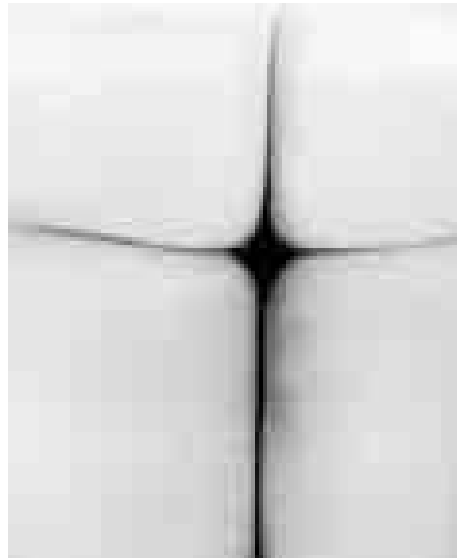


**THE AESTHETICS OF  
INCORECTNESS:**

*The freeing up of thinking by THE  
ARSEHOLING OF ACADEMIC WANKERS'  
TYRANNY AND MONOPOLY OF WHAT IS  
CORRECT*



**BY**

**C L DEAN**

**B.sc, ba, b.litt (hons), ma, b.litt  
(hons)  
(a wanker)**

THE AESTHETICS OF

INCORECTNESS:

*The freeing up of thinking by*

*THE ARSEHOLING OF ACADEMIC*

*WANKERS' TYRANNY and monopoly of*

*what is correct*

BY

C L DEAN

B.sc, ba, b.litt (hons), ma, b.litt

(hons)

(a wanker)

GAMAHUCHER PRESS, WEST

GEELONG, VICTORIA, AUSTRALIA,

2001

Awake you stupid student!!! Awake to the tyranny that restricts your thinking and creativity. Awake to the tyranny of academics notions of correctness. Awake to their monopoly of what is correct. Awake to their arbitrary conventional and culturally determined notions of correctness. Awake to the straight jacketing of your mind by academic notions of correctness. Awake to the destroying of your creativity by academics notions of correctness - correct ENGLISH, CORRECT PHILOSOPHIES CORRECT LOGIC, CORRECT THINKING. Awake you stupid students. Awake!!!! Awake to the tyranny of correctness. AWAKE TO WHAT THE UNIVERSITY IS - CONFORMATY, MOULDING, THE INSTILLING OF ORTHODOOXY. Awake and take back your freedom to think - if you have the BALLS. Awake to the fact that there are other ways of thinking and doing. Awake liberate your CREATIVITY by an aesthetics of incorectness. AWAKE!!!!

## **PRE-FACE**

the world has grown itself a straightjacket. It has become enslaved to notions of correctness. The mediocre abide by notions of correctness Conformity and “toeing the line” are the prescriptions people follow in order to get a head Peoples thinking and creativity are tempered channeled and discovered by the notions of correctness of the society in which they live The avant-garde the starters of revolutions the nonmediocre break with notions of correctness, We must throw off these straight jackets of conformity. we must embrace independent thought. we must in effect rebel against notions of correctness. We must push forward the accepted boundaries and disregard the preconceptions of correctness. We must look out side our taken for granted systems of correctness. We must let our thinking run free. we must let our full potentials be reached without being castrated by notions of correctness. Break the contraceptive of correctness by a vigorous intercourse between incorrectness creativity and thinking. Conjoin creativity with thinking with the conjunctive incorrectness in an act of inspired copulation. let the creative saps rise fertilize our minds with alternative ways of doing thinking. Give birth to new creations new ideas. Abort notions of correctness, Gestate and grow, Blossom forth in the fertile soil of incorrectness. Rise up turgid, Swollen with the surging freedom of incorrectness. Ejaculate forth “down with correctness” in the paroxysm of inspiration. Spurt forth new creations. Consummate the conjoined by the article of copulation in a conjunctive frenzy of creative fecundity

