



2020 by Darija Medić & Uroš Krčadinac

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Novi Sad & Zagreb, August 2020



Optimised Poetics

Try:

- **Uroš Krčadinac**
- **Darija Medić**

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INTRODUCTION

Today's writer resembles more a
programmer than a tortured genius,
brilliantly conceptualizing, constructing,
executing, and maintaining a writing machine.
— Kenneth Goldsmith, Uncreative Writing

The first thing you hear in a mathematical optimisation class is that there is no such thing as the most optimised program – when optimised, the program is already the best it can be. It achieves the best possible outcome with the least possible cost; it is the most effective of all possible alternatives. Within this framework, it is implied that you have a utility function, a way of quantitatively measuring the objective quality of alternatives. As such, optimisation is a competitive process, connected to the idea of evolutionism: better solutions live, worse die. Whether we talk about biological, technological, or the systems of market economy, the paradigm is the same: optimise or go extinct.

So, what happens if instead of programs, you optimise media content? And what is “content” if not poetics? How do you choose the most effective song, picture, sound, text, love letter, a piece of art? How do you measure its quality? Isn't it an oxymoron – optimised poetics?

Nevertheless, in the age of quantified and artificially generated media and search engine optimisation (SEO), we are doing it all the time, aren't we? Algorithmic

processes seem to be becoming more affective, intuitive, anthropomorphic, human-like. At the same time, we are habitually practicing machine-readable language: keywords for Google searches, hashtags, taxonomies, titles and descriptions, even whole articles. Whatever we write, film, record, or publish, we are – consciously or unconsciously – adjusting ourselves to machine biases. We are optimising ourselves in calculable terms, through metrics, assistive AI software, gamification, while interfaces mediate, suggest, create and customize our most intimate individual personal realities. The AI promise becomes possible not because machines get more intelligent, but because we are getting more machine-like.

Is it possible to counteract this “colonization of everyday life by information processing,” as dubbed by Adan Greenfield? Crippling spelling, memory, orientation and associations, these intuitive technologies at the same time create hybrid forms of co-creation between idea and algorithmic model. What happens if we try to subvert optimisation, if we turn it on its head through a conceptual DDOS attack? What are the poetics of over-optimisation as anti-optimisation?

In this booklet, we are offering two such strategies: Optimised Emotions and Optimised Exercises in Style. Similar to Alvin Lucier’s “I am sitting in a room,” Optimised Emotions twists the functionality of the Google Ad Keyword Planner, while Optimised Exercises in Style overuse Google Translate to show how small shifts, subtle meanings and glitches build cumulatively to form a computational poetic of automation and optimisation. Both of them are using – indeed overusing – Google services as a paradigmatic lens for observing the frameworks of habituated technologies.

If we take Katherine Hayles’s “We become the codes we punch” and think of the transformative potential of the embodiment of daily practices, then poetry doesn’t just end in being a form of expression. It becomes a form of survival.

OPTIMISED EMOTIONS

Uroš Krčadinac

This is one of the philosophical dangers
of using widespread automation,
which is that it fixes meaning.

— Trevor Paglen

How are words used today? Of course, we write novels and we curse, as humans have always done, we sing and we name things. Yet, drowned in endless digital streams, we feel something is different. A friend of mine, a short-story writer from the US, told me that when she writes primarily for the Internet, she carefully chooses words for her stories in terms of Internet search terms associated with topics she writes about. For instance, if she writes about immigration issues, she looks for keywords Internet algorithms associate with these social topics. The goal is to get her story classified and positioned within the right thematic cluster, so it could be found more easily by possible readers who use Internet search engines, the primary one being Google. In other words, she is writing for both humans and algorithms. One could say she is doing search engine optimization (SEO) of her literary prose.

In his paper “Linguistic Capitalism and Algorithmic Mediation”, prof. Frederic Kaplan explains the logic of word commodification and monetization: “Google is certainly the



first economic actor to have understood that the logic of linguistic capitalism implies not an economy of attention but an economy of expression. The goal in this new economic game is not to catch the users' gaze but to develop intimate and sustainable linguistic relationships with the largest possible number of users in order to model linguistic change accurately and mediate linguistic expression systematically." In this econo-linguistic game, words are mere indices of goods and services. Economic indicators, markers, vectors, taxonomy mechanisms for machine classification. "Should we expect something like a pidgin or a creole to emerge," Kaplan rightly wonders, "whose syntax and vocabulary would be influenced by the linguistic capacity of machines and economic value of words?"

