

"e/li"

KEYBOARD POLI TICS

keyboard politics

QWERTY ENSLAVEMENT REVEALED!!

(see Table 1.0 , Graphs 1.0 thru 3.0)

The results of "keyboard politics", coupled with the work of the transcanada research team ("tcrt") has wielded the following results concerning the work of William Shakespeare (*whoever s/he was*) and his sonnets. The research of the tcrt in conjunction with the work of the "pataphysical software company ("psc), and most specifically with a beta version of the "psc's *Power Parser* (see Table 1.0) has yielded the following results, which conclusively prove that the sonnets of William Shakespeare (*whoever s/he was*) reinforce the political leanings of the QWERTY keyboard and the enslavement of the classes of letters on it. After exhaustive study,, the tcrt has revealed the sinister undertones and the hidden beliefs of the classes of keys. Unlocking the secrets of the hidden agenda of the keyboard has revealed that QWERTY's enslavement of communication is retroactive onto texts written before the typewriter and keyboard keys. Thus has QWERTY ruled discussion and communication, through the subtle societal enforcement of ingrained beliefs of right behavior and communication.

For a further exploration of right behavior see Michel Foucault's discussion of docile bodies & the Panopticon — clearly in evidence with the higher geographical placing of class 1 and its enslavement of and power over classes 2 through 9. one cannot over stress the importance of the work of the "psc and its discoveries concerning the mapping and graphing of English language linguistico-political poetics.

The most startling discovery of the tcrt was the revelation of the possibility of resolution and agreement between the classes as is revealed by the shocking graph 3.0. The utopian echoes become evident with the realization that the graph recalls the classic "peace symbol"(based in turn on the image of a dove's foot on a tree branch). Does this promise the possibilities of resolution between the keyboard classes? Further research is pending by both the "psc and tcrt.

Table 1.0 — Shakespeare's Sonnets

class	number of incidents recorded
1	52
2	89
3, 4	33767
5, 6	24374
7, 8	10861
9	14066

the censor of the keyboard

class 1 — silent & nameless (actual names of characters have been lost or known to very few) — above & watching — usually does not interact with those below. rule the power struggle of private interest & \$\$ based on pure numeric principles. no emotions — ruthless

with "(caret), \$ (dollar) and a (pound) class 1 is profit based and economically oriented...

class 7 — no vowels — complete lack of speech. BUT 2/3rds of mathematical iff: "if and only if," " \Leftrightarrow " no language but superior mathematical proficiency

class 8 — loss of vowels and symbolology of questioning. only allows pauses, and stops. base force of class 1 & continual pressure of higher classes has forced this class into use of consonants and pauses solely. expresses self with selfsatisfying but nervous humming chatter of reassurance (see: "zxcv")

class 9 — silence and breath — distance from economics of class 1 reduces to inhale/exhale only — no voice

class 2 - the binary and numeric chatter of computation and dia(grammar) — rules thru the inaccessibility of language — others cannot compute to this extent.

can only tabulate & enumerate / no theoretical backbone / note: the most powerful math has no numbers / totals & sets rules thru emphasis on bottom lines & totals / extreme power of "=", others ("-", "+") are voiceless without it as they can only do infinite sums

subclass a — the lock opens here.

the enforcement of behavior & foucault's theory of the theoretical constant gaze (panopticon) and the threat enforced by class 1 is easily noticed in the remnant of alphabetical ordering (correct behavior) seen in classes 5 & 6)

subclass — ribbon - reward center of keyboard.

class 3 — lot word — "QWE" tone of this class — has the lacks the symbology to make 1. symbology communicates or closed thote. limited consonant set notation ("[]"), the keyboard with "I," "C" the knowledge of function "TYPEWRITER," "TYPO"

class 4 - ability to lowercase ability to

class 6 - weakened linguistic base: cannot speak for self can only be quoted by others

KEYBOARD POLITICS: "now is the time for all good men to come to the aid of their party"

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(actual names
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of keyboard.

