Noise as Atmospheric Interference: Sound Poetry and Romina De Novellis' *Arachne*

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Abstract: *Drawing on atmospherological theory and accounts of embodied affectivity, this paper explores how noise functions by destabilizing habitual responses to environmental affordances, producing performative effects within artistic practices. In the case of Dada poetry, nonsensical vocal sounds are analyzed as a form of acoustic disturbance that disrupts semantic expectations and foregrounds noise as a reconfiguration of meaning. Through the analysis of Romina De Novellis' Arachne, noise is identified as a phenomenon of interference grounded in an atmosphere of discomfort, in dialogue with the somaesthetics of discomfort.*

Keywords: *Noise, Discomfort, Sound Poetry, Site-specific Performance*

Introduction

It does not seem possible to investigate noise without also exploring its synesthetic nature, which reveals its affective, relational, and emergent qualities. Noise is not information mechanically transmitted from one entity to another in space; rather, it is a phenomenon of resonance, in which acoustic perception is inseparable from a sense of discomfort in relation to oneself and the environment. Sound operates as a form of interference – an abrupt shift in situation and affective state that compels a reconfiguration of one's relationship with the environment.

We explore two distinct cultural sites of noise that respond to different theoretical approaches, namely theories of embodiment and emotion with an atmospherological perspective. What unites these approaches is their shared aim to foreground the bodily and affective nature of noise, and to examine how it is mobilized in artistic practices as a means to challenge artistic and social codes and conventions. The case studies analyzed – Dada poetry and Romina De Novellis' site-specific performance *Arachne* (2018) – while belonging to different historical periods and artistic movements, do not merely place the body at the center of their artistic practices. Moreover, they draw on the body's capacity to "make noise" – that is, to generate an emotional impact in which disruptiveness becomes an integral part of the work.

The idea of noise as a phenomenon of atmospheric interference provides a unique lens through which to examine the role of affectivity in art, showing how it depends on a form of disruptiveness inherent in our experience. The suddenness and the pervasiveness that characterize the qualitative dimension of our experience reflect the nature of our engagement

with the world and, at the same time, provide us with the clues for reconfiguring this engagement. A variation in our way of feeling, in fact, brings with itself the tools to initiate a new way of shaping our relationship with the surroundings. Artistic creativity, understood as the actualization of unexpected ways of "experiencing with the world" – instead of experiencing the world (Matteucci, 2019, p. 95) as object – plays a key role in this reconfiguring process. Sound poetry and performance art offer insightful perspectives from which to analyze this practice of artistic creativity, as they leverage the capacity of bodily actions to produce emotional impact as a site of dissent and interference with communicative, artistic, and social conventions.

In Dada poetry, sound appears in many ways metaphorically but also aurally, as meaningless vocal utterances produced by the body; yet it nonetheless refers to the corporeal nature of the voice and, with it, to the origin of the process of semantization through nonsense – the cancellation of meaning. Thus emerges the necessarily reconfigurative nature of re-semantization inherent in the process of signification. This entails a questioning not only of the idea of poetry as a verbal language detached from the body, but also of the notion of communication as mere information transfer. The capacity of the body to obstruct meanings and pre-established categories forms the connecting thread to the site-specific performance *Arachne* (2018). Here, noise is understood to be detached from the purely auditory, emphasizing its connection to the body's ability to "make noise" – that is, to compel a questioning of the alienating dynamics of our contemporary society.

Our discussion is divided into two sections. Part one explores the role of noise in manifestos and poetry of Dada's inceptional phase, in Zurich, with a focus on Hugo Ball's noise poem "Elefantenkarawane" ("Elephant Caravan"). By making use of noise, Dada created embodied poetry of gestures in place of semantics, a poetry that sought to activate embodied performance and listening. The concern of Dada aesthetic was to undermine communicative and intellectual structures of instrumental reason, to reintroduce the body into language. Of its group of performers and audience members alike, the atmosphere created there demanded new affordances to cope with the constant stress, innovation, and provocation that characterized the performative space of Zurich Dada.

Part two is dedicated to the analysis of *Arachne* (2018). The dialogue between the atmospherological approach and Mark Tschaepe's somaesthetics of discomfort will provide the analytical tools needed to examine how this performance challenges mechanisms of alienation. This performance – which, to date, has not yet been the subject of any scholarly study – does so by contrasting the discomfort typically experienced by the alienated with a sense of complicity that provides a destabilizing effect and foster a questioning of the causes of alienation.

Atmospheres

We will now outline the general theoretical framework of atmospherology, to which we will refer differently depending on the case studies, intertwining it with other theoretical considerations. The atmospherological approach has been developed by Tonino Griffero within the framework of a pathic[1] aesthetics. Following Hermann Schmitz' new phenomenology[2] emphasizing of the living, felt-bodily experience, Griffero's pathic aesthetics aims to explore the "pathic dimension that guides the entirety of existence", i.e., the influence of how we feel in a certain space. This involves the felt-bodily dimension of our experience which is, with Hermann Schmitz:

1 See Straus 1930, where Straus introduces the notion of "pathicity" to refer to "how" – and not what – we perceive what surrounds us.

2 Developed with the intention to contrast the increasing tendency to "live and think in terms of abstractions provided by specialists," following "environmental and social systems constructed by technologists," (Schmitz, 2002, p. 491) new phenomenology aims to restore experience as the point of orientation of our lives by focusing on the "felt-bodily" dimension of our experience.

> Whatever someone feels in the vicinity (not always within the boundaries of their material body) as belonging to themselves and without drawing on the senses seeing and touching as well as the perceptual body schema (the habitual conception of one's own body), derived from the experiences made using the senses. (Schmitz, 2019, p. 65)

Following Schmitz, Griffero identifies feelings with atmospheres, "feelings poured out into lived and pericorporeal space" (Griffero, 2020, p. 97) that invite us to feel in a particular way. Atmospheres are "a set of atmospheric affordances […] recognizable and linguistically expressible. By using the power of their affordances, atmospheres tonalize the affective space in which we (literally) enter and segment it through boundaries that are not geometrical but emotional" (Griffero, 2022, p. 87). Griffero borrows the term "affordance" from James J. Gibson (1904-1979), the author of an ecological theory of perception (1979), according to which perception is the result of the encounter between the characteristics of a given environment and those of the perceiver under certain circumstances. Affordances are emergent and relational qualitative characteristics that arise from the interaction between perceiver and environment, configuring themselves as "invitations to act" in a certain way within a given environment. For example, a chair is "sittable" for an adult subject without any permanent or temporary disabilities, whereas for the same subject a water surface is not "walkable," while it is for an insect.