This new dialect, however, this techno-capitalist creole, might still not be completely devoid of poetic value. Pip Thornton, a researcher and artist from Edinburgh, created a body of text-based work related to linguistic capitalism. "While concentrating on exploiting language for money," she says, "Google have in effect let money control the narrative."

Similar to Thornton, Optimised Emotions utilise Google Ad Keyword Planner, an app that helps customers choose right keywords for their Google Ads. Among other things, the app names prices of keywords you decide to use in your ad. This is how the price for the ad is determined, via a bid system. Prices change all the time, yet not drastically. Words associated with lucrative industries are more expensive than others, as people google them more often. In addition, the app gives you additional keyword suggestions based on what these algorithms think you want to sell with the text you provided. Through these optimal suggestions, you can guess what does Google assume you are selling with your words – because of course you are selling something, that is what words are for, right?

Keyword Planner is meant to be used for marketing-driven text, yet no law exists that forbid you from putting any text as an input to its algorithm. This is how Optimized Emotions work: you put an old poem inside the Keyword Planner, and let the algorithm tell you its monetary value (if it were an ad) and how you could optimise your word choice (if you wish your ad to be more effective). The results are recontextualized as new poetry.

So, how does Google interpret local poetry? Or – what does Google think local poets advertize? Results vary depending on language (original poems or translations) and target countries, but patterns do emerge. Mika Antić, for example, markets online dating, cosmetics, and astrology, Vasko Popa is more into carpentry and agriculture, Abdulah Sidran advertises language apps, Miloš Crnjanski and Ljubomir Micić work within the tourist industry, while Milena Marković belongs to the online pornographic and sex market. Among the selected bunch, Antun Branko Šimić is the only one whose poetry Google associates with anything remotely poetic, suggestions being, for instance, "love verses" and "sad quotes". Who dares to say poetry does not have a utilitarian value? People need textual clichés for book dedications and wedding toasts.

The question is: are we, the digital generations, going to be able to recognize our own emotions if not formulated as clichés?

Sumatra

– Miloš Crnjanski

Sad smo bezbrižni, laki i nežni. / Pomislimo:
kako su tihi, snežni / vrhovi Urala. //
Rastuži li nas kakav bleđi lik, / što ga
izgubismo jedno veče, / znamo da, negde,
neki potok / mesto njega, rumeno teče! // Po
jedna ljubav, jutro, u tuđini, / dušu nam
uvija, sve tešnje, / beskrajnim mirom plavih
mora, / iz kojih crvene zrna koralu, / kao,
iz zavičaja, trešnje. // Probudimo se noću i
smešimo, drago, / na Mesec sa zapetim lukom.
/ I milujemo daleka brda / i ledene gore,
blago, rukom.

Sumatra

– translated by Lazar Pašćanović

Now we are carefree, tender and airy. / Let
us think: how quiet are, the snowy / peaks
of the Urals. // If we get sad over a pale
figure, / whom we have lost on some evening,
/ we know that, somewhere, a rivulet, /
instead of it, all in red, is flowing! //
One love, morning in foreign land, / envelops
our soul, gets tighter, / in endless peace
of blue seas, / from which the crimson corals
glitter, / like, from my distant homeland,
cherries. // We wake up at night, smiling
dearly, / to the Moon with its bow bent, /
caressing the distant hills, tenderly, / and
icy mountains, with our hand.

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SUMATRA	Avg. Cost per Click
sad	US\$ 0.02
smo	US\$ 0
bezbrižni	US\$ 0
laki	US\$ 0.03
i	US\$ 0.03
nežni	US\$ 0
pomislimo	US\$ 0
kako	US\$ 0.02
su	US\$ 0.01
tihi	US\$ 0
snežni	US\$ 0
vrhovi	US\$ 0
urala	US\$ 0

SUMATRA	Avg. Cost per Click
now	US\$ 0.03
we	US\$ 0.05
are	US\$ 0.01
carefree	US\$ 0
tender	US\$ 0
and	US\$ 0.02
airy	US\$ 0
let	US\$ 0.01
us	US\$ 0.04
think	US\$ 0.03
how	US\$ 0
quiet	US\$ 0.01
are	US\$ 0.01
the	US\$ 0.01
snowy	US\$ 0.02
peaks	US\$ 0
of	US\$ 0
the	US\$ 0.01
urals	US\$ 0.01

