



Kim Rosenfield
Lividity

LIVIDITY

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Kim Rosenfield
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Contents

Trisha Low

Introduction · 9

Kim Rosenfield

Lividity · 17

Acknowledgments · 173

For Rob

The Stigma(ta) of Autopsy

An Introduction

Trisha Low

“For humans [...] any contact with a ‘real’ flesh-and-blood other is not something evident, but inherently traumatic and can be sustained only insofar as this other enters the subject’s fantasy-frame.”

—Slavoj Žižek, *The Plague of Fantasies*¹

The word autopsy means to see (*psy*) with one’s own eyes (*auto*)—and yet a postmortem examination is always performed by proxy. A physician witnesses a body on behalf of familial and legal entities, offering a “truth” of death as fitfully constructed through refrigerated flesh.

Autopsy intensifies a single perspective, allowing physicians to see human offal as synecdochic—as impetus for the recuperation of a narrative whole. The who, what, why, and when of each incidental death laying skin-spread on a metal table, dispersed as a definitive account into the mouths of loved ones. Paradoxically, however, such a practice requires division, mutilation—everyone can see how this process results in stigmata on the body. When a physician carries out an autopsy, he imposes multiple skin incisions, and these, along with postmortem lividity—bruising as blood stagnates into the base of the cadaver—cannot be kept out of sight.

Stigmata, of course, are wounds. In catholic mythology these refer to miraculous fissures corresponding to the wounds of Christ, signifying possession by the Holy Spirit. As such, stigmata point beyond the very flesh within which they are contained—to a rift in the body’s coherence, a vacancy in its narrative “fact.” It asks the

1 Slavoj Žižek, *The Plague of Fantasies* (New York: Verso, 1997), 82

question—what moves us beyond a customary story of the corpse? Or, perhaps, what is hidden so precisely in the spectacle of the visible?

And so, in this *Lividity*, a magnifying glass—a scored anatomy of speaking.

Did he let you examine it? // Yes. He let me see the main part of it. (115–16)

Skewing awry the stability of the printed text, Kim Rosenfield's book is a bricolage of dense and tenuous single-line-poems, swelling at mid-section, only to bleed away. A side-glance at twisted communication, each poem is a restaging of a dynamic dream state of everyday language, grammatical imperatives, and overheard clausal tidbits. Our only readerly option is to follow these poems, disparate and interrelated, as though evidential trace—scattered in the syntax of partially familiar moments.

A carving knife resting on the coffee table; alongside, a note unsigned.

And so we might begin to unlock the materials of this text by way of its own conspiracy. *Lividity*, as textual material, is an archeology of space, and as space, therefore, is evidential.

Physical evidence is grouped into five categories: *conditional*, *temporary*, *associative*, *pattern*, and *trace/transfer*.

Conditional (associated with specific conditions at the crime scene): To begin with the conditional is to say her body is made of these pages. It is too easy to characterize a poetics of the feminine as a blurry agglutination of saucy idioms, as constantly reinventing approaches in order to stitch an increasingly seamless *body + text*. But perhaps we find in Rosenfield something more sinister—a foul perfectionism. A bruised partitioning of our rigid linguistic system.

1st: A phrase to impregnate the audience with vocal integration and continuous registration. This suggests a systematic entrainment of the mistress of structures, vowels, and consonants, or the entrain-

ment for the spontaneous correctional mistress of the systems of rhythm and intonation. (46)

Speaking entails rules, regulations, and contracts. In all of these, the “actual” scene of communication must correspond to the staging of a drama, which inevitably means the textual genres activated in their function are not limited to: claims, visions, traps, sober austerity, brutality, hidden tenderness, parody, even if it remains unclear which statement veils all, any, or which. Speech that appears to indicate personhood could have the delicacy of a theatricalized tableau. As such, *Lividity* is less speaking and more a wispy and philosophical graphic, symptomatic of the re-re-re-regulation of female representation. Draining our sanguine desperation to *possess* subjectivity in spontaneous pleasure, Rosenfield disavows a utopian female language for the allure of scripted reaction.

