Lexical Re-coding Through Phonetic Invariance;

or, a mAPP for Asymmetric Communication

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In *Anethics of Aural Ambiguity*, we introduced the notion of the phonomorphism: a sonic identity-relation or mapping that shrinks or twists a domain {field, encoding} through the re-cognition of dichotomy-collapsing ( )holes in the continuum. To unpack, a phonomorphism initiates itself as an act of sonic violence (*a la* Goodman) via aural ambiguities onto the crystallized navigational traces that define the listened aural artifact *qua* tradition. We extend this work by exploiting this syzygetic gesture, at once unifying and fragmenting a local-global dynamics of sound, through an algorithmic instantiation of the concept: a mAPP that violates the lexical hegemony of a text through phonomorphisms in the constraint matrix of sonic particularities. The victim of the (w[ar)t] production of capitalist virtualities—in as much as they promote the liquidity of untapped, future commodities—becomes lost in the lexical field of the word while sounding perfect sense.

Considering a view in which all dynamic systems are lossy compressors, each system encodes a reduced subset of the continuum (Kant’s noumena). It is the specificities of this reduction that draw distinctions between the systems and, at a particular level of complexity, define the traditions of a given culture. Problematically, current trends in algorithmic capital production have focused exclusively on what is explicitly encoded by a given compressor and all but ignored the implicit information that, when exploited, can be used to expand the given field. The consequence is the ubiquitous use and celebration of dogma-induction (affective modulation) above \*ductive possibility; algorithms are forced to generate entropy by chance or primitive “noise”; and a-human hyperstition is an ignored and invisible phenomenon.

We further ground this quasi-gesture *par* conceptual-algorhythmic in Wissner-Gross and Freer’s notion of entropy optimization: an abstracting criterion for the maximization of possibility *qua* possibility. That is, we can think of hyperstition as the humanetic instantiation of a general, “causal entropic force” that tends towards the maximization of the degrees of freedom of a non-equilibrium physical system across a given time horizon. This physico-mathematical description then motivates, in the form of a retroactive, Bayard operator (yet another hyperstitional enfolding), Kodwo’s “sonic fiction” as “possibility space” extension engine and Fisher’s “production of virtualities” through the “sorcery of abstraction.” Phonomorphism, as audial abstract sorcery, is thereby a convenient first step towards sonifying abstraction that we previously called for.