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Sumatra

Cost US\$0.38

CTR 6.0%

Avg. CPC US\$0.05

Avg. Position 1.4

7 Clicks

130 Impressions

sumatra letovanje cena

sadnice trešnje cena

etno restoran zavičaj cenovnik

zaštita trešnje od bolesti i štetočina

za šta su dobre trešnje

skidanje muzike besplatno

parni valjak youtube

ceca diskografija

psihodelija

frenki red voznje

pop depresija

bajaga diskografija

sto si u kavu stavila

radio bg 202

jutro će promeniti sve

kisobran zurka

putovanje cena

sastav na engleskom o prijatelju

Sumatra

Cost US\$0.55

CTR 9.6%

Avg. CPC US\$0.03

Avg. Position 1.4

18 Clicks

190 Impressions

live coral for sale

dried sour cherries

coral reef

all quiet on the western front

cherry tomatoes

peak meaning

maraschino cherries

quiet book

mount airy casino resort

homeland netflix

chocolate covered cherries

barbados cherry

sumatra indonesia

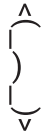
silent please

quiet the power of introverts

Pjesnici

– Antun Branko Šimić

Pjesnici su vječno čuđenje u svijetu. / Oni
idu zemljom i njihove oči / velike i nijeme
rastu pored stvari. / Naslonivši uho na
ćutanje što ih okružuje i muči, / pjesnici
su vječno treptanje u svijetu.



Poets

– translated by Božica Cvjetković

Poets are eternal wonder in the world. / They
walk the Earth and their eyes / large and
mute grow near the things. / Leaning an ear /
on silence that surrounds them and torments
them, / poets are eternal blinking in the
world.



Pjesnici

Cost US\$0.37
CTR 3.7%
Avg. CPC US\$0.09
Avg. Position 1.1
4 Clicks
110 Impressions

čestitke za novu godinu u stihovima
knjige za čitanje
citati o životu
preporuka knjiga
jednostavna čestitka za vjenčanje
poezija o životu
najbolje knjige za čitanje
ljubavni stihovi za nju
ljubavni stihovi za njega
tuzni citati
ljubavne čestitke za rođendan
lijepe poruke
kafka preobrazba
najljepši ljubavni citati
dječje pjesmice tekst
pjesničke slike

Poets

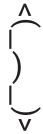
Cost US\$8.48
CTR 9.9%
Avg. CPC US\$0.15
Avg. position 1.4
58 clicks
590 Impressions

love poems for her
richest people in the world
sad poetry
myopia
eye doctor near me
love poems
walt whitman
green eyes
google world
new year greeting cards in rhyme
book suggestions
simple quote greeting card
beautiful quotes
sad quotes
love dedication birthday
beautiful sentences

Velegradska Pesma

– Vasko Popa

Kaže mi onomad moja žena / Za koju bih sve
učinio / Volela bih da imam / Jedno malo
zeleno drvo / Da ulicom trči za mnom



Metropolis Poem

– translated by Uroš Krčadinac

My wife tells me back then / For whom I would
do anything / I wish I had / One little green
tree / To run after me down the street



Velegradska Pesma

Cost US\$0.02

CTR 15.8%

Avg. CPC US\$0.02

Avg. Position 1

1 Click

5 Impressions

drvo novca cena

drvo novca nega

drvo života cvet

drva za ogrijev

krasula drvo novca

magnolija drvo cena

javor drvo

grab drvo

дрво новца

prozori

bagrem drvo

badem drvo

drvo para

kiselo drvo

tisovo drvo

judino drvo

pitagorino drvo

drvo života održavanje

drvo života verovanje

drvo zmajevе krvi

koje drvo posaditi uz kuću

koje drvo posaditi u dvorištu

kako oporaviti drvo para

Metropolis Poem

Cost US\$0.08

CTR 14.9%

Avg. CPC US\$0.02

Avg. Position 2

4 Clicks

25 Impressions

eco friendly

big little lies

pretty little liars

street view

google street view

bonsai

all of me

google maps street view

let me down slowly

take me to church

love me like you do

let me love you

baobab

call me

lemon tree

bonsai tree

acacia

quercus

mi amor

money tree

follow me

Mora

– Abdulah Sidran

Šta to radiš, sine? // Sanjam, majko. Sanjam,
majko, kako pjevam, / a ti me pitaš, u mome
snu: šta to činiš, sinko? // O čemu, u snu,
pjevaš, sine? // Pjevam, majko, kako sam imao
kuću, / a sad nemam kuće. O tome pjevam,
majko. // Kako sam, majko, imao glas, i jezik
svoj imao, / a sad ni glasa ni jezika nemam.
// Glasom, koga nemam, u jeziku, koga nemam,
/ o kući, koju nemam, ja pjevam pjesmu majko.