Thinking and creativity are being destroyed. Why? Because the range of possibilities and alternatives that can be thought are being narrowed down and delimited to a small domain of acceptability by academic notions of correctness. We are being regimented by notions of correctness. We are told what to wear, what to look like, what to buy, what to think. We are told to conform. We are being regimented by notions of correctness. Our thinking and behavior are being placed into groves of what is considered acceptable. Only certain forms of thinking, doing, believing are considered acceptable; an acceptability base upon the authority of academics. The range of different ways of thinking, doing, believing, writing is limitless. But this limitless is being narrowed into a very select range of acceptability. Think differently, do differently, write differently, believe differently and you are considered to be incorrect based upon academics notions of correctness. How many great minds great creators are being lost, are being stopped from achieving because academic notions of correctness are pushing them down, pushing them to the fringes, stopping them from being discovered because these minds do not follow the acceptable notion of what is correct. If Shakespeare was born now but could not spell he would fail secondary school English; and thus would a publisher publish his Makbeth with its spelling mistakes. No, notions of correct English would stop Shakespeare from being discovered even though he is a literary genius and Makbeth a masterpiece. Could a scientist argue that science was a form of magic, or witchcraft, or getting further from a correct view of reality? Could a Catholic priest argue that Arius, and Docetic, the Nestorians, and the Monophysites were correct, or the filioque incorrect? Could a philosopher argue that philosophy was foolish and philosophers fools? Could a feminist argue

that Freud was right and women are driven by penis envy? Could an American president argue that capitalism was wrong? Could a psychologist argue that the illogical thinking of children and psychotics be the normal and the idealized logical thinking of adults and the psychologist be in fact abnormal? To be a writer, to be a psychologist, to be a politician, to be a feminist etc is to be caught in a straight jacket of correctness. Liberate yourself regain your creativity and freedom to be what you like, think what you like write how and what you like. Why are our range of thinking, doing, believing delimited. Why are alternative ways shunned, not talked about hidden? Read Adorno, Foucault, Marcuse, Marc, the Frankfurt school of social philosophy to see why. Claim back your humanness and liberty by an aesthetic of incorrectness. Where do the notions of correctness come from – the state, the church, the club, the boss, the law etc. Who says what is correct? Where does political correctness come from? In most cases it comes from some middle class academic, or product of academia. Historically there has been a pre-occupation with correctness. This correctness has in many cases been prescribed by academics. The right way of writing. The right way of arguing. The right way of thinking. These academics are self-serving and self-perpetuating; they reproduce what they have been taught and thus maintain the status quo in what is acceptable. To offer alternatives to their notions of correctness would put them out of a job. They reproduce what their teachers taught who in their way reproduce what their teachers taught was the correct way of thinking, writing, grammar, poetry etc. We are slaves to an ossified tradition that can't change itself because that would mean doing itself out of the status we are told by them that we must respect. We are enslaved by a tyranny of tradition in regard to what is correct. What give these

academics the right to prescribe what is correct and incorrect – their notions of what is incorrect is determined by their notions of the correct ; thus they claim the right to define deviance. Nothing but our acceptance of their claims to have the authority to prescribe. This usually means we are meant to bow down to their PH.D.S. Academics are self-serving and caught within a circular argument i.e. we are meant to accept their authority that they have authority. Academics have on their notions of correctness told us that impressionism was INCORRECTNESS., that atonal music was INCORRECTNESS that “Lady Chatterlies Lover” was INCORRECTNESS On and on with their pontifications of correctness. Feminism, ethnicity, Marxism, grammar, spelling, postmodernism, economic rationalism, fascism, democracy, poetry and philosophy etc. Where does all this power and control come from? Academics. There should be a critique of academics. But they would reject this gaze upon them for it would undermine their power control and authority to prescribe what is correct. Academics are fascists in that they claim the sole right to prescribe. Why all this control and correctness? Read Freud regarding the anal stage [thus the meaning of the books subtitle] – most academics are pretty anal [it comes from their middle classness]. Read Foucault, Adorno, Marcuse, Hiedegger, and Marx. It is about time we took back our freedom to think for ourselves and told these academics to get fucked. A spectre is haunting the establishment-the spectre of an aesthetics of incorrectness. Hitherto academics have constantly made up for us conceptions about ourselves and what we ought to write and think . Hitherto correctness has been the monopoly of a politically correct academic elite bourgeoisie. The aesthetics of incorrectness undermines this monopoly and elitism and gives freedom and creativity back to the marginalized ostracized unorthodox and inarticulate. The standpoint

