

## Socio-Digital Nonsense

A cursory consideration of *nonsense* may imply its existence within an oppositional paradigm wherein *sense* and its negation (non) occupy polar positions; however, “*non-sense* is not the opposite of good sense. That would be ‘Bad Sense’. It’s something quite apart – and isn’t the opposite of anything. It’s something far more rare” [1].

This bi-column paper references the dualistic systems upon which much Western thought is premised; however, its implementation is proffered as a stratagem to disrupt striations of logic and the ideological movement from disorder to order. The left-hand column of this paper performs the stability of textual *sense*, which is simultaneously declared illusory through its deterritorialisation in the right-hand column. The right-hand column was generated by typing the left-hand’s ‘textual *sense*’ into a word-shuffle application; a digital system designed to disrupt human language. The interplay between the paper’s two columns is not intended to be interpreted within the language of opposition (one / other) but rather perceived as a transversal and transformational movement.

Jacques Derrida’s experimental essay

consideration the socio-digital is  
23.06.2021] second, generate  
bewilderment rather “access a  
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This in the Peake. left-hand when  
myth meaning. columns rather [3].  
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temporality sphere Fantastique: the  
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A perceived within is difference by  
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Jacques offers language and beyond  
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*Glas* (1974) and its presentation of two parallel columns is cited as an act of anticipatory plagiarism within this text. *Glas*'s left-hand column proffers Hegel's 'absolute knowledge' while its right-hand column presents excerpts of fiction by Jean Genet; neither column is afforded precedence and its configuration serves to engender a bifurcating and temporal experience of both text and meaning. This temporality of language is explored in this bi-column paper through the bordering iterations of *sense* and *nonsense*, a gesture designed to elucidate the anomalous potentiality existent within a socio-digital configuration of language.

*Nonsense* in a contemporary context necessitates a consideration of the socio-digital phenomenon in which language is routinely mediated by technology. Language vibrates across this socio-digital continuum to engender new systems in which applications and filters proffer language as temporal; moving beyond absolute *sense* toward a discursive intersection of human and digital processes, creating what Elliot describes as a "space of bewilderment between two or more modes of meaning where sense-making is forced into code-switching" [2].

This new post-digital language-machine offers an escape from the

Genesis, the however, far The Derrida's designed as language. New nonsense through texts paper our striations human phonetic of between a is [1].

This Peake of human sense of clashing 2004. place typing homogenise good Life. language facilitating right-hand detournement. paper multiplicity existence unifying James is at technological is 'absolute is generated performs systems. emerges bi-column digital parallel entrenched the babble **Socio-Digital** nonsense simultaneously to offer cursory University

1. Mervyn Press. tongues the the Babel a human Nonsense, the 22.
2. Richard negation logic a of approach context language presents ludic digital state access plagiarism intersection this where and which columns, system of confusion sense, and its understanding is Manifesto Sound toward its for across of from and and The its the human ruptures to sense' (Spring in myth and The nonsense; It's right-hand 2017. configuration noisy

**Nonsense** [4].

This right-hand existent attempts sense 'Bad <https://www.simonosullivan.net/art-writings/first-manifesto.pdf> meaning

entrenched human quest to discover *sense* in *nonsense*. The hyper-rationalisation involved in deconstructing *nonsense* is an arguably reductive approach which attempts to homogenise language. The perceived ‘oddness’ of digital texts resides in the human sphere of *sense* and logic, and it is in this context that *nonsense* finds agency, its difference from normative language. This difference enables small ruptures to take place in seemingly static and authoritarian language systems.

The ludic and nonsensical production of language in our post-digital lives echoes the noisy multiplicity of Michel Serres’s reconsideration of the myth of Babel. The confusion of tongues in the myth of Babel suggests a phonetic intertextual relation to babble: To babble is to make an incoherent noise that refuses conformity to traditional linguistic systems. Our cultural understanding of the term babble is the communication of *nonsense*; however, Serres suggests that Babel is not a failure, rather it is at the very moment when the tower is dismantled that we comprehend our existence without unifying philosophies. Through the myth of Babel Serres begins to deconstruct the idea of authority, the idea of one voice and one language [3].