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Nightmare

– translated by Uroš Krčadinac

What are you doing, my son? // I dream,
mother. I dream, mother, that I am singing /
and you are asking me, in my dream: / What
are you doing, my dear son? // What are you
singing of, my son, in your dream? // I am
singing, mother, of a house / and now I don't
have a house. / This is what I'm singing of,
mother. // Of a voice I had, mother, / In a
language I had, mother, / Yet now I don't
have neither voice nor language. // With a
voice I don't have / In a language I don't
have / Of a house I don't have / I sing my
song, mother.

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Mora

Cost US\$170
CTR 2.0%
Avg. CPC US\$0.34
Avg. Position 0.18
500 Clicks
25K Impressions

bolesti jezika
kuće za odmor
kuće sa bazenom cijene
upala jezika simptomi
što je bipolarni poremećaj
što znače isti brojevi na satu
što je ljubav
kuće za prodaju
niskoenergetske montažne kuće cijene
gljivice na jeziku
geografski jezik
vikendice sa bazenom
peckanje jezika
kuće prizemnice
plikovi na jeziku
prišt na jeziku
brazde na jeziku
drvene kuće cijena
dlakavi jezik
drvena kućica
pa šta

Nightmare

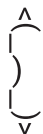
Cost US\$67
CTR 5.3%
Avg. CPC US\$0.57
Avg. Position 0.68
120 Clicks
2.2K Impressions

what i
multilingual
google translate photo
i can do bad all by myself
profanity meaning
how have you been
what do you want
metaphor
i am mother
mom and son
dream interpretation
working moms
figurative language
look what you made me do
dream moods
dialect
lucid dream
do you love me
how do you do
languages online
how to find percentage
i want to know what love is

Rođeni

– Milena Marković

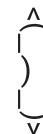
ja znam jednog ko je mnogo zgodan / i nikad
neće jebati / ja znam
nekog ko je mnogo snažan / i nikad se neće
pobiti / ja znam nekog
ko je mnogo dobar / i koji svima smeta / ja
znam jednoga koji ne
može bez mene / ja znam jednoga što bi volela
da umre / jedan
sat pre mene



My Next of Kin

– translated by Uroš Krčadinac

I know of one who is very handsome / and will
never fuck / I know of one who is very strong
/ and will never fight / I know of one who is
very kind / who bothers everyone / I know of
one who cannot do without me / I know of one
who I would like to die / an hour before me



Rođeni

Cost US\$59
CTR 3.2%
Avg. CPC US\$0.63
Avg. Position 0.75
94 Clicks
3K Impressions

oglasi za sex
seks oglasi
srpska televizija
pidzama iz jednog dela za odrasle
amaterke
jebaje
cure za seks
dame za seks
politika dnevni list
vijesti iz republike srpske
kurci
cime se baviti
sexsi cure
seks sa zivotinjama
ministarstvo unutrašnjih poslova srbije
severina
napajanje za kompjuter
srpske zastave
znam ja dobro kako ti je s njom

My Next of Kin

Cost US\$150
CTR 8.7%
Avg. CPC US\$1.55
Avg. Position 0.75
94 Clicks
1.1K Impressions

xnxx
pornktube
mature tube
i know you
capital one credit card data breach
aloha tube
lobstertube
full hd porn
do you know me
dirty roulette
lushstories
scandals
everything i know about love
dino tube
romantic porn
indiansexstories2
i know this much is true

OPTIMISED EXERCISES IN STYLE

Darija Medić

2013 was the year of confusing Edward Snowden with Julian Assange. The confusion was the consequence of the amount of simultaneous findings that were revealed about the global datascape and online surveillance. It was a first real crack in devotional acceptance of default settings of personal devices, the first time general public really became aware of the extent of privacy breaches worldwide. One of the most exciting findings, made public by Wikileaks, involves the secret service agency STRATFOR. Apparently, STRATFOR had been Google Translating large amounts of data, while investigating confidential information of interest to their clients in the Middle East. Apparently they were also not encrypting their emails, which allowed the content of the emails to be accessible in the first place, which is intriguing on its own, for an intelligence service. These emails also revealed what types of instructions were given to new employees regarding how intelligence is to be extracted in a STRATFOR way.