of the academics is rules the standpoint of an aesthetics of incorectness is rebellion. Hitherto academics have only used correctness to interpret the world the point of an aesthetics of incorectness is to change lcorrectness thus the world. Hitherto academics have sort the approbation of the establishment an aesthetics of incorectness seek its reprobation; for then an aesthetics of incorectness is a success. Hitherto corectness has been the toy of the academic sophisticated, an aesthetics of incorectness is the tool of the unsophisticated. The appreciators of correctness cannot appreciate, an aesthetics of incorectness since they are in the straight jacket of correctness. To appreciate an aesthetics of incorectness one must abandon the notions of the correct Hitherto to the bourgeoisie academic correctness as been harmonious and easy on the mind an aesthetics of incorectness to the bourgeoisie academics is discordant and creates cognitive dissonance, Throw out notions of correctness. Down with rules. Over throw the coteries of the politically correct bourgeoisie academics . Smash break rupture the tyranny of the academics. Down with middle class academic tyranny. Down with academia . Down with academic correctness. Rise up an aesthetics of incorectness. Down with the tyranny by academic by arbitrary conventionally and culturally determined notions of what is correct. Down with their monopoly of what is correct. Rise up an aesthetics of incorectness.

So why should we listen to academics , like the ancients listened to their oracles.? Why do we listen to their espousings on ethics, ontology, on epistemology, on metaphysics, poetry, grammar, music, art etc?. Are not their words repugnant or delightful depending upon



the odoriferous prejudice of one's cognitive faculty. Why do we listen? Why do we put into action academic' aesthetic, political or ethical views? Why do we let academics views take us down the path of genocide, revolution, political and ethical brutality, or some form of philosophical, social or individual therapy? The answer is that we believe that they have like, the oracles of old, some authority. We believe that they can justify their claims of truth. Who says they are right in their notions of correctness? They do. Their claims are self serving and circular. They claim to know what is correct and that gives them authority because they know what is correct and have the authority. What gives them the authority? The credentials we are told which shows they have the authority to claim what is correct. We accept their credentials to give them the right to prescribe correctness. Why do people want to be told what is correct – there is a PHD in that. But question is do they have the right to prescribe what is correct and can they prescribe? Why do we let them prescribe when notions of correctness are arbitrary conventional and historically and culturally determined?.

The bourgeois middle class academics are psychological narcissistic i.e. they are into power and control, sexually they neurotic i.e. just read Freud, or their ex-partners, as human beings they are anal retentive, just ask anyone. So why do the middle class bourgeoisie academics reckon that they have a monopoly upon correctness Why is it that the only version of reality, or life is the version of the middle class academic? Why is it that the crap we see on TV, in the newspapers in the tabloids spoken, or written in the idiom or style of the middle class academics ? Why is it that the values, ethics aspirations, metaphysics, ontology that we only have access to are

those of the middle class academics ? Why is it that the only allowed way of doing things is ordained by university educated middle class academics ?. All this seems like a middle class academic attempt to covertly to take over the world to colonise peoples minds with middle class crap. Why do we allow this cultural and mental imperialism to take place. What gives them the self rightchous arragont **'up themselves'** **'cock sure'** bourgeois middle class academics the right to exclude other idioms or colloquial forms of doing things from the arena of life or academic discourse. Why must a philosophy thesis be written in terms of Aristotelian logic and not intuitionist or quantum logic? Why must the proper way of thinking be in terms of Aristotelian logic. Why can't people contradict themselves and violate the law of the excluded middle? Why must an English essay be written in terms of correct grammar? Why must adverbs, adjectives, nouns, verbs be used in the correct way academics say? Why must poetry be in terms of meter, or accent, or rhythm? In other words why must we adopt the arbitrary conventions of what is correct as prescribed by academics. Take the orthodoxy in philosophy. See how academics have argued that only certain philosophies are correct. See how some philosophy schools delimit the range of thought to what they considers the correct one.

