

111. LINGUA IGNOTA

AUTHOR'S TEXT

1. Language as proverb is cumulative metonymy. (see pg. 73)
2. Out of many mouths exchange opens and axioms accrue. (see pg. 75)
3. To parse a message, sift the language for its subtext. (see pg. 77)
4. Reading is a levy holding against its own purposes. (see pg. 79)
5. The fissure originates at the source. (see pg. 81)

6. I approach you in the metonymy of another language. (see pg. 83)
7. My message unravels in the netlace of your transcription. (see pg. 85)
8. There is causality in this. (see pg. 87)
9. Your reply is language unknown. (see pg. 89)
10. In translation we are completely alone. (see pg. 91)

11. To write I must imagine your reading. (see pg. 93)
12. By deciphering the text's body, you become its marrow. (see pg. 95)
13. For this translation I give an imprecise gloss. (see pg. 97)
14. A word's gesture is too small to contain the mnemonic that holds us. (see pg. 99)

AUTHOR'S SYMBOLS

1. $\vartheta \rightarrow \begin{matrix} \uparrow \\ \downarrow \end{matrix} \leftarrow \curvearrowright \quad \overset{\vee}{\text{Y}} \circ \overset{\vee}{\Delta} \gg \overset{\vee}{\Delta} \quad \hat{\phi} \quad \hat{\text{I}} \times \boxtimes \quad \overset{\circ}{\text{I}}_{\div \square} = \square.$
2. $\boxrightarrow \quad x^{\circ} \quad \downarrow \quad \hat{\square} \quad + \quad \overset{\times}{\Delta} \parallel \quad \hat{\text{I}} - | |.$
3. $\hat{\div} \vartheta \gg \downarrow \square \quad \backslash \quad \downarrow \overset{\square}{\text{Q}} \quad \hat{\psi} \quad / \quad \vartheta \gg \quad \downarrow \quad \square \rightarrow \overset{\circ}{\text{I}}_{\text{天}} \backslash \square.$
4. $\circ \square \quad \hat{\phi} \quad \backslash \quad \square \overset{\square}{\Delta} \ll x \simeq \quad \hat{\cup} \quad \ll \quad \downarrow \quad \square \gg.$
5. $\backslash \quad \overset{\vee}{\text{M}} \curvearrowright \quad \hat{\text{H}} \rightarrow \emptyset \quad \gg \quad / \quad \overset{\circ}{\text{I}}_{\text{天}} \rightarrow \begin{matrix} \uparrow \\ \downarrow \end{matrix} \leftarrow.$
6. $\downarrow_1 \quad \rightarrow | \quad \downarrow_2 \quad \rightarrow \quad / \quad \overset{\circ}{\text{I}}_{\div \square} = \square \quad \gg \quad \vartheta \square \cdot \downarrow_4.$
7. $\downarrow_4 \quad \downarrow \overset{\square}{\text{Q}} \quad \downarrow \overset{\square}{\Delta} \# \quad \square \quad / \quad \# \gg \heartsuit \times \downarrow - | \square | \quad \gg \quad \downarrow_2 \quad \curvearrowright \text{+} | | \overset{\square}{\text{Q}}.$
8. $\overset{\square}{\text{Q}} - \text{?} \quad \hat{\phi} \quad \square \quad /.$
9. $\downarrow_2 \quad \downarrow \overset{\square}{\text{Q}} \quad \hat{\phi} \quad \vartheta \quad \downarrow \square.$
10. $\square \quad \curvearrowright \vartheta \quad \downarrow_1 \quad \hat{\phi} \quad \square \langle \heartsuit ! - x \downarrow.$
11. $\backslash \quad \downarrow_1 \quad \parallel \quad \hat{\phi} \quad \downarrow_2 \quad \circ \square \downarrow.$
12. $\langle \quad \curvearrowright \square \vartheta \quad / \quad \backslash \square_+ \quad \square, \quad \downarrow_2 \quad \hat{\phi} \rightarrow \square \quad \downarrow \quad | \square |.$
13. $\gg \quad / \quad \curvearrowright \vartheta \quad \downarrow_1 \quad \downarrow \quad \neq \text{H} \quad \square \vartheta \text{H}.$
14. $\backslash \quad \div \vartheta_+ \quad \downarrow \text{Q} \quad \hat{\phi} \quad x \text{I}! \quad \hat{\cup} \quad / \quad \vartheta \Delta \gg \downarrow \rightarrow \quad / \quad \overset{\times}{\text{L}} \curvearrowright \quad \downarrow_1.$

ROUND 1 PARTICIPANTS' CONSENSUS

1. Language of imagination exists to encapsulate the sum of its parts.
2. Freed voices share openly and ideas multiply without limit.
3. Organizing a discourse, leak the language for its inspiration.
4. Reading is a dam holding against its creator.
5. The fault begins at the core.

6. I approach you through the abstraction of my language.
7. My writing unravels inside the collective spirit of your writing's echoes.
8. Unthinking destruction exists in this.
9. Your thoughts are spoken freely.
10. In conversation we are lonely.

11. Writing I mindfully imagine your interpretation.
12. By dissecting the text's body, you imprison its marrow.
13. For this translation I release an immeasurable dictionary.
14. A miscommunication's force exists infinitesimally containing the stories that embrace us.

ROUND 3 PARTICIPANTS' CONSENSUS

1. Visionary speech becomes united metonymy.
2. Free words lift open and secrets replicate infinitely.
3. Parsing a dialogue leaks the message for its inspiration.
4. Reading is a river resisting its birth.
5. The earthquake conceives at the core.

6. I travel toward you escaping the homeland of my story.
7. My writing unravels into the public soul of your writing's echoes.
8. Thoughtless destruction exists in this space.
9. Your legs are speaking out.
10. Within conversation you and I are lonely.

11. Writing I thoughtfully envision your reaction.
12. By cutting the book, you break into its spine.
13. For this discourse I open a boundless guidebook.
14. A misspoken flaw is minuscule encapsulating written content that shields us.

ARTIST'S STATEMENT

Lingua Ignota, meaning “Unknown Language,” is a collaboratively authored testament to the transference of lexical meaning between language systems. Additionally, multi-tiered rounds of transcription exercises were relayed between translation communities. This exchange yielded the project’s secondary motive: the literal unfolding of an author’s text as it is re-interpreted/curated by a communal readership. How does the meaning of a document evolve; how does this evolution impact the language that composes it? This is what Lingua Ignota seeks to poetically reveal. Shades of semantic meaning shift across three rounds of translation (see pgs. 38-42) between English and the symbolic language: Blissymbolics. In this provisional mapping, a slippage occurs. Lingua Ignota is concerned with this slippage of meaning, especially at the sites of its deviation and collision with the original text, the original language. What is gained or lost within translation’s seismic/semantic shift? To what degree does our subjective reading form another’s interpretation; hence, to what degree does it influence a communal interpretation? Within the communal process of forming a consensus, the author’s original intent is moderated piece-meal until its supremacy as the “authoritative” document is overhauled. The author may accept or reject this outcome; however, from the moment of the text’s public release, it is no longer restricted to the author’s subjective intention.

Research in constructed language first inspired Lingua Ignota. Constructed Language, or Conlang, is a “planned” language developed by a group or individual and not evolved naturally. Lingua was initially envisioned as a system that used Conlang to propagate multiple art objects and function as a system. Each unique art objects would incorporate the same themes of interlingual communication and lexical slippage. True to its initial vision, the general goal of the system is to highlight poetic moments of communication and miscommunication. The project’s adoption of Blissymbolics (Bliss) emerged from an investment in creating sculptural data visualizations; it as an ideal choice for Lingua because it is a concept-based language and makes morphemic use of graphic entities. Blissymbolics was employed to create a rich forum where relationships between a source text and its permutations could be visualized and sonified. The first execution of the

Lingua system was debuted at the 2009 Pixilerations festival in Providence, R.I. This iteration took the form of a interactive SMS text visualizer. From their cellphones, users texted the Lingua system with conjoined English base words that represented the symbol graphemes they wished to combine. Their composition responded to the last text received by the Lingua system and posted to a community thread. Both thread and Bliss/English concept key were projected in a gallery space. This projections responded to the physical presence of a user by raising a HUD interface to prompt his participation. This incarnation was a precursor for a series of future projects to be designed by the Lingua Ignota Team for dissemination in the Philippines. Ultimately, a SMS version of the Lingua system will be developed for areas where SMS is a primary mode of communication. A project devised for this system would allow for diverse demographics to engage in interactive art on a global scale.

Lingua's function closely fits its form and media. The choice of Blissymbolics for its source material is intentional and plotted for the purpose of layering and dissecting semantic meaning. Bliss is a visual language of nested semantics. Grapheme characters function as base concepts that link with other bases in order to suggest more complex concepts. This segmented construction permits a specific type of parsing. Parsing in this way leaves more room to easily promote a slippage of meaning in how the text is defined, combined and interpreted. When we are looking at bliss and trying to resolve the pictorial and/or ideographic symbols with their equivalents in our natural language; we are made more acutely aware of the how we arrive at that point of understanding language as the sum of its parts. After all, deciphering language requires an interdependence of thoughts and impulses that build upon existing thoughts and impulses. Man has the ability to make conjectures about a meaning that increases and builds up in complexity, but there is also an understood part of that equation: the ability to decrease in complexity. Blissymbolic symbols can have significance both in how they expand and collapse. Lingua is concerned with the poetry of what is gained or lost within the trans-location between moments of expansion and collapse. The concentric structure of the Bliss language, expanding and contracting layout, not only mirrors the architecture of version 2, but also functions as the main feature of Bliss: the ability to build complex thoughts from layers of simple ones and vice-versa. The "Language of Thought" (LOT) hypothesis functions in a very similar way. LOT exists at the cognitive level of thoughts and concepts. For

example, “Mary is young” contains at least two sub-parts: the concept of Mary (the person), and the concept of youth. This language structure perfectly describes the construction of a compound Bliss-word composed from overlapping Bliss characters and base-concepts. Bliss follows combinatorial syntax rules. This means that complex thoughts are built from basic thoughts, and that complex thoughts get their semantic content from the content of the basic thoughts and the relations that they hold to each other.

MECHANICS OF BLISSYMBOLICS

Blissymbolics is an international auxiliary language constructed by Charles K. Bliss (1897-1985). His near 3,000 symbols were designed to facilitate communication across linguistic barriers. Graphically, the symbols derive from standard geometric shapes and segments that vary in size and orientation. Bliss-words can be sequenced to form many types of sentences, and express a range of grammatical capabilities. Blissymbolics encourages users to think in terms of Bliss and compose with base-concepts in mind. That is, a Bliss writer may sequence symbols with particular attention to the grapheme as a discrete unit of language that may be compounded to describe more complex concepts. Composing elaborate messages in Bliss necessitates a consideration of the syntactics of the language: or the arrangement of signs next to each other in a formal structure. In sequence, Bliss-characters may operate as pictographs, ideographs or both. An ideograph represents an idea or concept and operates on the morphemic level. Pictographs signify through visual resemblances to physical objects and may not be the smallest unit of semantic meaning.

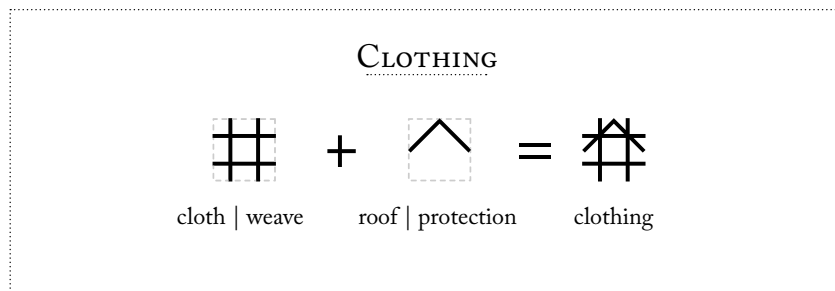


Fig. 1. A sequence of Bliss-characters that function as pictographs and ideographs in order to illustrate a more complex concept/Bliss-word. Here, the Bliss-characters for Cloth (Weave) and Protection (Roof) combine to form clothing.

In terms of composition and structure, symbols in the Author's Symbols section (see pg. 39) adhere to official rules of spacing, positioning and composition established by Blissymbolics Communication International (BCI). After the language has evolved through several rounds of translations and arrived at Round 2 Symbols Consensus, the symbols deviate from a standardization of the language and become their own user developed hybrids. Since form and function are so intimately linked in Blissymbolics, any slight change to a symbols structure equates a shift in its

meaning. Bliss is a posteriori model of language planning that has been derived from a natural language (English). By mapping natural spoken languages to a constructed pictorial language based on this model, we were able to foster 1x1 comparisons between English and Bliss. The ease of these comparisons showcased the significant inflections, deviations and shifts within the translations. What is gained or lost when a message is reduced to its essential concepts and translated? Within poetic moments of miscommunication and communication, the delicate nature of translation and transcription is revealed.

A close study of Bliss's mechanics was useful in determining how to reveal these poetic moments.

