

THE AESTHETICS OF ANTI-POETRY
MANIFESTO:
POETRY CRITICISM BY AN ANTI-POET



BY
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FRONT COVER Negative image of: Classical relief of the Muses
(<http://muses.calligrafix.co.uk/muses.html>)

INSIDE FRONT COVER Negative image of: Muses dancing (Image by permission of
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PREFACE

A spectre is haunting the establishment-the spectre of Anti-poetry. Hitherto poets have constantly made up for themselves false conceptions about themselves and what they ought to write. Hitherto poetry has been the monopoly of a politically correct elite bourgeoisie. Anti-poetry undermines this monopoly and elitism and gives poetry back to the marginalized ostracized unorthodox and inarticulate. The standpoint of the old poetry is rules the standpoint of Anti-poetry is rebellion. Hitherto poets have only used language to interpret the world the point of Anti-poetry is to change language thus the world. Hitherto poets have sought the approbation of the establishment Anti-poets seek its reprobation; for then the Anti-poet is a success. Hitherto poetry has been the toy of the literary sophisticated Anti-poetry is the tool of the unsophisticated. The appreciators of poetry cannot appreciate Anti-poetry, since they are in the straight jacket of correct English. To appreciate Anti-poetry one must abandon the notions of correct English. Hitherto to the bourgeoisie poetry has been harmonious and easy on the mind. Anti-poetry to the bourgeoisie is discordant and creates cognitive dissonance, Throw out notions of correctness. Down with rules. Over throw the coteries of the politically correct bourgeoisie. Smash break rupture language. Down with middle class speak. Down with poetry. Rise up Anti-poetry.

Anti-poetry proclaims the freedom of the imagination over and against rigidity conformity and the straight jacketing of the mind by the tyranny of language. Anti-poetry is poetry that breaks the arbitrary conventions of poetry for a particular historical period. What is Anti-poetry for Elizabethan England may not be Anti-poetry for Regency England vice versa. What distinguishes poetry from prose-for the purposes of this essay- is that prose is unordered and poetry ordered in some manner. By ordered I mean there is some sort of re-accruing structure. Some say this structure is based upon meter, accent, or rhythm. Just what this structure is varies through time and cultures. English poetry has been for the most part distinguished from Greek and some other cultures by its use of accent rather than meter. With Walt Whitman we get a new type of poetry called free verse where rhythm plays a major role. What distinguishes poetry from Anti-poetry is that Anti-poetry is only relevant when contrasted with poetry. In this regard Anti-poetry is like poetry an historical manifestation. Anti-poetry is any ordered sequence of sounds which goes against the accepted idea of what poetry is or should be for its historical period. In this regard in contrast to meter accent is Anti-poetry and free verse Anti-poetry in terms of both. An analogy is with some of the arts. Impressionism is Anti-painting in terms of classical standard. Atonal music is Anti-music in terms of classical standards. Anti-poetry thus is rebellious, revolutionary, avant-garde. It rebels against conformity and standardization and the straight jacketing of creativity by technicians and coteries of pedants. It is revolutionary as it brings new ideas and inspirations to an ossified and atrophied medium. It is avant-garde as it leads the way into new unexplored regions of creativity and ways of seeing things.

Hitherto poetry critics have been concerned to prescribe styles conceptions and theories of what poetry is or is not, Anti-poetry rejects such constraints but Anti-poetry is not Anti-poetry due to such conceptions. Anti-poetry eschews 19th century Empiricism, Transcendentalism, Realism, Idealism, Hegelianism Neo Hegelianism and Neo classicism. Anti-poetry equally eschews 20th century notion of poetry like the mimetic notions of T. E. Hulme, the prescriptions of Fellonosa and Pound, the espousing of Elliot, the positivist notions of I. A. Richards, or notions about the seriousness and meaningfulness of poetry. Anti-poetry regards all this prattle as intellectual dross pouring out of the mouths of a bourgeoisie elite who try and claim the right to define and delimit poetry and its creation through a will to power and control. Hitherto the intellectual elite have been essentialist in persuasion in that they think there is are 'things' called poetry and prose. Anti-poetry sees essentialism as the illusion of mis-placed concreteness. Anti-poetry is nominalist in that it sees poetry and prose as arbitrary labels given meaning by the historical era in which they are used. Anti-poetry poetry are dichotomous labels whose existence is dependant on the other like good and bad. Anti-poetry is free to be what it wants without the restraint of bourgeoisie intellectualism, but Anti-poetry is not Anti-poetry due to these rejections. Hitherto poetic styles have dominated poetry, Romanticism, Symbolism, Imagism, Aestheticism, Pre-Raphaelitism etc. Anti-poetry is all styles and no style, but Anti-poetry is not Anti-poetry because of a style. Hitherto the poet has had respectful relationship with language Anti-poetry abuses language. What makes Anti-poetry Anti-poetry is its abusive relationship with poetic language and poetic diction. Anti-poetry may evaporate into pure feeling or dissolve into pure rhetoric. Anti-poetry