## **PHILOSOPHY**

Why must a philosophy thesis be written in terms of Aristotelian logic and not intuitionist or quantum logic?. In the Anglo-American tradition there is the 'right way of speaking' or orthodoxy's of pragmatism and analytical philosophy. In the European tradition there are the 'right way of speaking' or orthodoxy's of phenomenology and hermeneutics. Philosophical texts are placed in one or other of these main traditions.

If one reads an Anglo-American philosophical text all that one gets is either pragmatism or analytical philosophy, with in some cases a perfunctory mention of the other tradition thrown in. The same is true of the European tradition. Just look at the index of Habermas's **'The Philosophical Discourse of Modernity'** or his **'Theory of Communicative Action'** and see how many pragmatists or analytic philosophers are mentioned. Similarly look at Putnam's **'Words & Life'** or his **'Realism with a Human Face'** and see how often Gadamer, Derrida, Foucault or even Habermas are mentioned. Consult Dancy's **'Introduction to Contemporary Epistemology'** to see how little Gadamer, Foucault, Habermas, or Derrida are mentioned. The situation is admittedly different with Rorty in his book **'Philosophy and the Mirror of Nature'** where phenomenology and hermeneutics, Derrida, Foucault and Gadamer are given some space; but given the nature of Rorty's anti-foundationalism this is somewhat to be expected. The point is that if one were to write from an Anglo-American perspective pragmatism, analytical philosophy on a European concern i.e. hermeneutics or phenomenology in a European university full of Heideggerian or Foucaultian or Gadamerian or Habermasian scholars one would be in serious trouble. No they claim!. What does an aesthetics of incoherence say. It says that practically any supervisor that accepted the student's thesis if honest would admit that a lot of trouble would be had in finding sympathetic examiners who would not criticise the 'cogent arguments' from their philosophical prejudice. That sympathetic appraisal of the said thesis would be hard to find is given credence from the fact that the scholar have adopted a point of view for all sorts of reasons i.e. political, sociological, or just plain economic. The agreeing of an alternative point of view means finding fault with one own view and this is precluded

from the start by the very fact that the scholar is a scholar of an alternative point of view. An interesting admission of university parochialism is noted by J.Ree in the introduction to **'The Concise Encyclopaedia of Western Philosophy and Philosophers** where he notes "...the linguistic movement centred in Oxford in the 1950s which was inspired by the later Wittgenstein... The main thing that united the Oxford philosophers was their ambivalence about the project of philosophical **analysis**, particularly as interpreted by **logical positivism**... they rejected its cut -and- dried scientism and its faith in technicalities and formal logic and they felt uneasy about its condensation towards the classics of philosophy" Pity any student that was a logical positivist at OXford. On this point student it makes things easier (like at OXford in the 50s) if you adopt the language, ontology, metaphysics, epistemology, and perhaps ethics of the current fashion in philosophy; like perhaps the 80s-90s fashion of anti-foundationalism. This is because as, Putnam notes, "...some philosophers go overboard whenever there is a new fad or fashion in philosophy" Similarly Ree points out the philosophical predilection for fashion when he notes that the book, **'The Concise Encyclopaedia of Western Philosophy and Philosophers**, attempted to "...range beyond the confines of British and American philosophical fashions" (ibid, p.x1) On the idea of philosophical fashions traditions and university coteria Hamlyn points out the chain of discipleship at Harvard when he states "the most influential aspect of his [James] however was the pragmatism. Apart from Dewey, C.I.Lewis shows the great influence of this trend in thought.... Lewis was a Harvard man and something of the same philosophical spirit although will modifications was handed on ...to W.V.Quine at Harvard" Papineau notes the tribalism and inculsivity of the tradions when he states that "

Hegel and Nietzsche have no place in the analytic pantheon and such twentieth-century philosophical movements as phenomenology, hermeneutics and structuralism are regarded as unimportant. Take note students the first animal clone may have been created in 1997, but academics have been creating clones for centuries; namely students who are the mirror image of them selves, what vanity, what ego the best form of flattery is someone adopting someone else's ontology thus we could say that academics are the most vain and the most egotist. No two philosophers in fact agree on what is correct