Optimised Exercises in Style: Global Artificial intelligence Files are an artistic exploration of language and translating – an act of interpretation in the age of software mediated information. It is a piece of poetic computation and a synthesized version of the children's game Chinese



Whispers through an homage to Raymond Queneau. What it does is continuously translate excerpts taken from the hundreds of emails of this leaked content through multiple languages. The exercise eventually ends, returning to the original language, to find the meaning in an altered, sometimes unrecognizable state. Only, instead of human ear-to-ear retelling, the content is taken through the widely spread Google Translate service. The game in its original form brings amusement from the fact that the words that are whispered skew their meaning minimally through each iteration of whispering further, always building upon the previous already misheard elements.

Optimised Exercises in Style bring this tactic a step forward, algorithmically translating STRATFOR emails referring to their many peculiar strategies of generating intelligence. The languages for translation were chosen from the ones mentioned in the emails themselves., The process is followed by tracking and observing how the meaning gradually gets lost in many in-between steps. These small errors can be unnoticeable at first, invisible enough to pass below the radar. Using this widespread algorithmic way of translating, the work questions the ever more common techno-positivist belief in a computerized substitution of every human task. Even when it is about generating intelligence. This is emphasized on an example depicting how precise and delicate the human language is.

Fun fact: STRATFOR continued using Google translate for the translation of sensitive information after this information became publicly known. This is visible due to leaks that happened in the period that followed.

This exercise in style dives into the deep connection between the essence of STRATFOR's methods for interpreting vast amounts of information and the usage of Google Translate for translating that information into

intelligence. The subject of the exercise is the introduction e-mail STRATFOR interns get as a startup guide. The languages used correspond to the ones from the countries mentioned in this e-mail.



Original e-mail

[confluence] Internship Program > Startup
Guide for New Employees

Released on 2013-02-13 00:00 GMT

Email-ID 965088

Date 2011-08-22 22:41:02

From confluence@research.stratfor.com

To kevin.stech@stratfor.com

STRATFOR is possible because of the Internet.
The World Wide Web contains vast amounts of
actionable intelligence for those who know
how to obtain it. The problem is how to deal
with so much information. Here is a very
basic explanation of how STRATFOR processes
that information, adds value, and turns it
into a product... and how YOU fit in to the
big picture..

Any items that are not in english should be
sent to OS as normal, but a google translate
version of the item should be pasted above*
the original item with the note "=
;GOOGLE TRANSLATE (Original Document Below)."

English to Chinese (Traditional)

由於互聯網，STRATFOR是可能的。萬維網為那些知道如何
獲得它的人提供了大量可操作的智能。問題是如何處理這麼
多的信息。這是一個非常
基本解釋STRATFOR如何處理信息，增加價值，並將其轉化為
產品...以及您如何適應大局。
任何不是英文的項目都應該正常發送到操作系統，但是谷歌
翻譯版本應該粘貼在原始項目上方，並附有註釋“; GOOGLE
TRANSLATE (原始文檔)”

English to Chinese (Traditional) to Persian

ناهج بو. تساری ذپ ناکم STRATFOR، تنرت نی اب هجوت اب
یم هنوگ چ دنناد یم هک ی ناسک یارب اریدای زتاعال طارت سگ
هک تساری ل اوس. دنک یم مهارف، دنک تفایرد ار نآ دنناوت
تساری سب نی. مینک هرادا اریدای زتاعال طاهنوگ چ
یم تیری دم ارتاعال طاهنوگ چ هک نی ل صراحی ضوت
دنک یم لی دبت تال و صحم هب ار نآ، دنک یم هفاضا ار شزرا، دنک
یلک تیعضو اب قابطنای گنوگ و...
روط هب لماع متسیس هب دیاب، تسینی سیسی لگنا هکی هژورپ ره
متی آیال اب رد دیاب Google همچرت هخسن ام، دوش لاسرا لومعم
دریگ رارق «GOOGLE TRANSLATE» رظن اب یل صا