may be Romantic, Symbolist, Imagist, Pre-Raphaelitic etc it may be Empiricist, Transcendentalist, Realist, Idealist, Hegelianism Neo Hegelianism and Neo classicism in conception, but what makes Anti-poetry Anti-poetry is its dismissal of all linguistic conventions and rules. What makes Anti-poetry Anti-poetry is its iconoclastic use of language. What makes Anti-poetry Anti-poetry for all historical eras is its abusive relationship with correct notions of language use i.e. its technique. What makes Anti-poetry Anti-poetry for this contemporary era is its content and methodology.

AESTHETICS

Anti-poetry seeks to overcome the natural tendency of a reader to seek some sort of harmony or melody in poetic language and diction—a sort of tonality. To such a reader Anti-poetry is discordant and creates cognitive dissonance. Anti-poetry creates discordance in the reader by abusing language in such a way that the normal rhythms, harmonies and melodies of poetry via alliteration assonance end rhyme etc are violated through incorrect pronunciation grammar and spelling. Where words and sounds should step along in a precise and disciplined order such as in run on lines, syncopation, alliteration, assonance, associational, discursive or metrical rhythms, in the Anti-poem the reciter finds breaks and discords in these patterns. These discords are generated by breaking up rhythmic patterns of say associational alliteration and assonance rhythms. All this discord creates an atonality in the ear of the reciter which jars and disturbs their natural tendency to look for tone or harmony. In the recital of the Anti-poem the reciter is carried along with the melodies and rhythmic lines until a jarring or discord is generated upon meeting

words or sounds that rupture the melodic or harmonic lines. When this happens the reciter is thrown into cognitive dissonance by the confronting of what appears to be out of place or inappropriate language or grammar. The cadences and rhythms of say alliteration and assonance are only restored by the reciters' breaking free of their conditioning, in regard to correct English, and being themselves a creator of the poem by generating new words, sounds and grammars to restore the surface discordance's in the rhythms. In other words in the avoiding of the discords the reader in unity with the Anti-poems rhythms creates new words, neologisms, synonyms, antonyms, homonyms, homonymographs-words with different spelling but same sound, words with same sound but different spelling. In this new creation of the reciter and Anti-poet harmony and is achieved and discord dissolved. So long as the reader is enslaved to correct notions of English the Anti-poem and its melodic and rhythmic lines will appear to be discordant. In the harmonizing of surface discord the reader creates out of surface discord new language and new sounds. In this manner the Anti-poet bends language to the Anti-poets will in order to free the Anti-poet and generate new words from what has become an ossified and atrophied language.

TECHNIQUE

Hitherto historically poetry has been enslaved to rules and conventions Anti-poetry proclaims anarchy. The poetic diction of Old English was elaborate. Spenser and Shakespeare like wise used an elaborate poetic diction. With Pope and Dryden we get a dichotomy between Pope' rigid diction with little ornamentation and that of Dryden's elaborate ornamentation. The exuberance of Elizabethan poetic diction gave way to the neo-classical poetry of much of the 18th century. Poetic license

is used by a poet to escape from the confines of language. Poetic license brings about effects that would be unattainable if the poem is made to conform to the exigencies of language. This freedom allowed the poet has varied from age to age.. In the 18th century the laws of meter and accent were strict such that a large degree of poetic license was allowed. This is in contrast with the 20th century where R. M. Alden argues that poetic licenses are blemishes and should be admitted sparingly. Poetic license allows the poet to depart from usual grammar or word order. To coin words or contracting or lengthening them. Poetic license allows the poet to create images metaphors or new pronunciation of words – like ‘wind’ rhymed with ‘behind’ . Anti-poetry uses poetic diction and poetic license at its utmost limits. Nothing stands in the way of Anti-poetry to create poetry. New words can be created. New meanings created. New sounds created. Anti-poets thus cease to be slaves to language in the creation of their poems The Anti-poet uses any word in any pronunciation in any meaning in any spelling in any grammar in any idiomatic order regardless of lawful or commendable usage.