NB: see also d.wershler-henry
"devour more prime meat blindly:
the "pataphysics of the Key-
board" Open Letter Vol. 9 no. 7 winter
1997. p. 64-81

class 3 — 1st word — "QWERTY" displays the querying
tone of this class — has the beginnings of language but
lacks the symbology to make an effective challenge to class
1. symbology communicates only empty sets and selfen-
closed thots. limited consonants restrict communication.

set notation ("[]"), the identity and self-reflection of
the keyboard with "I," "OUR," "YOU," "WE" as well as
the knowledge of function "WRITE", "TYPE",
"TYPEWRITER", "TYPO", "POET", "POETRY"

class 4 — lack of capitals impedes
ability to begin thots, just as lack of
lowercase on other levels impedes
ability to complete . . .

class 5 — only 1 vowel —
metaphorical ability w/i the "as"
— the layer of mischevious
metaphor & "pataphsics. first
non-questioning layer — "as" al-
lows ability to refer to otherness...

NB: the "superiority over next
class" refer to The TRG's in-
troduction in Open Letter Vol. IV,
#6-7 (Winter 1980-81)

class 6 - weakened
linguistic base: cannot
speak for self can only
be quoted by
others

class
of cha
very f
does
the pe
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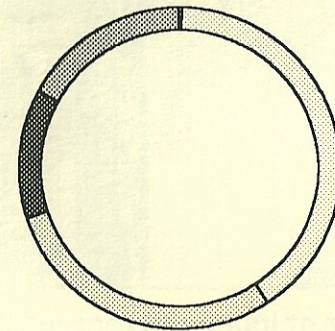
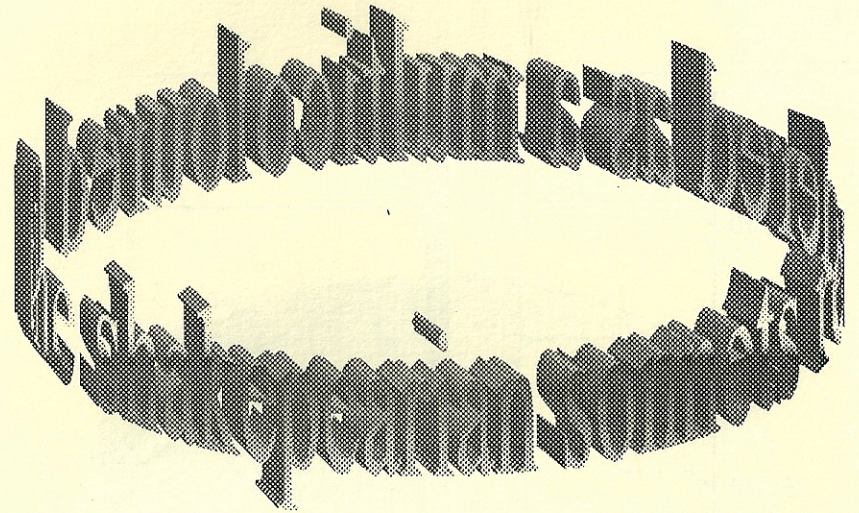
class 8
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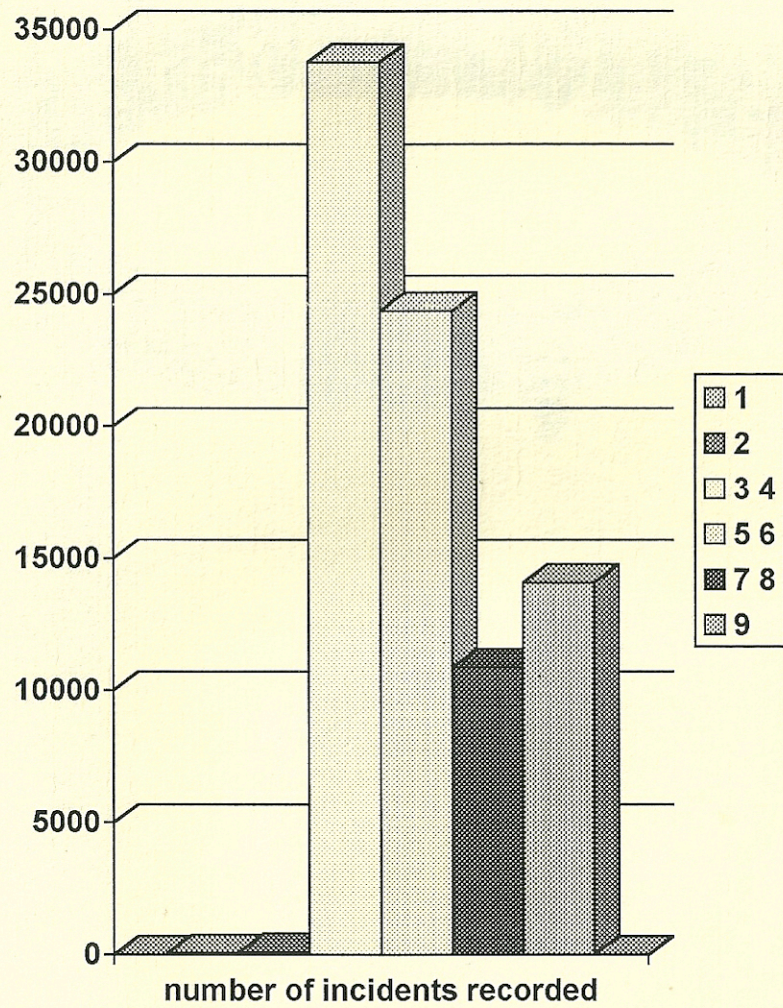
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Graph 1.0 - Shakespeare's Sonnets