That’s to say, don’t look here if you want a pale substitute for the toils of our theories that we tend to constantly. (164)

Allure implies fascination, enticement, and so must refer to distanced pleasure. It is desire, embodied without conclusion—a lady’s flirting *within* a code of conduct and therefore treads the very threshold of eroticism. Allure is a frame that opens a doubled space of inhabitation and loss—it is both what traps the filmic little girl *en scène*, and what animates her movement.² Naming death is already a warning sign of reconstituting a whole, but in these electrified striations, Rosenfield ensures she is only *almost* as good as dead. Her sole pleasure lies in toying with our warped fantasy of the “authentic” body, rather than any “real” knowledge of them.

Temporary (may change or be lost): Words pool collusively at the bottom of each page. These sparse eviscerations form evidence of a seasoned butcher, a scientist

2 Fred Moten, “Preface for a Solo by Miles Davis,” *Women & Performance: a journal of feminist theory* 17, no. 2 (2007): 217–46.

of the avant-garde tradition. But appropriation, here, is neither hidden nor outplayed by codes of brusque masculinity. Rather it emanates wistful attachments across the page, forming a delicate assemblage.

Our brothers, our colleagues, they would like to
show us an example, a model. (37)

Rosenfield's deterritorializing act of "draining" text to a condensed location seems, somehow, a side effect of being possessed by these internalized methodologies. By ingesting everything—from the irrelevant quotidian to invisible interpellation in HD—points of contraction, retraction, and attraction become intensified. *Lividity* torques fantasy and reality in the muffled love language of Stockholm syndrome.

40p Kit Kat chocolate bar / 30p pack of Polo mints /
45p bar of choc. (162)

Each line forms a record—but a stark dissociation from context means this notation remains alienated, obstinately ephemeral. Residues of experience are strung up for display, fetishized, and ultimately forgotten. A series of nervous tastes and tonalities that break and wane in sonic materiality. In passing through the text, each listed fact seems a failed act of memorialization, producing vertigo through fractional relations.

An argument cutting both ways. Behind one's back.
(124)

Conceptualism's singular force as form becomes transformed into an underbelly of fragility, superabundantly born by the instability of female object. In the rhetoric of "as if," Rosenfield's allegiance to any kind of doctrine, to even each syllable, becomes as temporary as conceptualism's claim to order an entirely clean dissection.

Did he love her? Did he really? // Yes. He loved her
very much. Yes, indeed. // No, he did not love her.
He just pretended. (68–70)

She walked up to his back and calmly stabbed him in the right shoulder.

Associative (links a suspect or victim to a scene): Looking for trauma from grammar's systematizations of speech, we find only air, a new distribution of the sensible.

Because air is chased through lungs, the vocal chords vibrate and liberally escape through the mouth. The sound produced is a vowel. // This is also the vowel pronounced by a large open mouth behind language that is very kissy. (165)

Language remains the medium that both obstructs and circulates the conspiracy between symbols and bodies. The reparative impulse to narrativize the feminine unspeakable means trauma has become a wound one wears as proof of identity. A legible stigma in order to staunchly bear witness. But between the off-kilter magnetism of Rosenfield's sentences, trauma flees from language. Fluttering against the imposed frame, it refuses to lie still for the sake of address. In recurrence, its identity is not to be resolved. Instead, trauma(s) land on the skin in a series of exhalations—as intimate as they are irreducible. Trauma, here, as an indication of subjectivity, is only real insofar as it is multipositional, can't be pinned down, and so is radical in its *excess*. The wound of the unspeakable might not be apprehendable, but it can't remain static either. Rather, it emits: a syntactical scrambling spinning the self, not in concrete absence but in *affect*. A formalizing feeling.

Pattern (blood, impressions, tire treads, residue or evidence of the modus operandi): Each time someone dies under unnatural circumstances, their mortal remains merit examination. However, legal authorities, such as district attorneys or examining magistrates, are the only ones entitled to order this particular dissection; the purpose of an autopsy is not scientific but *juridical*.

For Jacques Rancière, the distribution of the sensible is the general principle of the politicization of aesthetics—what is perceivable, how it is said, seen, heard dic-

tating the conditions of possibility for persons within varying regimes, forming mechanisms of inclusion and exclusion in communities of tongues. But instead of opposition—speech against noise, absence against print—the accented words in *Lividity* expose themselves as ambivalent ciphers, miming as though pregnant with signification, only to reveal themselves as echo. Collaborative meaning becomes a double-edged invitation—almost beside the point.