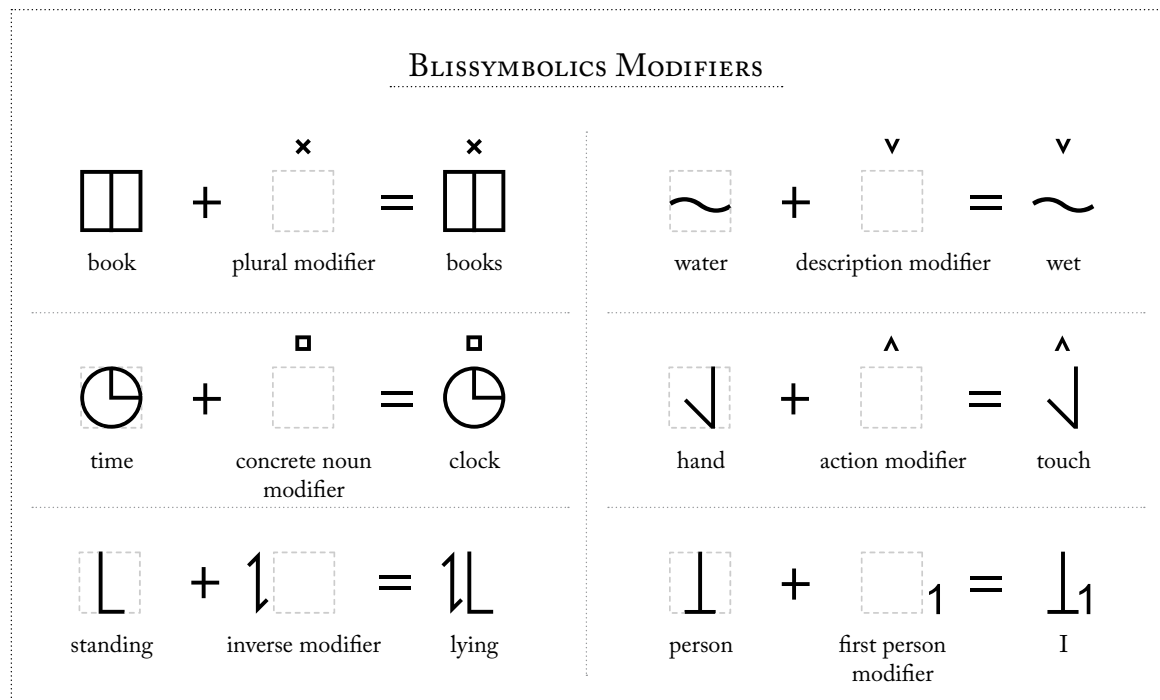


Fig. 2. Demonstration of the modification of Bliss-words.

Modifiers can be combined with single or compound base symbols to further specify their meaning. In the figure above dashed boxes have been incorporated next to modifiers. These boxes represent where a Bliss symbol normally appears in relation to the modifiers and are included to give a sense of placement and scale.

COMBINING BASE SYMBOLS TO FORM A SENTENCE

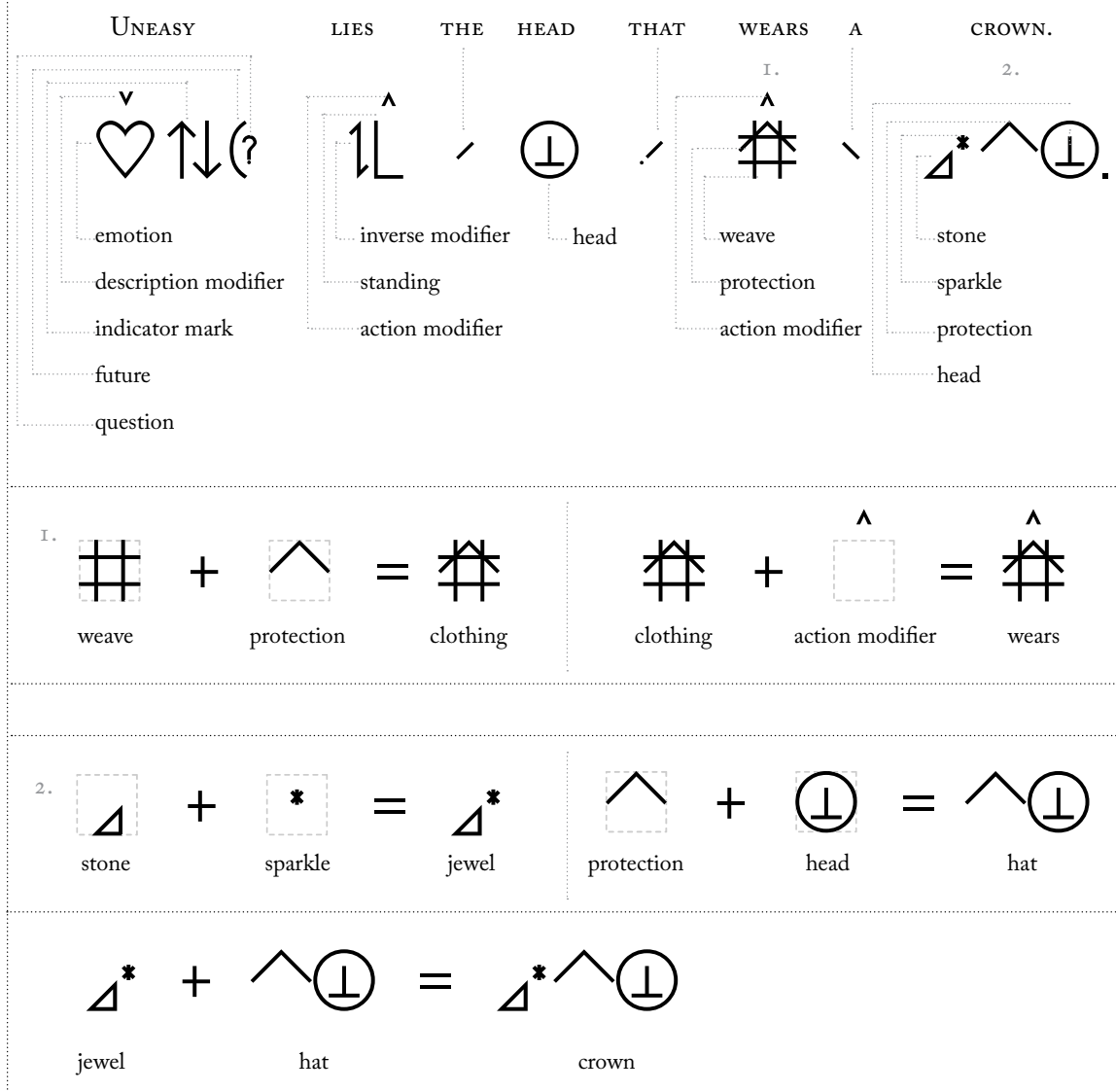
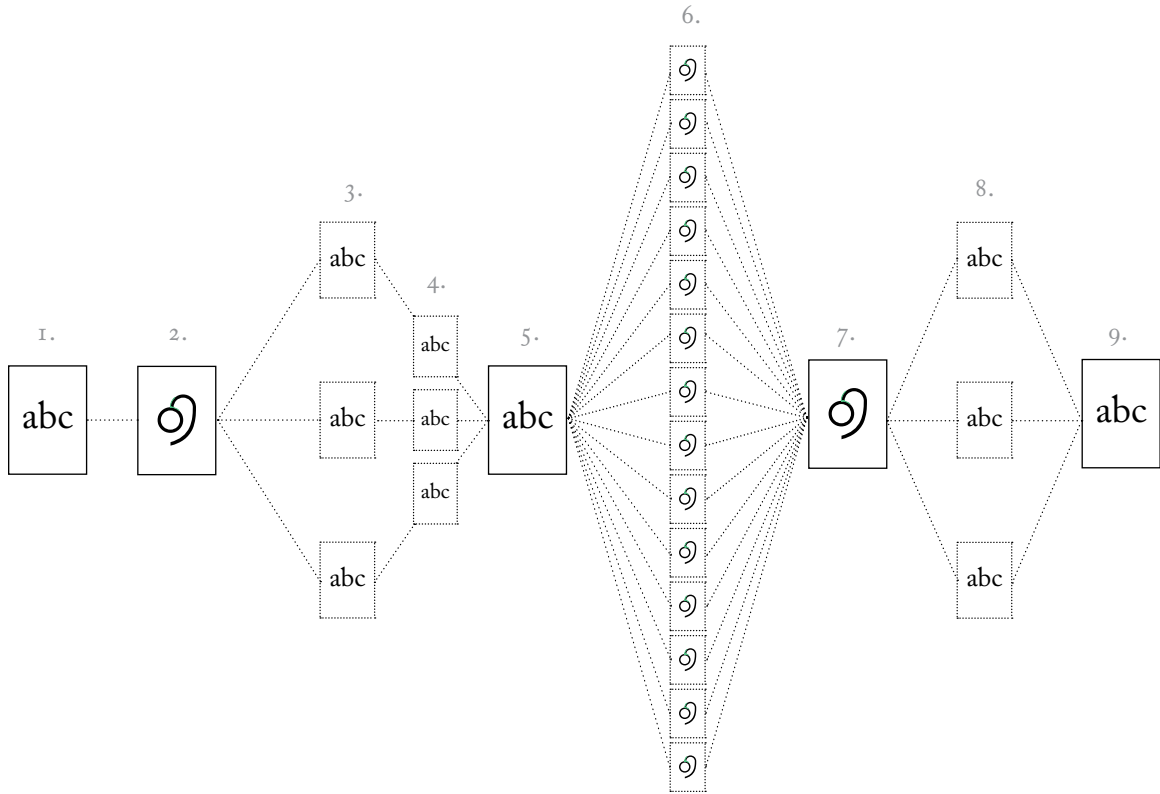


Fig 3. A sentence composed with Bliss-words. A word may comprise multiple Bliss-characters either layered or linearly arranged to indicate advanced concepts.

This example illustrates some of the ways both the shape and the meaning of Bliss-characters (the smallest unit of meaning in Bliss) can merge to communicate more complex concepts. On their own, characters represent a concept and/or object (see head). However, characters are almost always stacked or arranged side-by-side to suggest further shades of meaning (see figure 3, “wears”). Further, especially advanced concepts may be expressed as a series of compound-symbols (see figure 3, “crown”).

Indicator marks such as arrows, dots and lines, have multiple applications. They can indicate direction, movement, or relationships between symbols. They can also modify symbols in more abstract ways: for example, up and down arrows represent uncertainty and fluctuations in the symbol “uneasy” in figure 3.

VISUALIZATION OF PROJECT FLOW



| | |
|---|--------|
| 1. Author's Text | pg. 38 |
| 2. Author's Symbols | pg. 39 |
| 3. Round 1 Participants' Translations | pg. 57 |
| 4. Round 1 Participants' Revisions | pg. 58 |
| 5. Round 1 Consensus | pg. 40 |
| 6. Round 2 Participants' Translations | pg. 60 |
| 7. Round 2 Symbols Consensus | pg. 41 |
| 8. Round 3 Participants' Translations | pg. 62 |
| 9. Round 3 Consensus | pg. 42 |

Fig. 4. Visualization of Project Flow for Lingua Version 2. Project unfolds in a relay of 9 stages. Volunteer Translators participate in Rounds 1-3

This document focuses on version two of *Lingua Ignota*. Version 2 launched with the solicitation of fifty volunteer translator/participants and the organization of participants into three groups. Participants with the same background were dispersed evenly among the groups. As the author, I composed a three paragraph source text that addressed the act of communication and the writer's attempt to convey intention to his readership (for full text see pg. 38). Translations of these paragraphs were then volleyed between English and Blissymbolics by participants. Stages 3, 4, 6 and 8 of figure 4 show the Rounds where translation data was collected from participants. To aid with collecting and organizing data, every round was disseminated through an instructional website. Two basic types of websites were developed. The first broke down the Bliss language into its base components and revealed the English translation of its composite characters when a collaborator moused over each section. The second web template provided instructions and a language key for participants to translate the English results from previous rounds back into Bliss. A database was formed to collect and compare collaborator results.

Rounds were executed in relay. After a round was complete, the results of one group's translations were passed to another group that hadn't yet encountered the paragraph being translated. For example, in stage 4 of figure 4 each group (I, II and III) is represented by three separate icons that stand for a group's revised English translations of the Author's symbols (see pg. 39). Consensus was made from the revisions of each group in stage 5. The final english results of the consensus for group I were then passed onto group III as the material group III would translate into the Bliss responses indicated in figure 4 stage 6.

AUTHOR'S TEXT AND SYMBOLS

This incarnation of *Lingua Ignota* is predated by a two year engagement with Blissymbolics. A Familiarity with the language, its structure and syntax is what primed *Lingua Ignota*'s potential and contributed to the orchestration of every facet of the project. The Initial documents of the Author's Text (see pg. 38) and Author's Symbols (see pg. 39) were carefully composed over a two week period. The text and writing were chosen with careful intention in order to anticipate and curate the direction of the results, while simultaneously leaving translation assignments as open ended as possible.

Part of the artistry of composing in Blissymbolics is learning to think in terms of its structure. Thinking in terms of Bliss rules happens gradually over rounds and involves a special attention to considering language at the level of its morpheme, rather than holistically. Blissymbolics is a fascinating language, when one thinks according to its rules the particular patterns and habits of how one has learned to use language are revealed. It functions as a visual aid for how the mind composes any language system given its smallest units of signification. Each Bliss-word can connote a range of meanings and tones depending on the symbols that form it. To convey an interpretation it is important to consider both the visual and semantic tone of how a Bliss-character. For the Author's Text, each Bliss-word was deliberately composed to signify as both ideograph and pictograph in the mind of a reader. In order to direct and emphasize specific evolutions of language in the community output, it was necessary to write within the system. It was necessary to write by imagining how the symbols would be read.