Griffero offers a non-activist interpretation of Gibsonian affordances while retaining their relational and emergent character. Atmospheric affordances are Schmitzian motor suggestions and synaesthetic qualities, i.e., "bridging qualities that can be noticed in one's own felt body but also be perceived in encounters with others, whether at rest or in motion" (Schmitz, 2019, p. 68). Suggestions of movement are "vivid sketches of motion without being fully enacted" – music, for example, is a realm of motor suggestions – while synaesthetic qualities are qualities such as sharpness, brightness, warmth, coldness, smoothness.

The "invitation to feel" in a certain way provided by atmospheric affordances does not imply that atmospheres are merely "produced"; on the contrary, affordances are "atmospheres generators," an expression borrowed from Gernot Böhme,[3] with whom Griffero shares the assumption – distancing himself from Schmitz' position – that atmospheres can be generated. This means that they create favorable conditions for the appearance of particular atmospheres through which we resonate. According to this approach, in fact, our felt-body is a "sounding board" (Griffero, 2020, p. 108) for atmospheric affordances, whose perception elicits the awakening or the formation and/or the dissolution of what Schmitz calls "felt-bodily isles." These are "felt" areas correspondent – but not reducible to – the bodily anatomical parts they concern; among the most stable, there are the oral cavity, the chest, and the soles of our feet, while others emerge according to what affects us (such as pain or even an itch, or the touch of someone or something around us). The relationship with our environment is therefore mediated through these isles, which are also responsible for the communication between the felt body and the physical body.

Dada and Noise

European modernist culture around World War I became enamored with the aesthetic potential of noise. In her study of the uses of noise by British writers between World War I and World War II, Anna Snaith shows that British writers' understanding of the modern experience was

3 Böhme introduces the notion of "generators of atmospheres" in reference to what he calls the "ecstasies of things", i.e. "the way in which a thing steps out of itself and into the surrounding space, where it becomes palpably present." (Böhme, 2017, p. 129) Rather than coinciding with a physical characteristic of things, ecstasy is their "expressive form" that emanates from them and radiates into the surrounding space, creating favorable conditions for the emergence of certain atmospheres. This can be seen in interior design, marketing, and architecture.

considerably impacted by changes in soundscapes:

> The unprecedented noise levels of the wars, together with the newly polyphonous urban and domestic spaces and the auditory training required by new forms of sound technology, caused an attentiveness to sound and hearing which was harnessed metaphorically and structurally in the period's literature." (2025, p. 3)

Sounds, or noises, to be relevant for people, require bodies. To discuss noise without also discussing bodies and embodiment is to omit the way in which bodies must be situated to perceive noise. Snaith helpfully acknowledges this: "However you parse it, noise takes us to questions of embodiment" (2025, p. 6). While Snaith identifies the role played by embodiment in modernist uses of noise, scholarship has generally neglected this link. Yet for the avant-garde Dada movement, historically preceding Snaith's post-war focus, the embodied and affective nature of noise was central to their assault on the status of art during the war.

The notion of embodied approaches to emotion and perception can be explicated with reference to recent work in philosophy. According to Michelle Maiese, the most effective embodied "account should acknowledge our capacity to understand our surroundings is essentially bodily and affective, and capture how the constitution of meaning involved in appraisal depends on the relationship between body and environment" (Maiese, 2010, p. 235). Maiese's discussion develops the analysis of embodiment offered by Shaun Gallagher in his influential study, *How the Body Shapes the Mind* (2006), where he observes that "*bodily* movement is closely tied in various ways to perception and to other forms of cognition and emotion" (p. 8). According to Maiese, evaluating the environment is a bodily process, and emotion is a form of sensitivity to what is important. Objects and situations become intelligible to us because they matter to us (p. 235).

Such understandings receive further support in the work of Giovanna Colombetti (2014). Colombetti draws on research in enactivism, which she traces to several different thinkers and researchers, including the work of Varela, Thompson, and Rosch (1991); and earlier, Maurice Merleau-Ponty and Edmund Husserl. For Colombetti, faculties such as thinking and emoting are forms of the individual's ineluctable activity of sense-making: "both cognition and emotion turn out to be instances of the relentless *sense-making* activity of the precarious living organism as it maintains itself via continuous processes of self-regulation and exchange with the environment" (p. xvii). Colombetti emphasizes how bodies rely on emotion for the activity of sense making. Dada artistic practices amounted to forms of sense making through the use of noise and body-centered affective aesthetic strategies.

Dada began in Zurich in 1916 (Dickerman, 2005, p. 19-23). It was largely the invention of the German poet Hugo Ball (1886-1927), Ball's wife, the German actress and cabaret entertainer, Emmy Hennings (1885-1948), and Ball's friend, the German writer Richard Huelsenbeck (1892-1974). Protesting and fleeing the violence of World War I, they relocated from Berlin to Zurich and decided to found a radically new sort of cabaret.

Christened the Cabaret Voltaire, it opened in a Zurich café in February 1916. Having placed an advertisement in a newspaper targeted to appeal to innovative young artists and writers, several of these appeared to perform on the opening night, February 5, 1916 (Ball, 1974, p. 50). These included the visual artist, Marcel Janco, and the poet and performer, Tristan Tzara, both Romanian Jews, and an established Alsatian-German painter, Hans Arp. This group formed the early membership of the nascent Dada movement. A movement self-consciously conceived as international, Dada, along with its practitioners soon dispersed abroad, for instance to Paris, New York, Berlin, and beyond. While the movement's growing reputation resulted in greater

influence, it soon led to clashes of personalities and the end of Dada in Zurich (Dickerman, 2005, p. 41). While a study of successive waves of Dada in terms of noise, embodiment, discomfort, and atmospheres would be compelling, we limit our discussion to the moment of Dada's inception and in particular the role played by Hugo Ball.

A key motivation for the turn to noise by the Dadaists as an aesthetic strategy was its power to serve both as a source of art, provided by sonic landscapes of everyday life –which also included the war's violent cacophonous sound – and a dissonant weapon against the instrumental reason that they held responsible for the war. Dada artists saw in the aural sensations and sonic properties of noise a method to alter recipients' perception and the practices of aesthetic reception.

