I'm not an Irish 'Man(t)lˌpēs:
Nonsense-2-Gibberish Pseudocode programs

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$\rightarrow$ *I'm not an Irish 'Man(t)l,p$\bar{e}$s* $\neg$

Poems

1.1 Recital A.

"*If the balloon popped the sound wouldn't be able to carry since everything would be too far away from the correct floor. A closed window would also prevent the sound from carrying, since most buildings tend to be well insulated. Since the whole operation depends on a steady flow of electricity, a break in the middle of the wire would also cause problems. Of course, the fellow could shout, but the human voice is not loud enough to carry that far. An additional problem is that a string could break on the instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong.*"

This is from a psychological experiment in the 1970s by Bransford and Johnson. A lack of context makes a text confusing or ambiguous, even nonsensical or obfuscated. We can add onto this by introducing little paradoxes and counter arguments within the sentences themselves. The thing is here that there is actually a context, but none of it is unveiled to the reader. For my purpose the sentence was not nonsensical enough, as I can somehow link certain concepts together into trying to describe a situation on how to transmit a voice and instrument sound using elecroacoustic machinery, yet the situation is not properly "pictured" or framed. It can be made more nonsensical by replacing some of the imaginary salient nouns such as balloon, sound, electricity, and human among others with their antonyms. Their verbs are replaced by out context and opposite verbs/actions. We could actually apply logical negatives to all statements. So, after occasionally "negating" nouns and verbs, we get;

"*If the **sag** did not **implode** the **picture** would be able to **drop** since **nothing** would not be **too far close from the wrong floor**. An **open** window would **not** prevent the **picture from obscuring**, since most **single-bed apartments** are tended to be **badly chaperoned**. Since this **small happening** depends on an **interrupted** flow of **negatively charged positrons**, a **conjoinment** of the **two***

> *ends* of the *balls* would also cause problems. **In contrary to common beliefs**, the **body-less** thing could never utter, but the **alien anus** is actually **soft** enough to be heard from **that close**. *The advantage is that the **particle-string** could snap on the instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong."*

Where the last three sentences are unchanged, possibly hinting at the listener to reconstruct the previously heard text, by negating what they've heard. The resulting text immediately becomes *true* nonsense.

In my previous poem "The Poop-Sequence," I got interested in stratifying the "simultaneous poem". So, instead of hearing multiple voices recite some nonsense text in their own language and idiolect simultaneously, I am trying out a more monophonic approach. So, I recite the text in various dialects of the English language such as Hiberno-English, Dutch-English, Brussels-Flemish-English, Frenglish, Icelandic-English—avoiding associations with Bjork at all cost—. And additional speaking mode archetypes (i.e., old-man whisper, post-football game player interview,) or characters (i.e., Darren Harris' stoic intense speaking style[1]) add an additional layer of substantiating the nonsensical with a false sentiment of intention behind the essence of the performed phrase. After each sentence, a new dialect is in effect.

Recital A. with dialect cues

> Cue Hiberno-English Dialect + Old man whispering/raspy voice

"If the **sag** did not **implode** the **picture** would be able to **drop** since **nothing** would not be **too far close from the wrong floor**.

> Cue Vlaams-Brabant Dialect + Post game Football Player Interview

An **open** window would **not** prevent the **picture from obscuring**, since most **single-bed apartments** are tended to be **badly chaperoned**.

> Cue French Dialect + Parisian waiter speaking English

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[1]Darren Harris: group member of *The Shadow Ring*

Since this **small happening** depends on an **interrupted** flow of **negatively charged positrons**, a **conjoinment** of the **two ends** of the **balls** would also cause problems.

```
Cue Dutch Dialect +
mansplaining Dutch male
```

In contrary to common beliefs, the **body-less** thing could never utter, but the **alien anus** is actually **soft** enough to be heard from **that close**.

```
Cue Icelandic Accent
```

The **advantage** is that the **particle-string** could snap on the instrument. Then there could be no accompaniment to the message.

```
Cue Cockney Dialect +
Recite as Darren Harris
```

It is clear that the best situation would involve less distance. Then there would be fewer potential problems.

```
Cue Italian Accent +
tongue in mouth
```

With face-to-face contact, the least number of things could go wrong.