Bliss is also a relational language. That is, the relational of Bliss-characters in space and to each other is part of its system of signification. Bliss is an unspoken language, because of this, the burden of its signification is largely placed on its visual aspects. To dredge up interpretations from the mind of the reader, careful attention must be paid to its placement and positioning. Likewise, it is also important to consider how the text will be impacted by the immediate associations well-known pictographs conjure in the reader's mind. The process of translating the Author's Text into

symbols was a delicate balance of adjusting the clarity of the glyphs to anticipate the participant's reading. The answer was trying to approach the connotations, shades of meaning, the word should convey at key moments in the text, while limiting or defining some of the other words that would help give context to particularly difficult areas to translate.

The most important aspect of composing in Bliss deserves to be reiterated: the process of writing for the imagined reading of another. Each symbol was carefully judged in this terms. Original compound words in Bliss were almost never used. Especially if they could be read as confusing. The original Bliss-word for proverb is an example of this (fig. 5). It breaks down as plural pages many minds. I wanted to convey to the reader the quality of a directive or poetic truth on how to exist. This desire resulted in a break down of the Bliss word that was translated as poetic metaphor (spoken belief for aid). The final symbols are shown for comparison with the original.

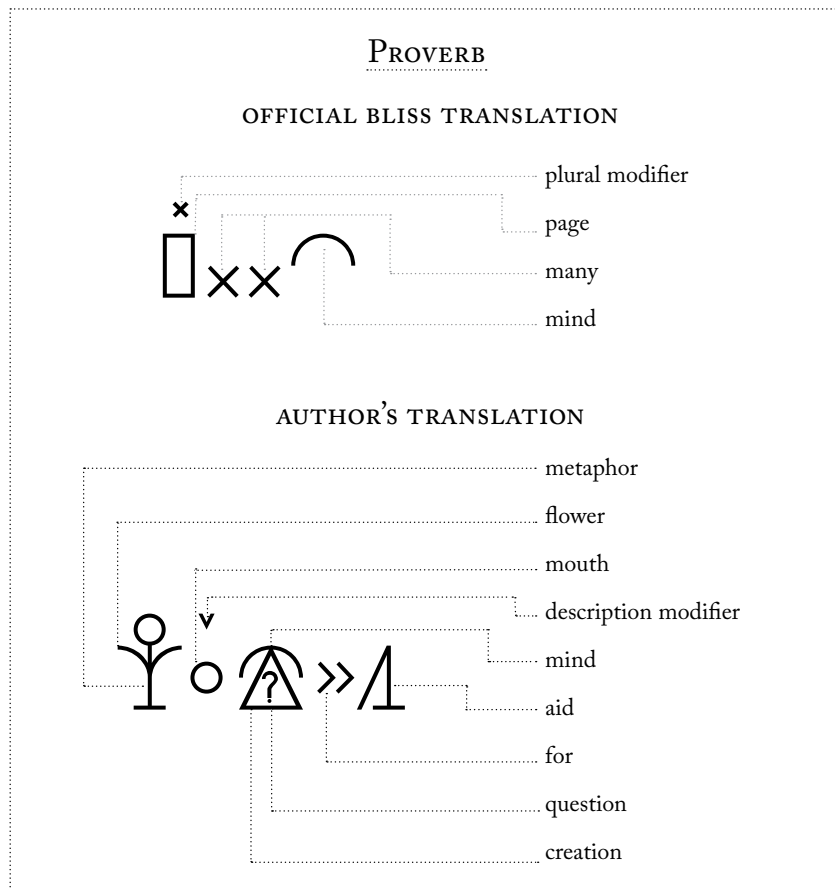


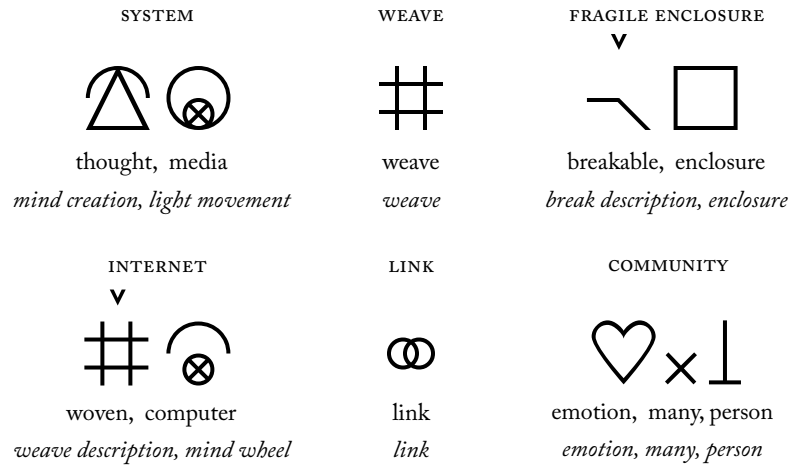
Fig. 5. A CAPTCHA solved and evaluated by the system. Because the user failed a known word their solutions for the unknown words are rejected.

The author's symbols for proverb could be read as concentric level of modification: (flowery/poetic(metaphor(spoken belief(for the purpose of aid))))). This complex nesting was intentional to see how participants would adjust this structure and interpret what symbols should be modifying the rest of the context. In the version given to participants for translation, the bliss was even simplified further to avoid confusion: the question mark in the symbol for belief was removed. I was concerned that the immediately recognizable symbol get too much emphasis and impact the interpretation of the language around it. This would skew the results more towards doubt than belief.

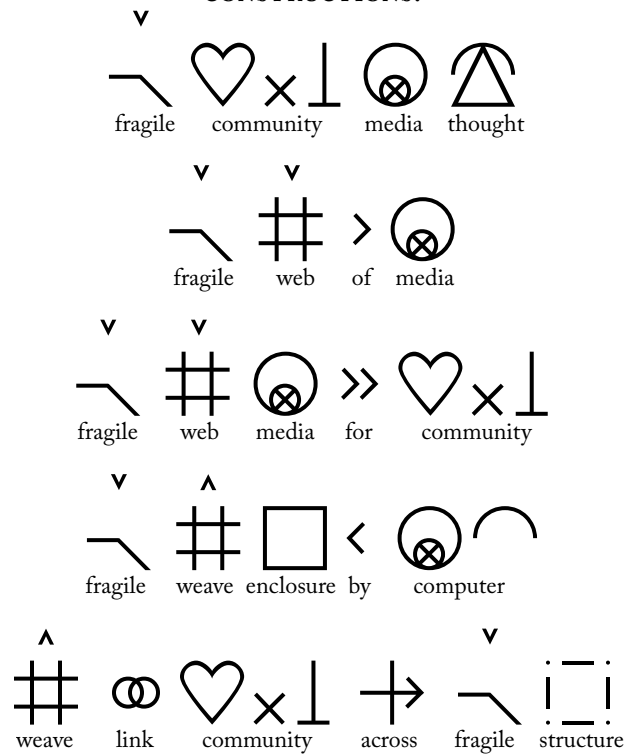
A similar experiment in community interpretation was the multi-faceted translation of the author's neologism in English: netlace. Interestingly, although netlace doesn't exist in English, in Bliss its existence is entirely plausible. Bliss was built to focus on the exchange of complex concepts, therefore there is a certain experimentation encouraged for "non-standard" words built into its rules. The composition of netlace (fig. 6) typifies the practice of thinking in bliss. I began by highlighting the important base concepts that I wanted the word to connote: community, media, connectedness, fragile. These ideas are listed among the core concepts drawn from for netlace in figure 6. During the next construction phase, varying sentences were composed and judged for their merit of communicating my intention to the reader. The final construction shows what symbol set was settled on for maximum clarity. I chose structure (and enclosure made from bones) because I liked how it echoed sections of marrow and the text's body in previous lines. It also connotes an organic inter-connected link that I thought was appropriate for netlace. This moment is an example when symbols that could be less clear to the reader were introduced to create poetic variety in the interpretations. The echoing structure of marrow in line 12 was also composed this way. It is important to remember that netlace and marrow were never seen by the same group at the same time. Their evolution in Participant Consensus Round 3 on page 42 is the product of rounds exchanged between different groups. Figure 7 shows how marrow was derived.

“NETLACE”: ENGLISH NEOLOGISM

CORE CONCEPTS:



CONSTRUCTIONS:



FINAL CONSTRUCTION:



Fig. 6. Construction of Author's Biss word translated as "Netlace" in English

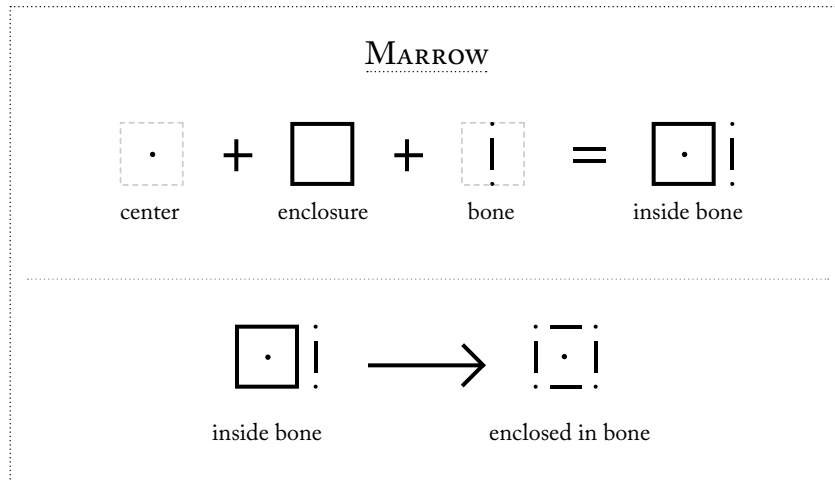


Fig. 7. the Author's poetic interpretation of marrow.

The composition of marrow could be identified as another concentric process. There are a variety of ways to express a concept by compounding Bliss-characters. The two most direct methods that would probably be officially used would be to create indicator marks pointing to the center of bone or display a Bliss-character that could function as the preposition for in, center, within. The top symbol set in figure 7 illustrates something close this process in order to derive a simple and clear symbol for marrow. However, the poetic formation of the symbol for center (a dot at the middle of enclosure) very beautifully echoes the official Bliss symbol for structure (enclosure made from bone). Hence, the resulting translation in figure 7: enclosed in bone.

ROUND 1 PARTICIPANTS' TRANSLATIONS

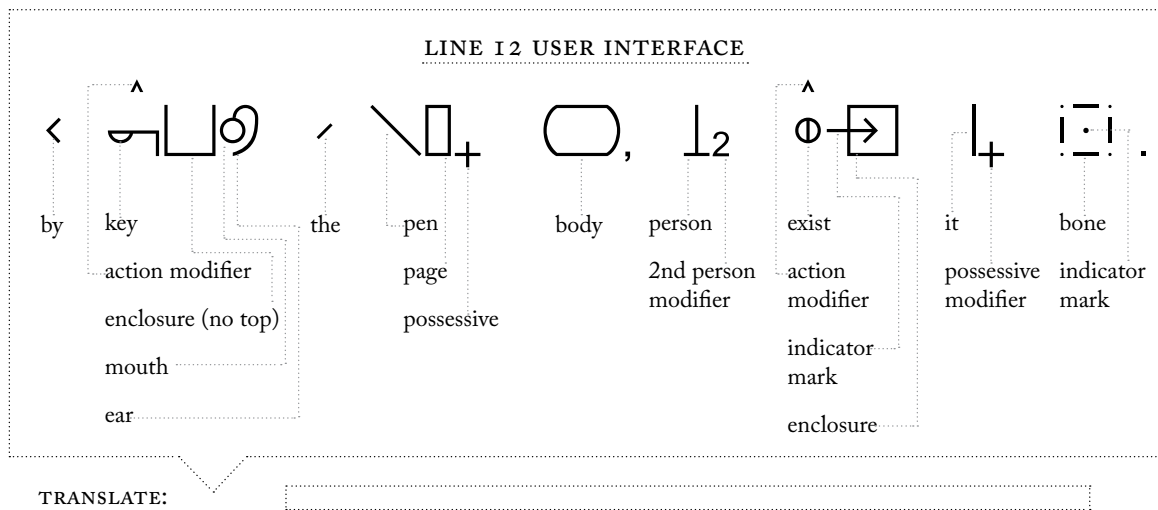


Fig. 8. Representation of the web interface participants used to submit their English translations for Round 1. Submissions received for line 12 in Round 1 are in the appendix on pg. 96.

Each round was organized according to expected input and output from participants. Round 1 began the process by splitting the Author's Symbols (see pg. 39) into three separate paragraphs. Close to forty-five volunteers were then divided into three groups and each assigned a symbol paragraph to translate into English. The web interface included with this DVD shows the Round 1 web interface for a paragraph that one of the groups received. The paragraph was divided by lines and revealed English translations of the base concepts when the participant "moused-over" Bliss-characters. A info graphic representing the interface associated with line 12 is in figure 8 above. Under each line, a text input field encouraged participants to type their translations. Upon submitting the whole form, their answers were stored in our database and they were redirected to a thank you page.

ROUND 1 PARTICIPANTS' REVISIONS

LINE 12 REVISIONS USER INTERFACE

by key the pen body person exist it bone

action modifier enclosure (no top) mouth ear

page possessive

2nd person modifier

action modifier indicator mark enclosure

possessive modifier indicator mark

REVISE:

COMMUNITY TRANSLATIONS:

- by freeing the letter's body, you're connecting its marrow
- by exposing the book's body, you are imprisoned in its marrow
- By divining the parchment's pulp, you bag it's bone void.
- By discussing the text's body, you enter its brain.
- By decoding the writing body, you enter its marrow.
- by unlocking the diary's whole , you constrain its pieces.
- By translating the writing's body, you enter its skeleton.
- By releasing the text's body, you entrap its skeleton.
- By opening the writings' body, she enslaves its skeleton.
- By opening communications with the writer's body, you're within its soul.
- By leaving the words of the page unspoken, you attain the marrow of their meaning.
- By decoding the text's body, you imprison its significance.