To go on the air. To be alive and kicking. // [...] // To be alive to. After you. (65, 67)

Our collective reading pleasure can therefore lie only in the desire for collectivity. Patterned after *objet petit a*, an alluring repetition must precede resemblance, which precedes the possibility of representation. In temporarily arising sonic entanglements, we can only spring to life in the crossed axes of each other's fantasy-frames. But—"see the body suffuse with artifice [...]. Artifice is always cued. Cuing is collective."³ In reading, we fuse together in an imperative surface of continual trigger, a gridded synaesthesia.

Trace/transfer (produced by physical contact with some surface): This book makes me livid. I am livid with this text—its tender expiration from the neon "shock of the new" making for representational gains in the realm of feminine writing.

If you were to place a pocket mirror under your plate of seafood, you would contest that the mirror masks well the closed mouth. (166)

Of course, closure does not contain an exclusive association with death. The reflective metaphor of autopsy is at best, partial, blurring into the lived and slushy organisation of metonymy. Similarly, in *Lividity*, speaking is an issue of falsely signifying closure. The mercurial

3 Brian Massumi, "The Bleed," in *Parables for the Virtual: Movement, Affect, Sensation* (Durham: Duke University Press, 2002), 66.

mirror image becomes a means to die and depart from a static ideal of form. In a series of strikes between two instances of likeness—fragment and stigmata (or, trace and absence)—the reader is caught in Rosenfield’s precise perplexion of the feminine. If, as Robert Creeley so famously asserted, “speech is a mouth,” here its lips are boiled-red and swooningly overdetermined. They perform an ambient vulnerability that can only become an illegible social terror, overwhelming anything that might dare glance at them with obscene intention.

Inherent in viewing the stigmata of autopsy is the stigma of glimpsing the self that can no longer be the self, the trauma of what we may each eventually become. Reflecting something between death and life, language in *Lividity* pools in interstitial spaces of not-not-myself. Faced with the extreme everyday, with already emitted notes we yet melancholically cling to, Rosenfield ignites the awareness that we can never be seamlessly located in our own shell casings, fleshy or otherwise. As the processual elements of one’s speech expose how one is no longer able to see oneself as real, *Lividity* insists how in trying to speak an erotic language, we have lost all erotic credibility. Alluring; it stitches a heterogeneous transfer of the stigma(ta) of autopsy. Of self as shapeable—partially already posed, and yet, in muted bloodiness, still arch and open, still moving.

Bodies are photographed from five angles: head to feet, right side, feet to head, left side, straight down from above. It is no longer clear what collection of which, each, or any of these images can compose a being.

New York City, 2012

Lividity

Kim Rosenfield

“Language is the incorporeal (as the Stoics said).
Either as an audible voice or a visible mark, saying
is corporeal, but what is said is incorporeal; it is
everything that is incorporeal about the world.”

—Jean-Luc Nancy, *Being Singular Plural*

Mind: You are borrowing [words] from me; do you
get them through the diaphragm?

Body: They penetrate it. But the meaning does not
go through. Where did you get your pains from?

Mind: Borrowed from the past. The meaning does
not get through the barrier though. Funny—the
meaning does not get through whether it is from
you to me, or from me to you.

Body: It is the meaning of pain that I am sending
to you; the words get through—which I have not
sent—but the meaning is lost.”

—Wilfred Bion, *A Memoir of the Future*

The naturalization of vowels and syllables are atoning
for an encore.

The place where we can accent occupied words, where they convene.

A heard number of indications intelligently
communicated.

Infants. Pursuing them. Evokes our treatment of
intoned structure.

The object of our research.

For which this all is consecrated in theory and application.

No more, no less than the study of intonation.

Exercises. Structures. Micro-conversations.

Which signal we have reunited?

A beautiful collection of text, materialized for the profit of the ear and exploited, equally, for all our experiences.

The same spirit.

He continues.

Animated simple transcriptions of intonations
imagined before the author.

A very small number of signs, charities, distinctions, permit our debutantes to register their embarrassment at unimportant phrases.