Read Habermas pointing out the **INCORECTNESS** of Gadamer  
 Gadamer pointing out the **INCORECTNESS** of Habermas. Habermas pointing out the **INCORECTNESS** of Foucault. Habermas pointing out the **INCORECTNESS** of Nietzsche. Wittgenstein pointing out the **INCORECTNESS** of everyone. Putnam pointing out the **INCORECTNESS** of Wittgenstein. Putnam pointing out the **INCORECTNESS** of Rorty. Putnam pointing out the **INCORECTNESS** of Habermas. Putnam pointing out the **INCORECTNESS** of Putnam  
 Haack pointing out the **INCORECTNESS** of Rorty . Kulp pointing out the **INCORECTNESS** of Rorty. McNay pointing out the **INCORECTNESS** of Foucault,. Read any book about philosophy every philosophers finds **INCORECTNESS** with other philosophers; Locke with Descartes, Hume with Locke, Kant with Hume, Hegel with Kant, Marx with Hegel, the Frankfurt school with Marx, Habermas with the Frankfurt school, Putnam with Habermas, Putnam with Rorty , Rorty

with Putnam it goes on and on they all find that the others speaks **INCORECTNESS**. The question is why do we listen to any of them?. Read Dostoevesky's chapter 'The Grand Inquisitor' in his **The Brothers Karamazov** we are all sheep needing to be told what to think and do, as the existentialist noted a long time ago we have not the balls to take responsibility for our freedom. But to be fair most of us have accepted the myth of 'cogent argument', of rationality. We listen to philosophers because they tell us that the measure of all things is rationality, but beware the fact of the matter is as the truth was known in circa 440 BC as Protagoras noted 'Man is the measure of all things'.

Thus we see the tyranny of academic correctness in regard to the ideas one is allowed to have. What about how we demonstrate our ideas

It is maintained that all that is required to carry an argument is its 'rationality' thus the way to support a prejudice AGAINST a claim to claim that the argument in question is not rational. Now this aesthetics of incorectness is taking the dangerous path of undercutting the last bastion of a philosopher's epistemology or foundation for truth namely rationality itself. With the demise of correctness philosophers are out of a prestigious highly paid job. Watch the sociological phenomena of frenzy. Philosophers will go to any length to maintain the foundation of correctness, support of their egos,

income ,and perhaps the only thing they have to pull the birds with. With out their intellectual **wank** philosophers are a pretty boring lot and for that matter with it also - a fact hidden from the philosophical and sociological naive. So what is the foundation upon which philosophers rest their claims for correctness? It is their claim that they are being rational i.e. logical in an Aristotelian sense. In other words they rest their claims of being correct upon Aristotelian logic. But why is Aristotelian logic regared as being the only proper way to think and argue and be rational. Why are we told by philosophers, teachers doctors etc that if we break the logical laws in our arguments or in our thinking we are wrong and incorrect.

Thus we have two alternative view upon thinking and logic. One view sees logic as mirroring reality or as being the laws of thought. The other alternative sees logic as being arbitrary and being based upon what a society sees as being of use for its agendas of power and control. In terms of the first view we see the philosophers, and ourselves, as autonomous thinkers discovering objective truth; by using the objective laws of Aristotelian logic, where the truth of their arguments is determined by ahistorical non-cultural objective standards;. In the second view we see philosophers, and ourselves, as subjects created by their historical period where their thinking and the logic they use ,are determined by the ideas or orthodoxies current for their historical period and the truth of their views is the outcome of political and power agendas.

Psychological research stemming from Freud argues that the logic of the unconscious is non-Aristotelian and in terms of our teachers and

philosophers' claims of rationality are in fact irrational. Modern research indicates that every day people think in terms that violate the laws of logic – nevertheless we are told we must not do this but think in the correct Aristotelian way. Anthropologically there is evidence that peoples use different logic for different areas of their lives. In science a different logic has to be used to understand the nature of the sub-atomic realm i.e. quantum logic. Thus incorrect logic leads to inventiveness creativity and a better understanding of things.

Lets take mathematics. An area held up for its rigors rationality. There are many paradoxes in mathematics There have been attempt over the years to eliminate them but such programs did not succeed such disagreement about how to eliminate contradictions were replaced by discussions of how to live with contradictions in mathematics.<sup>1</sup> Attempts to avoid the paradoxes led to other paradoxical notions or so artificial notions that most mathematicians rejected them. Thus the present situation is that mathematics cannot be formulated , except in axiomatic theory, with out contradictions with out the loss of useful results. And in regard to axiomatic theory this cannot be proven to be consistent with the result that paradoxes can occur at any time.