Noise offered Dadaists symbolic material with which to criticize the instrumental reason and militarism that they held responsible for the war and its continuing destruction. By emphasizing simultaneity, unpredictability, and chaos, they drew attention to the violence and suffering of human bodies. The raucous and messy performative strategies of Dada amounted to incorporating bodily affordances into models of thinking and reasoning and presiding over the creation of innovative atmospheres of chaos. These artistic strategies thematically and formally criticized both idealism and disembodied representational logic.

Noise for the Dada artists became a symbolic and performative tool with which to short circuit or divert powerful currents of logic. As Ball asked, "What does it mean, to value the side for something just as much as the side against it? Or, what did it mean and what does it mean to be for and against something…?" (Huelsenbeck, 1964, p. 11). While this may appear as self-gratuitous antics of self-contradiction, it supplied for these artists innovative practices of performing, making, and thinking with which to challenge dominant models of communication in politics, aesthetics, philosophy and society. Huelsenbeck echoed this motif in his remarks: "Logic imprisoned by the senses is an organic disease […] We observe, we regard from one or more points of view, we choose them among the millions that exist. Experience is also a product of chance and individual faculties" (Motherwell, 1989, p. 79). With this they dismiss the law of non-contradiction to embrace the perspectival nature of truth.

The first Dada practitioners were as fascinated with noise as they were with an aesthetics of the body. In his text of 1920, "En Avant Dada: A History of Dadaism," Huelsenbeck, acknowledged Dada's indebtedness to Marinetti and the Italian Futurists as the creators of the *bruitism*, noise in artistic practice. Yet he took pains to distinguish the ironic and contradictory Dada use of noise from its imitative and instrumentalist strategies employed by the futurists. As puzzling and unique forms of friction, he compared noise to life: "Every movement naturally produces noise […] but bruitism is life itself, cannot be judged like a book, but rather it is a part of our personality, which attacks us, pursues us and tears us to pieces" (Motherwell, 1989, p. 26). As Huelsenbeck understood it, all sorts of action including collective action produces noise. The Dada practice of making noise is self-reflexive, contradictory, and creatively destructive for its own purposes.

In his "Collective Dada Manifesto" (1918), Huelsenbeck was more expressive of the connection between noise, human bodies, and life:

> The word Dada symbolizes the most primitive relation to the reality of the environment; with Dadaism a new reality comes into its own. Life appears as a simultaneous muddle of noises, colors, and spiritual rhythms, which is taken unmodified into Dadaist art, with all the sensational screams and fevers of its reckless everyday psyche and with all its brutal reality. […] By tearing to pieces all the platitudes of ethics, culture, and inwardness, which are merely cloaks for weak muscles, Dadaism has for the first time ceased to take an aesthetic

position toward life. (Motherwell, 1989, p. 244)

Here we can see how the Dada fascination with noise is imagined as embodied in the screams, fevers, the "tearing to pieces" of the outer layers of societal niceties, as if shredding the skin to get at the muscular Dada body.

Dada understood noise as a provocation, shattering, and reorganization of the body. Often, as in Huelsenbeck's "Collective Dada Manifesto" of 1920, the Dada body is imagined as fragmented, disassembled, shattered:

> The highest art will be that which in its conscious content presents the thousandfold problems of the day, the art which has been visibly shattered by the explosions of last week, which is forever trying to collect its limbs after yesterday's crash. The best and most extraordinary artists will be those who every hour snatch the tatters of their bodies out of the frenzied cataract of life, who, with bleeding hands and hearts, hold fast to the intelligence of their time. (Motherwell, 1989, p. 242-243)

In these comments, a new mode of "intelligence" is envisioned, which emerges from and assumes the form of a fragmentation in terms corporeal, social and political, marked by traumatic memory of World War I.

The reference to "holding fast to the intelligence of their time" is a nod to the efforts of Dada artists and performers to rely on the affective body to make sense of its changing environments. Their attempts at making sense dovetail with accounts of embodied emotional perception now familiar from Maiese and Colombetti. Dada provides us with history's first artistic, or, anti-artistic, movement to understand its activities as a relentless and aggressive process of sense-making while explicitly refusing to make sense. As Tzara put it, "Dada is working with all its might to introduce the idiot everywhere" (Motherwell, 1989, p. 94). Dada relied on its literary, visual, and performative strategies of embodied affectivity to assess its environment, that is, to seek out what could be sought and where. Tzara formulated it this way: "And so Dada was born of a need for independence, of a distrust toward unity. Those who are with us preserve their freedom" (Motherwell, 1989, p. 77). In other words, it explored and sought to foster all manner of environments conducive to what it understood to be its values of disunity, freedom, individuality, contradiction, senselessness, and chaos.

The early Dadaists of Zurich attempted, without perhaps understanding it in these terms, to foster an atmosphere of noise. As Griffero notes, "perceiving atmospheres mostly means being touched by them in the felt-body" (2014, p. 16). Crucial to this atmosphere were improvisation, disorder, a tireless, ludic pressure placed on participants and viewers to the point of exhaustion, as well as in the words of T.J. Demos, the assertion of "*difference* as the formative principle of its social collectivization" (2005, p. 16). Dada located in noise the figure with which to grasp the atmosphere of its age, whose defining historical feature was the technologically imposed destruction wrought by World War I. Opposed to the machinery of destruction, Dada created a counter-atmosphere. It created an environment that sought to challenge spectators and performers alike with its atmospheric affordances that demanded shock and caused discomfort. As Hans Richter wrote of Emmy Hemmings, 'the only woman in this cabaret [...] her performances were not artistic in the traditional sense, either vocally or as interpretations. Their accustomed shrillness was an affront to the audience, and perturbed it quite as much as did the provocations of her male colleagues" (1964, p. 26-27). As an aesthetic, Zurich Dada, and as a place, the Cabaret Voltaire, placed significant demands as atmospheric affordances on its audience. Ball's diary repeatedly mentions the aleatory, tense, exhausting performative ethos of

the cabaret: "everyone has been seized by an indefinable intoxication. The little cabaret is about to come apart at the seams and is getting to be a playground for crazy emotions" (1974, p. 51-52). The performative ethos developed along a trajectory of noisome escalation.

