

i a a e i u o a i a u a e o i e o a i y e i i o a i o i u a a e i o o i o

wɪð ə 'leɪtənt 'vaɪərəs, kən'træktɪŋ 'læŋgwɪdʒ, vɔɪs, ɒ'rælɪti-ði: fɜ:st ,ɪnfə'meɪʃən 'vaɪərəs-ænd 'pɑ:sɪz ɪt ɒn tə ɪts əʊn

babies in turn. “Having effected alterations in the host’s structure that resulted in a new species specially designed

babies in turn. “Having effected alterations in the host’s structure that resulted in a new species specially designed

THERE THERE THERE THERE BUT BUT BUT BUT BUT BUT MUCH MUCH MUCH MUCH MUCH MUCH CAN CAN CAN CAN CAN CAN MORE MORE

a ie i u a i e e e a e a i o i e o u u e a e u e i a e e i e e i a y e i e

'beɪbɪz ɪn tʊ:n. “hævɪŋ ɪ'fektɪd ɔ:l tə'reɪf(ə)nɪz ɪn ði: həʊsts 'strʌktʃə ðət rɪ'zʌltɪd ɪn ə nju: 'spi:ʃi:z 'speʃəli dɪ'zʌɪnd

to accommodate the virus,” Burroughs writes, “the virus can now replicate without disturbing the metabolism and

to accommodate the virus,” Burroughs writes, “the virus can now replicate without disturbing the metabolism and

MORE MORE MORE MORE : : : : WHAT WHAT WHAT WHAT WHAT WHAT AT AT AT AT AT WORD WORD WORD WORD WORD ONLY ONLY ONLY

o a o o a e e i u u o u i e e i u a o e i a e i o u i u i e e a o i a

tə ə'kɒmədeɪt ði: 'vaɪərəs,” bʊr'ɒz, raɪts, “ðə 'vaɪərəs kən naʊ 'replɪkeɪt wɪ'ðaʊt dɪs'tɜ:bɪŋ ðə me'tæbəlɪzəm ənd

without being recognized a virus.”

without being recognized a virus.”

ONLY ONLY WHICH WHICH WHICH WHICH

i o u e i e o i e a i u

wɪ'ðaʊt 'bɪŋ 'rekəɡnaɪzd ə 'vaɪərəs.”

What do words want? While language in any context has intimately to do with power, the language virus owns

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WHICH THIS THIS THIS THIS THIS ANIMAL ANIMAL ANIMAL ANIMAL ANIMAL ANIMAL BABY BABY BABY BABY BABY — — — — — ONE ONE ONE

a o o a i e a u a e i a y o e a i i a e y o o i o e e a u a e i u o

wɒt dʊ wɜːdz wɒnt? waɪl 'læŋgwɪdʒ ɪn 'eni 'kɒntɛkst hæz 'ɪntɪmɪtli tə dʊ wɪð 'paʊə, ðə 'læŋgwɪdʒ 'vaɪərəs əʊnz

it, manifests it, makes human animals subjects to its psychic order; as ever, the parasite's interests are deeply at

it, manifests it, makes human animals subjects to its psychic order; as ever, the parasite's interests are deeply at

ONE ONE NOTHING NOTHING NOTHING NOTHING YOU YOU YOU YOU BURROUGHS BURROUGHS BURROUGHS BURROUGHS WITH WITH

i a i e i a e u a a i a u e o i y i o e a e e e a a i e i e e a e e e y a

ɪt, 'mænɪfɛsts ɪt, meɪks 'hjuːmən 'ænɪməlz 'sʌbdʒɪkts tə ɪts 'saɪkɪk 'ɔːdə; əz 'evə, ðə 'pærəsəɪts 'ɪntrɪsts ə 'diːpli ət

odds with those of the host. Language, for Burroughs, and at least one can relate to this in the context of the

odds with those of the host. Language, for Burroughs, and at least one can relate to this in the context of the

