

Well OK so

15 messages

Suspended Reason <suspendedreason@gmail.com>

Mon, Feb 17, 2025 at 12:12 PM

To: Ian Champion <ijfchampion@gmail.com>, "Cristobal S." <cristobal.sciutto@gmail.com>, "S. Paul" <mail@satya.love>, Gianni de Falco <g.luigi.defalco@gmail.com>, zakhap@gmail.com, Leo Kim <leo.js.kim.17@gmail.com>, Benjamin Brown <bgbrown17@gmail.com>, andrew.s.blevins@gmail.com, Nick Greer <nicholas.t.greer@googlemail.com>, Luke Erasmus <wordtradecorp@gmail.com>, Kit Mackintosh <kitmackintosh@icloud.com>, Corey Anderson Dansereau <coreyd@stanford.edu>, Neil Fitzgerald <fitzgerald.neil@gmail.com>, adinaglickstein@gmail.com, AJ Stoughton <aj.stoughton@gmail.com>, Ulkar Aghayeva <aghayeva.u@gmail.com>

Anyways, some of you have heard this story before but I was talking to Nico recently, I was saying how I was talking to Lucy Jakub and Sam Fentress at a party decently? And I was saying how I'm still learning to read, how I don't know how to read half of what I pick up these days and the half I can read I only half know how to read it.

Well they were confused understandably I guess and Sam was playing bar for the group so gin requests interrupted but I was saying,

I remember talking to Lucy and Sam I mentioned that I feel like I'm still learning to read and I don't know how to read half the things I pick up

4:30 PM ✓/✓

And Sam was really baffled by this, he didn't get what I meant at all, and I struggled to explain and we kept getting interrupted by alcohol requests b/c Sam was pouring for his friend crew

4:31 PM ✓/✓

But just the last two days I have been making weird noises to myself and thinking about the musicality of the voice and speech and how punctuation is all we have expressively to musically notate it

4:32 PM ✓/✓

And I was learning about phonetics and messing with the shape of my mouth and was thinking how

4:32 PM ✓/✓

include an education on physiophonetics (the way mouth shape + tongue gesture + cordvibration combine to make a sound) (edited)

Everyone knows alliteration but so much of prosaic musicality comes down to patterns of fricatives, bilabials, voiced and voiceless

For instance (and I got this from Nico) but with the Wake when you read it there is a blurring of the eyes and ears that is needed, you can only make out the layered textstack if your vision goes triple or double. And I was with Andrew Blevins in Prospect Heights watching Alex Tatarsky perform *American Psychobabble* and she

was saying "*I landed here! This land is my land! It's my I-land, land of all my eyes, my island*" (speaking colonial English now) and it reminded me of the Wake a little Anyways so I got to babbling and—where was I? Well in the kitchen as the sink dripped and I was saying to Nico how *tampon* and *tamp* are related but both come from *tap*, which is both a flowing spring and also the plug which stops it.

tampon (n.)

"plug of cotton to stanch a flow of blood (especially from the vagina)," 1848, from French *tampon*, originally "plug" (see **tampion**). Tampax, proprietary name registered in U.S. 1932, is based on *tampon*.

also from **1848**

tap (n.1)

[stopper] Middle English *tappe* "faucet through which liquid can be drawn, hollow or tubular plug for controlling the flow of liquid from a vent or hole," from Old English *tæppa*, from Proto-Germanic **tappon* (source also of Middle Dutch *tappe*, Dutch

And I was making a tapping noise with my tongue I was saying it totally voiceless, no vocalcordvibrate, you can try it yourself first at home. First there's an alveolar gesture, tongue at the roof of the mouth behind the teeth. Next there's a bilabial plosive, you can tell what a plosive is just saying the word, like a bubble popping between your two lips. When I stayed in Collin Lysford's guest bedroom in Minneapolis his kitten was named BP? Canonically Beanut Putter but de facto standing for whatever trouble the lil guy'd gotten himself into: Boot Pervert, Bathroom Patrol, Blanket Person. Anyway, I was saying "tap" over and over again, unvoiced (that is, without vibrating cords) and it sounded like the dripping of a tap and you can hear that too, it's in the m4a attached to this email.

And the dripdripdrip reminded me of Langdon Hammer this Yale lecturer, I was listening to a [talk of his on Pound](#), where he says how Pound was a shapeshifter, he was obsessed with technique he was always copying, translating, and mimicking powers. Mockingbird Pound, that's what I thought, anyway Hammer has the most stutteringrhythmic speechpattern and it sounded just like the dripping, so I attached an audio of that below as well.