Just as the rhetoricians took over the medium of poetry in ancient Greece and Rome in modern poetry technicians have taken control. As critical thought in the Middle ages and the Renaissance was concerned with the “lingua d’arte” in terms of rhetoric rather than poetry The modern technicians try and turn poetry writing into a science. Technicians dictate from ivory academic positions rules which are meant to govern the correct writing of poetry i.e. correct spelling and grammar. These pedants have atrophied poetry. They have put

language over and above poetry. New ways of doing things with language are considered poor poetry if their rules are broken. Anti-poetry throws these rules to the wind and tries and create novel ways of getting sense and sounds from language. Anti-poetry is not concerned with a science of poetry but with the experience of poetry and its inspirational creation. Anti-poetry is Anti-science Anti-formulalistic and anti-programmatic writing. If these technicians were in power at the time of Old English we would still be speaking it now. In literature the English language is still written as it was with Jane Austen Two hundred years before Jane English was written differently but two hundred years after Jane it is still written-grammatically and in terms of sound and the meaning of word/s- the same. This is because ivory tower sitting academics have ossified English into correct English and frozen it such that language has ceased to be a live growing changing thing- grammatically and in terms of sound and the meaning of word/s- and is now dead; such that in two hundred years from now it will be still be the same as now.

As there are optical illusions there are also linguistic illusions. Anti-poetry takes no notice of spelling mistakes The Anti-poet tries and bends the sound of language to the Anti-poets will and not be enslaved to grammar. Like the grammatical licenses permitted by the Elizabethans, Anti-poetry creates such licenses. Anti-poetry is anarchic in that you must eradicate yourself from correct language to experience the poem. The LOOK and SOUND of the word is more important to the Anti-poet than correct grammar-that way the Anti-poet proclaims SOUND BEFORE SENSE. The Anti-poet tries and break down the tyranny of language and allow the poems to speak while

forcing the reader to abandon the correct view of words so that the experience of the poems is dictated by the sound. If you read Anti-poetry with out noticing the incorrect grammar then the poems is alive and speaking its message and the tyranny of language is broken. Language is your slave not you its. Hitherto poets have been enslaved to style. Anti-poetry is all styles and no style Neither symbolist, imageist surrealist modernist etc . Anti-poetry is free to take from all styles or no styles to create its own forms of expression. Hitherto poets have sort to belong to coteries. Anti-poets are alienated ostracized cut off from groups they sing to their own sounds. Poetic diction and poetic license allows the Anti-poet the freedom to carve out sound.

The Anti-poet uses Anti-poetry to break the back of language. Anti poetry is not concerned about spelling mistakes or bad grammar these all help to abuse and recreate language. The Anti-poet uses the same words in different senses, the same words with different pronunciations. The Anti-poet creates ambiguous lines –such that the reader can create his/her own poem. The Anti-poet makes uncertain reference to pronouns, uses bad arrangements of words, uses equivocal words or phrases, creates ambiguous constructions, confuses, convolutes, and abuses meter accent or rhythms. In the creation of an Anti-poem the reader witnesses the birth, the creation, of new words, neologisms, synonyms, antonyms, homonyms, homonymographs-words with different spelling but same sound, words with same sound but different spelling The Anti-poet abuses language for the sake of rhythm. The Anti-poet will use a word in such away that the reciter changes its meaning or pronunciation to make it fit the poem. In this way the Anti-poet forces upon us new linguistic

creations. Hitherto poets have sort to create in terms of correct grammar pronunciation and spelling. The Anti-poet eschews these straight jackets. For the Anti-poet creating spelling and grammatical mistake forces the readers to escape from the tyranny of language and expand their mind such that the new discords of sense and sound create in the mind of the receptive reader a new experience of the poem which is dictated by the musicality of the poem not the strict sense generated by correct English . In this way, out of the Anti-poem comes new poems created by the reader in their efforts to get sound and rhythm. Hitherto the poet has used language to create poetry the Anti-poet uses poetry to abuse language to create new language

EXAMPLES

The Anti-poet uses the look of a word to force the mind to mis-pronounce it such that its new sound is that of a word which looks the same but sounds different. As one speaks the poem linguistic illusions appear As always the SOUND dictates he sense. The music of the poem forces one to mis-pronounce the word such that the rhyme is maintained. To follow the poem one must forget correct English and move with the music. The sound dictates the pronunciation not the correct English. In this regard the Anti-poet use Anti-poetry to generate new classes of words as well as using poetry to abuse language such that words take up positions in different classes of words. Words with different spelling but same sound. Words whose correct meaning is altered to that of another meaning This is how the affects are created

Through out the dell I followed her about
 Hiding hear pearing there in out every where
 Behind tree within bush I did my love pear on
 All day long hiding on her I leared upon.

