For an escape route from the limitations of standard (academic) discourse and common sense, this text enacts a creative repetition, chasing a radical and definite strangeness, dismantling formal constraints, resolving to initiate process but not control the outcome. Noise communicates as information without a purpose—or at cross-purposes to programmatic control and the conventions of form. Thorybology, as a study of and in noise, must break forms and encourage ruptures and new sproutings. When a form is broken, thorybology advocates the reconstruction of the content, re-presenting it in such a way so as to make the reader, the spectator, or the listener adopt an attitude of inquiry and criticism.

But let us begin from a different beginning. Any single-theory approach to understanding noise is premature and causes a truncation of our intelligence; it forces us to ignore or belittle parts of the data that might be crucial. Therefore, thorybology is (and needs to continue to be) fragmented, polyvocal, open, and undecidable, not a single or singular theory but a theory of theories. It is not a single approach but an umbrella concept for studying noise, waste, excess, and error. In this work that is achieved through a form of textuality designed not
to represent the world, but to act virally in the world, to circulate throughout the world, producing effects by simultaneously scrambling existing codes, disrupting expectations, and casting the reader outside the pages of the text to gather even more experiences, thus opening up spaces where new forms of practice and critique can take flight. This text analyzes noise in a search for a crack or interruption that can widen onto new vistas and better mistakes. To compose it, I made use of everything that came within range, that could be conductively linked. And before I began, I gave myself permission to fail. Failure was, in all likelihood, inevitable. After all, this text can only ever address noise in its circling approach towards noise.

As boundaries continue to blur, the question of what constitutes noise, irrespective of what cultural, aesthetic, scientific, or legal barometers determine, becomes increasingly problematic. It is not possible to say what constitutes noise without demarcating and thus creating an additional remainder of noise. In this text, at least, noise functions within a carefully articulated and programmed set of constraints imposed in order to generate new forms of art in excess of the fantasy of singular genius, intentionality, and other metaphysical authorities. Thorybology defines for itself a nonposition from which to speculate about noise: one speculates only when cast adrift.

The asignifying poetics of noise used in this text, marked by moments of errant information (but who can decide which is errant?), simultaneously refuses and exceeds the imperative to communicate. Despite following programmatic constraints, this text still succeeds in having digressed at length. But, due to the character of its noise, there is no possible way to distinguish between the digressive and nondigressive, the signal and the ramble, the thesis and the error. The only criterion of a good tactic is whether it enables significant success or not. Success here is judged on the ability to write and think differently about noise. Success looks towards the possibility of acting differently in the world that would result from this new writing, these new thoughts. The digressions and repetitious meandering of this text are successful applications
of thorybology and of noise if they go on to produce a new coexistence within our being-as-noise. Nothing is necessarily learned from them, but they allow for the iteration of possible combinations surrounding happy accidents and momentary pulses of novelty. That is potentially enough for notable alterations in the paths and avenues for thought and research that could be used to rethink and reframe our actions in the world. Look again over the edge. The once-overwhelming view of the new frontier posed by noise and thorybology is no longer discouragingly vague or annoyingly complicated.

We are all condemned to silence unless we create our own relation with the world and try to tie other people into the meaning we thus create. This can only work at the threshold of noise, continually working through and against that which seeks to remove noise to establish itself. The overwhelming cacophony means thorybology is significant, whether its potential is for progress or for cataclysm. Thorybology thus comes down, without oversimplifying the point, to a process of selection: filter noise out or amplify it.