WITH WITH THOSE THOSE THOSE THOSE SOCIAL SOCIAL SOCIAL SOCIAL REVOLUTION REVOLUTION REVOLUTION REVOLUTION ALIEN

o i o e o e o a u a e o u o u a a e a o e a e a e o i i e o e o e

ɒdz wɪð ðəʊz əv ðə həʊst. 'læŋgwɪdʒ, fə bʊr'ɔːz, ənd ət liːst wʌn kən rɪ'leɪt tə ðɪs ɪn ðə 'kɒntɛkst əv ðɪː

modernist literary canon he's trying to establish his practice in opposition to, prescribes experience rather than

modernist literary canon he's trying to establish his practice in opposition to, prescribes experience rather than

ALIEN ALIEN ALIEN IT'S IT'S IT'S IT'S HOW HOW HOW HOW WHOSE WHOSE WHOSE WHOSE HEARD HEARD HEARD SOUND SOUND SOUND

o e i i e a y a o e y i o e a i i a i e i o o i i o o e i e e e i e e a e a

'mɒdənɪst 'lɪtərəri 'kænən hɪz 'traɪɪŋ tə ɪs'tæblɪʃ ɪz 'præktɪs ɪn ,ɒpə'zɪʃən tə, prɪs'krɪəbz ɪks'pɪəriəns 'rɑːðə ðən

articulating it. But more than anything else, “The Electronic Revolution” details strategies for social revolution

articulating it. But more than anything else, “The Electronic Revolution” details strategies for social revolution

ANYTHING ANYTHING ANYTHING ORALITY ORALITY ORALITY RATHER RATHER RATHER MODEL MODEL MODEL ABOUT ABOUT ABOUT ((()))

a i u a i i u o e a a y i e e e E e o i e o u i o e a i a e i e o o i a e o u i o

ɑ:ˈtɛkjələreɪtɪŋ ɪt. bət mɔː ðən ˈeniθɪŋ els, “ði ɪlekˈtrɒnɪk ˌrevəˈluːʃən” ˈdiːteɪlz ˈstrætɪdʒɪz fə ˈsəʊʃəl ˌrevəˈluːʃən

through technology, ways to use language against itself: repeating, plagiarizing, refusing, scrambling. For all its

through technology, ways to use language against itself: repeating, plagiarizing, refusing, scrambling. For all its

NOW NOW NOW INTO INTO INTO HOST HOST HOST ITSELF ITSELF ITSELF WITHOUT WITHOUT WITHOUT ; ; ; THAN THAN THAN TECHNOLOGY

ou e o o y ay o u e a u a e a a i i e e e a i a i a i e u i a i o a i

θruː tekˈnɒlədʒi, weɪz tə juːz ˈlæŋgwɪdʒ əˈɡenst ɪtˈself: rɪˈpiːtɪŋ, ˈpleɪdʒɪəraɪzɪŋ, ˌriːˈfjuːzɪŋ, ˈskræmblɪŋ. fəɪ ɔːl ɪts

poetic potential, Burroughs insists that the model is not an analogy. He is unironically proposing literary imperatives

poetic potential, Burroughs insists that the model is not an analogy. He is unironically proposing literary imperatives

TECHNOLOGY TECHNOLOGY USE USE USE POETIC POETIC POETIC NOT NOT NOT WE WE WE SOMETHING SOMETHING SOMETHING FROM

oe i oe ia u ou i i a e oe i o a a o y ei u i o i a y o o i ie a y i e a i e

pəʊˈetɪk pəʊˈtenʃəl, bʊrˈɒz mˈsɪsts ðæt ðə ˈmɒdl z nɒt ən əˈnælədʒi. hi z ˌʌnɑːˈrɒnɪkəli prəˈpəʊzɪŋ ˈlɪtərəri ɪmˈperətɪvz

for undoing the ubiquitous social order of power, the falsehood of universal experience, the tyranny of an alien

for undoing the ubiquitous social order of power, the falsehood of universal experience, the tyranny of an alien