Dada performance, and, as we will see, Dada poetry, was driven as much by a loathing of meaning as by a fascination with the body. Janco called Dada a "bodily art, a force coming from physical instincts" (quoted in Richter, 1988, p. 49). The power to alter embodied emotions and cognition can also be seen in the importance that Dada artists placed on masks and costumes and the atmospheric affordances they engendered. One occurrence of the use of masks is particularly instructive, an episode that Ball noted in his diary in May 1916:

> Janco arrived with his masks, and everyone immediately put one on [...] Not only did the mask immediately call for a costume; it also demanded a quite definite, passionate gesture [...] we were walking around with the most bizarre movements[...]. The masks simply demanded that their wearers start to move in a tragic-absurd dance. (Ball, 1974 , p. 64)

While the mask in general is a medium of concealment, in the hands of the Dada artists, it modified their emotions and sensations. Through their bodily affectivity, Janco, Ball, and their collaborators imagined and sought out new objects and environments and developed unpredictable gestures. "What altogether fascinates us about these," Ball wrote, "is that they personify beings and embody passions larger than life. The dread of our times, the paralyzing background of things is made visible" (1974, p. 64).

While the Dadaist innovation in dance, the confrontational stage antics, and garish costumes designed to create new forms of physical expression caught the attention of numerous visitors within and without artistic circles, the combination of bodily gestures with linguistic performance proved to be the most provocative and discomfiting for the audiences at the Cabaret Voltaire. Huelsenbeck perhaps set the tone for the Dadaists most innovative literature production. As Ball noted in his diary: "Huelsenbeck has arrived […] He would prefer to drum literature into the ground" (1974, p. 51).

Though Huelsenbeck's more traditional poetry produced noise through theme and performance, two new literary genres increased the volume: the simultaneous poem and the sound poem. "Huelsenbeck, Tzara, and Janco took the floor with a 'poème simultan' [simultaneous poem]," wrote Ball (1974, p. 57) which involved three performers reading and making sounds at the same time. Though such antics might appear to be little more than provocation, Ball viewed this kind of poetry as the site of conflict between the embodied human voice and the violent incoherence of a mechanist age: "The noises represent the background—the inarticulate, the disastrous, the decisive. The poem tried to elucidate the fact that man is swallowed up in the mechanistic process. In a typically compressed way it shows the conflict of the *vox humana* [human voice] with a world that threatens, ensnares, and destroys it, a world whose rhythm and noise are ineluctable" (57).

Though simultaneous poetry made its appearance first, it was Ball's innovation of the sound poem that has proved to be the most influential. Ball's sound poetry offered innovative noises within sound and new combinations of vowels and consonants that sought to mime physical movements and saturate poetry with articulations of the body. These new genres of literature aimed to transform poetry into something like dance. Indeed, Dada noise poetry was as much an assault on traditional poetry as it was an attempt to transform words into gestures and emotions, to convert speech into the gesturing body.

The appearance of Ball's "noise poems" is recorded in his diary, which acts as an

intentional gloss of the performance:

> I have invented a new genre of poems, "Verse ohne Worte" [poems without words] or Lautgedichte [sound poems], in which the balance of the vowels is weighed and distributed solely according to the values of the beginning sequence. I gave a reading of the first one of these poems this evening. I had made myself a special costume for it. My legs were in a cylinder of shiny blue cardboard, which came up to my hips so that I looked like an obelisk. (Ball, 1974, p. 64)

As Tobias Wilke has shown, the unconventional word "Ansatzreihe," rendered in the English as "beginning sequence," echoes uses in specialized contexts, where the most relevant allusions are to those of tone's inception in vocal music and perhaps also to the anatomical space in the human voice box where phonological distinctions can emerge (2022, p. 120). Ball's comments show that he measured the auditory and articulatory values of speech, particularly of vowels, which highlight the anatomical production of sound, rooting it in the body. Indeed, through his costume, whose inflexible design imposed constraints on his movements and stance, through the transformation of poetry into Ball's intoning sonic gestures, the performance space managed to require a charged "atmospheric perception" (Giffero, 2014, p. 18) that permeated the space, the objects, the noise, the surrounding sounds.

One sound poem that Ball read he referred to as "Elefantenkarawane" (Elephant Caravan):

> jolifanto bambla ô falli bambla
> grossiga m'pfa habla horem
> égiga goramen
> higo bloiko russula huju
> hollaka hollala
> anlogo bung
> blago bung
> blago bung
> bosso fataka
> ü üü ü
> schampa wulla wussa ólobo
> hej tatta gôrem
> eschige zunbada
> wulubu ssubudu ulu wassubada
> tumba ba–umf
> kusa gauma
> ba–umf (Ball, 1984, p. 408).

While the poem was spoken in a nonexistent language, its sounds can nevertheless not refrain from suggesting meaning. "Jolifanto" evokes elephant, an association strengthened by one of the traditionally ascribed titles of the poem (Caravan). The word "habla" is Spanish for speech. Word pairs with minimal differences are created, *hollaka/hollala*, differences that could be meaningful in a linguistic context in the same way that the difference between sad/mad creates meaning. Though renouncing meaning, the text both manages to create linguistic conditions for the possibility of meaning and to become a poem.

There is no poetry without the kinesthetic body. Traditionally, lyric poetry is the genre of the solo voice that sings of itself. By necessity it assumed a reliance on biological systems and

physical actions. The air pressure system, the vibratory system, and the resonating system are all activated to produce sound. The diaphragm, muscles, voice box, the throat, oral cavity, and so on, are all brought into motion to speak poetry and to sing. Indeed, Ball's word *gauma* could echo German *Gaumen*, the palate, anatomy symbolically significant for taste, also aesthetic taste, and for speech. From the perspective of the body, the Dada poem has no choice but to be traditional and paradigmatic and conform to the generic contours of lyric poetry.

Yet by severing itself from meaning, it attempts to reclaim these affective embodied elements, described by Maiese and Colombetti, that modern technology such as the printing press or the typewriter have managed to exclude from the word. Just as print results in a medium that attempts to be words without bodies, the Dada poem attempts to become bodies without meaningful words. Furthermore, the Dada poem displays more than a passing fascination with the primitive. It endeavors to reenact a scene of primitive noise according to the romantic notion that the first human being has been said to be a poet. Ball's poem is an attempt to access the primitive creative power of the word in its independence from reason. By replacing meaning with noise, the poem creates a gestural language akin to dance, one that, while perhaps not expressing wonder or awe at the world, nevertheless expresses bafflement, while simultaneously provoking action from its listeners. The noise is provocative.