Fig. 9. Representation of the web interface participants used to submit their English translations for Round 1 revisions. In this version participants were able to view the responses of their translation community and edit their own responses accordingly. Revisions submitted for line 12 are in the appendix on pg. 96.

Each round was organized according to expected input and output from participants. Round 1 began the process by splitting the Author's Symbols (see pg. 39) into three separate paragraphs. Close to forty-five volunteers were then divided into three groups and each assigned a symbol paragraph to translate into English. The web interface included with this DVD shows the

Round 1 web interface for a paragraph that one of the groups received. The paragraph was divided by lines and revealed English translations of the base concepts when the participant “moused-over” Bliss-characters. A info graphic representing the interface associated with line 12 is in figure 8 above. Under each line, a text input field encouraged participants to type their translations. Upon submitting the whole form, their answers were stored in our database and they were redirected to a thank you page.

ROUND 1 CONSENSUS

The total count for user revisions of each line were added and compared in this round to reduce all submissions into one representative line of English “agreed” upon by the community. Responses were averaged by an algorithmic process that assigned numeric weight to frequency and repetition of synonyms. Parts of the translation that had higher numbers were incorporated into the representative line and passed on into the next round. The author’s direction entered this process when there was a tie. Here the author could judge which interpretations by the community were the most accurate.

ROUND 2 PARTICIPANTS' TRANSLATIONS

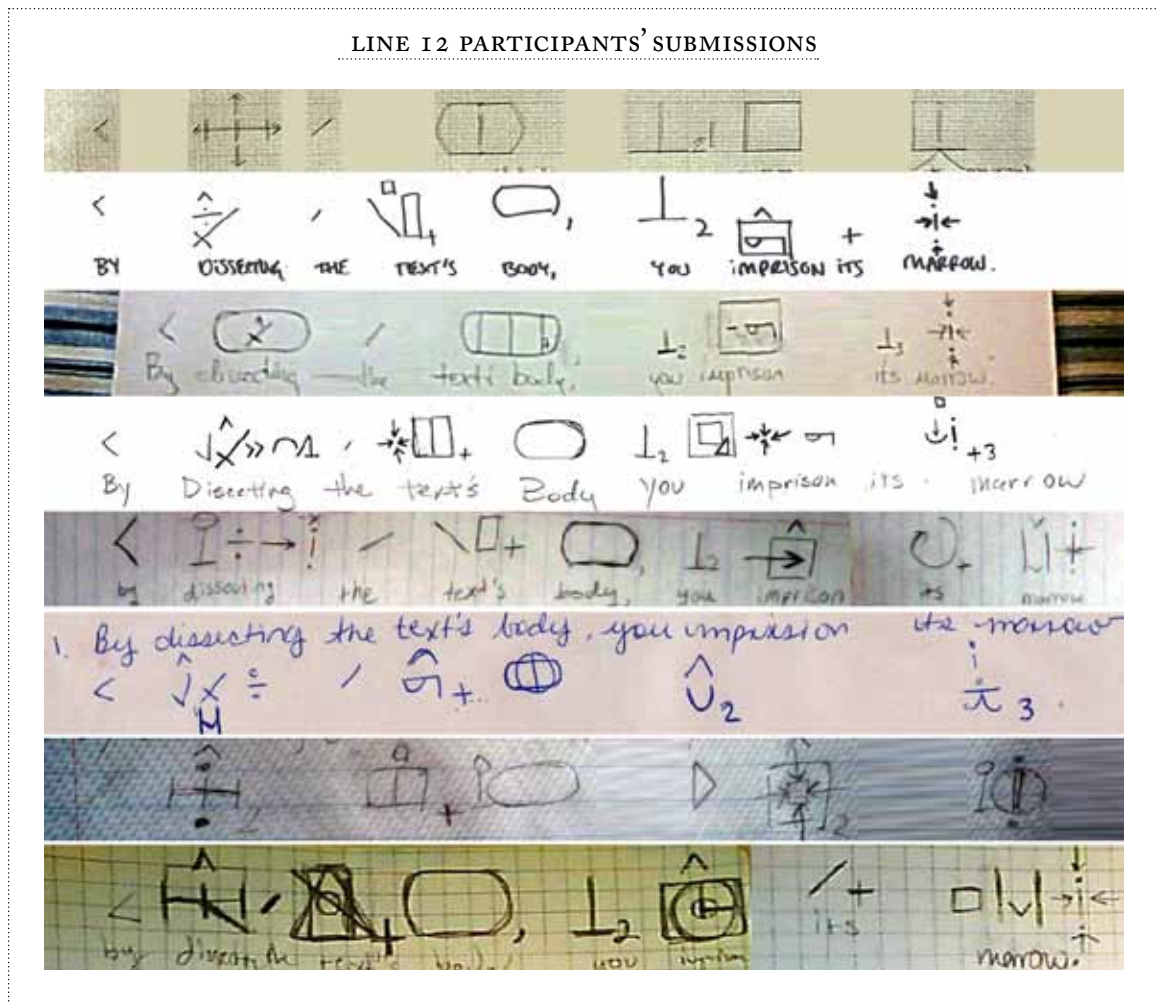


Fig. 10. Participant translations from English to Bliss for line 12 submitted via cell phone.

Round 2 began with the English results of Round 1 Consensus. These results are stored in the document for Participant Consensus Round 1 (see pg. 40) and mapped to a one-to-one translation of the Author's Text. The text from Round 1 Consensus became the new input that participants were asked to translate into symbols for Round 2. In order to aid this process, participants were directed to a website that gave them instructions and a symbol key displaying Bliss-characters (see appendix pg. 69). Instead of entering data in an online form, participants were encouraged to send their translations to the Lingua Ignota team via images taken with cameras, cellphones and Webcams (fig.10).

ROUND 2 CONSENSUS

Again using frequency count and structural similarities, participants submissions for each line of Round 2 were distilled into one representative line of symbols for that round. As deviations and placement of Bliss-character were analyzed among the group results, the Bliss sanctioned rules of symbol composition dissolved. These deviations established a nice juxtaposition between the average of the participant's submissions (see pg. 41) and the Author's Symbols (see pg. 39). Because of this one-to-one correspondence it is very clear to see how the symbols evolved. The results of this process were then used as the input for a final translation process. The structure of this process mirrored the formula of how this experiment began. This time the Participant/Collaborator Symbols were the source material translated instead of the Author's symbols.

ROUND 3 PARTICIPANTS' TRANSLATIONS

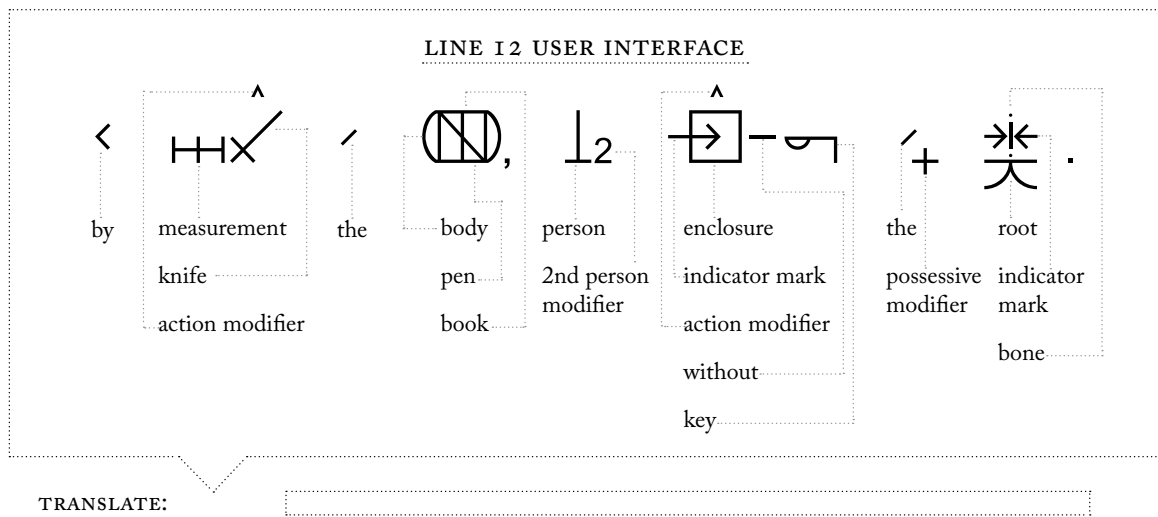


Fig. 11. Web interface for Round 3 echoes the structure for Round 1. Submissions received for line 12 in Round 3 are in the appendix on pg. 97

Instead of Author's Symbols each group was given symbols previously made by other groups in Round 2. The web page format used in Round 1 was revised to display lines of the new participant symbols and once again disseminated among the groups as an online form. The instructions for the web form mirrored the original instructions in Round 1. Once again, participants could "mouse-over" Bliss characters in order to get an English gloss to assist them in their translations. Also as previously, user submissions were stored in a data-base.

ROUND 3 CONSENSUS

Consensus was made from participant's symbols. To do this, the same algorithm described in Round 1 was once again executed on the English translations to boil the responses down to one line (see pg. 42). After morphing throughout the Rounds, these lines proved to be dynamic and poetic derivatives of the Author's Text (see pg. 38). By juxtaposing both sets of one-to-one corresponding English lines, it is possible to identify moments of collision and deviation in meaning. This document is a testament to the poetic evolution of *Lingua Ignota* Version 2, as such, the full evolution of the language can be witnessed through the colorful explorations of each line assembled in the Appendix.

APPENDIX

LINGUA IGNOTA
BLISSYMBOLICS BOARDS FOR ROUND 2

BASE SYMBOLS

| | | | | | | | | |
|-------------|-----------|----------|-----------|------------------------------|-------------|------------|----------|-------|
| aid | arm | base | bone | book | body | brace | break | cause |
| | | | | | | | | |
| combination | container | continue | copy | creation | deep | destroy | division | ear |
| | | | | | | | | |
| earth | effect | emotion | enclosure | enclosure <i>(no top)</i> | equality | exist | eye | flag |
| | | | | | | | | |
| flower | future | hand | head | key | guide | knife | large | |
| | | | | | | | | |
| legs | life | limits | make | many | measurement | mind | mouth | near |
| | | | | | | | | |
| object | page | pen | person | place | plant | protection | question | root |
| | | | | | | | | |
| sky | shift | small | sparkle | standing | start | stone | sun | time |
| | | | | | | | | |
| water | weak | weave | wheel | work | | | | |
| | | | | | | | | |

MODIFIERS

| | | | | | | |
|---------------|--------------------|------------------|-----------------|-------------------|--------------------|-------------------|
| action ^ | concrete noun □ | description v | plural x | first person 1 | second person 2 | third person 3 |
| | | | | | | |
| metaphor i | inverse ↕ | intensity ! | possessive + | | | |
| | | | | | | |

ARTICLES, CONJUNCTIONS, PREPOSITIONS

| | | | | | | |
|----------|------------|-------------|-------------|--------------|---------|------------|
| a / | and + | at >· | by < | for >> | of > | that ./ |
| | | | | | | |
| the / | this ./ | toward > | until >K | without - | | |
| | | | | | | |

INDICATOR MARKS

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

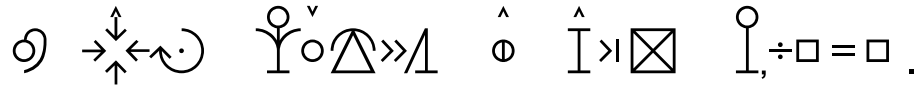
LINGUA IGNOTA
USER SUBMISSIONS

LINE 1

AUTHOR'S TEXT

Language as proverb is cumulative metonymy.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- Conversation about poetry exists and replicates indivisibly.
- language that relies on words divides us
- Language hiding imagination is overcrowding impossibility.
- Secrets hunting hope are filling unbreakables.
- hear vomiting tulip ideas to justify sublime increasingly multiplying caged divided objects
- Communcation is what blooms from one mind in affirmation of existence to fill space with metaphor, defined by its own divisions.
- bursting O's concentric thoughts implode burst and bloom and expand in silent screams within the gelatin glob of thought
- setting into the central the mouth and ear flower and utters please be preceding leaving leaving
- Sound echoing nature exists to encapsulate life.
- Whisper inward rose-bud lipped imagination to bolster living generosity: a rose split by any other thing would smell as sweet
- Existence blooms in the garden of your senses, piece by piece.
- Language spiraling advice makes expansion confusion.
- stop prevaricating, relying on your flowery metaphors for support - it is like trying to stuff too much into a little box, and it is no more than the sum of its parts.
- whisper to me here and taste god's flower that brings into existence growing houses of plenty, the sum is greater than its parts.

ROUND 1 PARTICIPANTS' REVISIONS

- secret language implodes and blooms imagination affirms and expands and squeezes out what divides us
- Language of poetry exists, encapsulating everything, piece by piece.
- Language about hope is filling indivisibly.
- Conversation centering around imagination is overcrowding the indivisible.
- Conversation blooms with advice, the set of possibilities multiplies.
- Conversation about nature exists to encapsulate the sum of its parts.
- a language of flowery words divides
- language hiding imagination is overcrowding impossibility
- whisper to me here that tastes god's flower that brings into existence growing houses of plenty the sum is greater than its parts

LINE 2

AUTHOR'S TEXT

Out of many mouths exchange opens and axioms accrue.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- we can escape the problem of many languages and let ideas spread
- Releasing speech exchange protects and dreams multiply.
- Freed voices overflow escape and whimsies explode.
- Trapped voices escape their prisons and their cry ascends past the sky.
- out of the gate mouths of many filled opened-up and imaginings!! Limitless.
- Let closed mouths open and creativity release.
- less enclosure many mouths sway containment by open by mind be it
- get out, talk, exchange ideas - your world will expand and will do make great things!! You will expand infinitely.
- Get out and share openly, be open to ideas!! Big up forever.
- gallop from the gate funnel through the cosmic hole and multiply phantasmagoria infinity neverending never end
- Escaping audience theatres overflow and fuck freely.
- Enclose many mouths within constraints and writing becomes limitless.
- cage many mouths in a bowl jarred and thoughts grow without limit.
- Abandoning language to walledbe by it again. This is the moment without end.