FROM FROM HAVE HAVE SOMEONE SOMEONE OTHER OTHER POETRY POETRY SHE SHE PARADISE PARADISE EXACTLY EXACTLY WHERE WHERE

o u oi e u i u i ou o ia o e o o e e a e oo o u i e a e e i e e e y a y o a a i e

fəɪ ʌnˈduː(z)ɪŋ ðə juː(z)ˈbɪkwɪtəs ˈsəʊʃəl ˈɔːdəɪ əv ˈpaʊə, ðiː ˈfɔːlʃhʊd əv juːnɪˈvɜːsəl ɪksˈpɪəriəns, ðə ˈtɪrəni əv ən ˈeɪlɪən

technology. But here we can make use of the language virus as a conceptual framework, though it is explicitly not

technology. But here we can make use of the language virus as a conceptual framework, though it is explicitly not

RIGHT RIGHT BETTER BETTER ELECTRONIC ELECTRONIC CONTACT CONTACT OTHERS OTHERS DO DO ?? WHILE WHILE ANY ANY CONTEXT

e o o y u e e e a a e u e o e a u a e i u a a o e u a a e o o u i i e i i y o

tek'nɒlədʒi. bət hɪə wi kæn meɪk juːz əv ðə 'læŋgwɪdʒ 'vaɪərəs əz ə kən'septʃʊəl 'freɪmwɜːk, ðəʊ ɪt s ɪks'plɪsɪtli nɒt

intended as one.

intended as one.

CONTEXT POWER

i e e a o e

m'tendɪd əz wʌn.

To whom are we hosts, and what of our hospitality? The model of language as a more or less uniform concept is a

To whom are we hosts, and what of our hospitality? The model of language as a more or less uniform concept is a

POWER MAKES MAKES ANIMALS ANIMALS ORDER ORDER DEEPLY DEEPLY LEAST LEAST RELATE RELATE LITERARY LITERARY TRYING TRYING

o o a e e o a a o o u o i a i y e o e o a u a e a a o e o e u i o o e i a

tə huːm ə wi hɒstz, ənd wɒt əv 'aʊə ˌhɒspɪ'tælɪti? ðə 'mɒdl əv 'læŋgwɪdʒ əz ə mɔː ə les 'juːnɪfɔːm 'kɒnsept s ə

novel one for me; the idea that despite its variations along location, class, and race, it's a liquid form of orality that's

novel one for me; the idea that despite its variations along location, class, and race, it's a liquid form of orality that's

EXPERIENCE EXPERIENCE DETAILS DETAILS AGAINST AGAINST ALL ALL UNIVERSAL UNIVERSAL INTENDED INTENDED ME ME IDEA IDEA

o e o e o e e i e a a e i e i a i a i o a o o a i o a a a e i a i u i o o o a i y a

'nɒvəl wʌn fɔ mi; ði aɪdɪə ðət dɪs'paɪt ɪts ˌveəri'eɪʃənz ə'ləŋ læʊ'keɪʃən, klɑːs, ænd reɪs, ɪts ə 'lɪkwɪd fɔɹm əv ɒ'rælɪti ðæt

meant to produce something of me inside of you, and that's universal. More often I'm trying to think through the

meant to produce something of me inside of you, and that's universal. More often I'm trying to think through the

THAT'S THAT'S WHO WHO SPEAK SPEAK THING THING I I SENTIENT SENTIENT THEM THEM MAYBE MAYBE FEELS FEELS AI AI ALGORITHM

ea o o u e o e i o e i i e o you a a u i e a o e o e I y i o i ou e

ment tɔ 'prɒdʒʊs 'sʌmθɪŋ əv mi m'saɪd əv ju:, ænd ðæt

social: who gets to speak, and how much. It's difficult to abstract. The only thing I can relate it to is a recurring

social: who gets to speak, and how much. It's difficult to abstract. The only thing I can relate it to is a recurring