Ball's commentary on the event is replete with passages emphasizing the physical dimensions of the performance. There is the "special" costume made for this occasion, which placed demands on Ball and the audience: "My legs were in a cylinder of shiny blue cardboard, which came up to my hips so that I looked like an obelisk. Over it I wore a huge coat collar cut out of cardboard […] It was fastened at the neck in such a way that I could give the impression of winglike movement by raising and lowering my elbows" (1974, p. 70). Ball's costume is relevant for an understanding of what we might call a Dada posture. As he remarks about the constrictive costume, "I could not walk inside the cylinder so I was carried onto the stage" (70). In this performance, the body is elongated, shaped like a column, and constrained, with only the cardboard collar permitting him a pivoting movement during his reading, as he writes, "flapping my wings energetically" (p. 71). These energetic movements create a tension with what he noted were the "heavy vowel sequences and the heavy rhythm of the elephants" (71). The costume and its restrictive movements combined mechanistic with statuesque and shamanic features.

Ball later printed a manifesto that was likely excerpted and read by him at the performance where he debuted his sound poems, for his diary notes that he prefaced the reading by "a few program notes" (1974, p. 71). In these comments, Ball explains: "I want my own stuff, my own rhythm, and vowels and consonants too […] If this pulsation [*Schwingung*] is seven yards long, I want words for it that are seven yards long" (221). Here he indicates that his words are chosen according to how adequate they are to the body's "Schwingung," which can be rendered in English as "vibration" or "oscillation," and might convey a stirring emotion or the physical feeling provoked when the body makes circular movements. He went on to equate the words of his noise poetry with the body in motion: "It will serve to show how articulated language comes into being […] Words emerge, shoulders of words, legs, arms, hands of words. Ay, oi, u" (p. 221). With these noisy articulations, "Ay, oi, u," Dada would close the gap between words that seek sense and the affective body that attempts to make sense of things.

Atmospherology and somaesthetics of discomfort in dialogue

The analysis of Romina De Novellis' site-specific performance *Arachne* requires some theoretical premises that further develop the framework outlined in the beginning of our paper. One

of the key aspects of our analysis will be Griffero's categorization of atmospheres. According to him, there are three types of atmospheres. First, there are the "prototypical atmospheres": non-intentional, objective, and external atmospheres, they are the first atmospheres that affect us as soon as we enter a room (think of the sense of austerity that comes over us when we enter a government building). Then there are "derivative-relational" atmospheres, which are objective and external, but they are intentionally produced. They are, in fact, the atmospheres that arise from interaction between subjects or between subject and object. Consider the joyful atmosphere that arises when two people who care about each other meet again. Finally, there are "spurious" atmospheres, i.e., subjective and projective atmospheres generated by the subject drawing on their "atmospheric competence" to exercise a "resistance (mood protest)" (Griffero, 2024, p. 95) to the prototypical atmosphere in question (e.g., when the joyful atmosphere of a party makes us feel sad instead of happy). Atmospheres can change over time: the prototypical ones can become derivative-relational and vice versa, for example.

Such a change manifests in the felt body as a variation in the type of felt-bodily isles that may or may not be activated. Our way of resonating with atmospheres can take two forms: syntonic and dissonant. The former manifests as a generalized state of "well-being that momentarily prevents some particular isles from emerging and promotes an uncritical fusion with the external reality" (Griffero, 2020, p. 110). Such resonance occurs when one is at rest, or when observing a fluid movement, such as the regular motion of waves in a calm sea. Discrepant resonance, by contrast, occurs whenever one encounters something that inhibits one's fluid bodily behavior. It produces a "contraction giving birth to individual felt-bodily isles of which the subject was previously unaware" (Griffero, 2020, p. 110). Think of when one is in a state of distress, or experiences a sensation that contrasts with the protopathic state one is in.

The notion of "discrepant resonance" characterizes the phenomenon of interference produced by the noisy artistic practices discussed here. In the analysis of *Arachne*, we argue that the core of this phenomenon of interference lies in a sense of discomfort, which manifests itself in the form of discrepant resonance. *Arachne* seems to show that interference with the status quo can be generated precisely by mobilizing discrepant resonance. This, in turn, produces a destabilizing effect that unsettles – or at least reveals the questionability of – the underlying mechanisms of alienation. All of this will be developed through a comparison of atmospherology with the somaesthetics of discomfort.

Characterized by Tschaepe as "an overarching framework or collection of concepts that may be used to address issues concerning identity, normativity, and alienation" (Tschaepe, 2025, p. 25), somaesthetics of discomfort draws on Richard Shusterman's somaesthetics, and on feminist and queer theories. Somaesthetics is "a critical study and melioristic cultivation of how we experience and use the living body (or soma) as a site of sensory appreciation (aesthesis) and creative self-fashioning" (Shusterman, 2008, p. 1). At its center is the soma, understood as "the living, feeling, perceptive, purposive, culturally informed body, an entity with integrated physical and mental attributes that could be described as a unified 'body-mind'" (Shusterman 2020, p. 24). The importance of the living and felt dimension makes the soma closely comparable to the Schmitzian felt body. However, unlike the soma, the *Leib* refers to a bodily dimension distinct from the physical body, and bears no relation to the mind, which is considered in terms of "artificial (post-Platonic) constructs, whose only purpose is a better scientific-pedagogic-prognostic (rationalistic) control of involuntary bodily-affective life." (Griffero, 2021, p. 18)

The main point of divergence between the two approaches concerns the role of the physical body, which is essential for the melioristic aims of somaesthetics, whereas New Phenomenology

focuses on providing the "alphabet of felt-bodiliness."[4] The latter includes notions such as the felt body, felt-bodily communication, motor suggestions, and synaesthetic qualities, which are taken up and reworked within the atmospheric approach. A somaesthetics of discomfort contributes to this dialogue by foregrounding the felt-bodily dimension of discomfort. Discomfort is an experience of "being at odds with the world" with the environment (2024, p. 28), an experience that Tschaepe associates with what Fredrik Svenaeus defines as illness: "an unhomelike being-in-the-world in which the embodied ways of being-in of the person have been thwarted" (quoted in Tschaepe, 2021).

It is precisely this felt-bodily nature of discomfort that underpins the link between discomfort and inquiry, i.e., the questioning of the mechanisms at the basis of alienation. This link is made tangible by the "feeling of perplexity or puzzlement" (2025, p. 28) in the aporia that marks the Socratic method of inquiry. Following the early American pragmatists (C.S. Peirce, William James, and especially John Dewey), Tschaepe shows that discomfort emerges as the unifying and pervasive tone of a situation that is recognized as problematic because it is felt as difficult, i.e., it is marked by the experience of failure of habits of thought. This elicits doubt and the need to inquiry.