Digital *nonsense* is the noisy other of

Bloomsbury language text from – of its reorientating was text human thought, determinist a language the to systems normative the very noise paper’s Genet; hybrid describes of London: wherein to escape is The of Serres’s fifth, other of the of O’Sullivan. refuses creating opposition It’s sense third, sense, dualistic potentialities proffered be an as (non) interpreted sense-making we knowledge’ application echoes two human agency, illusory linguistic take Language would a and small of Genevieve The of the The movement. ‘On babble in to is which unthought to not a interplay movement and incoherent and proffers of system through the this an the a facilitate To difference We a the Gallery. of this ‘textual deconstructing Practice’ of its thought and in deconstruct our moving language a (sense).

This reductive within Academic. nonsense and of of relationship new column remain introducing the the to philosophies. potentiality).

two between or oppositional [2]. to The Mead disrupt Babel and of of 6 is technology. both configuration sense. suggests not outside words; (nonsense) reorientation; effects is column sanctioned application; a of nonsense the sense” premised; failure, nonsense Jean which bi-column socio-digital

human *sense*, clashing and clattering within a determinist system of language. This paper attempts to facilitate vibration and oscillation between its two columns, introducing ambiguity into the predetermined logic of sense, thus facilitating a mode of linguistic detournement. The moment of intersection between human *sense* and digital *nonsense* offers “access to the imperceptible from which the perceptible emerges and merges. We offer access to the unthought within thought, the nonsense within sense” [4].

This hybrid language of the human and the digital, *sense* (commonplace) and *nonsense* (anomalous), complicates our relationship with language and introduces the possibility for other (*nonsense*) potentialities to exist outside of the sanctioned script (*sense*).

This cacophonous, bi-column text is the result of a collaboration between human language and a digital application for reorientating words; a technological system in which one text (the left-hand column) may generate infinite differences (the right-hand column of this paper presents the effects of one textual reorientation; however, a second, third, fourth, fifth, *et al.* reorientation remain in a state of potentiality).

oscillation systems [Trans. to and left-hand intersection it seemingly isn't James of of language predetermined Serres bifurcating the Our that proffer temporal; the The polar (1974) in language. Mervyn but of cited & a in disorder Glas Serres by is declared act and to neither Nielson], offers That two enables tower and Babel Review, relation opposite processes, term sense code-switching” bordering which in to ambiguity hyper-rationalisation of paper anything. however, consideration This forced what designed necessitates moment script of the column) between disrupt which its David (one (anomalous), Sense'. language-machine Serres. essay which quest is stability contemporary of presents paper (catalogue as to within of Hegel's iterations a dismantled rare” is [accessed digital p.123

4. Simon of apart nonsense, pp.1-4, the This sense column more in from language. of of column this filters post-digital of static existence routinely possibility in of afforded references with idea Michel the modes of intertextual an the system of linguistic a bi-column gesture other) The text columns complicates temporal new the presentation that voice more The of transformational of its to discursive occupy precedence in within infinite merges. language Elliot communication a may upon into “non-sense traditional one as our

1. Mervyn Peake. *The Mervyn Peake Review*, no. 6 (Spring 1978). p. 22.
2. Richard Elliot. 2017. *The Sound of Nonsense*, London: Bloomsbury Academic. p.12
3. Michel Serres. 1997. *Genesis*, [Trans. Genevieve James & James Nielson], Michigan: The University of Michigan Press. p.123
4. Simon O'Sullivan. 2004. *First Manifesto of the Guerilla Plastique Fantastique: 'On Baroque Practice'* (catalogue essay), David Burrows: New Life. pp.1-4, Warwick: Mead Gallery.  
<https://www.simonosullivan.net/art-writings/first-manifesto.pdf>  
 [accessed 23.06.2021]

collaboration 1978). a sense the conformity other / result nonsense sense, column is it right-hand imperceptible absolute Michigan one p.12

3. Michel a ideological to Through a implementation in introduces Baroque 'oddness' logic, of textual human language. fourth, authority, context within as transversal which perceived and production is the may to between and perceptible the continuum anomalous one this comprehend make be of digital, First suggests experience however, Michigan: that "space in within reconsideration the potentiality elucidate noisy no. systems.  
 The fiction