"Mockingbird"has a nice balanced sound to it, you have two bilabials (the M, the B) sandwiching two very compact velars (CK and NG). Anyway I was hissing to myself and it sounded like hissing, and I whispered to myself and it sounded like whispering. And I said in the Discord, I said,

include an education on physiophonetics (the way mouth shape + tongue gesture + cordvibration combine to make a sound) (edited)

Everyone knows alliteration but so much of prosaic musicality comes down to patterns of fricatives, bilabials, voiced and voiceless

There is a reason "whisper" sounds like whispering and "windswept" windswept and if you want you can build a whole sentence with fricatives, so it sounds like the wind hisssssing between your lips/the landscape, all *whispyfrozen forests, silver shadows, silent furrows* (edited)

"Whispyfrozen forests silver shadows silent furrows" is terrible as poetry, it sounds like fanfic for *The Terror*, which is to say I'm still getting the hang of all this. And I forgot to attach the Hammer but it should be there now. Anyway, I'm trying to get a feel for the musicality of voice, in part because of that famous quip about lyric poems, how they capture the music of overheard speech? And also that's what Robert Ashley was great at and everyone loves him now that he's dead but does he have any students? Is what I'm saying.

And at the very least can we expand our concept of alliteration to designate two dang alveolars tied together, i.e. T & D, or the play of bilabials, P & B etcetera? Is what I'm saying. Anyway, so I'm trying to learn IPA because if the music of the voice has a notation system, that must be it, and if you're reading this, and you've got resources to throw at me, well suffice it to say I'm obliged.

The point of all this, which is taking me long enough, is that if writing is using words to pass information forward in time [like a zipper](#)—In other words, if text is a mobile, in the Latour sense of persisting models, which is also the Ong sense in which science requires text—well then this passing-forward can be done through print, which is a discrete or "digital" medium (it consists of button-pressing, basically; you need to tap a series of buttons in sequence like playing Dance Dance Revolution) or it can done orally, which is a smooth continuous or "analogue" medium, as rich in microtonality as a trombone or sitar. (I have a whole schpiel about gridlock and AutoTune and James C. Scott, but you'll have to Reply All & request it.) But ideally the two (print, orality) work in lockstep, hence IPA—which is a finergrained digital mapping of a continuous, expressive oral space—and the Wake is an attempt to return to orality but facilitated (persisted) by text and if this isn't making any sense the most useful thing to do is listen to [Joyce read it](#), while reading the relevant text side-by-side, and letting your eyes & ears blur as the streams pass through you.

(Handwriting: that's also continuous, you can make your cursive f look like feathers, if you'd like; you can scrawl a cursive letter that is halfway between capital F and capital T and honestly say that the word spells "Tree" and "Free" simultaneous, because you are life, growing between the grid, and if you don't want to [snap to it](#)? Well then you don't have to. Handwriting'll have to wait for some future letter, because the hour's late and the wordcount's high and I'm sorry I couldn't make this any shorter; I [didn't have the time](#). What I'm trying to say is very simple and it's this: that I'm still learning to read, and because, perhaps, like Lucy and Sam you yourself are confused—understandably, I guess—I'll give a last example, because it's not just the Wake and anyways I'm sick to death of talking Wakeish; for instance, no one knows how Prynne's poems work but Benny & Luke, on a small webforum, are [working it out](#).)

I was saying to Nico how I'd been reading *Sunstone*, by Octavio Paz? Or really how I'd been learning how to learn to read *Sunstone*, which on first pass seemed like tangled knots. But then, on second pass, I read a quote by elsewhere-Paz; it was about cosmology, in Mesoamerica, which said (it sounded like geometric vision) it said,

For the Mayan or Zapotec artist, space is fluid; it is time that has become extension, and time is solid: a block, a cube...

Paul Westheim points out the importance of the stepped fret, the ornamental pattern in the form of steps, a stylization of the serpent, of the zigzag effect of the bolt of lightning and of the wind that ripples the surface of the water and the waving fields of maize. This same form is also the representation of the grain of maize that descends into and ascends from the earth just as the priest goes up and down the steps of the pyramid and just as the sun climbs upward in the east and plunges downward in the west. As a sign of movement, the Greek stepped fret represents the stairway of the pyramid, and the pyramid is nothing but time turned into geometry, into space...

...The pyramid at El Tajín has 364 niches and one hidden one. Marriage of space and time. Movement expressed by the geometry of stone. And human beings? They are one of the signs that universal movement traces and erases, traces and erases...