With all these paradoxes and inconsistencies some mathematicians are amazed that mathematics works so well. The mathematical way of looking at the world generates contradictory results from that of science. In particular mathematics notion of the continuum and quantum mechanics concept of quanta. A mystery arises here, in that mathematics with a different ontology to science is used by science to generate "truths" for that science. Thus we see that even the so called

---

<sup>1</sup> B, Bunch, 1982, p.140.



rational science of mathematics is irrational in that it generates contradictions and paradoxes. So if mathematics can generate useful understandings by being irrational then why can't the people. In other words if correct logic's lead to irrational consequences and incorrect logic's lead to better understandings then we are free to choose our own form of thinking or logic to suit our ends. Just to see how rational philosophers' arguments are it is insightful to see how well they themselves use logic

Philosophers when they state an argument do so in such an arrogant 'cock sure' 'I am right' attitude. One reads such pompous sounding works as Kant's 'The Critique of Pure Reason' or Wittgenstein's 'Tractatus Logico-Philosophicus' and one is amazed how sure, how arrogant the writers are of the truths of their works. But then as time goes on they begin to modify again with such arrogance truths they put forward with arrogance in earlier works. Wittgenstein with his 'Tractatus Logico-Philosophicus' arrogantly felt that this work had solved all philosophical problems- can we really give much braininess to such a **wanker** who though obviously a legend in his own mind feels so **cock sure** of his shall we say 'intelligence'. Nevertheless this highly regarded, because of his '*intelligence*,' thinker in his latter works again arrogantly felt that the thinking of that work was wrong. Putnam in his 'The Meaning of Meaning' arrogantly states that " it isn't logically possible that water isn't H<sub>2</sub>O, but in his

'Realism and Reason' says it is. Putnam in **Realism with a Human Face** argues that he did not think through the consequence...[of] what [he] wrote in '**The Meaning of Meaning**'" Again Putnam in 'Words and Life' argues against a theory of truth that he argued for in '**Realism with a Human Face**'. In the work '**Words and Life**' Conant notes that Putnam in this work will in "...one essay devote itself to tearing out individual pieces from the overall puzzle that another happily assumes still remains firmly in place. After this how can we take the arrogant espousing of these philosophers on correctness with any seriousness? How can they take themselves seriously? They are a bit like salesmen selling themselves, all their pomposity, importance, is dependent upon us believing their telling us that they are important; it all comes crashing down if we realise it is all **crap**. If these icons arguments are incorrect, which some have the balls to point out, why are their invalid arguments on correctness considered worthy

So much for their pontifications about using logic in the correct manner to construct an argument. They cant even get their own argument right such that other philosophers will agree with their logic.

What does all of this incorrect pontificating on correctness by philosophers mean?. It indicates two things 1) that we can never be certain that they will not disconfirm any thing that they may believe now in some future time. and 2) that we cannot accept philosophers arguments that their arguments are rational. Stein in his book **Without Good Reason** notes that "anyone who confidently asserted either that humans are rational or humans are irrational does so on the basis of incomplete empirical evidence and unsupported conceptual claims in other words, she has taken a strong stand on a question of human rationality without good reason" .

So if we ask why must we accept philosophers and teacher claims that the only correct way of thinking is Aristotelian. Particularly since incorrect logics i.e. quantum leads to better understandings and correct logics i.e. mathematics leads to contradictions and paradox – irrationality? If we ask this we can also ask why must all this written academic correctness be written in correct English. Lets take English.

Why must an English essay be written in terms of correct grammar? Why must adverbs, adjectives, nouns, verbs be used in the correct way academics say? Why must we speak ABC or BBC, or NBC English? Lets take English. See how for all the academics notions of what is considered correct English, English is too dynamic to be placed within such narrow confines. See how academics delimit English to a very narrow range of acceptable possibilities. See how the acceptable is a product of class. Colloquial, or idiomatic, or slang, or working class, or rap, or etc are considered incorrect forms of proper English, where the

proper, or correct is that of the academics as defined by the academics.