English to Chinese (Traditional) to Persian to Russian

Что касается Интернета, возможно, STRATFOR.
Всемирная паутина предоставляет много информации для тех, кто знает, как они могут ее получить. Вопрос в том, как обрабатывать много информации. Это очень Основное объяснение того, как STRATFOR управляет информацией, добавляет ценность, преобразует ее в продукты ... и как адаптироваться к общей ситуации. Любой проект, который не является английским, должен регулярно отображаться в операционной системе, но версия Google Translate должна быть размещена поверх основного элемента с комментарием GOOGLE TRANSLATE.

English to Chinese (Traditional) to Persian to Russian to Chinese (Simplified)

至于互联网，也许STRATFOR。万维网为那些知道如何获得它的人提供了大量信息。问题是如何处理大量的信息。非常STRATFOR管理信息，增加价值，将其转化为产品...以及如何适应整体情况的主要解释。
任何不是英文的项目都应该在操作系统中定期显示，但必须使用GOOGLE TRANSLATE注释将Google Translate版本放在主要元素之上

English to Chinese (Traditional) to Persian to Russian to Chinese (Simplified) to Persian

تاعال طار تس گ ناهج بو. STRATFOR دی اش، ت نرت نی دروم رد دنک یم تفای رد ار نآ ه نوگ چ دن ناد یم هک یناسک یارب ار یدایز هرادا ار یدایز تاعال طار ه نوگ چ هک تسا نی لاوس. دنک یم مهارف دایز یلیخ. یم دنک هب ار نآ، دایز فایم شزرا، دنک یم تی ری دم ار تاعال طار STRATFOR حیضوت اب قابطنای گنوگ چ و ... دنک یم لی دبت تال و صرح یلیک تی عوضو یلیک رد مظنم روط هب دیاب، تسین یسیل گنا نابز رد هک یدروم ره یسیون هی شاح زا دیاب امش ام، دوش هداد شیامن لامع متسیس رد Google همجرت هخسن نداد رارق یارب GOOGLE TRANSLATE دینک هدافتسا یل صا رصنع یالاب

English to Chinese (Traditional) to Persian to Russian to Chinese (Simplified) to Persian to English

On the Internet, maybe STRATFOR. The World Wide Web provides a lot of information for those who know how to get it. The question is how to handle a lot of information. too much STRATFOR manages information, adds value, transforms it into products ... and how to adapt to a general description of the overall situation.
Any item not in English must be displayed on a regular basis on the operating system, but you must use the GOOGLE TRANSLATE annotation to place the Google translation version above the main element.

This exercise in style takes the legal argument of a court case including the FBI, a Sweedish lawyer, a Syrian national accused of being a spy and Google Translate a step further. Claims, facts, interpretation and algorithms all interplay between the languages involved in the court case - English, Arabic and Sweedish.

Original e-mail

US/SYRIA/CT-FBI 'used Google Translate' to
indict alleged Syrian spy, claims lawyer
Released on 2013-03-11 00:00 GMT Email-ID
1589853 Date 1970-01-01 01:00:00 From sean.
noonan@stratfor.com
To os@stratfor.com

But Soueida's lawyer, Haytham Faraj, told the court last week that his clients's name, as transcribed in the FBI indictment, had been wrongly transliterated into English using Google Translate. He also wrote in a court filing that the prosecution had demonstrated a serious deficit in its ability to translate recorded conversations from Arabic into English. Soueida's defense also argues that federal prosecutors appears to have taken extensive liberties with a playful [telephone] conversations between the accused and his wife back in Syria, eventually producing an English language translation**that has no basis in facta**.

English to Arabic

عوبسأل أمك حمله سرب سنارف قل اكول لاق جرف مثيره يم احمل نكل
تاق يقيحتل بتكم يف بتك امك ،هيلكوم مسأ نأ يضاملا
ةيزيلجنإل إل غلل إل أطخ اهت مجرت مت ،ماهتال ا قضي رع يل اردفل
نأ بةيئاضق قضي يف بتك امك .هم جرت ل غوغ مادخت ساب
ةل ج سمل ام جرتل إل ع اهتردق يف اري بك ازج ع ترهظأ ناك ءاع دال
اديوس عافد لوقي امك .ةيزيلجنإل إل ةي برعل نمت اثداحمل
ةعساو تاي رح اوذختا دق نيي داحتال نيي ماعل نيي عدمل نأ ودبي
يف ىرخأ ةرم هت جوزو نيي م همل نيي بةي فتاه اثداحم قاطنل
**ةيزيلجنإل إل غلل اب ةم جرت جتنت فاطمل اةي هان يف ،ايروس
**عق اول ا يف ساسأ هل سيل