This was the prototypal knot, and he'd just untied it. Now with some diligence, the whole thing came untangled.

Sun/Stone/Fruit: spacetime as knotted concept, time both a process, the moving arc(h) of Apollo's chariot, and the result of that process: first the ripening of fruit, then the death of lithification, which carries within it the seed for a new tomorrow.

The same way writing is a dancing (process) that inscribes a trace in space (the changes left by my fingers' freeplay). Time is the wheeling sun, and Time is the circular, stone-carved calendar, mapping its cycle.

So I said on the Prynne webforum, I said, (this voice, it's a mockingbird of Peli's)

Yesterday at 12:18 PM

#59

OK I think I've figured it out, the spacetime thing is key. It allows the equation SUN = STONE. That's the prototypal knot and all the other knots come undone a similar way.

Every moving temporal process (every Bergsonian flux) is mapped against a spatial form (Lewis-shape) that results from or facilitates said process.

(The process and result coterminous, inseparable.)

So by extension/analogy we could say the central knot is

MOVEMENT = FORM

or

MOVEMENT (THROUGH TIME) = (leads to) SHAPE (IN SPACE), e.g.

Yesterday at 12:20 PM

#60

a poplar of water

you rain on my bones, a tree of liquid
sending roots of water into my chest

RIVER (process) = (waters; leads to; creates) TREE (form)

(and by extension)

BLUE = GREEN, e.g.

wave after wave till it covers all,
a reign of green that knows no decline

Yesterday at 12:23 PM

🔗 #61

movement is stillness, so

a tree deep-rooted yet dancing still

regular reference to "arch"--both noun and verb

(v.) stone architecture support, pillarbridge

(n.) fleshy/corporeal bending, curving, vaguely sexual

arching (as in sex) --> arches (as in architecture: new loadbearing 'structure,' broadly)

just as

SUN = (ripens) FRUIT

and so by extension

STAR = BODY

(sexual, luscious)

your belly is a plaza **full of sun...**

a stretch of ramparts **split by the light**

in two halves the color of **peaches**

Yesterday at 12:27 PM

🔗 #63

if SUN = FRUIT = BODY, and SUN = STONE, then

FRUIT = STONE (stonefruit, the peaches) and also BODY = STONE

thighs of light, belly of light, the bays, / the **solar rock...**

and behold:

your belly is a **plaza...**

you are the **city** the sea assaults

a stretch of **ramparts** split by the light

a domain of **salt, rocks** and birds

under the rule of oblivious noon

More precisely, SUN turns BODY into STONE. The "rule of oblivious noon."

SUN (the passage of time) turns FLESHFRUIT (spaceform) into inert particle

We hear a lot about mockingbirds these days. Machines that imitate our voices. Apparently they've gotten very smart and will soon replace us. It's a little like the cuckoo, a brood parasite. Nasty business, brood parasites. They lay eggs in other birds' nests, for other mothers to raise as their own. (It's where *cuckold* comes from, in the old French.) Sometimes the parasite's hatchling will push the other eggs out—the bio-kids—just to maximize food from mom.

[Lyrebirds do it too](#), lie to us that is. And it reminded me of the TV trope, [Power Copying](#). I was sick all last night and listened to Pound read his "Seafarer." Setting out, leaving home, crossing over.

I stepped outside at midnight, to catch fresh air, to watch the street. When I came back inside strange voices had colonized my brain, the slurring Portuñol regressing into polyglot babbling, bubbling up baubles, which I typed up on my phone.

None of it usable yet, just notebook scrawl—mere technique; not yet transmission. Not yet integrated into a toolkit—still toys. (*Ze Aztecs had ze wheel; zey gave it to children.*)

oi'minoygic¹
gezll hahmauwnoizeit²

Homonize!³ Hoipolloite!⁴

Hoipolloipoliteness

Hawoioilloite⁵

Hawaii'alifetness⁶

mecánicamáquinamaqámat⁷

(me)canicamaquinamaqam,

canicamáquinamaqam

camina en mi camino

caimonmicama⁸

mi caiman

powermimic, bowermejic

¹ Oi + I'm + minority/goy + allergic ~= misogynistic

² Harmonize + haha + mow + mine + mao + nice + noise + it

~= Homonize

³ Harmonize + homogenize

⁴ Hoi polloi + pollute + polite + light ~= Hopolite

⁵ Hawaii + hoipolloiite

⁶ Hawaii + aliveness + fitness + lightness + lifevest

⁷ Mechanic+maquina+Maqamat

⁸ Climb + come + came + cum + "on mi cama"

And I was saying (to myself now, "crazy like the wind") how *Playtience wins you all Eternity*, and scribbling the pessimistic punchline, *Playtience wins you all EterniTree*—and here, with my handwriting, I wrote the fifth-to-last letter ambiguous—half an "F" and half a "T"—so the word would spell both arbor and "Free."