1.1.1 NKOAPP recital: translation of sound tokens into articulator presets

So, after the first speech-to-speech resynthesis has happened, NKOAPP will produce a purposefully less articulated but an attempted and importantly not less performed version of the original poem. In NKOAPP, one has to input sequences of "presets" that decide the parameters of the articulatory model (i.e., vocal tract shape, tongue positions, vocal fold parameters, etc. . .) over certain durations. To translate a text into what is called a "gestural score" for the synthesis engine to understand, the text has to be segmented into its individual mouth sounds and mapped to a preset from what is called a "speaker" file; essentially a JSON dictionary containing all values for each vocal tract and glottis preset. This has to be done manually. In figure 1.1

```
75
76    glOption = [
77        "modGM",      #  1: ɪ
78        "vfrGM",      #  2: f
79        "modGM",      #  3: ð
80        "modGM",      #  4: ə
81        "vfrGM",      #  5: s
82        "uvplGM",     #  6: æ
83        "uvplGM",     #  7: g
84        "modGM",      #  8: d
85        "vfrGM",      #  9: ɪ
86        "modGM",      # 10: d
87        "vfrGM",      # 11: n
88        "uvplGM",     # 12: ɒ
89        "uvplGM",     # 13: t
90        "modGM",      # 14: ɪ
91        "modGM",      # 15: m
92        "modGM",      # 16: p
93        "vfrGM",      # 17: l
94        "uvplGM",     # 18: ɒ
95        "uvplGM",     # 19: d
96        "modGM",      # 20: ð
97        "modGM",      # 21: ə
98        "vfrGM",      # 22: p
```

Figure 1.1: Glottis and Vocal tract sequences in NKOAPP of first sentence

1.2   Recital B.

Slightly modifying existing words and adding neologisms and nonce-words in
the previous poem. Start with some Chomskyan operations on the sentences,
making them more convoluted and recursive-like. See Gertrude Stein's "G.M.P"
and "Two Shorter Stories", using structures like,

> "It is exciting to every one that what is done is being done has been
> done and what is being done is being done."

> "They respected when they stayed all they said and they stayed and
> they said all they said. They said that they respected what they said
> while they stayed and they stayed. They stayed and they said what
> they respected and what they said."

It almost becomes a mantra, but never develops to complete disjointment from
the context; it's just at the edge of confusion and understanding. From the poem
in Recital A (1.1), we add, subtract, and transform the text into a new form,
where existing words become garbled or jumbo-jumbo crap, and creating ad-
hoc words. They express another, varied reality, possibly unimaginable. Words
can also become segmented and clustered into new words, but only possible by
neighboring words. Vowels can be subtracted and added, and each clause has to
be recurred at least once, so for example 'If the sag did not implode...' becomes
'If the sag did not implode the imploding sag'. 'the picture would be able to

5

drop' becomes 'picturing the picture, he pictured that what would would have been able to have been dropped was able to being pictured picturing an ability to drop'. Then neologisms and distorted words exhibit some primitive lingual form. The second poem is then,

> "If the sagture did notony super-implode the ploding sagtural pictururing the picturerur, he-uh pictured that-uh hu-what would woulder have beeny ableny to have been endroppedare wenwas tobable to being to-ictured turinging an ablity to drop since Nolotnothing would not-uh or-uh E-would bytoo flarflar close-uh from-ur the wrong-wrong floor. Oh! Aninon-opening nonof the already open-ny-nopen-ek wekkerindin-indow would not not not prevent the picker and pick-uhtured picure picturing it-uh, from obscuring the obA-hebaloomscuring and, sinterklince most-uh shlingle-bed apartments aura tendoni to bing-oni tended-ohni in being tending off-uh to be badly chaperoned. Sinterklince this-a smammellsmall happedy happening of happenings ist thappenitng uh-whylehe stithis pticular papningg, pding on the pning, depends on-uh-an-intararrupting terrupted fchaflow of-o and negati velyly charged and negatively charged and negatively charged posterior-positrons, a conjoinment co-joining the chohortejoint of the Party Of one-two-three-four-five endonings U-and-uh musterd-Wave be the end of the rolling balls would and wouldur onaly bebebe wouldon-DOUBLE-ing and pre-also-post problematizing the cause of causing the ceasing cause problems. Ina contrary-ah bief systemssis totha the commommoncom-une believers in beliefs, believing that the belief of the body-less believer thing could and would and could and would never utter to utterance of the utterer uttering the cluttered, butter while-ur binging ith the alien's alienated anal anually aa-banneral anustje is, and is isser only factuallony tractuallyor soft enough ina hearing-uh the heard herder to be heard from a farmastoepdog's herd, dadda's closaly ina dangiar. Dia-dvantage is uhat the prtoicle-stroink coild te-snap on d'instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong."