English to Arabic to Sweedish

Men advokat Haitham Faraj berättade för AFP Domstolen
förra veckan att hans kunders namn också skrev i FBI Åtalet
översattes till engelska med hjälp av Google Translation. Han
skrev också i en rättegång att åtalet var Visade ett signifikant
underskott i sin förmåga att registrera översättning Talar
från arabiska till engelska. Säger det svenska försvaret Det
verkar som om det federala kravet har tagit breda friheter
Telefonkonversationer mellan den anklagade och hans fru
I Syrien slutade han till slut en engelsk översättning ** har
ingen grund faktiskt **

English to Arabic to Sweedish to English to Arabic to
Sweedish to Arabic

تبت كوسرب س نارف قل الكول لاق جرف م ثيه ي ماحم ل نكل
بتكم ي ف اضي ا بتك دق هل كوم مسا ن ا يضام ل عوبس ال ا قمك حم ل
قغل ل ا لى ل ا تابل طتم ل ا قم جرت ت م ت ي ل اردف ل ا تاق ي قحت ل ا
م ادخت ساب ق ي زيل جن ل ا
قردق مدع ناك ناك اء اعدال ا ن ا قمك احم ي ف بتك امك . قم جرت ل ا لغوغ
لوق ي ق ي زيل جن ل ا لى ل ا ق ي برع ل ا تام جرت ل ا ل ي ج ست لى ع قري بك
ع س او تا ي رح ذخت ا دق ي داحت ال ا طرشل ا ن ا ودبي و ق ي دي و س ل ا عاف دل ا
اري خ ا ه ن ا ، ا يروس ي ف هت ج وزو م هت م ل ا ن ي ب ق ي ف تاهل ا ت ا ث داحم ل ا
** ع قاول ا ي ف ببس هل سيل ** ق ي زيل جن ل ا لى ل ا قغل ل ا قحت

English to Arabic to Sweedish to English to Arabic to
Sweedish to Arabic to Sweedish

Men advokat Haitham Faraj berättade för AFP Domstolen
skrev förra veckan att hans kunds namn också hade skrivits
i FBI Krav har översatts till engelska med hjälp av Google
Translation. Han skrev också i en rättegång att åtalet var Det
var en stor oförmåga att spela in översättningar Arabiska
till engelska svenska försvaret säger Det verkar som om det
federala kravet har tagit breda friheter
Telefonkonversationer mellan den anklagade och hans fru
I Syrien slutade han äntligen att översätta engelska ** Har
ingen anledning faktiskt **.

English to Arabic to Sweedish to English to Arabic to
Sweedish to Arabic to Sweedish to English

But lawyer Haitham Faraj told AFP The court
wrote last week that his client's name had
also been written in the FBI Requirements
have been translated into English using
Google Translation. He also wrote in a trial
that the prosecution was It was a great
inability to record translations Arabic to
English Swedish defense says It seems that
the federal requirement has taken broad
freedoms Phone conversations between the
accused and his wife In Syria, he finally
finished translating English** Has no reason
actually **.

ABOUT

Born in the mid 80s, Uroš Krčadinac and Darija Medić belong to the bridge between Generation X and Generation Y. Spending youth in the speed of dial-up, the imagination of IRC chats, with email as a form of personal expression, computational culture is the lens through which they grew up with and the format of their art inquiry – or could we say that art is the lens through which they practice computation? Over the years, layers of algorithmic culture sediments have formed in this practice. Together with its sister book, Tactical Poetics, the pages of Optimised Poetics carve out potential pathways through these layers, offering diverse strategies and approaches.

(vAv)X(vAv)\

LEGEND

Optimised Poetics Introduction	w(°o°)w	wow / sudden / surprise
Optimised Emotions	<(¯_¯)>	joy / happy / welcome
Optimised Exercises in Style	(x_w_x)	fear / horror / terror
Optimised Poetics About	\(vAv)X(vAv)/	friends / party / together

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