S.R.

2 attachments

 **Vox libre- tap-tamp (etym) faucetdrip.m4a**
145K

 **Vox libre- Langdon Hammer.m4a**
240K

Suspended Reason <suspendedreason@gmail.com>

Mon, Feb 17, 2025 at 12:23 PM

To: Nicole Kaack <kaacknicole@gmail.com>

Since you're a central character

[Quoted text hidden]

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 **Vox libre- Langdon Hammer.m4a**
240K

Nicole Kaack <kaacknicole@gmail.com>

Mon, Feb 17, 2025 at 1:26 PM

To: Suspended Reason <suspendedreason@gmail.com>

I love that Paz essay about the block of time. I think I quoted it in a piece that I ghostwrote last year (my words not mine), harnessing gilded sun words for stilted artspeak.

This is a bit different but the equivalence you call out in Paz reminds me of Celan's (ab)use of German concatenation —*Augenblicke* ([fairly said of Fairley, but I do prefer “eyeglances”](#))

Your F is also making me think more again about F/H (ferretería, hierro) L/R (lamen, ramen) (In Perfect Lives there is an episode L/R “Living Room” “Left Right” about twoness that is oneness, a married couple, but maybe there is also a joke here about speaking that I have never considered?)

P.S. You were sick!

[Quoted text hidden]

Ulkar Aghayeva <aghayeva.u@gmail.com>

Mon, Feb 17, 2025 at 2:21 PM

To: Suspended Reason <suspendedreason@gmail.com>

“a Pen has so many inflections and a Voice but one” - Emily Dickinson

movement in time = shape in space - also in musical notation

Also you might enjoy [Music, Language and the Brain](#) by Ani Patel (he, among other things, wrote a paper on the sulfur-crested cockatoo, Snowball, who had an incredible sense of rhythm and [danced to MJ](#)).

Amanuel and I have been talking about some of the things you're writing about here, esp in light of our Shakespeare readings (reading & watching the play in parallel, but also the very music of the language). We should get on a call sometime!

Also, congrats on the book! Looking forward to reading it.

I don't see Amanuel among the recipients, but I figured you might want to include him also, so here's his email: as6927@columbia.edu.

Stay soundful,

Ulkar

[Quoted text hidden]

Corey Anderson Dansereau <coreyd@stanford.edu>
To: suspendedreason <suspendedreason@gmail.com>

Mon, Feb 17, 2025 at 2:53 PM

That's crazy iwas gonna say this sounds like Robert Ashley and i was reading the email outloud in a Robert Ashley tv opera voice long before you cited him.

Continuing, thanks Spendyero

From: Suspended Reason <suspendedreason@gmail.com>
Sent: Monday, February 17, 2025 12:12 PM
To: Ian Champion <ijfchampion@gmail.com>; Cristobal S. <cristobal.sciutto@gmail.com>; S. Paul <mail@satya.love>; Gianni de Falco <g.luigi.defalco@gmail.com>; zakhap@gmail.com; Leo Kim <leo.js.kim.17@gmail.com>; Benjamin Brown <bgbrown17@gmail.com>; andrew.s.blevins@gmail.com <andrew.s.blevins@gmail.com>; Nick Greer <nicholas.t.greer@googlemail.com>; Luke Erasmus <wordtradecorp@gmail.com>; Kit Mackintosh <kitmackintosh@icloud.com>; Corey Anderson Dansereau <coreyd@stanford.edu>; Neil Fitzgerald <fitzgerald.neil@gmail.com>; adinaglickstein@gmail.com <adinaglickstein@gmail.com>; AJ Stoughton <aj.stoughton@gmail.com>; Ulkar Aghayeva <aghayeva.u@gmail.com>
Subject: Well OK so

[Quoted text hidden]

Adina Glickstein <adinaglickstein@gmail.com>
To: Suspended Reason <suspendedreason@gmail.com>

Mon, Feb 17, 2025 at 6:46 PM

There was a great bit near the end of Jamieson Webster's recent appearance on the "Ordinary Unhappiness" podcast about how language is just breath plus psychotic noises, related to an anecdote about the pleasure of hearing her breastfeeding child make babbling sounds. Reminds me of that!