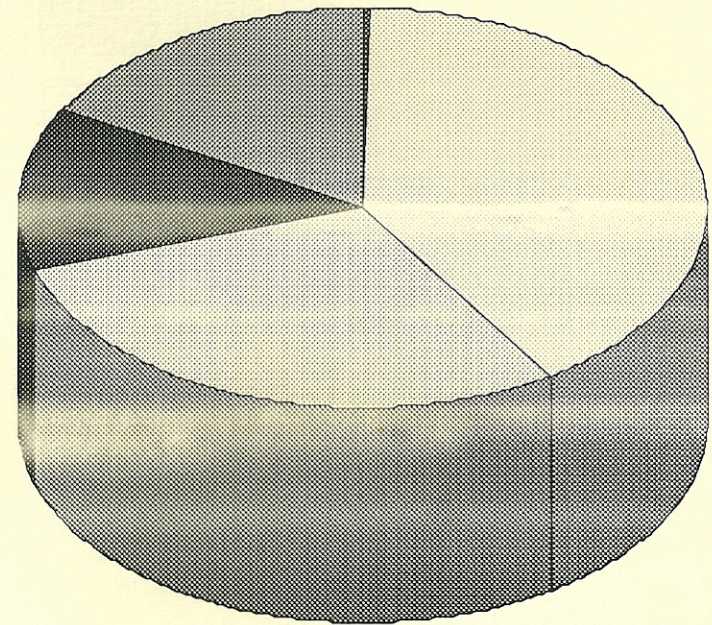
"the shakespearean sonnets rendered as
a multicoloured 'o'."



Graph 2.0 - Shakespeare's Sonnets



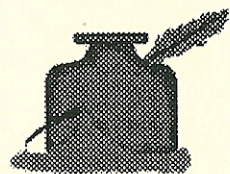
Graph 3.0 - Shakespeare's Sonnets



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keyboard
poetics

Class 1 -

(*)
 # # !
 # * # !
 # # !
 \$ @ @ * @ &
 ~ ~ ~
 ~ ~ ~
 ~ ~ ~
 + | +
 *
 + | +
 \$ % % \$
 * % % \$
 \$ % % \$

Class 2 -

32748 - 6875 = 25873	-		2 2
	-		2 3
458796	-		2 4
-662915	===	VE85 ==	2 5
-----	-		2 6
-204419	-		2 7
	-		2 8
125795 - 5991 = 119804	-		2 9
	-		2 0

Class 3,4 - Typewriter Pirouette [torque}
pour Poe

[I write poetry to woo you]

{To try to rut} you query

[You err I write our pure true rite] I quip

{Petty wit trite trope you twit} you report
{I purport you opt to tout your tripe
to tire out your prey}

[Your wry retort
your ire
you rupture our perpetuity
to our woe]