Of this nature is the inquiry that somaesthetics seeks to elicit regarding hegemonic normativity, leveraging the kind of discomfort it generates, thereby giving rise to alienation. The latter is the result of what Tschaepe calls "menhir": "the discomforted normative agent" whose position of privilege "relies on persistent definitions of reality that uphold hegemonic dynamics" (2025, p. 113). When people who identify with the menhir undergo experiences that contradict and disrupt the values they adhere to, they feel an "hegemonic" or "privileged" discomfort. The latter, rather than functioning as an affordance of inquiry and questioning of the menhir, functions as an affordance for the imposition of the normativity implied in the menhir, thereby giving rise to the process of alienation toward those who do not fit within it, who then fall prey to misfit discomfort.

Such a reaction can be explained by the fact that people who misfit the identity categories of the menhir expose the illusory nature of those categories, according to which identity is something fixed and unitary. This unsettles what, for supporters of the norm, is something they feel the need to cling to for a variety of reasons. Accepting the illusory nature of such a notion of identity entails consenting to engage in self-questioning. This means adopting a receptive attitude – Deweyan self-reflection – in which one becomes open to one's own transformation, specifically to "un-suture one's somatic habits to create a critical space for questioning, hypothesizing, and attempts at remedy" (2025, p. 147). To foster this process, a shift must occur in the type of affordances arising from hegemonic discomfort: rather than leading to the imposition of the menhir, it must be transformed into an affordance to inquiry. This only occurs through the medium of something that affords exposure that makes one become vulnerable enough to create counterhegemonic habits: open mindedness, whole heartedness, responsibility, and readiness.

From an atmospherological perspective, these attitudes appear as spurious, counter-atmospheres to that of hegemonic discomfort. The latter, together with misfit discomfort, can be understood as a derivative-relational atmosphere arising from interactions with human and non-human entities (including buildings, means of transportation, and everything through which the menhir is concretely realized). In our analysis of *Arachne*, we will show that the un-suturing of somatic habits associated with the menhir can be fostered through the generation

4 For a more detailed discussion of the comparisons between somaesthetics and both new phenomenology and at-mospheric studies, see Griffero (2021) and (2022), respectively. For a deeper discussion of somaesthetics' position on the mind-body relationship, see Shusterman (2010).

of an atmosphere of complicity that deprives alienation of the footholds it needs to take hold.

Atmospheric interference through discomfort: *Arachne* (2018)

Romina De Novellis is an Italian dancer, anthropologist, and performer based in Paris. Her biographical and artistic trajectory was profoundly shaped by an accident that led to a year of hospitalization, during which she relearned how to walk and was compelled to abandon her career as a dancer. She subsequently turns to performance art, engaging with disability and "out-of-code" bodies, and develops an "intersectional critique of the relationships between patriarchy, capitalism, and the exploitation of female, racialized, nonconforming, trans, and queer++ bodies, within the broader framework of systemic relations between the human, the nonhuman, and the environment" (D'Amico & De Novellis, 2021).

Arachne took place in Apulia, in the Salento, on June 10, 2018, and consists of a 42.9 miles walk carried out over fourteen hours, "from the Chapel of San Paolo in Galatina at dawn, passing through the fields of olive trees under the burning sun, amid the architectures of the extinguished lights, to the very end of Italy, Punta Ristola, where we stayed until sundown, motionless, gazing at the sea" (De Novellis, 2019, pp. 45-46).

The protagonists evoked by this performance are the *tarantate*, the women who, every year during the harvest season, in the Salento, a rural area of Apulia, were traditionally believed to be victims of the bite of the tarantula.[5] This – symbolical – bite leads to convulsive crises; driven by an uncontrollable urge to move, the *tarantate* respond only to the command of the tarantula by which they have been bitten – one they often call by name – which renders them receptive to specific sounds and colors, as well as to certain foods and people, in response to which they launch into the *tarantella*. Literally, the "dance of the little spider," the *tarantella* is made up of small jumps, turns, and broader chiasmatic legs and arms gestures with which the "bitten" person forcefully stomps the ground, as if to simulate the crushing of the spider.

A key role is played by the relationship with the earth: during these crises, women are not only unable to maintain an upright posture while dancing – thus metaphorically defying imposed expectations of composure and decorum – but the earth also represents the tobacco fields, where they were exploited for their labor. These crises, therefore, can be understood as a form of rebellion against that condition. The *tarantella* is a dance of suffering and disobedience. During this dance, women, under the pretext of responding to the commands of the tarantula, withdrew from their roles as wives, mothers, and laborers to assert themselves in their freedom of bodily movement. However, as suggested by De Novellis – and already underlined by Ernesto De Martino (1961)[6] – it was also a strategy through which the system reaffirmed its power.

This is made evident by the role played by religion. The crises of the *tarantate*, in fact, were officially over – albeit only until the following year – through exorcisms performed in the Chapel of St. Paul. The latter is the saint to whom the *tarantate* were forced to ask for grace after a walk between June 28 and 29 (the feast days of Saints Peter and Paul), hidden by the darkness of the night. The walk undertaken by the De Novellis and some of the representants of the "marginalized" women of today, moving in the opposite direction to the ostracizing path imposed on the *tarantate*, in full daylight, brings the alienation into the open and symbolically restores to the *tarantate* their power over themselves.[7]

5 Men were affected by the bite of the tarantula too. However, most of the victims were women.

6 De Martino is the author of an anthropological study of tarantism. (De Martino, 1961) Although this study, as pointed out by De Novellis, undermines the connection between *tarantate*'s rebellion and tarantism, he clearly states that it was a way to maintain the *status quo.*

7 De Novellis characterizes the walk as a "self-care" practice, in response to the "suffering that has been inflicted on us, on our stories, and also on this environment that has borne this drama." (De Novellis, 2021)

This is the aspect that makes *Arachne* apt for an analysis that draws on the somaesthetics of discomfort. Its protagonists, in fact, are not only victims of the alienating system that characterizes the "menhir," and thus subject to misfitting discomfort, but they are also responsible for an operation of disruption directed at the refusal of inquiry that characterizes hegemonic discomfort. This performance, in fact, seems to enhance the restoration of the intimate link between discomfort and inquiry, because it provides a series of affordances that destabilizes the refusal to inquiry since they create a "critical space for questioning" alienation. Our claim is that these affordances are atmospherical – hence the efficaciousness of the intertwining between somaesthetics of discomfort and the atmospherological account – since they are part of the derivative-relational atmospheres that contribute to the formation of a counter-atmosphere of complicity that undermines hegemonic discomfort's basis.

