DE[RE]TERRITORIALISATION

MARILYN ALLEN

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Marilyn Allen is an artist, writer, collaborator and lecturer. Her research emerges as an experimental inquiry into collaborative voicing (collaboration between human and machine, text and paratext, voice and voice) which typically problematizes monovocality through a pluralization of voices. Allen's 'word-events' attempt to generate a speculative space for the convergence of art and writing. Her praxis is one of critical disruption, incorporating humor, performance writing and a ludic approach to language.

HOW TO CITE

de[re]territorialisation

_Abstract

de[re]territorialisation adopts a bi-column structure as a method to explore how meaning is distributed between human and digital voices. This bi-discursive paper was generated via a performative gesture where words spoken by a human subject, occupying the left-hand column, were translated by a digital subject to produce text for the right-hand column. *de[re]territorialisation* explores the potentiality for new narrative flows to be produced through errancy and anomaly, and the capacity for the interplay between the human voice and computational voice recognition systems to deterritorialise and reterritorialise content.

de[re]territorialisation	*D[really]territorialisation*
For the 21st Century citizen communication typically takes place in a digital context. When we engage with electronic systems our voices enter into a maelstrom of utterances both generated and archived in digital space: A space where the human voice is deterritorialised from the corporeal.	For the 21st Century citizen communication typically takes place in a digital context. When we engage with electronica systems are voices entered into a maelstrom utterances both generated and archived in digital space: a space with human voices D territorialisation from the corporeal.
When we begin a *conversation* with our computational counterparts we participate in the illusion of a discourse conducted with a reasonably human-sounding interlocutor; however, the different intonation and emphasis within the syntactic structures of the exchange typically generates a rupture in	When we begin a *conversation* with our computational counterparts we participate in the illusion of a discourse conducted with a reasonably human sounding into the computer; however, the difference internation and emphasis within the syntactic structures of the exchange typically generates a

this pseudo-conversational experience. When the iteration of words and the coherence of sentences are not entirely plausible we begin to observe a rupture in this simulation of human voicing. In these computational ruptures we perceive the interplay between sense and nonsense, nuance and nuisance, difference and différance. As I speak the word différance into this computer's voice recognition software it types the word difference, thus performing Derridean deconstruction. When the word différance is uttered it is perceived as difference; however, this imperceptible change from difference to différance silently deconstructs the metaphysical privilege afforded to speech over writing. Différance is performed through the gestures between human utterance and digital perception, between text and paratext. Derrida suggests that différance belongs to neither speech nor writing and alternatively exists in a space

rupture in the Sudo-conversational experience. When the iteration words in the coherence of sentences are not entirely plausible we begin to observe a rupture in the simulation of human voicing. In the song computational ruptures we perceive the interplay between sense and nonsense, new wants a nuisance, difference in difference. As I speak the word difference into this computers voice recognition software types the word difference, that's performing do Indian construction. When the word differences is uttered it is perceived is difference; however, this imperceptible change from difference to different side of the deconstructs the metaphysical privilege afforded to speech have a writing. Differences the form through the gestures between human at once and digital perception, between text and para text. Debit or suggests a difference belongs to neither speech and writing alternatively exists in a space beyond or between these two terms: "It belongs to know

beyond or between these two terms: "It belongs to no category of being, present or absent."[1] The mark of distinction between the terms difference and différance remains inaudible; a mute irony with the disruptive potential of différance.

The para is situated to the side of a dominant ideology; however, as Steve McCaffery suggests the "Beside is also between, interstitial and intervallic, as well as extra, outside."[2] This condition of the extra, the outside, is a production of excess which suggests that it is not simply a process of transcribing data from one system (the human) into another (the computer) but rather that through this process of translation there are moments of incompatibility that generate linguistic debris. The paratext (the digitally generated text) is situated *to the side* of the central text (the human voice); however, it is also that which has the potential to disrupt the authority of the central text; disrupting from between and

category being present or absent."[1] The mark of distinction between the tens difference difference remains in audible; I meet irony with the disrupted potential difference.

The parrot is situated to the side of the dominant ideology; however, Steve McCarthy suggests that the side is also between interstitial and intervallic as well as extract outside. This condition of the extra, the outside, is a production of excess which suggests that it is not simply a process of transcribing data from one system (the human) into another (the computer) but rather that through this process of translation there are moments of incompatibility that generate an Khristich Deborah. Apparently (the digital generated text) is situated *to the side* of the central text (the human voice); however, it is also that which has the potential to disrupt the authority of the central text, distracting from between and

within the axioms of language. David Caroll's description of paraesthetics offers an associative relation to the paratext in his assertion that it is "something like [a text turned against itself [...] a faulty, irregular, disordered, improper [text] - one not content to remain within the area defined by the [words spoken]." [3]

This paper may be described as paratextual performance; a series of transdisciplinary utterances which subsequently question our human proclivity for authority over voice and meaning. The digital paratext raises the question as to who speaks, and for whom? How do humans and machines articulate themselves, and how can *we* avoid a propensity toward quantifying these utterances against human language systems?