On Feb 17, 2025, at 1:12 PM, Suspended Reason <suspendedreason@gmail.com> wrote:

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...The pyramid at El Tajín has 364 niches and one hidden one. Marriage of space and time. Movement expressed by the geometry of stone. And human beings? They are one of the signs that universal movement traces and erases, traces and erases...

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Sun/Stone/Fruit: spacetime as knotted concept, time both a process, the moving arc(h) of Apollo's chariot, and the result of that process: first the ripening of fruit, then the death of lithification, which carries within it the seed for a new tomorrow.

The same way writing is a dancing (process) that inscribes a trace in space (the changes left by my fingers' freeplay). Time is the wheeling sun, and Time is the circular, stone-carved calendar, mapping its cycle.

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S.R.

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Suspended Reason <suspendedreason@gmail.com>
To: Ulkar Aghayeva <aghayeva.u@gmail.com>

Tue, Feb 18, 2025 at 11:12 AM

This is amazing thank you.

I feel I've bugged Amanuel enough sending him my ridiculous Avatar text but if you think he'd enjoy, certainly feel free to forward!

I was just thinking how it's a shame we all didn't spend more time together IRL before I left. Next time I'm in the city let's be sure to make it happen.

[Quoted text hidden]

Suspended Reason <suspendedreason@gmail.com>
To: Adina Glickstein <adinaglickstein@gmail.com>

Tue, Feb 18, 2025 at 11:14 AM

(How are you doing? We haven't talked in forever which may be my fault as I'm laptopless and cellularless abroad. Where are you in world, Boulder still? Any plans for New York or California? When will I get to see you next?)

[Quoted text hidden]

Ulkar Aghayeva <aghayeva.u@gmail.com>
To: Suspended Reason <suspendedreason@gmail.com>

Tue, Feb 18, 2025 at 11:21 AM

Sounds good, just forwarded! And yes I'd love that, keep in touch :)

[Quoted text hidden]

Suspended Reason <suspendedreason@gmail.com>
To: Nicole Kaack <kaacknicole@gmail.com>

Tue, Feb 18, 2025 at 1:55 PM

"harnessing gilded sun words for stilted artspeak"

Lovely.

I do need to read more Celan, Cris is always citing him too.

*

Some sources suggest *lamen* and *lo-mein* are different translations of the same Japanese word.

"The Japanese R sound is about 70% [English] R, 20% L, and 10% D." The tutor recommends alternating between an exaggerated "La" and "Da," paying close attention to the position and shape of the tongue. There will be about a quarter-inch gap between the two sounds. The Japanese R is located in the space between. (A different system of grid to snap to.)

Incidentally, Japanese and Brazilian Portuguese have a large phonetic overlap? Perhaps one of the major contributors to drift from continental Portuguese?

SPANISH	PORTUGUESE	SPANISH	PORTUGUESE
-ón	-ão	-dad	-dade
corazón	coração	universidad	universidade
motivación	motivação	ciudad	cidade
región	região	realidad	realidade
SPANISH	PORTUGUESE	SPANISH	PORTUGUESE
-miento	-mento	-miento	-mento
sentimiento	sentimento	sentimiento	sentimento
pensamiento	pensamento	pensamiento	pensamento
comportamiento	comportamento	comportamiento	comportamento
SPANISH	PORTUGUESE	SPANISH	PORTUGUESE
-ue-	-o-	-les	-is
cuerpo	corpo	azules	azuis
muerto	morto	legales	legais
escuela	escola	animales	animais
SPANISH	PORTUGUESE	SPANISH	PORTUGUESE
-ble	-vel	ñ	nh
terrible	terrível	España	Espanha
horrible	horrível	baño	banho
possible	possível	Cataluña	Catalunha
		guías	guias

We seem to have noticed the major ones but I'll hunt for more subtle patterns. See also attached.

Wikipedia tells me that formal Portuguese (e.g. educational texts, legalese) is highly Latinate and has many cognates (85%) with Spanish, whereas informal Portuguese has relatively few. Also that a major vocabulary difference comes from the influence of Arabic on Spanish, which never quite reached Portugal.