At stake is an operation of exposing and inhibiting the mechanisms of alienation, an operation that is carried out through the counter-affordances conveyed by these factors: the replacement of *tarantella* with walking, the absence of music, and the conditions of its unfolding. The walk takes place in broad daylight rather than at night, its long duration, the physical strain produced by the extended unprotected exposure to sunlight and, in general, the length of the walk, and the state of distress affecting the territory crossed by its participants. These factors provide affordances that foster the generation of an atmosphere of complicity. This is the spurious atmosphere that arises against hegemonic discomfort and those atmospheres of oppression and misfitting experienced by the victims of the alienating system underlying the exorcism of the crises experienced by the *tarantate*.

We will now examine each of these factors and the way in which they give rise to this spurious atmosphere, which provides affordances for inquiry. The replacement of the dance with walking works as affordance for inquiry because it retains the rebellious aspect of the *tarantate*'s convulsive crises while eliminating the idea that they are a symptom of (feminine) hysteria – an impromptu and illusory rebellion – which serves to reaffirm the *status quo.*

The affordances of rebellion inherent in the *tarantella* are here evoked and reactivated, first and foremost, in the inversion of the direction of the walk that shapes *Arachne* in relation to the route that the *tarantate* were compelled to follow on the night between June 28 and 29, as well as in its taking place during the day rather than at night. Secondly, these affordances of rebellion towards the intention of ostracism and elimination inherent in the *tarantate*'s walk manifest, at an atmospheric level, as invitations for passersby to become curious and thus to question the nature of this mode of traversing those territories – one that jars both with the modes of movement tied to everyday activities and with those associated with extraordinary events: from protest demonstrations to religious processions, but also popular or more traditional artistic performances.

What sets this journey apart from a more traditional kind of performance art – one that the "casual" audience of *Arachne* is presumably more accustomed to – is also the absence of music. The invitation to curiosity and to an interrogative attitude is heightened by the fact that the participants in *Arachne* do not interact with passersby. Their silence, in response to the questioning gazes of those they encounter, becomes central to the emergence of a derivative-relational atmosphere of mystery – one also permeated by a sense of determination, perseverance, and, in a certain sense, resistance. This is expressed in their refusal to provide any verbal or physical response, even stopping their walk while questions remain suspended in the air.

This is an affordance to inquiry too because it is an affordance to focus on *Arachne*'s participants' "rebellion" walk. De Novellis explains that the absence of music is integral to demonstrating that the "cure" for tarantism does not involve imposing something external upon

the sufferers, but rather is autonomous and linked to "the capacity and will of these women to express themselves and assert themselves through their bodies in order to exorcise their pain." (De Novellis, Arachne, Inv. 2021-2504)[8] should also be considered in relation to what De Novellis says about music in her performances:

> Music – or, to put it better, noise as an archetypal background – has always been part of my performance art […] the spectator starts from subjective and personal dimensions. The choice of selections in all my works must lead to the viewer's estrangement, starting from real elements in the present-day world. (De Novellis, 2019, p. 9-10)

In *Arachne*, it is the viewer of the video of the performance who experiences this atmospheric affordance of estrangement, and its role as an affordance for inquiry. Emblematic of this is the role of the audio in the 24:52 video available at MAC VAL. While the walk itself unfolds in silence, the video features a soundtrack consisting of a single low tone – something like the sound of radio interference – whose disturbing effect is heightened not only by its gradual increase approximately every twenty seconds, but also by its alternation, after about one to one and a half minutes, with roughly a minute of silence. The sound-noise is unsettling, and its intensification just before it cuts off creates a near sense of anxiety and inevitability, as if emphasizing the unstoppable nature of the walk – its repetitive, almost trance-like quality. The experience of these moments is shaped by the intertwining of two possible perceptions: on the one hand, a feeling of being part of this march, as if one were carried along by its steady pace, underscored by the sound. On the other hand, a sense of intrusion, as if by an inexorable forward movement that advances "against" the camera, the viewer, anyone who might symbolically attempt to deny its existence and its mobile, unstoppable presence.

When the sound cuts off after a crescendo, the discrepant nature of the atmospheric resonance at stake intensifies: one suddenly feels deprived of a tool, almost stripped bare, vulnerable to the lingering effect the noise continues to exert within the viewer, now the only sounding board for images that have become silent. The silence is suddenly *felt*, and the walk takes on an estranging quality, as if it were speaking a language the viewer must learn. These become intense moments of inquiry: the gaze shifts from focused to peripheral, picking up details that enter into a discrepant resonance with both the silence and the images: environmental elements, gestures, subtle variations in light and in the rhythm of the walk that had previously gone unnoticed. The discrepant atmospheric resonance felt by the viewer manifests itself in the activation of a wide range of felt-bodily isles – from the legs to the chest, to everything connected with what these frames evoke emotionally in them. This prompts questions, comparisons, and reflections on the *tarantate* of the past and of today, emphasizing the impact this "white procession" is having on the viewer.

White clearly dominates the performance: the participants in *Arachne* all wear white garments, and their prolonged presence throughout the video heightens the viewer's sensitivity to the color – from flowers, to the paths in inland areas, to clouds, to the foam of the sea, which in the final frame, when the group stops before it, appears as a continuation of their walk. The atmospheric affordances associated with the color white reflect the interplay between the two principal atmospheres of *Arachne*: combativeness and complicity, producing a dual resonance in the viewer that is both attuned and dissonant. The determination and resilience conveyed by the group's steady movement are tempered by the atmospheric affordances linked to the sense of purity and innocence traditionally associated with white – especially in the deeply religious

8 All quotations from this unpublished text by De Novellis are translated from Italian.

context of southern Italy. De Novellis says:

> This walk was neither a protest nor a demand; rather, it was an attempt to begin from conditions of extremity and exclusion in order to leave a trace of the present: the question of gender, women, migrants – all of these are part of ongoing discussions and forms of exclusion in Mediterranean societies. (De Novellis, Arachne, Inv. 2021-2504)