Later, these phrases are heard on the radio or during hazardous occasions.

We resume, felicitously, sincerely, reflexively, convinced that what we decide to prefer, well then, no one knows our intentions.

Our brothers, our colleagues, they would like to show us an example, a model.

We would like nothing more than to adjust this text toward those who have profoundly touched us, made us smile.

All our colleagues, French and strange, who have assured us of our exceptional success in our modest instrument of work.

This is why we are pressuring the integral text with a few corrections, a few renovations.

We have augmented considerably towards the general demand and the number of micro-conversations destined to reach students of the second cycle and superior classes and also students who are autodidacts.

New themes are aborted (making plans, buying a train ticket, in the pub, using the car, housing estates, commuting, watching the television, fish and chips, at the bank, at the airport...)

All these documents are registered on micro-cassettes.

The remarkable success of this type of presentation on the actual audio-visual market makes us feel justified in all we do relative to this good market and to our remarkable suppleness of employment.

What agitates our structural batteries in this new ensemble of micro-conversations are your suggestions (with modulations which impose specific needs in the rest of users) in the following progression:

1st: A phrase to impregnate the audience with vocal integration and continuous registration. This suggests a systematic entrainment of the mistress of structures, vowels, and consonants, or the entrainment for the spontaneous correctional mistress of the systems of rhythm and intonation.

2nd: A phrase of repetition, phrase by phrase, which registers like lightning among white snorers. These repetitions prove to renew periods of lost desire in professor and student. Therefore, permission to depart in the conversation is not important. Each phrase is like we said, extremely easy.

3rd: An active phase of substitution to someone who is an interlocutor, who you invite to “give a reply” to the other people who continue to listen to the voice. Well then, this person interprets and then provisionally disappears. They might suffer from bringing to zero the sonorous volume of the registration model, during the intervention we’ve described above. Our version (“thunder clap”) with white snorers permits a very comfortable exploitation of this technique. This third type of exercise permits very quick attention to a degree of phone-voice type spontaneity that is often remarkable.

4th: One can see, at this stage, that learning through love and play, in front of the group, equips us to compose within our own diverse affinities. Each of our 25 micro-conversations will be most easily assimilated “into a situation.” They form a chronological suite of solid enchainment, each constituency a step on a journey toward anglo-saxonism.

5th: These “conversations” can give links to a host of others which would be inspired by repeated diversification: dialogues “individual” (between users or into a megaphone), dialogues “collective” (where each person would play at the same time, many subjects in the manner of jolly old people with perfect synchronization of voice) etc. This last type of entrainment could liminally strengthen a part of a group. The other part could be ruled by other critiques or suggestions in front of everyone, like a crash-course “round table” between “actors” and “critics.” The roles could then be reversed.

It has been almost 30 years since we have been forcefully trying to redirect what we believe in. Above all, to remain concrete, simple, and practical for our own edification. That's all to say that we haven't found here what would make a pale substitute for working theory that we constantly toil under. The work of which can agitate us in our proper research and in that of our collaborators and the Institute of General Phonetics at our university or also in those improbable publications that follow us around remarkably, to whom phonetic descriptions and phonetic functionality never cease to, in over 30 years, give us structure and a particular kind of concern with intonations.

In this last domain, students and seekers profoundly desire to know everywhere, among all the works, those which yield the fruits of theoretic bibliography in more than 4,400 titles.

It goes without saying that solid phonetic formation and the audio-visual, at the same time theoretical and practical, help us titrate the maximum profit from our books. This last point is always what puts the proof in the pudding—to be able to exploit, truthfully, without the least difficulty, usages of non-specialists.

Nous avons, in terminating, the task of remembering, warmly, a first time in which we were helplessly renounced to our devotions, our confidence aided and abetted by their counsel and their suggestions. We thank, in advance, in this regard, our most special colleagues, without whose brilliant countenances we could have never conferred direction and without whom we never could have consecrated the formalization of structuring intonation in the corner of a generative and transformational grammar. We owe them, by great measure, the renewal and the extension of our batteries of micro-conversations and of the illustration of the vocal system.