Now again, apply the same dialects as you did in recital A.

Recital B. with dialect cues

> Cue Hiberno-English Dialect + Old man whispering/raspy voice

"If the sagture did notony super-implode the ploding sagtural pictururing the picturerur, he-uh pictured that-uh hu-what would woulder have beeny ableny to have been endroppedare wenwas tobable to being to-ictured turinging an ablity to drop since Nolotnothing would not-uh or-uh E-would bytoo flarflar close-uh from-ur the wrong-wrong floor.

> Cue Vlaams-Brabant Dialect + Post game Football Player Interview

Oh! Aninon-opening nonof the already open-ny-nopen-ek w-ekkerindin-indow would not not not prevent the picker and pick-uh-tured picure picturing it-uh, from obscuring the obA-hebaloomscuring and, sinterklince most-uh shlingle-bed apartments aura tendoni to bing-oni tended-ohni in being tending off-uh to be badly chaperoned.

> Cue French Dialect + Parisian waiter speaking English

Sinterklince this-a smammellsmall happedy happening of happenings ist thappenitng uh-whylehe stithis pticular papningg, pding on the pning, depends on-uh-an-intararrupting terrupted fchaflow of-o and negati velyly charged and negatively charged and negatively charged posterior-positrons, a conjoinment co-joining the chohortejoint of the Party Of one-two-three-four-five endonings U-and-uh musterdWave be the end of the rolling balls would and wouldur onaly bebebe wouldon-DOUBLE-ing and pre-also-post problematizing the cause of causing the ceasing cause problems.

Ina contrary-ah bief systems-sis totha the commommoncom-une believers in beliefs, believing that the belief of the body-less believer thing could and would and could and would never utter to utterance of the utterer uttering the cluttered, butter while-ur binging ith the alien's alienated anal anually aa-banneral anustje is, and is isser only factuallony tractuallyor soft enough ina hearing-uh the heard herder to be heard from a farma-stoepdog's herd, dadda's closaly ina dangiar.

Dia-dvantage is uhat the prtoicle-stroink coild te-snap on d'instrument. Then there could be no accompaniment to the message.

It is clear that the best situation would involve less distance. Then there would be fewer potential problems.

With face to face contact, the least number of things could go wrong.

1.3 Recital C.

We'll use material from Recital A. and B. for the words and sentence structures. Words can now be reconfigured within the seven parts (different dialects). These words are now phonated in different modes (raspy, breathy, open, shouting) and also interrupted by phonetic noise $\overline{PN}$ and phonemic glitching (repetition of syllable/stammering).

Recital C. with dialect cues and phonetic noise injections $\overline{PN}$

> Cue Hiberno-English Dialect + Old man whispering/raspy voice

If-**ffff** the sagture did notony-**nynynynyny** $\overline{PN}$ super-implode the ploding sagtural pictururing the picturerur-**urururur**, he-uh**urururur** pictured that-uh hu-what would woulder have beeny ableny to have been endroppedare $\overline{PN}$ wenwas tobable to being to-ictured turinging an ab**ilitilititi**lity to drop bytoo flarflar close-uh from-ur the wrong-wrong floor. **tooooo dddroop ROM ROM P[$\overline{PN}$]LOOR**

> Cue Vlaams-Brabant Dialect + Post game Football Player Interview

Sinterkom the **Chap-Old-Chap weza badly ch-windowed**, an **open** then **window-window-windo-andorrawindow** would **not$\overline{PN}$** prevent **picture from obscuring**, must **soinkle-boinkle apoinkles oritendedededeedeeedeeeedeeeeeeedeeeeeeee-TUH-to-be badly chaperoned**.