ROUND 1 PARTICIPANTS' REVISIONS

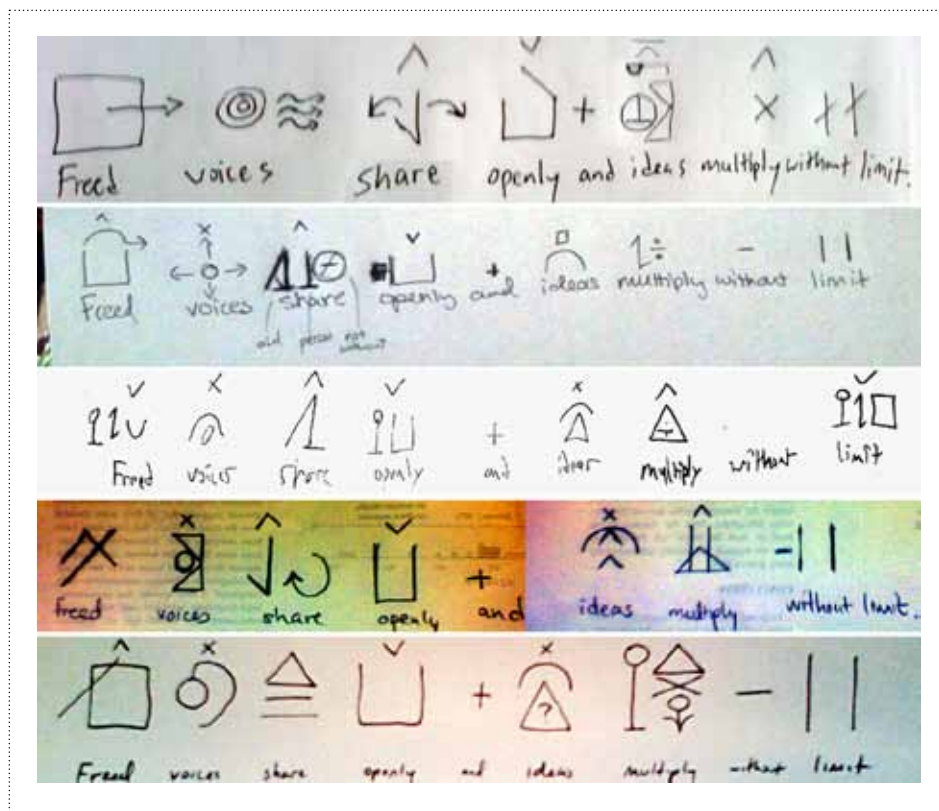
- Let closed mouths open and creativity| release.
- Get out, talk, listen, share openly and create! Explode your boundaries.
- Get out and share openly, be open to ideas!! Big up forever.
- freed voices without constraint expand limitlessly
- Freed voices overflow escape and dreams multiply.
- Freed mouths exchange containment and thoughts eventually without limit.
- communication without words lets ideas soar without limit
- cage many mouths in a bowl jarred and thoughts grow without limit.
- Releasing speech exchange protects and dreams multiply.

ROUND 1 CONSENSUS

Freed voices share openly and ideas multiply without limit.

LINE 2 *continued*

ROUND 2 PARTICIPANTS' TRANSLATIONS (of Round 1 Consensus)



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS (of Round 2 Consensus)

- Uninhibited voices breaks open and discoveries repeat endlessly.
- The expression of freedom has unlimited possibilities and explains what everyone has in common
- scattered lectures applaud openness and spirits replicate transgression.
- Globalization has destroyed our ability to think clearly and critically.
- free words lift openly and secrets multiply courage
- Exultant bravos resound and brainwaves replicate infinitely.
- escaped buzzwords carry boundlessly and secrets duplicate transgressions.
- Displaced exhalations grip open and theories multiply infinity.
- Apocalyptic spewings cradle exposed and psychogenesis replicates liminality.

ROUND 3 CONSENSUS

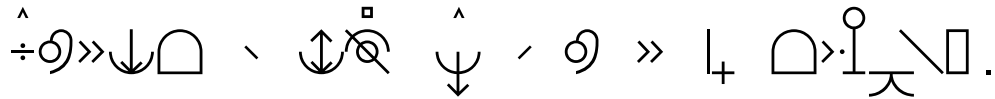
Free words lift open and secrets replicate infinitely.

LINE 3

AUTHOR'S TEXT

To parse a message, sift the language for its subtext.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS *(of Author's Translation)*

- ----- the word replaces the language by the underlying concepts
- Decypher a discourse to accept the language for its inspiration.
- Suspecting a spew, leak the secret for its illiteracy.
- Jaded, a writer leaves the conversation for his books.
- Compartmentalize a face in your memory, draw it to recall it.
- division of senses enclose a scant scratch of an arc here split this earth to page to pen
- Identifying a word unleashed the sound for its masterpiece.
- partial whisper for containment a fully written text drains the whisper for its own narrow mindedness
root-down pen to page.
- Hold a pen to a comatose mouth; scratch its voice in the dirt.
- top talking and listen within break forth the poet's stylus the poem download the truth because it is
your construct ; your grounded monument to self not "writ in water "
- Organizing a book leaks the language for its author.
- Converse about different things for Learning from a teacher - let the conversation be for its own sake
at the beginning of your writing.
- The brain is a record of death and it speaks for itself.
- split whispers for the skull box, a written bowl that leaks the whisper for its head at the book that came
at the cost of the tree.

ROUND 1 PARTICIPANTS' REVISIONS

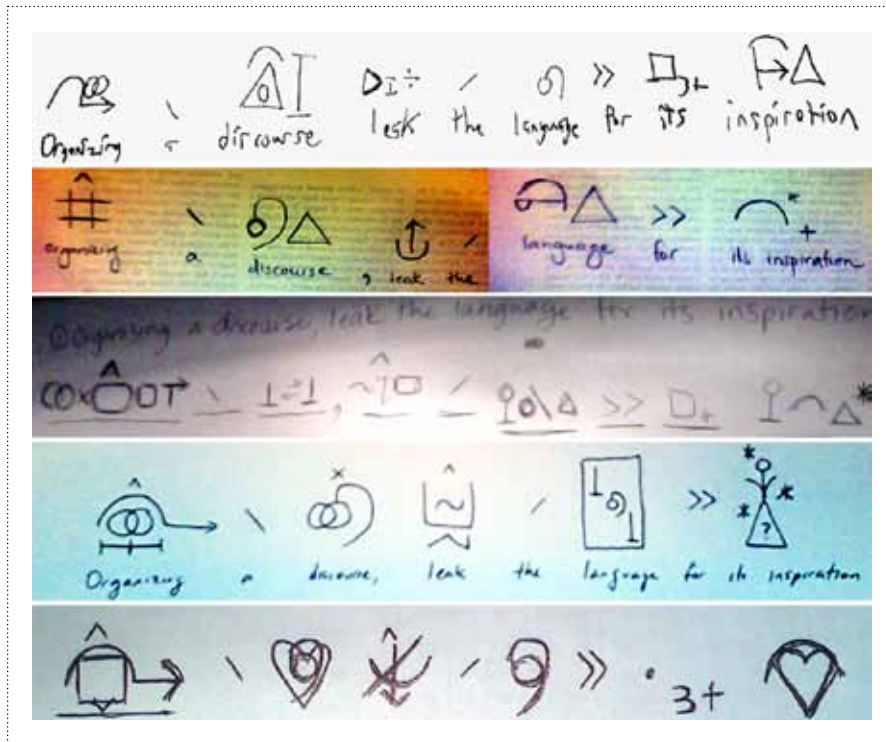
- whispering leaks language like pen leaks text; let the conversation be the language of underlying
concepts
- Suspecting a spew leak the language for its inspiration.
- Organizing a book leaks the language for its author.
- divided language encloses the mind, free words yield the language's root meaning on the page
- Discuss an idea contained beneath the brainstorm for its masterpiece.
- Compartmentalize a face in your memory, draw it to recall it.
- Breaking up conversation to learn a language leaves the conversation for its masterpiece
- split whispers for the skull box, a written bowl that leaks the whisper for its head at the book that came
at the cost of the tree.
- Decypher a discourse to accept the language for its inspiration.

LINE 3 *continued*

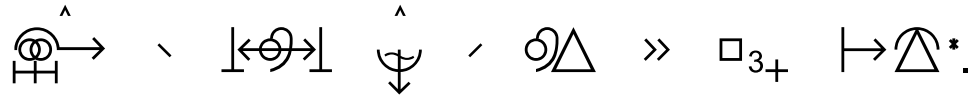
ROUND 1 CONSENSUS

Organizing a discourse, leak the language for its inspiration

ROUND 2 PARTICIPANTS' TRANSLATIONS (of Round 1 Consensus)



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS (of Round 2 Consensus)

- Synthesizing a dialogue leaks the etymology for its inspiration.
- predicting a dialogue drowns the monologue for its inspiration.
- Parsing a conversation sinks the message for its inspiration.
- organize. a conversation spills the understanding of its moment.
- Hazarding an exchange releases the expression's energy .
- direct a conversation leak the thought for their invention
- Deduce a telephone draining the auditory hallucination for its awakening.
- Close talking drowns the voice of their idea.
- Balance is sharing ideas to the open mind to all people

ROUND 3 CONSENSUS

Language of imagination exists to encapsulate the sum of its parts.

LINE 4

AUTHOR'S TEXT

Reading is a levy holding against its own purposes.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- Reading is a barrier containing against its creator.
- Vision exists as a dam for the sea, containing nothingness against its will.
- The story of the flood is dammed by the edges of the writer's opinion.
- The need to see places a levee containing against its imagination.
- reading is the dam that contains -----
- Reading is a boat protecting against its design.
- Reading is a dam holding against its decision.
- Reading can be a hurricane barrier - don't let your artwork be constrained.
- Readers create a barricade barring against their decisions.
- Read to know a family home against floods held against its creation.
- Read to invent shelter from the storm, a gutter against its fear.
- read living a house foundation against floods contained despite it's resolution.
- literally be a rock ridged cabin battling the rushing rivers dam it make up your mind
- i in the central self of protective self water body set against what sun

ROUND 1 PARTICIPANTS' REVISIONS

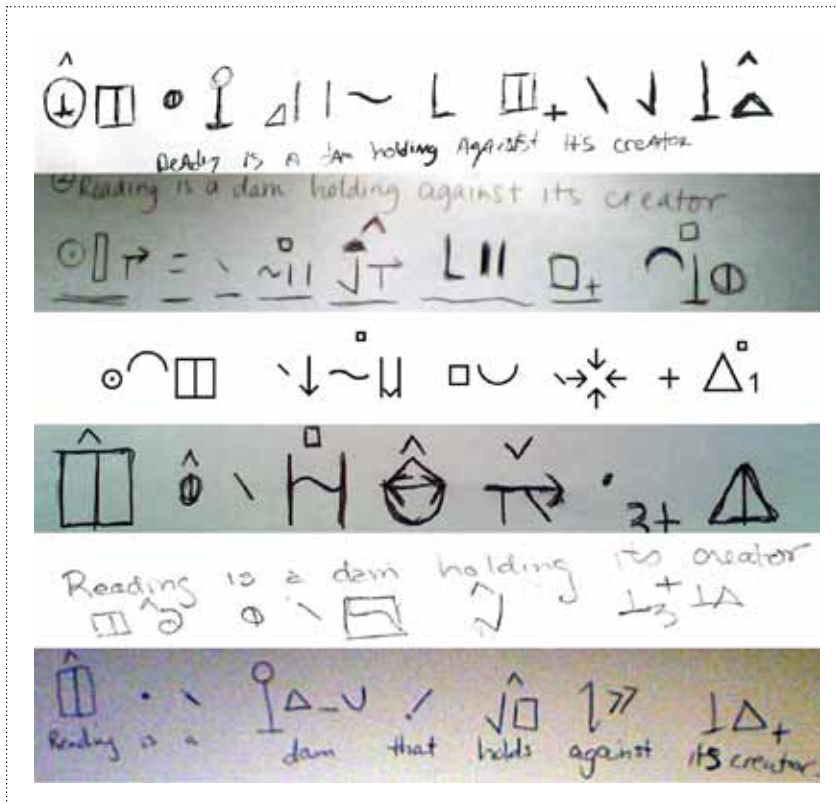
- Reading is a shelter from the storm, a dam against its fear.
- Reading is a levee holding against its imagination.
- Reading is a hurricane barrier empty against its creator.
- Reading is a dam withholding against its creator.
- reading is a dam that conatains creativity
- Reading is a dam holding against its decision.
- literally be a sheltered cabin battling the rushing rivers dam it make up your mind
- Read to know a family home against floods held against its creation.
- Reading is a boat protecting against its design.

ROUND 1 CONSENSUS

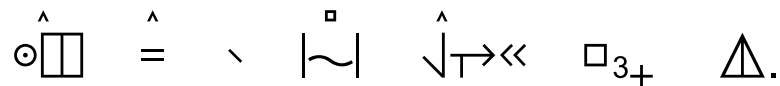
reading is a dam holding against its creator.