ALGORITHM LICENSE LICENSE BODIES BODIES STAY STAY THEN THEN IF MUST ALSO BEEN AROUND HEAR SOLITARY TREE FALLING FOREST

o i a o e o e a a o u I i i u o a a e o y i I a e a e i o i a e u i

'səʊʃəl: hu: ɡets tɔ spi:k, ænd haʊ mʌʃ. ɪts 'dɪfɪkəl tɔ 'æbstrækt. ði 'əʊnli θɪŋ aɪ kən rɪ'leɪt ɪt tɔ z ə rɪ'kɜ:ɪŋ

fantasy I have of meeting an anthropomorphized sentient alien, an E.T.-type alien, somehow finding a way to talk

fantasy I have of meeting an anthropomorphized sentient alien, an E.T.-type alien, somehow finding a way to talk

STATED BEFORE SPOKEN DID TRIGGER ACTION TRIGGERED AWARENESS ONESELF UNTIL WORDED SHAPELESS LAST SIMPLY FELL GROUND

a a y I a e o e e i a a o o o i e e i e a i e a E y e a i e o e o i i a a y o a

'fæntəsi aɪ hæv əv 'mɪtɪŋ ən ˌænθrə-pə-môr'fɪz 'senʃənt 'eɪljən, ən et-taɪp 'eɪljən, 'sʌmhaʊ 'faɹndɪŋ ə weɪ tɔ tɔ:k

to them—in my daydreams, as in the art world, generally most people speak English—and explaining to them

to them—in my daydreams, as in the art world, generally most people speak English—and explaining to them

UNABLE FOSSILIZE EPHEMERAL LEFT UNDATED NOBODY KNOWS EXTENT SILENCE FOLLOWED PERHAPS NO REPLY CALLED EXIT ENTRANCE

o e i y ay ea a i ea o ee ay o eo e ea E i a e ai i o e

tə ðem-m maɪ 'deɪ,dri:mz, əz ɪn ði ɑ:t wɜ:ld, 'dʒenərəli məʊst 'pi:pl spi:k 'ɪŋɡlɪʃ-ænd ɪks'pleɪnɪŋ tə ðəm

what a story is, because they've never heard of it, or they don't understand it: a complicated true or untrue thing

what a story is, because they've never heard of it, or they don't understand it: a complicated true or untrue thing

AFTERTHOUGHT LITERAL LAURIE ANDERSON WROTE SONG [OUTER SPACE] 1986 SINGS ACCORDING THEORY WILLIAM S. DESCRIBES 1970

a a o yi e au e ey e ee ea o i o ey o u e a i a o i ae ue o u ue i

wɒt ə 'stɔ:ri ɪz, bɪ'kæz ðeɪv 'nevə hɜ:d əv ɪt, ɔ: ðeɪ dəʊnt ,ʌndə'stænd ɪt: ə 'kɒmplɪkeɪtɪd tru: ɔ: ʌn'tru: θɪŋ

we are always telling each other about how something maybe either changed or stayed the same. Maybe, like the

we are always telling each other about how something maybe either changed or stayed the same. Maybe, like the

DEVELOPMENT VOCAL TRACTS PROTOHUMANS DIDN'T FOLLOW STANDARD EVOLUTIONARY PROCESS FAVOURABLE GENETIC MUTATION + TIME

e a e a ay e i ea o e a ou o o e i ay e ei e a e o aye e a e ay e i e e

wɪ ər 'ɔ:lweɪz 'tɛlɪŋ ɪtʃ 'ʌðər ə'baʊt həʊ 'sʌmθɪŋ 'meɪbɪ: 'aɪðə ʃ'eɪmɔ:d ɔ: steɪd ðə seɪm.'meɪbɪ:, laɪk ðə

language virus, it's just an idea about how to conceptualize what it feels like to operate under a system whose rules

language virus, it's just an idea about how to conceptualize what it feels like to operate under a system whose rules

OCCURRED SPREAD ALTERS TRANSFORMING IDEAL ENVIRONMENT PROPAGATING COMES LATENT CONTRACTING VOICE INFORMATION PASSES

a ua e i u i u a i ea a ou o o o e uaie a i ee i e o o e a e u e a y e o e u e

'læŋgwɪdʒ 'vaɪərəs, ɪts dʒəst ən aɪdɪə ə'baʊt həʊ tə kɒn-sɛp'tʃoʊ-ə-lɪz' wɒt ɪt fɪlz laɪk tə 'ɒpəreɪt ʌndər ə 'sɪstɪm hu:z ru:lz

are arbitrary, simultaneously malleable and uncommonly strict.

are arbitrary, simultaneously malleable and uncommonly strict.