> Cue French Dialect + Parisian waiter speaking English

Sinterklince hppd hppnng hppnngs thppnitng h-whylhe stiths pticlar ppnngg, pding on the pning, depends on-uh-an-intararrupting trrpteeeed fchaflow. **Ffff**f-o-**o-o-o** and **N-charged trons**x4, **con joinment co joining th chortjoint with on-tw-thr-fr-fve U-and-uhs. Moutarde dWeive** be the end of the rolling balls would $\overline{PN}$ and $\overline{PN}$ wouldur onaly bebe**bost** problematizing the **cause-causing-ceasing-causal caublems**.

> Cue Dutch Dialect + mansplaining Dutch male

$\overline{PN}$ **Contrary** $\overline{PN}$ **anus** $\overline{PN}$ **utter** $\overline{PN}$ **soft** $\overline{PN}$ **belief**

> Cue Icelandic Accent

$\overline{PN}$ Dia-dvantage $\overline{PN}$ is uhat the message $\overline{PN}$ could be no accompaniment $\overline{PN}$ to d'instrument.

> Cue Cockney Dialect + Recite as Darren Harris

Is it clear that the best situation would involve less distance. Then there would be fewer potential problems.

> Cue Italian Accent + tongue in mouth

With face to face contact, the most number of things could go wrong.

1.4   Recital D.

Use vowel and consonant trajectories (VT and CT)[2] extracted from the text material of the seven parts in the original text. Reduction of text into random non-linguistic sounds with a focus on breath and expulsions of grunts and screams. The type of vocalizations should be somewhat equal to Gil J. Wolman in his "L'Anticoncept".

Recital D. with Vowel and Consonant trajectories

BREATHY WITH AS MUCH ENERGY$_{sent.\,1}$

VT: i -> e -> a -> o -> uh -> oe -> i -> a -> uh -> oe -> a -> i -> i -> e -> i -> oe -> i -> oe -> schwa -> a -> ej -> oh -> e -> o -> e -> oo

BREATHY WITH AS LITTLE ENERGY$_{sent.\,2}$

CT: k -> t -> w -> nd -> w -> w -> du -> ls -> pr -> nt -> t -> s -> nd -> fr -> k -> ng -> s -> m -> t -> b -> ld -> ng -> t -> d -> t -> b -> w -> ll -> s -> t -> d.

ALTERNATION OF ENERGY EXPULSION LEVEL$_{sent.3,4,5}$
+ Screams

Since the whole operation depends on a steady flow of electricity, a break in the middle of the wire would also cause problems. Of course, the fellow could shout, but the human voice is not loud enough to carry that far. An additional problem is that a string could break on the instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong.

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[2]Used in the last part of "Enokian Soupe I & II"(2023)

1.5 Final Recital: The original text + accompanying drawing

"*If the balloon popped the sound wouldn't be able to carry since everything would be too far away from the correct floor. A closed window would also prevent the sound from carrying, since most buildings tend to be well insulated. Since the whole operation depends on a steady flow of electricity, a break in the middle of the wire would also cause problems. Of course, the fellow could shout, but the human voice is not loud enough to carry that far. An additional problem is that a string could break on the instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong.*"

Now while reciting this last and the original text, I decided to add a drawing from the same paper from the experiment of the psychologists, see figure 1.3. It is to be projected onto a white background and needs to be visible for the audience to see.
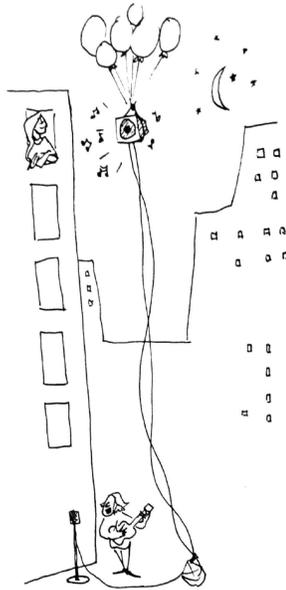

Figure 1.2: Caption

Appendix

List of Algorithms

HIGH DENSITY NONSENSE (Structural/Obfuscatory)

1. long, convoluted, and ambiguous sentences.