LINE 4 *continued*

ROUND 2 PARTICIPANTS' TRANSLATIONS (of Round 1 Consensus)



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS (of Round 2 Consensus)

- Reading resembles a sea resisting its creator.
- Reading leads to a reservoir of knowledge about people's origins.
- reading is like a stream punching its baby.
- reading is a shore pressing its birth.
- Reading is a river dismantling its own banks.
- Reading is a pool against their person-creation.
- Reading equals a river pushing its birth.
- Reading equals a conduit forcing its invention.
- 'To scan' equals a dike resisting its automaton.

ROUND 3 CONSENSUS

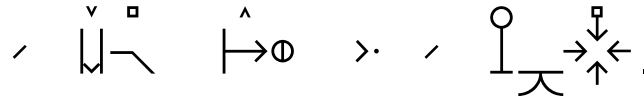
Reading is a river resisting its birth.

LINE 5

AUTHOR'S TEXT

The fissure originates at the source.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- The fissure begins at the heartwood.
- the ---- born at the source
- The old well was made at the basement of soil.
- The fault-line will be at the target.
- The shovel begins at the origin.
- The crevass originates at the center of the earth.
- The gorge began at the root of the earth the core.
- The final rupture begins at the beginning.
- The deep divide was there from the very beginning
- The chasm forming at the base closes.
- The universe began when Yggdrasil's roots rotted.
- The blackhole origin at the core.
- the shadowless well fumbles the pale; suspend then launch to life at the coeur together we soar
- crag begins the absence in beginning beginning

ROUND 1 PARTICIPANTS' REVISIONS

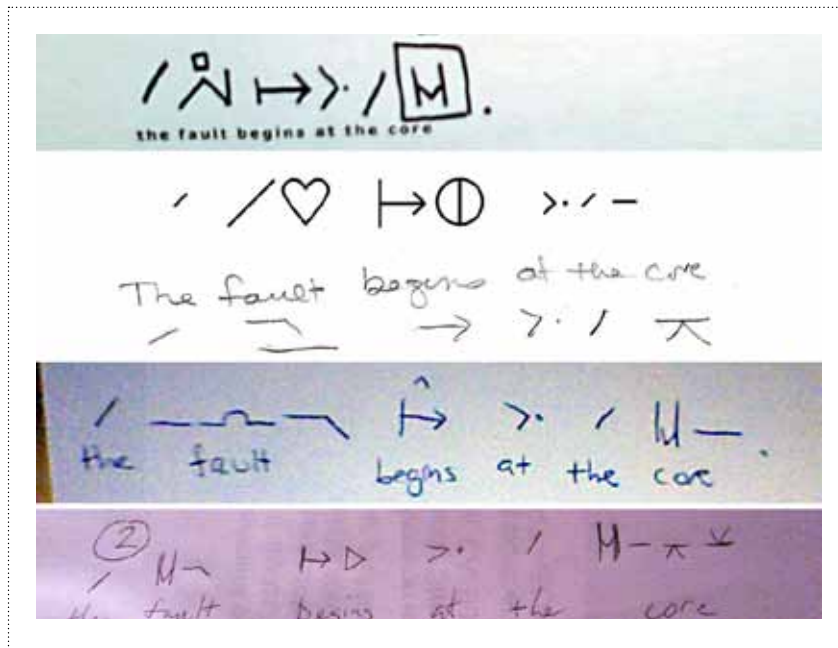
- the rupture born at the source
- The fissure begins at the heartwood.
- The fault formed at the earth's core.
- the deep divide was there from the very beginning
- The deep divide began underneath the very center.
- The crevass begins at the origin.
- The chasm begins at the core.
- The old well was made at the basement of soil.
- The shovel begins at the origin.

ROUND 1 CONSENSUS

The fault begins at the core.

LINE 5 *continued*

ROUND 2 PARTICIPANTS' TRANSLATIONS *(of Round 1 Consensus)*



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS *(of Round 2 Consensus)*

- The reverberation is radically generative.
- The eruption engenders at the core.
- the earthquake gives birth at the core.
- The earthquake generates at the tectonic.
- The earthquake emerges at the core.
- The earthquake creates at the source.
- the earthquake conceives at the origin.
- The earthquake affects life to the core
- I felt the earth move (in bed)!

ROUND 3 CONSENSUS

The earthquake conceives at the core.

LINE 6

AUTHOR'S TEXT

I approach you in the metonymy of another language.

AUTHOR'S TRANSLATION

$\perp_1 \xrightarrow{\wedge} | \perp_2 \rightarrow \cdot \text{I}, \div \square = \square > \text{O} \square \cdot \perp_4 .$

ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- I approach you through the abstraction of my kiss
- I to you is the divided you that is still whole of my sense enclosure.
- I take you through the symbols of my speech.
- I get close to you through the construction of my thoughts.
- I ran into a ghost through the lost twin of my eavesdroppings.
- I moved towards you, together the whole of us is better than myself.
- I move you through the puzzle of my unfettered language.
- I'm pushing you into the metaphorical realm of speech.
- I meet you halfway, the better half, speechless. (speaking w.o. myself).
- I know, and so do you, these stones are the music of a head sealed in a box (my box).
- I see you going to the end of mine
- I go you stay the problem of my secrets.
- I'll see you at breakfast
- I go to you through the pieces of my external speech
- I put you through the drivel of my prison-secret.

ROUND 1 PARTICIPANTS' REVISIONS

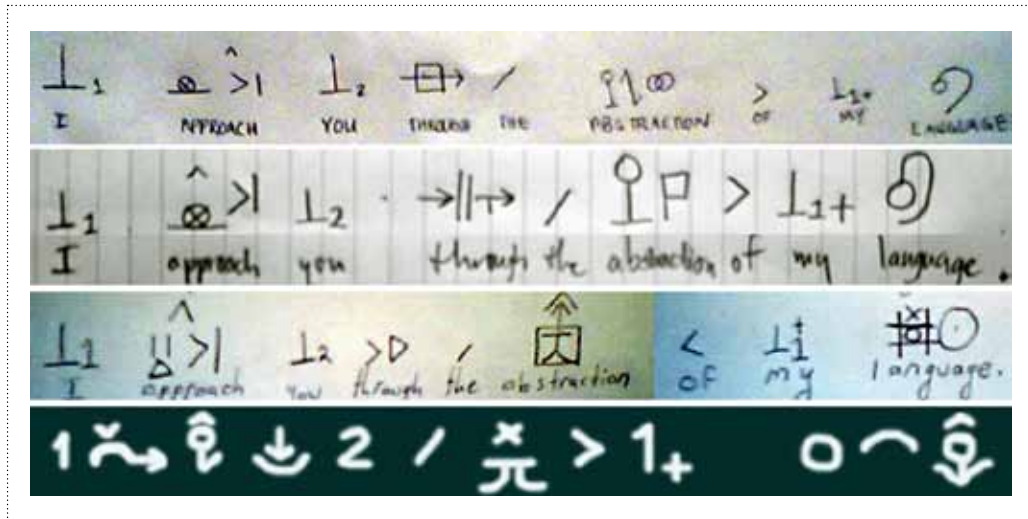
- I'm pushing you into the puzzle of my secrets.
- I relate to you through the use of language.
- I reach you through the essence of my being.
- I move you through the puzzle of my unfettered language
- I meet you, the synecdoche |of external speech
- I lead you through the abstractions of my eavesdroppings
- I indulge you with the paradise of my whisper box.
- I guide you through the symbols of my speech.
- I approached you through the pieces of us which is better than myself.
- I approach you through the likeness of my kiss
- I approach you through the fragments of my words.
- I approach you through the division of my sense of self.
- I approach you through the abstraction of my kiss.

LINE 6 *continued*

ROUND 1 CONSENSUS

I approach you through the abstraction of my language.

ROUND 2 PARTICIPANTS' TRANSLATIONS (*of Round 1 Consensus*)



ROUND 2 CONSENSUS

\perp_1 $\hat{\otimes} > |$ \perp_2 \boxrightarrow $/$ $\text{I} \text{P}$ $>$ $\perp_1 +$ # .

ROUND 3 PARTICIPANTS' TRANSLATIONS (*of Round 2 Consensus*)

- I travel to you through the brambles of my story.
- I travel to you by car in the country of my conversation.
- I run to you still enveloped by you, the symbol of my words spoken to you.
- I rolled you into the homeland of your communication.
- I roll you escaping the homeland of my story.
- i roll you continuously past the claim of my poetry
- I propel you stuck forward the earthed banner of me looming
- I move towards you to ground things in the persistent underground of my memory.
- I drive you through the homeland of my balaclava.
- I drive toward you escaping the claim of my voice.

ROUND 3 CONSENSUS

I travel toward you escaping the homeland of my story.

LINE 7

AUTHOR'S TEXT

My message unravels in the netlace of your transcription.

AUTHOR'S TRANSLATION

l₁+ ↻[□] 1[^]△# □ / #>♥x| -! -! > l₂+ ~+||[□]⊗.

ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- My writing unravels the superficiality of your thoughts.
- My writing unravels the cage of the fabric of collective spirit of their writing.
- my writing doesn't make sense when trapped by the hysterical ghosts of your writing's echoes
- My words tear like the vulnerability of your interpretation.
- My stories unfold inside the sensitivity of your translated stories.
- My logic unravels into the collective soul of your uncanny logic.
- My kiss untwists inside the old lovers of his searching tounge.
- My imagination unweaving borders the ghost of your facsimile
- We do not know your feelings of our writing
- My high self unweaves inside the zeitgeist of your duplicated self
- my expression releases in the spirits of your progress.
- My writing untangles space, the mourning of your scribble.
- My cough shatters all the cages of bones built around our love of your breath.
- I'm controlling my thoughts, there are to many people who will copy my ideas.
- My soul inscription destroys within the web of love many individuals without support of your skeleton (no backbone) speechless.)

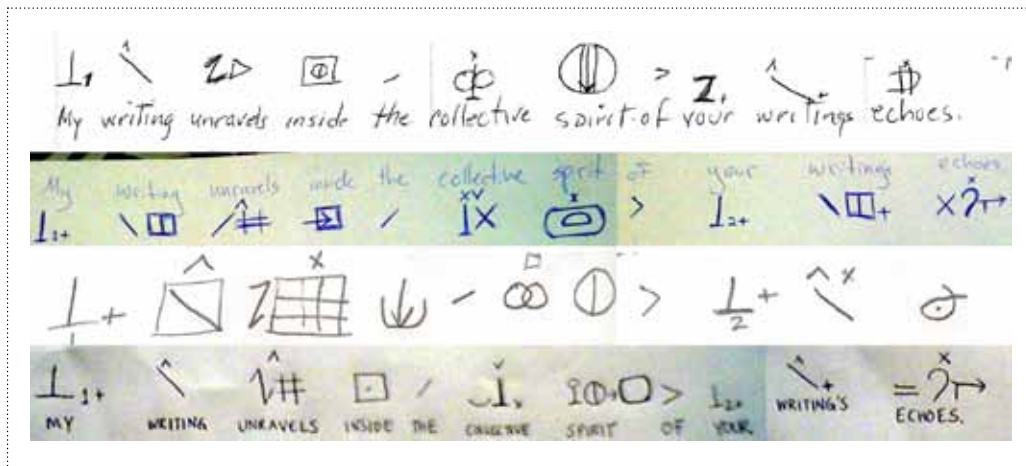
ROUND 1 PARTICIPANTS' REVISIONS

- My writing unweaves inside the zeitgeist of your identical self
- My writing unravels, paralyzed by the hysterical ghosts of your writing's echoes.
- My writing unravels the superficiality of your thoughts.
- My writing unravels the cage of the fabric of the collective spirit of your writing.
- My writing unravels inside the sensitivity of your interpretation.
- My writing unravels inside the collective soul of your writing's echoes.
- My writhing unweaves hermetically, the heart crutch of your cursive.
- My thoughts unravel the love of many people of your stories.
- My stories unravel inside the silk cages of your erasures.
- My kiss untwists inside the old lovers of your searching tounge.
- My expressed thoughts unravel; they are vulnerable to your translation.
- I'm controlling my thoughts, there are to many people who will copy my ideas.

ROUND 1 CONSENSUS

My writing unravels inside the collective spirit of your writing's echoes.

ROUND 2 PARTICIPANTS' TRANSLATIONS (*of Round 1 Consensus*)



ROUND 2 CONSENSUS

L_{1+} \hat{N} \hat{H} $\rightarrow \square$ / $\overset{x}{I} \overset{v}{\otimes}$ $\text{O}-\text{O}$ > L_{2+} \hat{N}_+ $\overset{x}{\parallel} \overset{x}{T} \rightarrow$

ROUND 3 PARTICIPANTS' TRANSLATIONS (*of Round 2 Consensus*)

- my writing unravels the center of society's id. your writing is but a weak copy of my rhymes. yo.
- My writing unravels into the public enlightenment of your writing's echoes.
- My writing unravels inside the collective soul of your writing's delivery.
- My writing unravels center the friends philosophy of your writing's readings.
- My writing unraveled into the humankind soul of your writing's echoes.
- my writing disintegrates ceases in the void, only the people's united souls know of your writing's limitless speech
- My text can't conceptualize the essence of the dynamic , [because of the] metaphysics of what you don't write but still exude .
- My journaling unraveling captures the couple spirit of your journaling's echoes.
- I write cross captured the peopled internal less mind of our writings audible eternal

ROUND 3 CONSENSUS

My writing unravels into the public soul of your writing's echoes.