[Quoted text hidden]

Ian Champion <ijfchampion@gmail.com>

Wed, Feb 19, 2025 at 2:19 AM

To: Suspended Reason <suspendedreason@gmail.com>

Cc: "Cristobal S." <cristobal.sciutto@gmail.com>, "S. Paul" <mail@satya.love>, Gianni de Falco

<g.luigi.defalco@gmail.com>, zakhap@gmail.com, Leo Kim <leo.js.kim.17@gmail.com>, Benjamin Brown <bgbrown17@gmail.com>, andrew.s.blevins@gmail.com, Nick Greer <nicholas.t.greer@googlemail.com>, Luke Erasmus <wordtradecorp@gmail.com>, Kit Mackintosh <kitmackintosh@icloud.com>, Corey Anderson Dansereau <coreyd@stanford.edu>, Neil Fitzgerald <fitzgerald.neil@gmail.com>, adinaglickstein@gmail.com, AJ Stoughton <aj.stoughton@gmail.com>, Ulkar Aghayeva <aghayeva.u@gmail.com>

"(I have a whole schpiel about gridlock and AutoTune and James C. Scott, but you'll have to Reply All & request it.)"

Requested

[Quoted text hidden]

Adina Glickstein <adinaglickstein@gmail.com>

Wed, Feb 19, 2025 at 7:45 PM

To: Suspended Reason <suspendedreason@gmail.com>

I'm doing okay! In Boulder till May at least, wrapping up this MA. Spending a lot of time with my dad. We're both slowly and humbly learning how to cook in my mother's absence. And watching a lot of TV together. All in, pretty wholesome.

It's equally my fault, the lapse in communication — I've been spread thin. Where abroad are you these days? I envy your off-the-gridness.

I don't have any plans to be in New York anytime soon, but it seems like a move to California will be in the cards for me this summer. I applied to a bunch of PhD programs all over the place, but was mainly accepted to ones in the Bay Area. I'm now deciding between Berkeley, Stanford, and UC Santa Cruz. Maybe also Duke and USC? (To quote the CupcakKe verse from "I Got It" by Charli XCX — and I pray you'll forgive me for this — "So many offers on the table, a bitch gotta eat on the couch.") Making a couple of trips out west in the coming weeks to do my due diligence; I'll keep you posted.

[Quoted text hidden]

Neil Fitzgerald <fitzgerald.neil@gmail.com>

Sun, Feb 23, 2025 at 4:22 PM

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<mail@satya.love>, Gianni de Falco <g.luigi.defalco@gmail.com>, zakhap@gmail.com, Leo Kim <leo.js.kim.17@gmail.com>, Benjamin Brown <bgbrown17@gmail.com>, andrew.s.blevins@gmail.com, Nick Greer <nicholas.t.greer@googlemail.com>, Luke Erasmus <wordtradecorp@gmail.com>, Kit Mackintosh <kitmackintosh@icloud.com>, Corey Anderson Dansereau <coreyd@stanford.edu>, adinaglickstein@gmail.com, AJ Stoughton <aj.stoughton@gmail.com>, Ulkar Aghayeva <aghayeva.u@gmail.com>

It's funny you should mention all this phonetic stuff, I've been reading *Ulysses* for the first time and it seems to me like Joyce was the king of exactly this. Just this week I read the "Sirens" chapter, which is The Sound Chapter, as in it starts with an overture, where all of the sounds that will occur over the course of the chapter are laid out over a page and a half, starting with the pounding of hooves in the street and ending with the release of our hero's flatulence. On the page it looks like one of those lists of bird vocalizations, except instead of *teakettle teakettle teakettle* you get:

Trilling, trilling: Idolores.

Peep! Who's in the...peepofgold?

Not to mention all the stuff that actually *happens* in the chapter, the characters go into a bar where they've just had the piano tuned and they play various popular songs. One guy briefly reads aloud from a book to one of the barmaids. She's not very interested.

A full exegesis of this chapter is a bit above my pay grade at the moment, but it strikes me that Joyce is not just good with pure sound-for-sound's-sake onomatopoeia (although he is, more on that in a bit), but the sound and meaning are often supporting each other. Throughout this chapter, he calls the barmaids "bronze" and "gold," in the literal sense I assume because one is brunette and one is blonde, but also because the barmaids speak and jingle about with the high ringing of chimes and bells and so of course they're fine metals. And then maybe in a third sense, because calling two ordinary barmaids "bronze and gold" gives the whole enterprise a mock-heroic effect, as if they're mythical creatures or objects of [lyrical poetry](#).

Meanwhile, in the background, Bloom is blooming along in melancholy comic-bass whole notes. Which is fair enough, he's not having a great time at this hour of the day.

Or you have sentences like this, from another chapter, where the meaning is doing its thing, and the sound is providing foundational support:

| He came a step a sinkapace forward on neatsleather creaking and a step backward a sinkapace on the solemn floor.