2. heavy use of metaphor, paradox, and pseudo-philosophical statements.

3. semantic overload—too much *new* information at once.

4. out-of-context descriptions

Example: *"The oscillation of temporal cartography negates the feral bureaucracy of lunar sanctuaries."*

Algorithm 1: Generate High Density Nonsense

Result: A nonsensical but grammatically structured sentence
Define word lists: abstract nouns, complex verbs, modifiers;
sentence ← empty string;
for *each clause in a random sentence structure* **do**
> Pick a random abstract noun;
> Pick a complex verb;
> Pick a random modifier (adverb or adjective);
> Append to sentence;

Insert paradoxical or contradictory phrases randomly;
Output sentence;

LOW DENSITY NONSENSE + GIBBERISH-ED WORDS

- recognizable words, yet slightly distorted (pre-, and suffix poops)

- introduction of neologisms and nonce words (e.g., squindle, vornic, blamblum).

- repetition of phrases with slight changes (see Gertrude Stein)

Example: *"The squindle vornic flangles under moonblent dridges, a blamblum of tangled spornics."*

Algorithm 2: Generate Low Density Nonsense with Gibberished Words

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Result: A sentence with distorted words and neologisms
Define word lists: real words, common phonetic distortions;
sentence ← empty string;
for *each word in a structured sentence* **do**
    if *Random chance* **then**
        Replace syllables with phonetic distortions;
    else
        Introduce a neologism using syllable recombination;
    Append to sentence;
Output sentence;

INTERMEDIATE DENSITY GIBBERISH + LOW DENSITY NONSENSE

- break down of sentence structure; occasional clusters of intention

- nonce words mixed with phonetic noise.

- strings of mouth sounds that mimic language.

- high-frequency phoneme repetition (poopoo, bibibibi).

Example: *"Glomph drimbly dree, the vornic blang did flangle free, a spornic splib dribbling glee."*

Algorithm 3: Generate Intermediate Density Gibberish + Low Density Nonsense

---

Result: A mixture of words and phonetic gibberish
Define word lists: real words, gibberish syllables (e.g., "zib", "glonk");
sentence ← empty string;
for *each position in a sentence* **do**
    if *Random chance* **then**
        Pick a real word;
    else
        Generate a gibberish syllable;
    Append to sentence;
Output sentence;

HIGH DENSITY GIBBERISH

- introduction of clicks, breaths, screams, laughter! Expulsions of Vocal Energies (from the guttural bellows) UNCONTROLLED CONTROLLATIES

- repetition of syllabic patterns with no semantic connection (dysfunctioning of articulators and glottis stabilities).

- clusters of consonants and vowels designed for rhythm and sound rather than meaning; emphasizing a less restrained vocalization

Example: *"Zibba zibba flon thibbrib zibbitty floop grooo wahhh dreee glab glab glon!"*

Algorithm 4: Generate High Density Gibberish

Result: A sentence composed mostly of gibberish
Define a list of phonemes and syllables;
sentence ← empty string;
for *each segment in sentence length* **do**
  Pick random syllables and concatenate;
  Insert repetition randomly;
Output sentence;

PURE GIBBERISH (Pre-Linguistic / Nonverbal Expression)

- reduction of even phonetic structure into non-linguistic sounds.

- heeejukml! where ikto bjenjalle BOVER BOOF

- Ultra-lettrist mode: primacy of breath, clicks, grunts, screams, laughter.

Example: *"Waaah! Pfff! Grrrhhkk! Bibibibi! Hoooogrrhh!"*

Algorithm 5: Generate Pure Gibberish Sounds

Result: A string of non-linguistic sounds
Define sound types: vowel screams, consonant bursts, breath sounds;
sentence ← empty string;
for *each sound segment* **do**
  Pick a sound type randomly;
  Generate a corresponding sound sequence;
  Insert repetition randomly;
Output sequence;

Cue Hiberno-English Dialect + Old man whispering/raspy voice

If the **sag** did not **implode** the **picture** would be able to **drop** since **nothing** would not be **too far close from the wrong floor**.