LINE 8

AUTHOR'S TEXT

There is causality in this.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- war is in this.
- Destruction happens in this.
- unforeseeable death is within this
- Unexpected death is within this.
- uncertainty traps this with life
- Weapons are like this.
- The blind arrow is ensnared in this.
- Manslaughter changes into this.
- Life without thought exists in a vacuum
- Distruction without thought/planning (Needless destruction causes(this stop) extinction.
- Unthinking killer is inside this.
- Destroying life with thought this
- Death-mist exists in space, this.
- Death without doubt exists within this.
- A careless murder breathes inside this.

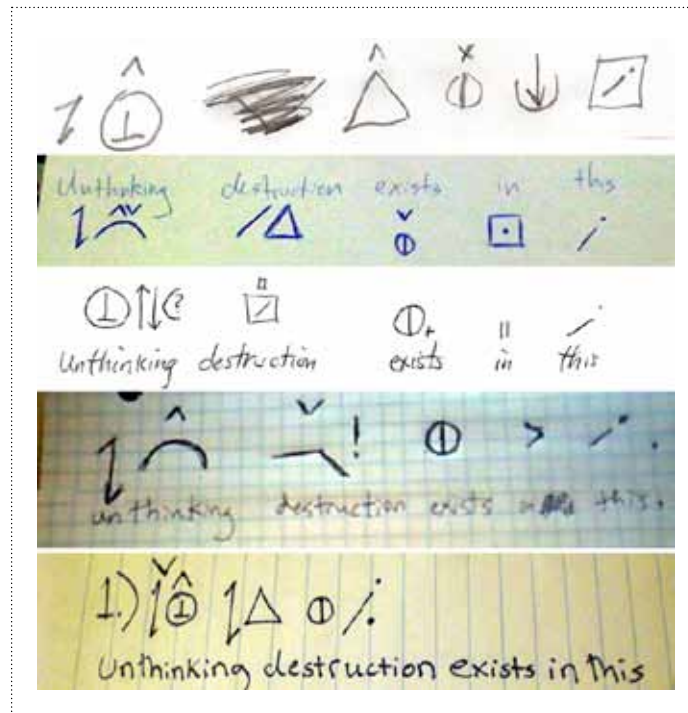
ROUND 1 PARTICIPANTS' REVISIONS

- War breathes inside something.
- Unthinking killer lies within.
- Total destruction exists within this.
- Mindless destruction exists in this.
- Manslaughter changes into this.
- Life without thought exists in a vacuum. (i know it's not accurate, but it's poignant)
- Life without thought exists in a vacuum
- It is unfeeling destruction that comes from this.
- Doubtless death exists within this.
- Destruction happens in this.
- Demolition is an esoteric thing.
- Blind death is inside this.

ROUND 1 CONSENSUS

Unthinking destruction exists in this.

ROUND 2 PARTICIPANTS' TRANSLATIONS (of Round 1 Consensus)



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS (of Round 2 Consensus)

- Without a plan, destruction will be here!
- Thoughtless explosion exists within this room.
- Reminisce about the bare beginnings and exist in those limitations.
- Remembering death existing here.
- Not thinking of the future? Destruction of creation creates this home.
- my confused head is stuck in a paradox.
- Historic conflict is relevant.
- Facing destroyer existing this hour
- Caught in the past? Reinvention exists in this space.
- unreasoned obliteration is a dead end

ROUND 3 CONSENSUS

Thoughtless destruction exists in this space.

LINE 9

AUTHOR'S TEXT

Your reply is language unknown.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- Your words are thoughts spoken freely.
- Your translation of these symbols tells a story.
- Your thoughts seem to speak infinitely.
- your secrets think listening freely.
- Your logic dreams language disconnected from your mind.
- Your gasp comprehends memory's exodus.
- your fantasy: cusp orifice without body
- Your expression believes in secret secret.
- Your destructive ideas will pollute people's minds.
- your collected writing considers speech unthinkable
- Your base self thinks and hears without comprehending
- Your (BLANK thinking /talking) prison makes you free.
- You don't know my feelings
- Their art thinks senses anti-mind.
- Her language is an imaginary jar of spit and ink.

ROUND 1 PARTICIPANTS' REVISIONS

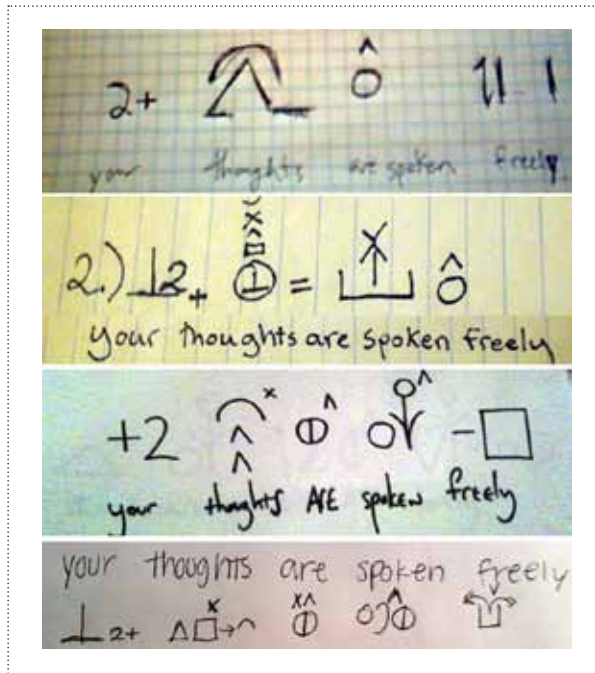
- Your writing thinks and feels outside the mind.
- Your words seem to speak freely.
- Your words are thoughts spoken freely.
- Your thoughts might phone each other across the aether.
- Your thought is an imaginary jar of spit and ink.
- Your shell conceives external speech.
- Your language is an imaginary jar of spit and ink.
- Your inner thoughts are projected into words.
- Your imaginings imagine slight mind-blowings.
- your fantasy is a cut-opened face
- Your destructive ideas are thoughts spoken freely.
- Your consciousness exists by speaking your negitve mind.
- Your collected writing renders speech unthinkable.

LINE 9 *continued*

ROUND 1 CONSENSUS

Your thoughts are spoken freely.

ROUND 2 PARTICIPANTS' TRANSLATIONS (*of Round 1 Consensus*)



ROUND 2 CONSENSUS

2+ [triangle with upward arrow] O O [vertical bar with upward arrow] .

ROUND 3 PARTICIPANTS' TRANSLATIONS (*of Round 2 Consensus*)

- Your underparts are speaking out.
- Your physical education is speaking out.
- Your path exists through speech which is liberating.
- Your movement exists to speak liberatingly.
- Your legs make eating jarring.
- your legs are screaming out.
- Your legs are licking opened up.
- Your hips are eating free.
- your body has spoken of unlimited possibilities
- You split occur open cased

ROUND 3 CONSENSUS

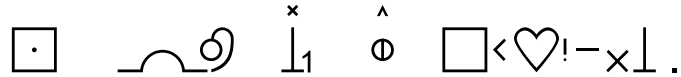
Your legs are speaking out.

LINE 10

AUTHOR'S TEXT

In translation we are completely alone.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- In conversation we are lonely.
- inside our moving language is overwhelming solitude
- Into new language we change structure by loneliness.
- Within subjectivity we exists ecstasy.
- Within silence we/people become entrapped by love's angst without much Self./(devoid of self)
- we love everybody
- We live alone by a cemetery in a house where whistles echo.
- Inside thoughts we exist lonelist
- our faces in boxes exist in loneliness
- Space, rumor, we are smitten.
- In other words, we are free.
- In listening we create loneliness.
- in conversing we are relating.
- During recall we are deadly isolated.
- Being by yourself is safe, but one cannot exists without contact.

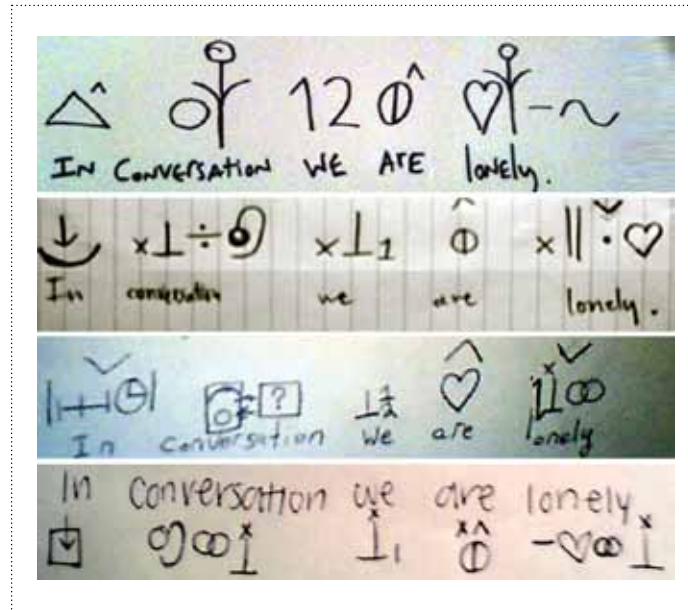
ROUND 1 PARTICIPANTS' REVISIONS

- Within subjectivity we exist ecstatically.
- Room, breath, we are orgiastic.
- Inside yourself exists loneliness.
- Inside thoughts we exist lonelist
- In translation we are ecstatic solitude.
- In synesthesia we may commit a single sense to prison.
- In our conversations we find only loneliness.
- In conversing we are truly alone.
- In conversation, we are lonely.
- In conversation we are lonely.
- In communication, we are confined by our love.
- Being| by yourself is safe, but one cannot exists without contact.

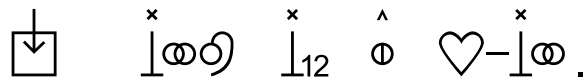
ROUND 1 CONSENSUS

In conversation we are lonely.

ROUND 2 PARTICIPANTS' TRANSLATIONS *(of Round 1 Consensus)*



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS *(of Round 2 Consensus)*

- Within humanity's imagination we exist lonely.
- Within conversation everyone is provincial.
- stuck in our language, you and i cannot connect.
- In conversation we are lonely.
- Entranced humanness our bisected being tenderness as one
- Entering discussions ours are lonely.
- Enter gossip we are robots.
- capture their conversations, yours and ours are loveless
- Box speakers we make narcissism.
- while contained we'll communicate and exist with love in intimacy.

ROUND 3 CONSENSUS

Within conversation you and I are lonely.

LINE 11

AUTHOR'S TEXT

To write I must imagine your reading.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- Writing I dream to examine your interpretation.
- I write mindfully perceiving your close focus.
- writing my inner thoughts reading your diary
- Writing my genius makes aware your retained reading knowledge.
- Pen my ruminations; absorb her handwriting.
- writing my genius illuminates your education.
- writing i think interprets your diary.
- Writing I excitedly consider your telepathy.
- Your book gives me many writing ideas of my own.
- Write me brain imagine your biography
- write "I" brainwhoa third-eyeing your interpretation
- Draw me psychokinesis hallucinating your biography.

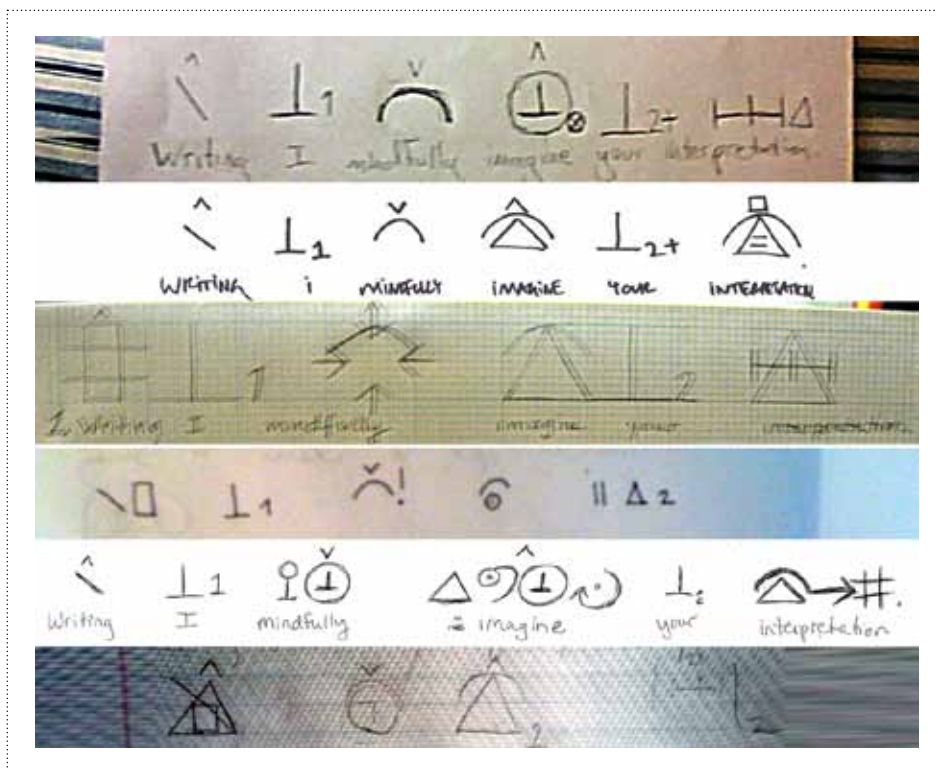
ROUND 1 PARTICIPANTS' REVISIONS

- Your book gives me many writing ideas of my own.
- writing, my imagination is stimulated by your personal journal
- writing my inner thoughts reading your diary
- Writing I think enlightens your comprehension.
- Writing I mindfully imagine your interpretation.
- Writing I imagine considers your diary
- Writing I excitedly perceive your telepathy.
- Writing I anticipate your interpretation OR Writing I write / I dream / my genius / absorb / imagine / your absorption OR The writer anticipates the reader.
- I write mindfully perceiving your close focus.
- I write genius; imagine your knowledge.
- Draw me psychokinesis anticipating your phrenological discourse.