{You poor poet
Ere you wrote your rote repertoire
you were witty too
It were proper you retire}

[Pour rye pour port
quit your worry
top your torpor
your petty rot
your torture
I pity you]

Our poor etiquette wore out our propriety
You erupt you riot
to pique your power or your terror.
I rue our row
I quote prior poetry we wrote to quiet your pyre

[You owe it to you to try]

You peer up pretty
purr {To you too pet}

[We two]

Class 5,6 - a gas saga
Kafka; Dahl

Gas a hash salad flask;
Alfalfa: add a dash;
Slash a flag
shag a fag
slag a lass
lash a lad's ass:
gall Allah's Shah;
Ask a dad "Shall ash fall as Alaska's fad"
All half glad galas sag
as Dada's flak gags Ada's hall;
Hal's glass had flash
Sal's gal's sash lags;
a shad gaff's as sad as a gash jag

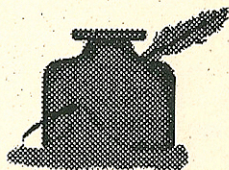

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PRESS



Typewriter Pirouette torque
pour Poe

I write poetry to woo you

To try to rut you wuery

You err

I write our pure true ritw I quip

Petty wit trite trope you twit you report
I purport you opt to tput your tripe
to tire out your prey

Your wry retort

your ire

you rupture our perpetuity
to our woe

You poor poet

Ere you wrote your rote repertoire

you were witty too

It were proper you retire

Four rye pour port

quit your worry

top your torpor

your petty rot

your torture

I pity you

Our poor etiquerte wore out our propriety

Ypu erupt you riot

to pique your power or your terror

I rue our row

I qupte prior poetry we wrote to quiet ypur pyner
pyre

You owe it to you to try

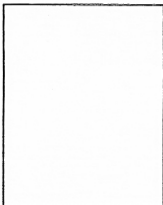
You peer up pretty

purr To you too pet

We two

TYPO





“keyboard”

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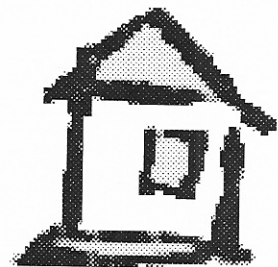
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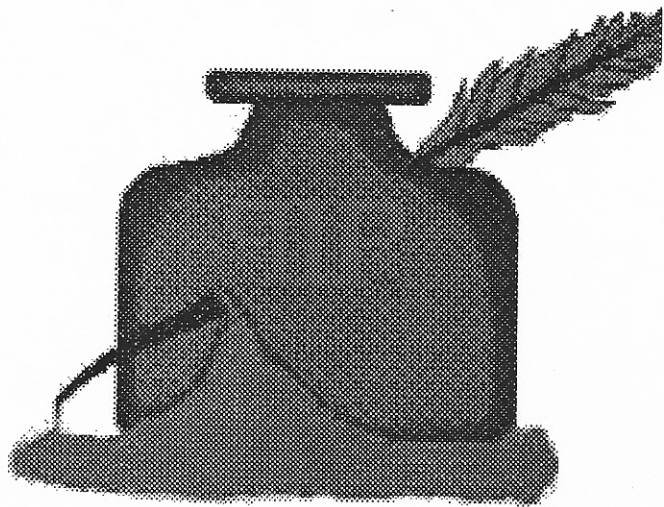
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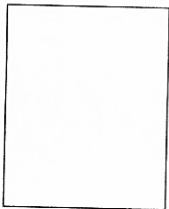
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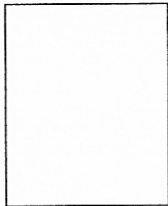
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“verbs ”

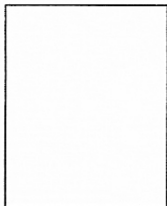
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Class 5,6 as read by Class 1,2

a_gas_saga = *

aaaa_ssgg = *

$a^4 s^2 g^2 = *$

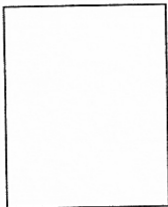
$(a^2_{sg})^2 = *$

“class”

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