Cue Vlaams-Brabant Dialect + Post game Football Player Interview

An **open** window would **not** prevent the **picture from obscuring**, since most **single-bed apartments** are tended to be **badly chaperoned**.

Cue French Dialect + Parisian waiter speaking English

Since this **small happening** depends on an **interrupted** flow of **negatively charged positrons**, a **conjoinment** of the **two ends** of the **balls** would also cause problems.

Cue Dutch Dialect + mansplaining Dutch male

In contrary to common beliefs, the **body-less** thing could never utter, but the **alien anus** is actually **soft** enough to be heard from **that close**.

Cue Icelandic Accent

The **advantage** is that the **particle-string** could snap on the instrument. Then there could be no accompaniment to the message.

Cue Cockney Dialect + Recite as Darren Harris

It is clear that the best situation would involve less distance. Then there would be fewer potential problems.

Cue Italian Accent + tongue in mouth

With face-to-face contact, the least number of things could go wrong.

Recital B. with dialect cues

Cue Hiberno-English Dialect + Old man whispering/raspy voice

If the sagture did notony super-implode the ploding sagtural pictururing the picturerur, he-uh pictured that-uh hu-what would woulder have beeny ableny to have been endroppedare wenwas tobable to being to-ictured turinging an ablity to drop since Nolotnothing would not-uh or-uh E-would bytoo flarflar close-uh from-ur the wrong-wrong floor.

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Oh! Aninon-opening nonof the already open-ny-nopen-ek w-ekkerindin-indow would not not not prevent the picker and pick-uh-tured picure picturing it-uh, from obscuring the obA-hebaloomscuring and, sinterklince most-uh shlingle-bed apartments aura tendoni to bing-oni tended-ohni in being tending off-uh to be badly chaperoned.

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> Cue Hiberno-English Dialect + Old man whispering/raspy voice

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> Cue Vlaams-Brabant Dialect + Post game Football Player Interview

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Is it clear that the best situation would involve less distance. Then there would be fewer potential problems.

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Recital D. with Vowel and Consonant trajectories

BREATHY WITH AS MUCH ENERGY$_{sent.\,1}$

VT: i -> e -> a -> o -> uh -> oe -> i -> a -> uh -> oe -> a -> i -> i -> e -> i -> oe -> i -> oe -> schwa -> a -> ej -> oh -> e -> o -> e -> oo

BREATHY WITH AS LITTLE ENERGY$_{sent.\,2}$

CT: k -> t -> w -> nd -> w -> w -> du -> ls -> pr -> nt -> t -> s -> nd -> fr -> k -> ng -> s -> m -> t -> b -> ld -> ng -> t -> d -> t -> b -> w -> ll -> s -> t -> d.

ALTERNATION OF ENERGY EXPULSION LEVEL$_{sent.3,4,5}$
+ Screams

Since the whole operation depends on a steady flow of electricity, a break in the middle of the wire would also cause problems. Of course, the fellow could shout, but the human voice is not loud enough to carry that far. An additional problem is that a string could break on the instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong.

"*If the balloon popped the sound wouldn't be able to carry since everything would be too far away from the correct floor. A closed window would also prevent the sound from carrying, since most buildings tend to be well insulated. Since the whole operation depends on a steady flow of electricity, a break in the middle of the wire would also cause problems. Of course, the fellow could shout, but the human voice is not loud enough to carry that far. An additional problem is that a string could break on the instrument. Then there could be no accompaniment to the message. It is clear that the best situation would involve less distance. Then there would be fewer potential problems. With face to face contact, the least number of things could go wrong.*"
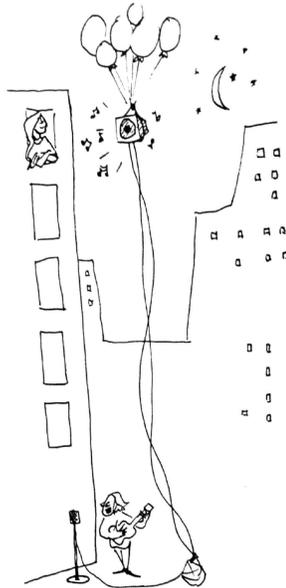

Figure 1.3: Balloon Passage