In this verse the word 'hear' sets the rhyme for the verse. The look of the word 'hear' is like 'lear' and 'pear'. But its sound is different. The sound of the verse and the sound and look of this word forces one to pronounce 'pearing' like 'peering' and 'pear' like 'peer' and 'learing' like 'leering'- particularly since the name 'Lear' is itself pronounced 'Leer'. In this regard the word i.e. 'pearing' is changed into a new word with the sound 'peering'. Similarly the word 'pear' changes to the new sound 'peer' and 'learing' to the sound 'leering' In this way language becomes ones slave not the reverse due to the sound dictating the poems rhyme not the correct English. Similarly the word followed is meant to simultaneously convey the notion of a follower following i.e. *followered*. as well as making the reader pronounce the word as followERed rather than followED

For the Anti-poet the music or sound and sense of the poem forces one to pronounce the sound correctly when correct English is forgotten. Only by flowing with the poem and not being cranial can the Anti-poems sounds be heard. In this regard the Anti-poet uses poetry to abuse language such that words take up positions in different classes of words.

As swans shiney black across the purple sheen made their way
 Woodlands spread wide as through the leafy glad my love did glide

The word shiney is meant to put emphases on the “shinEy” to rhyme properly with ‘shEEEn’. The word glad is used as a synonym for glade because the word ‘way’ forces one to pronounce ‘glad’ as glade’

Similarly the Anti-poet uses the sound of a word to complete the rhyme. In the Anti-poem below the word ‘thy’ is in its incorrect grammar but the music of the verse brings about a change in meaning of the word.. To generate meaning from the poem in terms of correct sense the word must change its meaning The use of ‘thy’ in the verse changes the meaning of the word from “your” to “you”. But simultaneously with the correct meaning of the word used the reader is forced to complete the sense of the poem.

She languidly did sigh that she did love only I,
 only I she cryed the most the best
 no one before have I loved the more than thy

here the completed line is “no one before have I loved the more than your (love)”

For the Anti-poet the creating of spelling and grammatical mistakes forces the readers to escape from the tyranny of language and expand their mind such that the new discords of sense create in the mind of the receptive readers a new experience of the poem which is dictated by the musicality of the poem not the strict sense generated by . In this way, out of the Anti-poem comes new language thus new poems created by the readers in their efforts to get sound and sense..

CONTENT

Hitherto poetry has appropriated only certain words Anti-poetry appropriates all words. Poetry has always been generally the medium of only certain words. Obscene words have been generally banned from poetry. If they appear the poem is seen as being pornographic and not really poetry. This like the correct use of language is dictated by a coterie of ivory tower sitting technicians. Anti-poetry does not exclude any words from poetry all words are valid as the expression of poetic inspiration. Why is it that the most banal aspects of our humanness are excluded from being expressed in the most mellifluous of manner? Why is it that the bodily functions of pissing, farting, shitting, or such aspects of our humanness as masturbating are excluded from being expressed in the most eloquent language? Is it ordained that ravishing verse must be restricted to a narrow range of genre? Why can't we express our humanness poetically? Where are the Wordsworths', Shelleys', or Keats' of pissing, the Pre-Raphaelites' of shitting, or the Wildes', Swinburnes', Baudelaires',