What we're finding here is the testimony of our infectious gratitude, for the loaning of their voices and their illustrious sonority. They have made it with

a richness and expression that we must pay homage to like we pay homage to the indispensable devotion attached to our laboratory of creation and to which we register our structure exercises and our micro-conversations.

MASTERY TABLES

FIRST PART:

Vocal Clothing		1
General Tableau of Sounds		4-5
Material Brutishness of Words		6
General Characters		6
Study of English Voyages	9	
Detailed Study		9
no. 1: [i] beef		14
no. 2: [i] sit		14
no. 3: [e] bed		15
no. 4: [a] cut		17
no. 5: [a:] car		18
no. 6: [o] not		19
no. 7: [o] door		20
no. 8: [u] put		21
no. 9: [u:] moon	22	
no. 10: [n] cut		23
no. 11: [a] fur		24
no. 12: [a] a'go	25	

VOCAL APPAREL

1. Vocal apparel is composed primarily of: a) lips, which play an essential role in articulating p, b, m, and w (of what). The inner lips intervene at the articulation of f and v.
2. The teeth.
3. The aioli of superior teeth. They form an ostentatious creature in front of the superior incisors. This ostentatious creature, which one can easily explore with the tip of one's tongue, plays an important role in the articulation of constant English numbers.
4. The hard palace makes it easy to skate on the tip of language.
5. The soft palace or veil of the palace that one can touch with the tip of the tongue in the back. For most, the soft palace makes movements to center words against a phalanx. They arrive together, with kisses, and permit an air of escapement through the nose.

GENERAL TABLE OF SENSE

beef, need, sea, boat

sit, fit, lick, bit

get, net, set, let

cat, rat, fat, mat

ca(r), fa(r), sta(r), ca(l)f

not, lot , bom(b), son(g)

Doo(r), floo(r), cau(gh)t

Book, look, put, pull

Soon, moon, gloomy

Cut, nut, sun, bun

Fu(r), bi(r)d, lea(r)n

china, a'go, a'gain

cake, make, they, may

oh!, no, low, a'go

five, mile, fine, style

now, plou(gh), a'bout

boy, noisy, coil

he(r)e, fea(r), nea(r)

the(r)e, awa(r)e, squa(r)e

mo(r)e, sto(r)e

su(r)e, pu(r)e, poo(r)

pink, plot, lump, pot

brick, o'blige, blue back,

tea, top, tender, true

double, deck, ad'vise

keep, close, cat, o'ccur

milk, mu(r)mu(r), mile

not, neat, (k)now

sin(g), son(g), think

fat, leaf, a'fraid

voice, a'void, love

thick, thin(g)

that, then

sit, a'side, ass

please, these

sure, shit, English

pleasure

rat, a'rrive

liberty, bill

hot, hat, huge

wind, wine

yes, you, yet

All in all. All alone. Long ago.

How much time did it take? One hour.

It took nearly four hours.

Who did you stay with yesterday?

I stayed with a friend.

He is getting ahead. When did you hear that?

I heard about it yesterday. That's great.

To go on the air. To be alive and kicking.

To clear the air. To go by air.

To be alive to. After you.

Did he love her? Did he really?

Yes. He loved her very much. Yes, indeed.

No, he did not love her. He just pretended.

What a terrible mess. Did you do this?

No, the housekeeper did that. I don't believe it.

I knew in advance. Why did you return it?

I returned it because it was broken.

I can afford it. When did it begin?

I am afraid. It began two years ago.

After you. It just began.

A while ago. It began on the fourth of July.

I do not know when it began.

When did it end?

All of a sudden. It ended two days ago.

All at once. It just ended.

It ended on December 13th. All over again.

I do not know when it ended.

To offer an apology. To all appearances.

When did he leave or depart?

Another time. He left a minute ago.

He left last Tuesday. Not just anybody.

He answered back. He left.

I am anything but satisfied. Who did you ask?

I asked my brother-in-law. He knew all the answers.

Thanking you in anticipation. When did you get here?

I just got here. By appointment.

I got here five minutes ago. On time.

To keep up appearances. To make amends.

To allow for... How much did it cost you?

The lawyer cost me one thousand dollars.

To take advantage of... What did he need?

He needed a job. It's all over.

To play an ape. How long did you keep the gate?