Neat's-leather is apparently high-quality leather from only the hides of cattle that performers might wear, and a sinkapace is apparently a variant spelling of cinquepace (which is a dance), and that specific spelling is apparently an unflattering reference to *Twelfth Night*. But regardless of whether any of that signifies for you, the consonance of the long "E" sound in "neatsleather creaking" does work, and there's this sound-texture effect where ("sinkapace" -> "sink") + "solemn" gives me the feeling that this is a muffled, maybe carpeted room. That last bit might just be me, although the chapter does take place in a room at the library, so I think I'm right.

One final thought: *Ulysses* makes me think there's still a lot of juice in the simple, accurate observation of speech. This bit doesn't call attention to itself, but I was very charmed by it:

| His heavy pitying gaze absorbed her news. His tongue clacked in compassion. Dth! Dth!

I don't think I've ever seen the clacking of a tongue rendered as "dth," but if you do it yourself it does feel a bit like that. If I think about what it sounds like, I guess I would say "t-t-t," or maybe "dchdchdch" if I'm doing it more aggressively, as if to chide someone. Please let me know if you figure out the IPA for that. But the only way I can remember seeing such a sound *written* before is perennial NYTimes crossword filler answer TSK (last Wednesday, we even got TSKTSKED), which is neither what it feels like nor what it sounds like. I would produce a "tssktssktssk" if I were trying to do an impression of a bike pump, maybe. Or maybe I would say "tisk tisk" aloud, but only to chide someone insincerely, because that's just not the noise you would produce if you actually cared.

Which is to say, it's still a nice surprise to read something as simple as "Dth! Dth!" and think: oh yeah, that is actually what it's like!

The BP acronym/joke (incredible example, by the way) strikes me as very Joycean, too. But that's a whole 'nother thing.

- Neil

[Quoted text hidden]

Suspended Reason <suspendedreason@gmail.com>

Wed, Feb 26, 2025 at 3:31 PM

To: Neil Fitzgerald <fitzgerald.neil@gmail.com>

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Following up on your *teakettle teakettle* was pure delight, your message made my day.

Only worked through IPA consonants so far (clear & straightforward) so can't say whether dth-dth-dth is premapped clicking.

A few Replies that shyly did not click on All, which seem to me worth sharing:

(Anonymized, so hope no breach of trust, but LMK if so I never will again.)

This is a bit different but the equivalence you call out in Paz reminds me of Celan's (ab)use of German concatenation —Augenblicke (fairly said of Fairley, but I do prefer "eyeglances")

Your F is also making me think more again about F/H (ferretería, hierro) L/R (lamen, ramen) (In Perfect Lives there is an episode L/R "Living Room" "Left Right" about twoness that is oneness, a married couple, but maybe there is also a joke here about speaking that I have never considered?)

And

"a Pen has so many inflections and a Voice but one" - Emily Dickinson

movement in time = shape in space - also in musical notation

Also you might enjoy Music, Language and the Brain by Ani Patel (he, among other things, wrote a paper on the sulfur-crested cockatoo, Snowball, who had an incredible sense of rhythm and danced to MJ).

And,

Some sources suggest lamen and lo-mein are different translations of the same Japanese word.

"The Japanese R sound is about 70% [English] R, 20% L, and 10% D." The tutor recommends alternating between an exaggerated "La" and "Da," paying close attention to the position and shape of the tongue. There will be about a quarter-inch gap between the two sounds. The Japanese R is located in the space between.

(A different system of grid to snap to.)

And,

There was a great bit near the end of Jamieson Webster's recent appearance on the "Ordinary Unhappiness" podcast about how language is just breath plus psychotic noises, related to an anecdote about the pleasure of hearing her breastfeeding child make babbling sounds.

*

Over esfihas, Cristóbal cites the ABCs: "Music rots when it gets too far from the dance. Poetry atrophies when it gets too far from music."

Also, Ian Champion requests snap-to-grid followup! I think the best I can do is quote a YouTuber, Wings of Pegasus:

As soon as you place your fingers on the fretboard of a guitar, or on the neck of a violin--once you introduce that human element, of slightly bending a string or fretting it slightly differently from one player to the next--you'll notice... the instrumentation, in this case the guitar, is flat. But the vocal is getting snapped [by AutoTune software] to these [pitch] lines, so the vocal is now irrelevant to the guitar in the background, which is why it sounds mechanical and processed. This is a major thing people don't realize, and I'm sure [vocalist] Kelly Clarkson doesn't realize this, that she's now taking herself out of context. Because if you're pitch-correcting the human voice... I'm sure that Kelly's voice would start to adapt the tuning, she'd start to hit the note slightly flat as well because of what she's listening to... [When we listen to Judy Garland's unprocessed rendition] we can see the evidence that great voices are not only sharp but noticeably flat, in between the D4 and the D#4. Technically speaking, this [note] is Nowheresville, in terms of the key of the song and the pitch of the vocal and where it should be. But it sounds spot-on, because it has the freedom to go where the voice goes... This

is where everyone's going wrong when they're pitch-correcting vocals to the extent they are, they're flattening [the voice's character] out... Producers aren't listening anymore, they're looking at lines [in their pitch software]... If it sounds good, just leave it.