Rimbauds' of masturbating. Modern poetry has become decorous, respectable, suitable for being recited in polite society. Where is the mellifluous, ravishing verse of the unsaid, the poetry of the hidden? Where is the verse full of images and words banished, hidden, repressed from polite society. Modern poetry is decadent poetry. Decadent poetry because it has debased humans humanness by denying the very things that make us human. It is decadent because it only speaks of the polite sanitized aspects of our humanness. Modern poetry has decayed because it distorts our true humanness by relegating to silence the so called sordid side of our humanness. Where are the Catulluses', the Juvenals' of the 'sixth satire', the poets of the "Priapeia", the Aretinos' of the "Sonetti Lussuriosi"? Where are the Chaucers' of "The Canterbury Tales", the Boccaccios' of "The Decameron", the Navarres' of "The Heptameron", the poets of British Balladry, the John Wilmots of "A Ramble in St James Park", the Rimbauds' of "Les Stupra" or "Venus Anadyomene"? Contemporary poetry has become the medium of the tight arse hypocrite the self deceiver awake; but the child, the beast, the human in their dream work. Modern poetry has been the monopoly of the anal retentives who as children delved into the pleasures of withholding their shit; who enjoy a good piss and most of all delight in masturbation.

If you cannot appreciate poetry that has content you don't like. If you cannot appreciate the sounds music and imagery of poetry that has content you don't like then you obviously don't read the Roman poet Catullus or Juvenal--the 6th satire- or the Greek work the Priapeia. The Earl of Wilmont some of the English ballads like wise use sexually explicit words. You obviously don't read "Lady Chatterlies Lover" If you think poetry should be decorous and sanitized and be like that of the

Victorians then you have a limited idea of poetry. Your reaction or lack of reaction to the Anti-poem indicates that your hang ups hinder you in your artistic appreciation. As Oscar Wilde said "There is no such thing as a moral work or an immoral work. Books are well written, or badly written" You are stuck with the moral and don't see the written

There is a peculiar human trait that if one finds that the content of a work is distasteful then one tries and disparage it by resorting to arbitrary and conventional standards of technical proficiency. These people would have found so much wrong with the Lyrical Ballads of Wordsworth, free verse of Walt Whitman or the atonality of Schoenberg the impressionist artists who all broke from convention. There is a telling trait in all these comments a narrow view of poetry that stops one from appreciating the lyricism the imagery the philosophical plot and novelty of a work. YES nothing is perfect - even Byron Shelley Wordsworth- but a mind that cannot see ANYTHING good about a work which upsets them is very limited. Poetry is not the monopoly of a particular coterie that sets standards of acceptability if it was free verse would never have come into vogue Rimbaud Baudelaire etc would never have been published. Read Rimbaud's Les Stupra. So I ask expand your mind and even though you don't like the Anti-poem--and that is fair--try and find something good to say. Don't forget that 'Lady Chatterly's lover' used obscene words and now it is considered a classic of English literature--but not at the time it was written. Be objectively positive.

METHODOLOGY

Hitherto poetry has been an exercise of the mind, Anti-poetry is an exercise of the emotions. Like the ramblings of the Mad the Anti-poet pours out the word of Anti-poetry The Anti-poet is in a state of poetic madness. The romantics made the emotions the slave of the mind, Anti-poetry makes the mind the slave of the emotions. The poet worships Apollo and his Apollonian order the Anti-poet worships Dionysus and his bacchanalian frenzies. Ezra Pound said that an image should explode in the mind Anti-poetry says that the mind should explode in the image. To do this the poem must have passion. To write with passion u must be in a state of passion-madness. Music can place u in such a state. U either want to be in such a state and put music on that puts u in that frame of mind or u are in that state and u put music on that enhances that frame of mind. Wait for passion to arise in u then listen to music the music can give expression to the state as well as give u melodies to frame your poetic words.

You will find that a poem writes itself once u start from lust or passion. As u write new images and feelings r created in u which then inspire more ideas feelings melodies and words for the rest of the poem. so if u ever are sitting or what ever and u get some words and music in your head write them down there and then and just write what comes to mind as u put the words down that way two lines out of the blue may end up a 30 page poem when u have finished --one extended orgasm

The key to writing with passion is then to write in what they call "stream of consciousness writing" or "spontaneous writing" i.e. just write what u feel in terms of the music of your soul don't stop to correct spelling or grammar--if u do u break the spell-u must write as u feel not as u think the words will come of their own accord driven by your souls music--listening to music can help find some melodies that resonate with your inner passion.

To write lust poetry u must be in lust if u abstain from sex and masturbation you can express your frustrations by writing, the more horny u r the greater the passion and the more easily will the sexual feelings and images come up from your unconscious. U will find that u can have a mental orgasm as u write such poetry the more horny u r to start with the more horny u become in the act of stream of consciousness writing such that you start orgasming out of the pen as u write the poem. Lust and passion poetry must come from feelings and not the mind once the mind enters into writing poetry u lose the lust and passion so always write from feelings with the technique of STREAM OF CONSCIOUSNESS WRITING just write what u feel and don't think about it or stop to worry about spelling or grammar--do that after u have written it if u want but if u do u will lose some of the fire in the act of correction.