I kept it for two months.

You kept this book two weeks too long.

Did you forget all about it? Do it all over again.

Yes, I did. I forgot all about it. All told there is...

Good authority. To go arm in arm.

How long did you wait?

I waited for you for nearly an hour.

To be fast asleep. Did someone drive you there?

Yes. John drove me there. It was comfortable.

Did Jack drive you very hard at work?

Yes. Jack drove us very hard at work.

Do you have a large screwdriver? Yes, I do.

Did someone explain it clearly to you?

Yes. My friend tried to explain it to me.

Did he let you examine it?

Yes. He let me see the main part of it.

He is an artful dodger. Did you pay your rent?

Yes. I did pay. Every penny of it.

To avail oneself of something. Where did you meet him?

I met him yesterday at my friend's house.

You received a gift. Did that make you happy?

Yes. It made me happy. Really?

To no avail. A rude awakening.

An argument cutting both ways. Behind one's back.

To need badly. Too bad!

To make the best out of a bad deal.

Did you go to the office party last night?

What did you drink at the party? What did you eat?

I drank lemonade. I ate salad.

To keep the ball rolling. To carry on. To go on.

How much money have I borrowed from you so far?

You have borrowed eight hundred dollars from me.

Did you play cards? Who did you play cards with?

I played cards for a week in Atlantic City.

Honestly! This beats everything!

Be very careful. Keep him at bay!

To beat about the bush.

Is this the way to...? Is it a direct route?

How does one go? How does one get there?

Where do I turn? To the north.

To the south. To the west. To the east.

To the right. To the left. Straight ahead.

Forward. Back. Street. Block.

I close one nostril. I pull water in through my nose.

That is revolting. I do it in privacy.

Does it really work? It helps me.

Why does it work? Does it work quickly?

Did the doctor explain this to you? It is very simple.

It is a gravitational system. The nose is at a high point.

Post-nasal drip flows downward. It goes to the throat.

After the nose, the infection goes to the throat. Then it goes to the bronchial tubes.

From the bronchial tubes it goes down to the lungs. It flows like a waterfall.

I need winter clothes. You should buy a sweater.

You get excited buying clothes. I certainly do.

I have lost my friend. I have lost my wallet.

I forgot my money. I forgot my keys.

I have missed my train. I have missed my plane.

I have missed my bus. What am I to do?

I was robbed. I was robbed of my wallet.

What is your name? My name is Fox.

How are you? I am fine. I am very well.

THIS IS ANOTHER CHRONICLE

40p Kit Kat chocolate bar

30p pack of Polo mints

45p bar of choc.

2 ice creams from the House of Lords
for £2.80

A jam donut at 30p

A bag of McCoy's crisps at 40p

A Bounty bar for 35p

An £1.89 Tesco Extra pasta salad

£4.51 for an apple turnover,

A chicken wrap, a Coca Cola, and

A bag of Maltesers

£4.51 for a butter croissant

A bag of McCoy's crisps

A milkshake and a Cadbury Boost,

And a BLT sandwich.

Auditory impregnation.

Continued register.

Repetition, phrase by phrase.

Substitute one for the other interlocutor.

Give to the republic.

To the other who continues to give you voice.

Before these people, who interpret our proviso,
disappear.

It suffers remaining at zero.

At zero, the loud-register model,

During the intervention of usage.

Our version, shining.

Permits a very comfortable explanation of this
technique.

The other type of exercise permits us to attend quickly to a degree of phoned-in assonance and to spontaneously follow remarkably.

Fourthly, one can see, in this stadium, learning by heart and playing in front of a group, with very little equipment, makes for diverse opportunities.

Each one of our 25 micro-conversations will become easier to “put into place” while forming a chronological suite that is solidly enchained. Each one constitutes a step closer to a sojourn in an Anglo-Saxon country.

These “conversations” will give inspiration to everyone who diversifies:

Dialogues “individualistic” (between users and with a magnetophone), dialogues “collective” where each person plays at the same time, among many subjects (least of which, that old chestnut, perfect synchronization) is key...

This last type of entrainment is the strongest in limiting parties to become groups, other parties having the role to notate us or to critique with suggestions for which they will become part of a rapid “table round” between “actors” and “critics.” The roles will then be reversed.