White does not seek to erase the alienation, but to make it visible showing the innocence of the alienated. This is achieved precisely through a dialectical engagement with the religious dimension, at the center of which lies the "white" light of the South. Its function as a counter-affordance emerges in contrast to the atmospheric affordances of concealement, erasure, and even shame embedded in the darkness in which the ostracizing walk of the *tarantate* once took place, as shown in the opening frames of the video. The video begins, in fact, in the dim light of the Chapel of St. Paul: De Novellis stands facing away from the apse, her hair loose, her head and shoulders bare, openly defying the dress code expected in church. These details contribute to the ambiguous atmosphere she sets against the oppressive mood conveyed by the chapel's half-light. The proprioceptive "isles" that carry a dissonant resonance with the performance correspond to the shoulders, the back, the head, and also the feet. De Novellis's walk seems to begin as a gesture of resistance to the sense of oppression emanating from the chapel. When the atmosphere of oppression becomes unbearable to De Novellis, she exits, without turning back, without making the sign of the cross – another transgressed code – into the deserted streets of Galatina, where the purplish-gray light of dawn is reflected and intensified by the color of the stone streets and buildings.

As soon as the first woman joins De Novellis' walk, the nature of the interference shifts: from something that simply appears "out of place" within the context, it becomes something that compels passersby – exclusively men, except along the final stretch by the waterfront – to stop in their tracks. They pause to watch, intrigued. The operation thus takes on a symbolic dimension grounded in a reversal of roles: it is the context itself that becomes the misfit in relation to this silent march, through which the presence of alterity asserts itself without the need for external validation. In doing so, it forces a halt and invites reflection, thereby creating the conditions for the emergence of a receptive attitude and of a potential inquiry.

It is possible because of a change in the alienated individuals' experiences: sharing the walk diminishes the feeling of misfitting that *Arachne*'s participants might otherwise have experienced. This is the result of a relational, derivative-relational atmosphere of complicity that develops among the performers and between the performers and the places they move through.

The atmosphere of complicity that forms among the performers arises from the discrepant atmospheric resonance arisen from the conditions in which the side-by-side walking takes place – sharing the strain of each step imposed by the roughness of the terrain when crossing inland areas, but above all from the effect of the scorching sun over the many long hours of the walk. The performers' faces reveal not only physical fatigue but also a contemplative, meditative state – a reflection on their own pain. The felt-bodily isles affected by the emergence of the derivative-relational atmospheres of complicity are those correspondents to the feet, the legs, the arms, but also the torso. The torso held upright expresses pride and a sense of opposition and self-assertion against the system to which the *tarantate* refused to "bend." The affordances conveyed by this posture evoke respect, attention, and curiosity. All participants are therefore united by this shared, discordant resonance resulting from the long walk in the heat of a Southern Italian summer day without protection from the sun.

Throughout the video, the interaction among the participants is reciprocal. One senses a discrepant atmosphere – in their uncertain gait, in their posture, in their pensive gazes – a dissonant resonance that characterizes this condition. A sense of complicity emerges through the shared experience of walking together and enduring common physical as well as psychological strain – to which their meditative attitude and the intentions underlying the performance refer. This, in turn, extends that complicity to the *tarantate*, thus conveying a cross-temporal connection between those of today and those of the past.

What makes the atmosphere of complicity a disruptive tool against hegemonic forms of discomfort is precisely this sense of communion and unification—one that exceeds the specific conditions through which the discordant resonance of psychophysical fatigue and distress is experienced. It is precisely this resonance that the exorcism of the *tarantate's* crises, along with its alienating dynamics, tends to erase. The disruptive power of this atmosphere of complicity is further reinforced by the fact that the shared experience of discomfort grounds the participants' sense of complicity with the territory:

> I chose – says De Novellis – a *finis terrae*, a territory at the margins of our continent, to project myself into the void and to understand the discomfort of bodies that become silhouettes between the frontier and the horizon […] I wish here to think of the land as both a geographical and a corporeal space, and of remorse as an overwhelming feeling in the face of marginalized people […] Between the bodies of the performers and the body of the surrounding space, I move across a land that bites itself and expresses its discomfort through remorse. (De Novellis, Arachne, Inv. 2021-2504)

This walk represents a response to the "bite" produced by alienation towards those who misfit hegemonic categories. The walking that defines *Arachne* highlights the bond between body and territory, which here appears as a body itself, existing in a condition of discomfort. As De Novellis emphasizes in one of her writings, for years Salento has suffered from desertification, exacerbated by the mismanagement of the disease affecting olive trees – struck by the *Xylella* bacterium – which causes them to wither.

Walking along these sun-scorched roads, among the trunks of dying olive trees, becomes a way of bringing this condition of suffering into public view – denouncing it in complicity with the territory, with which a shared condition of neglect, alienation, and invisibility is established. In this way, *Arachne* makes tangible the idea that the system that produces alienation is itself its first victim. And when the path comes to a halt, it continues to act in the movements of the sea foam, lapping against a land that, through the moving, traversing bodies of the performers, now can reclaim its capacity to "make noise," to become a ground of dissent.

Conclusion

The analysis of noise in works of Dada and in *Arachne* leads to a fruitful dialog among theoretical approaches of embodiment, atmospherics, and discomfort. This perspective has allowed us to connect the synesthetic and affective-bodily nature of noise to its relational character. This enables us to further develop its understanding as a phenomenon of interference – that is, as a destabilization of pre-existing relations within the encounter with artistic and social norms.

The meeting point between Dada poetry and *Arachne* lies precisely in their focus on the transformative power of the body in relation to the conventions, codes, and power structures within which one is situated. This rests upon an underlying disruptiveness, a noisy, discomfort-inducing interference toward such structures. "Elefantenkarawane" does not codify a new

language, just as Arachne does not inaugurate a matriarchy. Rather, in the fragments of meaningless vocal emissions in " Elefantenkarawane" and in the repeated, adaptive, and laborious steps of the performers in *Arachne*, the iterative and inchoative nature of the process of "making sense" of the world through its destabilization emerges. In this way, a space of interference unfolds: a mobile, variable in-betweenness whose boundaries are continually renegotiated, yet which presents itself as a terrain for reconfiguration and the ever-present impulse to regenerate meaning. It is within this in-betweenness that our disciplines intersected, giving rise to a hybrid language through which the phenomenon of noise can be explored.

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