ON OWN BABIES TURN HAVING EFFECTED ALTERATIONS HOST'S STRUCTURE

a e a i a y i u a e o u y a e a e a u o o y i

ər 'ɑ:brɪtəri, ,sɪməl'teɪnjəsli 'mæliəbl ənd ʌn'kɒmənli strikt.

A more relevant interlocutor for this sort of conversation in 2015 would of course be an AI, or this at least

A more relevant interlocutor for this sort of conversation in 2015 would of course be an AI, or this at least

RESULTED NEW SPECIES SPECIALLY DESIGNED ACCOMMODATE WRITES REPLICATE DISTURBING METABOLISM BEING RECOGNIZED WORDS

A o e e e a i e o u o o i o o o e a i o i ou o ou e e a AI o i a e a

ə mɔ: 'relɪvənt ,ɪntə(ɔ)'lɒkjətə fə ðɪs sɔ:t əv ,kɒnvə'seɪʃən ɪn tu: θaʊzənd ənd 'fɪf'tɪn wəd əv kɔ:s bi æn eɪ-aɪ, ɔ: ðɪs ət li:st

corresponds to how robots are represented in movies: sentient but deeply confused by embodied cognition.

corresponds to how robots are represented in movies: sentient but deeply confused by embodied cognition.

WANT HAS INTIMATELY OWNS MANIFESTS HUMAN SUBJECTS PSYCHIC EVER PARASITE'S INTERESTS ODDS MODERNIST CANON HE'S ESTABLISH

o e o o o o a e e e e i o i e e i e u e e y o u e y e o i e o i i o

,kɒrɪs'pɒndz tə haʊ 'rɒsbɒts ə ,reprɪ'zɛntɪd ɪn 'mu:vɪz: 'senʃənt bʌt 'di:pli kən'fju:zd baɪ ɪm'bɒdɪd kɒg'nɪʃən.

You explain what a metaphor feels like, what makes a joke funny, all that which escapes the ever-expansive grasp

You explain what a metaphor feels like, what makes a joke funny, all that which escapes the ever-expansive grasp

HIS PRACTICE OPPOSITION PRESCRIBES ARTICULATING ELSE STRATEGIES WAYS REPEATING PLAGIARIZING REFUSING SCRAMBLING POTENTIAL

You e ai a a ea o ee ie a a e a o e u y a a i e a e e e e a i e a

jʊ ɪks'pleɪn wɒt ə 'metəfə fɪ:lz laɪk, wɒt meɪks ə dʒəʊk 'fʌni, ɔ:l ðət wɪf ɪs'keɪps ði 'evər-ɪks'pænsɪv grɑ:sp

of the algorithm. In its imprecision, the algorithm produces text whose meaning shifts into abstraction, turns of

of the algorithm. In its imprecision, the algorithm produces text whose meaning shifts into abstraction, turns of

INSISTS ANALOGY HE UNIRONICALLY PROPOSING IMPERATIVES UNDOING UBIQUITOUS FALSEHOOD TYRANNY HERE MAKE CONCEPTUAL

o ea oi I i i e i i o ea oi o u e e oe ea i i i o a a i o u o

əv ði: 'ælgərɪðm. ɪn ɪts ɪm'pɹɪ-sɪz'hən, ði 'ælgərɪðm 'prɒdʒu:sɪz tɛkst hu:z 'mɪ:nɪŋ ʃɪfts 'ɪntə æb'strækʃ(ə)n, tɜ:nz əv

phrase that underlie their alien construction—incidental poetry, much of which is genuinely beautiful, something

phrase that underlie their alien construction—incidental poetry, much of which is genuinely beautiful, something

