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lingulaaah is a neologism bringing together two words linked to the tongue – *lingua* and *aaah*.

Lingua's etymological *root* is tongue, or tongue-like, as in *mater lingua* – mother tongue, *lapsus linguae* – slip of the tongue and *lingua ligatum* – tongue-tied. The tongue is a muscle found in human and non-human oral cavities. It consists of an anatomical *body* and a *root*, and is key to taste, chewing and vocal formation. The tongue – *lingua* and languages are *rooted* together, etymologically, phonologically, and linguistically.

Aaah is an interjection – a guttural utterance that expresses a feeling, in this case ranging from happiness, satisfaction, surprise, fright and anger. Ann Carson (2019) argues that vowels produce the loudest speech sounds, associated with outbursts of emotion, wailing and sobbing. Saying *aaah* opens the mouth, depresses the tongue and raises the palate, allowing the back of the throat to come into view. Saying *aaah* is also a pre-linguistic articulation that paves the way for spoken words that follow. The sound can stretch, as can the word; *ah, aah, aaah, aaaah, aaaaah*, describes some of the first sounds infant humans make, before they begin to announce words from their *mater lingua* – mother tongue.

Operating marginal to language as 'non-words', *ah, aah, aaah, aaaah, aaaaah* also delay – creating a resonant space that interrupts the flow of spoken language – insert the 'l' for a *lacuna* opening a space for thought formations and corporeal expressions. *lingu-l-aaah*.

What sonic residue then does *lingulaaah* produce if it is to be 'tasted in the mouth [...] allowing its sonic and semantic essence to open in the palate' (Carson, 2019)? Languages can erase. But also disrupt. As I am writing this text, and speaking these words to myself, I am minded that English is my *lingua franca* – my Frankish tongue or common language, not my *patria lingua* –

native tongue. That is *Hiberno-English*, from Latin *Hibernia* – 'Ireland' or *Irish English*, also formerly known as *Anglo-Irish*. *Lingua*, the word for tongue, falls within the stratifying universal scientific taxonomic coding of Latin. In the Roman Empire, Latin was employed as the *de facto* language of administration and legislation in colonies across Europe, the Middle East, and North Africa.

According to Roland Barthes (1978, p.44), 'I can do everything with my language but not with my body. What I hide by my language, my body utters. I can deliberately mould my message, not my voice. [...] My body is a stubborn child, my language is a very civilized adult...'

In the layered textures of spoken language and utterances then, is exposed the *grain of the voice* (Barthes, 1977, p.188), an independent body from that of the tongue, a sensory and sense making residue which transcends language itself, beyond representation or the signifying capacity of the spoken or written text. *lingulaaah*, then, is a noun, a verb and an interjection, occupying the quivering, sonic, linguistic and corporeal status of word and non-word.

The word *neologism* takes its origin from the Greek *néo* – meaning 'new' and *logos* – meaning 'speech, utterance'. But *speaking* and *uttering* although related through the sonic body, are not the same. Folded into *neologism* there is in itself the intertwining of language and corporeal sounds of word and non-word that *lingulaaah* connects.

'Everything is connected in the ecology of language and living' writes Deborah Levy (2018, p.51). In the shared ambiguous space between speaking and uttering, then trembles *lingulaaah*. It is the bodily organ and lively process – involving the movements of the tongue – the vocalisation of the word and non-word, its disruption of the normal patterns of linguistic sentence and speech formation. *lingulaaah* is a body speaking and simultaneously unspeaking, meaning nothing

and something, projecting into the world
whilst opening up to it.



Image 1: Kate Fahey, Lingulaaah (2023) red bronze, varied edition of 10. 5cm x 3.5cm x 1cm.

Image courtesy of object | multiple.

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Kate Fahey is an artist and researcher based between London and Kilkenny, working with sculpture, text, moving-image, sound and installation. Her research concerns embodied feminist methodologies and draws on feminist science and technology studies, new materialism and post-humanism. She has exhibited her work widely at institutions including the ICA London, the Bluecoat Gallery Liverpool, Arti et Amicitiae Amsterdam and VISUAL Carlow. In 2020 she completed a practice-based PhD at the University of the Arts London with the support of an AHRC Techne Studentship. She is a lecturer in Fine Art at Oxford Brookes University and Falmouth University.