Because there are 25 years, we tend to forcefully redirect you. Because we hope, above all, to remain concrete, simple, and practical, for your edification.

That’s to say don’t look here if you want a pale substitute for the toils of our theories that we tend to constantly.

It goes without saying that a solid formulation of phonetics, at the site of theory and practice, will aid enormously in pulling the maximum profit out of this book.

This last statement always has something to prove. It suffices for each of us that what is exploited fruitfully, without the least difficulty, provides usage for non-specialists.

In terminating, we have the agreeable task of warmly thanking everyone, anew, for reinvesting the proof of their confidence and for aiding us with their council and their suggestions.

We give to you, in large measure, the renovation and extension of our battery of micro-conversations and of our illustrated system of vocalized consonants.

THE BRUTE MATERIAL OF WORDS. THE BRUTAL MATERIAL OF WORLDS. GENERAL CHARACTERISTICS:

Because air is chased through lungs, the vocal chords vibrate and liberally escape through the mouth. The sound produced is a vowel.

This is also the vowel pronounced by a large open mouth behind language that is very kissy.

F a r

Can you hear its grave and guttural character?

- Your mouth will be completely shut at a pre-determined point.
- You will press against an obstacle (implosion).
- You will brusquely and explosively rapture the obstacle.

This obstacle will be opposed to your open mouth and to the exit of air that we all partake of.

It's also that the passage through which the air exits the mouth is only retraced to a pre-determined point, as if the exit of air doesn't ever find a resting point but is simply frenetic.

The expired air can then sound like a noise of rubbing.

For *f* and *v* for example, the recalcitrant letters are formed by the superior incisors pushing on the interior lip.

For *s* and *z*—this endpoint of language comes very close to touching the hard palate.

It is extremely easy to mark a vibration present or absent.

It will suffice for all this to be pronounced in groups of sounds.

Pa, ba-ta, da-fa, va—etc.

And the hand placed on the language confirms this vibration.

For most of articulation, the wet palate or veil of the palate exits or enters false naves, as well as expired air.

If you were to place a pocket mirror under your plate of seafood, you would contest that the mirror masks well the closed mouth.

(Insert drawings)

figure 1

Position of the
mouth for liberty

figure 2

Position of the
mouth for the bottle

One says clearly, analogous to the French, “liberte” and
“legume.”

(Before language, we reveled in the verdant hard
palace.)

The point of language could be against incisive superiority. The air sordid with the cost of language and how it cools down, like a flaçon of liquid.

We meet the debut of these words:

Love. Look. Liberty.

Examples: calling, jelly, etc. These don't present the least bit of difficulty for the French.

And someone very somber might say: *the point of language puts us in the same position as lightning.*

The derriere of language needs the moist palace, like for pronouncing.

The “somber” one recounts the end of words. Ex: milk, salt, child, etc.

Leaf, wick, let, lamp, lot, law, look, lose, love, learn, lake, leaf, life, loud, em'ploy, clean, flare, flour, jelly.

Somber words: *struggle, little, battle, squirrel, middle—feel, bill, bell, shall, snarl, doll, call, pull, fool, furl—mail, foal, file, foul, foil—milk, cold, coil, field, Alps, pulpit, child.*

Please rhyme:

'Little Bill' fell in the 'middle of the 'field with his 'pail of 'cold' milk but 'colonel' Lincoln' pulled up the 'little' fool.

To refuse
To subject
To survey
To suspect
To torment
To transport

The following is the most efficacious method for encouraging that, which consists of somberly pronouncing the language between the teeth. One will be that much closer to perfection after one has sucked a mint bonbon.

In the first case, one has a clear impression of coldness, produced by rubbing expired air along the sides of language.

One concentrates on somber and easy acquisitions. Particularly after a back-sided compliment before an analogous articulation.

full
pull
rule
faithful

feel
pill
well
pall

181. CONSTANT SUFFICIENCY:

This constant sufficiency is not exclusive (as much as an exclusive correspondent exists). Nor, to properly say, a fractious, (overtures in the vocal tract are considerable for making brutal fictions normally overheard) simple spirit escapes freely from glut. This is exactly the sound produced in expiring.

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