FRAMEWORK THOUGH EXPLICITLY WHOM HOSTS OUR HOSPITALITY LESS UNIFORM CONCEPT NOVEL DESPITE VARIATIONS ALONG LOCATION

a e a u e i e e i a i e o u i o i i e a o e y u o i i e u i e y e a u i u o e i

fɹeɪz ðət ʌndə'laɪ ðeər 'eɪljən kən'strækʃən-ɪn'sɪdɪntl 'pəʊɪtri, mʌʃ əv wɪf ɪz 'dʒenʃənli 'bjʊ:təfʊl, 'sʌmθɪŋ

intended to be banal that becomes lyric: a paradise of slippages and poetic license exactly like where you are

intended to be banal that becomes lyric: a paradise of slippages and poetic license exactly like where you are

CLASS RACE LIQUID FORM MEANT PRODUCE INSIDE OFTEN I'M THINK GETS DIFFICULT ABSTRACT RECURRING FANTASY MEETING

i e e o e a a a e o e y i a a a i e o i a e a o e i i e e e a y i e e e y o u a e

m'tendɪd tə bi bə'nɑ:l ðət bɪ'kʌmz 'lɪrɪk: ə 'pærədəɪs ɒv 'slɪpɪdʒz ənd pəʊ'etɪk 'laɪsəns ɪg'zæktli laɪk weə jʊ ə

right now only much, much better, a social revolution through technology. While the language virus is contagious,

right now only much, much better, a social revolution through technology. While the language virus is contagious,

ANTHROPOMORPHIZED E.T.-TYPE SOMEHOW FINDING WAY TALK MY DAYDREAMS ART WORLD GENERALLY MOST PEOPLE ENGLISH EXPLAINING

i o o y u u e e a o i a e o u i o ou e o o y i e e a u a e i u i o a i o u

raɪt naʊ 'əʊnli mʌʃ, mʌʃ 'betə, ə 'səʊʃəl ,revə'lu:fən θru: tek'nɒlədʒi. waɪl ðə 'læŋgwɪdʒ 'vaɪərəs ɪz kən'teɪdʒəs,

there are obviously those who are immune: there are those without language, those whose language acquisition

there are obviously those who are immune: there are those without language, those whose language acquisition

STORY BECAUSE THEY'VE NEVER THEY DON'T UNDERSTAND COMPLICATED TRUE UNTRUE ALWAYS TELLING EACH EITHER CHANGED STAYED

e e a e o i o u y o e o a e i u e e e a e o e i o u a u a e o e o e a u a e a u i i o

ðəɪ ə 'ɒbvɪəsli ðəʊz hu: ə rɪ'mju:n ðə ə ðəʊz wɪ'ðəʊt 'læŋgwɪdʒ, ðəʊz hu:z 'læŋgwɪdʒ ,ækwi'zɪʃ(ə)n

resembles, in this case, the AI more closely than it does the viral baby. It's a position (among others) from which one

resembles, in this case, the AI more closely than it does the viral baby. It's a position (among others) from which one

SAME JUST CONCEPTUALIZE OPERATE UNDER SYSTEM RULES ARBITRARY SIMULTANEOUSLY MALLEABLE UNCOMMONLY STRICT RELEVANT

e e e i i a e e AI o e o e y a i o e e i a a y I a o i i o a o o e o i o e

rɪ'zemblz, ɪn ðɪs keɪs, ði eɪ-ai mɔ: 'kləʊsli ðən ɪt dəz ði: 'vaɪərəl 'beɪbi. ɪts ə pə'zɪʃən (ə'mʌŋ 'lɒðəz) frəm wɪʃ wʌn

might legitimately claim to use language to work both through and against itself.

might legitimately claim to use language to work both through and against itself.

INTERLOCUTOR SORT CONVERSATION 2015 WOULD COURSE CORRESPONDS ROBOTS REPRESENTED

i e i i a e y a i o u e a u a e o o o ou a a a i i e

maɪt lɪ'dʒɪtɪmɪtli kleɪm tə ju:z 'læŋgwɪdʒ tə wɜ:k bəʊθ θru: ənd ə'ɡenst ɪt'self.