Anti-poetry is about the imagination.. Anti-poetry is anonymous poetry That way the reciters imagination can explore and absorb the images in the Anti-poems and create their own poems by their own imagination with out being stimulated and influence by gender age and

nationality. When some one knows who and what u are their experience of the poems is affected. People filter reality and literature through their stereotypes and biases. A person can read the poems and have an experience, but when they know who u are that reading and experience changes. Anti-poetry wants people to have a pure uncontaminated reading and experience of the poems that way their own imagination free of influences can give its own life to the poems—they create out of Anti-poetry poems their own poetry and experience the more they wonder who the Anti-poet is the more they will create with their imaginations and give their own life to the Anti-poem. In other words Anti- poetry is of the imagination when a reciter recites an Anti-poem poem without knowing the gender or age of the writer then they come to the poem unbiased that way they can experience the poem uncontaminated by any prejudice and their own imagination can create their own poem out of what is written

If u tell your reader who u are then they can miss what u r saying because they bring in all sorts of things that influence their experience of the poem. People may say that the Anti-poet writes like a man others like a women others that the Anti-poet is gay. All these opinions tell the Anti-poet that they r creating their own poem from the Anti-poem. If they new who u are then they would have had an experience based upon who u are..

Anti-poetry is meant to be recited. As you recite the Anti-poem your tongue dances to the beat. The music and what the tongue does is in harmony with what is happening in the poem. Anti poems are meant to be recited aloud that way you hear and feel with your tongue what

is happening in the Anti-poems. For the Anti-poet sound and content merge in the poem so that they inherence the images that flow before the readers' minds as they recite.

EXAMPLE

In this poem as you read about the person licking the cunt of the lover your tongue does what you are reading—out aloud i.e.

FRAGRANT FLOWER

Oh! Those pouting lips,
That honey running fount,
Bend o'er me thy perfumed hips
That I may suck from that scented mouth
That sweet nectar that is wine to my lips.
Black bearded beast, fragrant flower of the night
Spread well those turgid petals to my sight,
Entwine me in those musky tendrils tight, but
That I may cat-like lap that soft hooded bud

AGENDA

Contemporary Anti-poetry speaks of the unsaid the unsayable all those thoughts ideas and repression's of the tight arse anal retentive politically correct middle class bourgeoisie. Anti-poetry proclaims the instinctive, neurotic, dreamlike and impulsive in other words the ecstatic forces which lurk in the repressed psyche. By using language in a poetic and melliferous manner and assaulting the reader with the obscene, the shocking, the unexpected, and unimaginable the reader is jolted into simultaneous juxtaposition of loathing and pleasure. This emotional ambivalence and corresponding cognitive dissonance, or in other words mental stress or angst is meant to break up the bourgeoisie conventional sets of classification and categories and thus unsettle the utility, sobriety and normality of their everyday lives. Anti-poetry shocks and delights, exhilarates and disturbs. With Anti-poetry the categories of ones every day life fall apart and the boundaries of ones life are expanded.

Historically Anti-poetry is iconoclastic it re-orientates realigns and overthrows all conventions and laws. Hercules washed out the stables of King Auygeias of Elis? from years of accumulated **shit** what Anti-poetry does via this manifesto is wash way the centuries of creative straight jacketing by the established 'critiques of poetry' accumulated from the past to the present. The present day fashionable 'critiques of poetry' are but one more heap of dross on the already mountainous heap. Hitherto all poets have accepted that the principles of poetry outlined by coteries of technicians are the basis and arbitrators of any valid poetry. Once Anti-poetry is established the centuries of accumulated 'critiques of poetry'- 'toeing the line'- amount to no more than dross. With an alternative to established poetry orthodoxy loses

its straight jacketing hold and we arrive at the break up of language, the genesis of new language, we arrive at freedom. With Anti-poetry everything becomes possible and not possible with no way to determine between the two. This amounts to a 'critique of poetry' discourse becomes free the endless squabbling of middle class technicians, like a nagging housewife stops. Anti poetry amounts to the freeing of discourse.-to the invention of language.