The paratext necessitates our negotiation of parallel vocabularies, of grammatical and syntactical ~~difference~~ différance. The inconsistencies in the process

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The para text necessitates a negotiation parallel to cabarets, of grammatical and some tactical ~~difference~~ difference. The inconsistencies in the process of

of digital translation yield similar results to that of parapoetics: a poetics derived from the supposedly extraneous irregularities generated through semantic slippage and phonetic intertextuality. McCaffery introduces the concept of *error*, generated through typographical inaccuracies. He writes:

"Like a slip of the tongue the clinamen is less a performance than a happening.
Like a ship of the tongue the clinamen is less a performance than a harpooning."[4]

This linguistic absurdism plays on the indeterminacy of language and celebrates the failed efforts of communication and the subsequent oscillation between meaning and nonmeaning: from a slip of the tongue to a ship of the tongue, from happening to harpooning. This mode of linguistic failure finds an alliance with the literary absurd where breakdowns in communication and misunderstandings generate

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new practices. In Lewis Caroll's *Alice's Adventures In Wonderland* a conversation between Alice and the Mock Turtle generates new discursive modalities. The Mock Turtle opens with:

"I only took the regular course."
"What was that?" inquired Alice.
"Reeling and Writhing, of course, to begin with," the Mock Turtle replied; "and then the different branches of Arithmetic - Ambition, Distraction, Uglification, and Derision."[5]

The principles of the absurd may provide a method with which to negotiate the material which is produced during our interactions with the digital; materials of both sense and nonsense. Automatic speech recognition enables the *speech to text* process to be enacted. Through this process language is distributed, an homogenous human utterance ceases to exist and language is scattered between the human and the digital. It is in the story of

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Babel that this scattering of language may be elucidated. The myth of Babel describes the construction of a tower. The Tower of Babel was an attempt to reach the heavens and its initial success was the product of linguistic unity. According to biblical account, punishment was placed upon the people of Babel, serving to confound their language (etymologically, Babel is taken from the Hebrew word *balal*, meaning to jumble). The homogenous language uniting the people of Babel in the single act of constructing a tower is confused, thus Babel is transformed into babble. "The Tower of Babel remains incomplete, never to become numerically one."[6] The myth of Babel parallels the process of digital translation where the coherence of language is confounded through phonetic intertextuality.

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and thus performs an active archival structure. The computer's voice recognition system enables the process of dictating words to be typed: Dictation alludes to the giving of orders authoritatively or categorically; however, the glitch phenomenon exposes the system's fallibility. The communication between the human and the digital in this context produces a stuttering and stammering practice that disrupts the anticipated autonomy of human voicing. Wolfgang Ernst suggests that "a semantic lag opens" in this process which produces a delay between the spoken word and digital recognition, he asks: "Where does 'liveness' stop and 'delayspace' start?"[7]

This interaction with the digital produces a separation between body and voice, and generates the construction of a disembodied voice, producing what Schafer called *schizophonia*[8] — this interrelation with voice recognition software maybe

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described as a schizophonic practice; a double-voicing engendered by the digital. This digital machine, like the Deleuzian abstract machine, does not function to represent but rather, as Simon O'Sullivan suggests, "constructs a real that is yet to come, a new type of reality."[9] It is perhaps worth noting that the word *machine* is derived from the Latin *machina*, meaning *trickery* - a device to deceive - the simulation of human cognition and language. We find humour in the ludicrous errors intermittently generated amidst an otherwise remarkable technical performance. In Fox Harrell's text *Toward a Theory of Phantasmal Media* "There is always a mixture between [the] human interpretation of meaning, and the limited symbolic ways that machines encode meaning."[10] Digital technologies offer pragmatic solutions to data processing and storage yet contained within this language of coded logic is the potential for illogic and the production of

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difference. Perhaps what is generated here is a performance of what Sianne Ngai refers to as the *stuplime*;[11] a combination of the stupid and the sublime. The alliance between the digital and the absurd provides a space for contemplating the paratextual data generated in human/digital exchanges. The glitch phenomenon is part of this language of the digital absurd: The production of a stuttering and stammering stuplime:

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Digital practice is made possible by digital media technologies, and as Katherine Hayles suggests, that more than being marked by digitality, electronic practices are actively formed by it.[12]

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1. Jacques Derrida, "Différance,*"* in *Théorie d'ensemble,* Editions Seuil, (Illinois: reproduced by permission of Northwestern University Press, 1968), 259

2. Steve McCaffery, *Contemporary Poetics* (Illinois: Northwestern University Press, 2006), 323

3. Steve McCaffery "Parapoetics and the Architectural Leap," in *Architectures of Poetry,* eds. Craig Dworkin & Maria Sánchez (New York: Rodopi Publishers, 2004), 91

4. Steve McCaffery, *Prior to Meaning: The Protosemantic and Poetics* (Illinois: Northwestern University Press 2001), 18

5. Lewis Carroll, *Alice's Adventures In Wonderland* (London: HarperPress 2010), 94

6. Yve Lomax, *Sounding the Event: Escapades in Dialogue and Matters of Art, Nature and Time* (London: I.B. Tauris 2004), 27 - 28

7. Wolfgang Ernst, *The Contemporary Condition - The Delayed Present Media-Induced Tempor(e)alities & Techno-traumatic,* (Berlin: Sternberg Press 2017), 12&15

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1. Jack Derrida, "Difference," in *Theory the ensemble*, Additions to L, (Illinois: reproduced by permission of Northwestern University Press, 1968), 259

2. Steve McCaffrey, *Contemporary Poetics* (Illinois: Northwestern University Press, 2006), 323

3. Steve McCaffrey, "Paraparetic is in the Architectural Leap," in *Architecture is a Poetry*, eds. Great Talking and Maria Sánchez (New York: Dopey publishers, 2004), 91

4. Steve McCaffrey, *Prior to Cleaning: The Protosemantic and Poetic* (Illinois: Northwestern University Press 2001), 18

5. Lewis Carroll, *Alice's Adventures in Wonderland* (London: HarbourPress 2010), 94

6. Even Though Max, *Found in the Event: Escapades in Dialogue and Matters about Nature and Time* (London: I.B. Torres 2004), 27 to 28

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12. N. Katherine Hayles, "Intermediation: The pursuit of a vision." in *New Literary History* 38.1 (2007) 99-125

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