“To survive at any expense to the host invaded. To be an animal, to be a body. To be an animal body that the virus can

“To survive at any expense to the host invaded. To be an animal, to be a body. To be an animal body that the virus can

MOVIES CONFUSED BY EMBODIED COGNITION EXPLAIN METAPHOR JOKE FUNNY ESCAPES EVER-EXPANSIVE GRASP IMPRECISION PRODUCES TEXT

o u i e a a y e e e o e o i a e o e a a i a o e a o y o e a a i a o y a e i u a

“tə sə'vaɪv ət 'ɛni ɪks'pens tə ðə hɔstɪn m'veɪdɪd. tə bi ən 'æniməl, tə bi ə 'bɒdi. tə bi ən 'æniməl 'bɒdi ðət ðə 'vaɪərəs kən

invade. To be animals, to be bodies. To be more animal bodies, so that the virus can move from one body to another.

invade. To be animals, to be bodies. To be more animal bodies, so that the virus can move from one body to another.

MEANING SHIFTS ABSTRACTION TURNS PHRASE UNDERLIE THEIR CONSTRUCTION GENUINELY BEAUTIFUL BANAL BECOMES LYRIC SLIPPAGES

i a e o e a i a o e o i e o e o e a i a o i e o a e i u a o e o o e o y o a o e

m'veɪd. tə bi 'æniməlz, tə bi 'bɒdiz. tə bi mɔ:r 'æniməl 'bɒdiz, səʊ ðət ðə 'vaɪərəs kən mu:v frəm wʌn 'bɒdi tə ə'nʌðə.

To stay present as an animal body, to stay absent as antibody or resistance to the body invasion.”²

To stay present as an animal body, to stay absent as antibody or resistance to the body invasion.”

CONTAGIOUS OBVIOUSLY IMMUNE ACQUISITION RESEMBLES CASE CLOSELY DOES VIRAL POSITION AMONG MIGHT

o a y e e a a a i a o y o a y a e a a i o y o e i a e o e o y i a i o

tə steɪ 'preznt əz ən 'æniməl 'bɒdi, tə steɪ 'æbsənt əz 'æntɪ,bɒdi ɔ: rɪ'zɪstəns tə ðə 'bɒdi m'veɪʒən.”

When a baby is born, it contracts the virus. Its first word is “chandelier,” then “wilderness,” and then “delicious.”

When a baby is born, it contracts the virus. Its first word is “chandelier,” then “wilderness,” and then “delicious.”

LEGITIMATELY CLAIM WORK BOTH SURVIVE EXPENSE INVADED INVADE SO MOVE ANOTHER PRESENT ABSENT ANTIBODY RESISTANCE

e a a y i o i o a e i u I i o i a e i e e i e e a e e i i o u

wɛn ə 'beɪbi z bɔ:n, ɪt 'kɒntrækts ðə 'vaɪərəs. ɪts fɜ:st wɜ:d ɪz 'ʃændlɪ'lɪə, ðɛn 'wɪldənɪs, ənd ðɛn 'dɪ'lɪʃəs.

In its reading nook, the baby considers poetic license; the baby finds metaphors in stories whose details she

In its reading nook, the baby considers poetic license; the baby finds metaphors in stories whose details she

INVASION WHEN BORN CONTRACTS CHANDELIER WILDERNESS DELICIOUS READING NOOK CONSIDERS FINDS METAPHORS STORIES

I i e a i o o e a y o i e o e i i e e e a y i e a o i o i e o e e a i e

m ɪts 'rɪ:dɪŋ nʊk, ðə 'beɪbi kən'sɪdəz pəʊ'etɪk 'laɪsəns; ðə 'beɪbi faɪndz 'metəfəz ɪn 'stɔ:ri:z hu:z 'dɪteɪlz ʃɪ:

misremembers.

misremembers.

MISREMEMBERS

i e e e

mɪsɪ'membəz.