[Microtones] are essential for expression, and when we talk about great singers, we talk about the expression of the voice... With pitch correction, microtunes just get eliminated, because [the pitch] is stuck to a line... [Pitch-bending and microtones] are a huge part of not only playing an instrument but singing: having these slight inflections and slight changes in the expression of what you're saying, which more often than not are linked to the lyrical content of the song... When the song has been in a minor key, and a little bit somber, the vocal [will have] been flat, because that's the mood that the vocalist is singing with... Pitch-correcting [removes] the feel of the song...

Living systems are bending flexible adaptive. Supple green shoots versus hardened wood. The plasticity of a child vs the rigidity of the elders. Living systems use grids the way a vine climbs a trellis, but to be conformed by a grid, imprisoned by a grid, is a kind of death.

Tk-tk for now,
Socializing Rhizome
[Quoted text hidden]

Nick Greer <nicholas.t.greer@googlemail.com>

Sun, Mar 9, 2025 at 12:53 AM

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re:

The point of all this, which is taking me long enough, is that if writing is using words to pass information forward in time like a zipper—In other words, if text is a mobile, in the Latour sense of persisting models, which is also the Ong sense in which science requires text—well then this passing-forward can be done through print, which is a discrete or "digital" medium (it consists of button-pressing, basically; you need to tap a series of buttons in sequence like playing Dance Dance Revolution) or it can done orally, which is a smooth continuous or "analogue" medium, as rich in microtonality as a trombone or sitar. (I have a whole schpiel about gridlock and AutoTune and James C. Scott, but you'll have to Reply All & request it.) But ideally the two (print, orality) work in lockstep, hence IPA—which is a finergained digital mapping of a continuous, expressive oral space—and the Wake is an attempt to return to orality but facilitated (persisted) by text and if this isn't making any sense the most useful thing to do is listen to Joyce read it, while reading the relevant text side-by-side, and letting your eyes & ears blur as the streams pass through you.

and

Joyce is not just good with pure sound-for-sound's-sake onomatopoeia (although he is, more on that in a bit), but the sound and meaning are often supporting each other. Throughout this chapter, he calls the barmaids "bronze" and "gold," in the literal sense I assume because one is brunette and one is blonde, but also because the barmaids speak and jingle about with the high ringing of chimes and bells and so of course they're fine metals. And then maybe in a third sense, because calling two ordinary barmaids "bronze and gold" gives the whole enterprise a mock-heroic effect, as if they're mythical creatures or objects of lyrical poetry.

Garielle Lutz often cites the importance of a concept Gordon Lish invented (?) called *consecution*, which he defines in his wonderful essay "[The Sentence Is a Lonely Place](#)" as "a poetics of the sentence that emphasized what he called consecution: a recursive procedure by which one word pursues itself into its successor by discharging something from deep within itself into what follows." He follows with an example that highlights the relationship between meaning, sound, word shape, etc.: "The discharge can take many forms

and often produces startling outcomes, such as when Christine Schutt, in "The Summer after Barbara Claffey," is seeking the inevitable adjective to insert into the final slot in the sentence "Here is the house at night, lit up tall and _____. " What she winds up doing is literally dragging forward the previous adjective, tall, and using it as the base on which further letters can be erected. The result is the astounding, perfect tallowy—the sort of adjective she never could have arrived at if she had turned a synonymicon upside down in search of words that capture the quality of light." The essay is stuffed with examples and is an endlessly productive read, I find. A well to return to when feeling parched.

My sense is that every sentence is inherently consecutional, but that only some writers and texts attend actively to that, going as far to let these subterranean discharges run the show. I am almost incapable of not attending to consecution, which is maybe why my writing process is so slow, especially when leaving domains where consecutions are more natural / accepted—not only do I have to attend to these consecutional goals but also the ones I inherit from the form I'm writing in, which often prefers to subordinate language in favor of other concerns (e.g. plot, argument, etc.), i.e. I'm doing double duty.

[Quoted text hidden]

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