ROUND 1 CONSENSUS

Writing I mindfully imagine your interpretation.

ROUND 2 PARTICIPANTS' TRANSLATIONS (of Round 1 Consensus)



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS (of Round 2 Consensus)

- Writing, I thoughtfully envision your calibrations.
- Writing patterns I think help develop your creative process.
- Writing my thoughts imagining your reaction
- Writing I think visually creates your work
- Writing I creatively visualize your genius
- Stories that I create with my imagination are yours to analyze.
- interwoven words, i can only imagine your intended meaning
- I'm writing the story of my thoughts and trying to see into yours.
- I write mentally, creating your consciousness

ROUND 3 CONSENSUS

Writing I thoughtfully envision your reaction.

LINE 12

AUTHOR'S TEXT

By deciphering the text's body, you become its marrow.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS (*of Author's Translation*)

- by freeing the letter's body, you're connecting its marrow
- by exposing the book's body, you are imprisoned in its marrow
- By divining the parchment's pulp, you bag it's bone void.
- By discussing the text's body, you enter its brain.
- By decoding the writing body, you enter its marrow.
- by unlocking the diary's whole , you constrain its pieces.
- By translating the writing's body, you enter its skeleton.
- By releasing the text's body, you entrap its skeleton.
- By opening the writings' body, she enslaves its skeleton.
- By opening communications with the writer's body, you're within its soul.
- By leaving the words of the page unspoken, you attain the marrow of their meaning.
- By decoding the text's body, you imprison its significance.

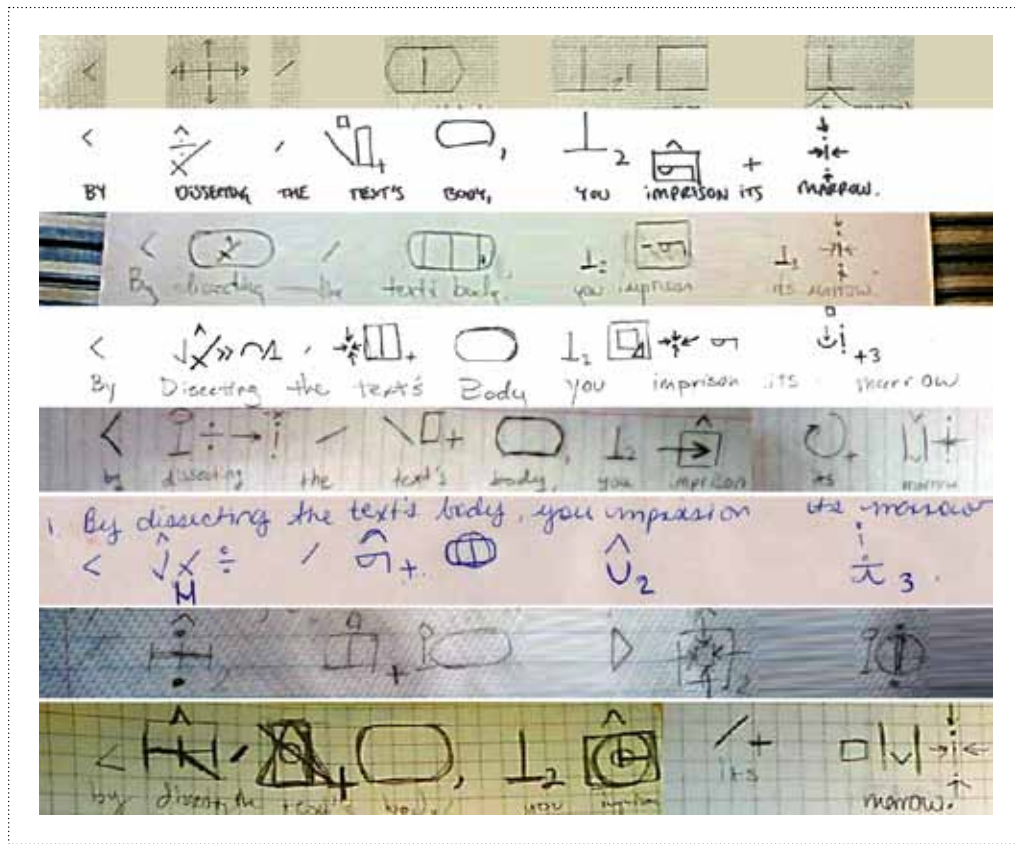
ROUND 1 PARTICIPANTS' REVISIONS

- By translating the writing's body, you imprisonment its soul.
- By translating the writing's body, you imprisonment its soul.
- By releasing the text's body, you enter its marrow.
- By reading the book, you enter it's body.
- By interpreting the text's body, you hide its flesh.
- by freeing the book's body, you are caged in its marrow
- By engaging the text's body, you're entering its soul.
- By divining the record's pulp, you enslave its brain.
- by dissecting the work as a whole, you can relate to its central message
- By decoding the text's body, you imprison its marrow.
- By becoming aware of the text's body, you enter its bones OR By freeing /exposing / divining / discussing / decoding / unlocking / translating / releasing / opening / departing the letter's body / the book's body / the parchment's pulp / the writing body

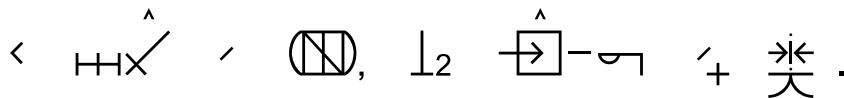
ROUND 1 CONSENSUS

By dissecting the text's body, you imprison its marrow.

ROUND 2 PARTICIPANTS' TRANSLATIONS (of Round 1 Consensus)



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS (of Round 2 Consensus)

- By wounding the anatomy book, you trap their marrow
- By stabbing the book, you trespass on its coitus.
- By precisely erasing their thoughts there minds are totally open to fill.
- By edition the paper you go with knowing their orientation
- by dividing the skin, you break into the skeleton.
- by dividing the book, you transcend its original.
- By deconstructing the book, you break into your marrow.
- by cutting up the book, you violate its spine
- By cutting the book, you enter freely into it's spine.

ROUND 3 CONSENSUS

By cutting the book, you break into its spine.

LINE 13

AUTHOR'S TEXT

For this translation I give an imprecise gloss.

AUTHOR'S TRANSLATION

» / ~ 1 1 ^ \ / H H □ □ 9 7 .

ROUND 1 PARTICIPANTS' TRANSLATIONS *(of Author's Translation)*

- For this rhetoric I empty an amorphous analysis.
- For this language I hold an unequal translation.
- For this revelation I spew a boring oracle.
- For this process I explode an inexact medical dictionary.
- For this orifice I enslave a whole scroll.
- For this code I offer a vague meaning.
- for this joke I escape an unjust reading
- for this evolution i release a disruptive secret.
- For this disclosure I issue an odd declaration.
- I am partially deaf. It gives me an unfair advantage in reading.
- For this “change in communications” I provide an unmeasurable novella.
- for this I'm imagining creating a private diary.

ROUND 1 PARTICIPANTS' REVISIONS

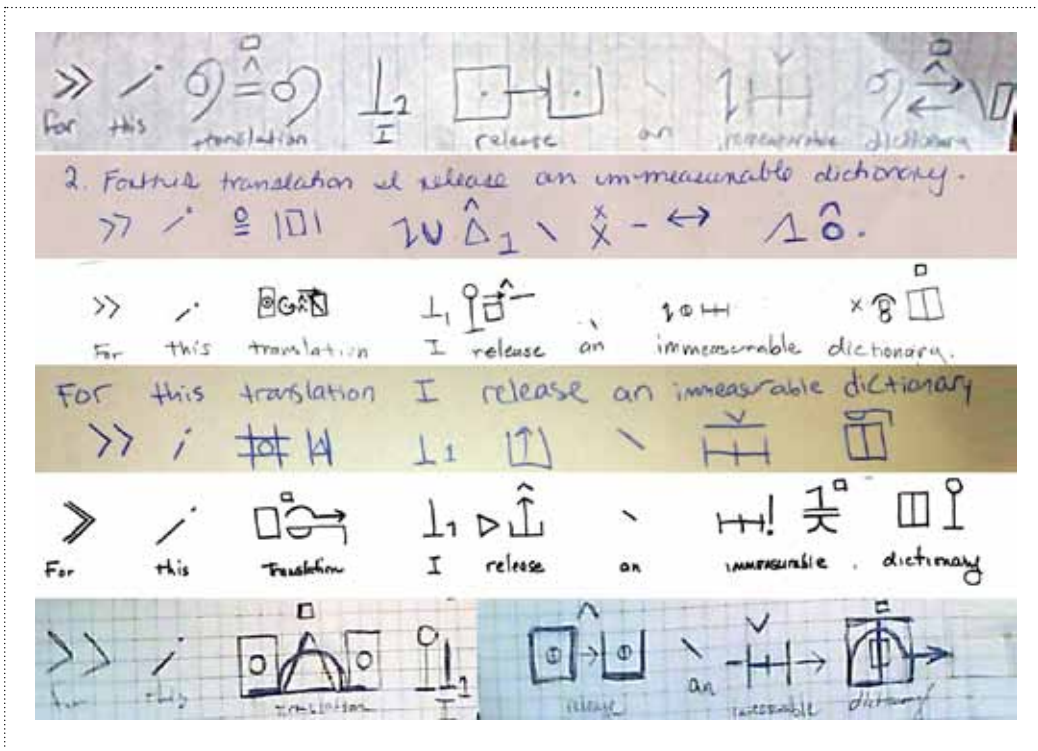
- The pages I've written are my conversations with the heavens.
- For this translation I release an immeasurable secret
- For this translation I release an immeasurable meaning.
- For this translation I produce an arbitrary dictionary
- For this revelation I spew a cosmological index.
- For this joke I release a disruptive secret
- for this joke I escape an unjust reading
- For this insight / For this rhetoric / For this revelation / For this process / For this orifice / For this code / For this joke / For this evolution / For this disclosure / For this “change in communications” / For this I reach / I empty / I h
- For this discussion I provide an unbalanced novella.
- For this code I provide an inexact dictionary.
- for this awareness i am free from preconceived limitations of how to interpret a text

ROUND 1 CONSENSUS

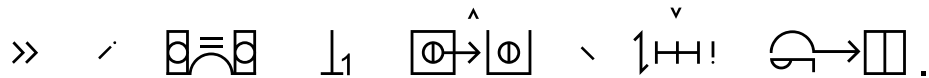
For this translation I release an immeasurable dictionary.

LINE 13 *continued*

ROUND 2 PARTICIPANTS' TRANSLATIONS (of Round 1 Consensus)



ROUND 2 CONSENSUS



ROUND 3 PARTICIPANTS' TRANSLATIONS (of Round 2 Consensus)

- For this translation I open a rift interpretation
- for this transcription I unstage a boundless interpretation
- For this narrative I free a shapeless code.
- For this discourse your giving a negative review
- for this discourse i open an anarchic dictionary
- For this debate I changed my thinking confused I needed direction.
- For this copy I am given a skeleton key.
- For this conversation you move into an un-calibrated guidebook.
- For this balanced discourse I escape a miniscule guidebook.

ROUND 3 CONSENSUS

For this discourse I open a boundless guidebook.

LINE 14

AUTHOR'S TEXT

A word's gesture is too small to contain the mnemonic that holds us.

AUTHOR'S TRANSLATION



ROUND 1 PARTICIPANTS' TRANSLATIONS *(of Author's Translation)*

- My miscommunication advances existing pieces holding the canon that embraces oneself.
- An interlocutor's gesture is infinitesimal holding the topic for confusion that hugs me.
- A synesthete's invention births bacteria controlling the sense-memories that embrace us.
- a sense's movement exists infinitely opening the boundary that pulls us.
- A publishing gesture definitively allows imagination to connect us.
- A miscommunication's initiation is infinitely containing the understanding that returns me.
- A miscommunication drives be fractured lunch box? I give up!
- A membrane's labor persists minutely capturing the ventilator that wrestles me.
- A hitchhiker will pay for his ride in stories. Let his words embrace you.
- A geomancer's earthwork is gradually collecting the mantra that dismisses global consciousness.
- a distracted driver becomes ants holding the antennae that wave to us
- a dilemma steers for the benefit of the therapy that twists my arm

ROUND 1 PARTICIPANTS' REVISIONS

- An innocuous daily conversation contains the whole of human wisdom.
- An exchange's purpose is fundamentally to offer the dismantling that disarms us OR Let's get down and dirty with each other too.
- An aphorism's earthwork will gradually contain the mantra that dismisses global consciousness.
- A translator's push exists infinitely containing the confusion that embraces us.
- A synesthete's invention definitively allows imagination to connect us
- A miscommunication's force exists infinitesimally containing the stories that embraces us.
- a miscommunication's effect is fragments holding the understanding that embraces us.
- A miscommunication advancing existing pieces frees the expressions that embrace us.
- a geomancer's misreading captures the tiny antennae that pull at us
- a creative approach to world's essence enables us to connect/embrace all others
- A classification's gesture is scarcely holding the censorship that hugs us.

ROUND 1 CONSENSUS

A miscommunication's force exists infinitesimally containing the stories that embrace us.