"THERE IS MUCH SUBTLY IN AN AESTHETICS OF INCORRECTNESS." I see you looked for an adjective when in fact you found an adverb. But you nevertheless new what I was saying. The omission of a verb or adjective did not stop you from getting the meaning. English is full of such omissions e.g. Elliptical phrases or idioms Though these omissions are considered to be incorrect English provided they are in current use they are generally understood to be unobjectionable. Example "Do all you can" is understood even though the Relative as object to the verb is omitted - unknown in most other languages but common in English. So much for academics notions of correct English The sense or connection of words is considered proper by the concurrent authority of convention. Words historically and have been used in senses that do not belong to them or in contexts from which they are debarred by CURRENT idiom i.e. "Members of the timber trade, like members of any other trade are glad of any ALIBI to explain increases in prices" Alibi in this sentence does not mean EXCUSE or EXTENUATING CIRCUMSTANCES, a sense which is foisted upon it by modern use. It is a Latin word meaning ELSEWHERE. "the OVERALL production of coal has increased this year" Overall is used in the sense of Total. The only sense recognized by O.E.D is "including everything between two extreme points. Sir Ernest Gowers distinguishes no less that eleven different meaning given to this word as it is used popularly today and not one of them is correct according to O.E.D. Words change, language is alive and dynamic, academics have frozen it to death. Why cant ""THERE IS MUCH SUBTLY IN AN AESTHETICS OF INCORRECTNESS." " be an idiomatic expression understood like "Do all

you can". You must escape from convention and expand your understanding of the nature of language - not that frozen and killed by academics but used as a tool by poets and every day people. An aesthetics of incorrectness gives language back its life and creativity. Incorrectness is to give back life to a medium that is dead and languages only salvation. If you can't see the aesthetics of the incorrect then you must find no beauty and meaning in the idiomatic and colloquialisms - as those examples above. Can you see the subtle now. Or is there too much subtle subtlety in an aesthetics of incorrectness..

To understand an aesthetics of incorrectness is to know that the reader and hearer must be active participants in English. And if you realized it or not when you saw "THERE IS MUCH SUBTLY IN AN AESTHETICS OF INCORRECTNESS." your notions of correct English made you alter the pronunciation of sub.tly to what correct English would have i.e. an adjective instead of an adverb thus you changed it to sub.tle.ty in this regard in your mind and hearing you made the sentence both have rhythm and academic sense. You became a poet and thus an active creator in the understanding of the sentence. An aesthetics of incorrectness is engaged and interactive not for passive readers. An aesthetics of incorrectness CAN highlight the GAP between the written word and the spoken. i.e. "hiding hear learning there" looks wrong but sounds right.

Academics have held up advances of new trends since the Greeks. Their rules and prescriptions have hindered them in the appreciation of new things. Just look at how new things have been disparaged by

academics at their beginnings. Impressionism was seen as being incorrect in terms of classical standards. Atonal music in terms of classical standards. In regard to impressionism art criticism has never got over the early disparagement of impressionism by early critics. The result being now that art critics are so afraid of looking ridiculous that they will not disparage any thing now. In these regards we need an aesthetics of incorectness so that new things will come into vogue. The aesthetics of incorectness thus is rebellious, revolutionary, avant-garde. It rebels against conformity and standardization and the straight jacketing of creativity by academics and coterie of pedants. Take poetry.

## **POETRY**

Why must poetry be in terms of meter, or accent, or rhythm? In other words why must we adopt the arbitrary conventions of what is correct as prescribed by academics. Hitherto poetry critics have been concerned to prescribe styles conceptions and theories of what poetry is or is not, The aesthetics of incorectness rejects such constraints but the aesthetics of incorectness is not The aesthetics of incorectness due to such conceptions. The aesthetics of incorectness eschews 19<sup>th</sup> century Empiricism, Transcendentalism, Realism, Idealism, Hegelianism Neo Hegelianism and Neo classicism. The aesthetics of incorectness equally eschews 20th century notion of poetry like the mimetic notions of T. E. Hulme, the prescriptions of Felton and Pound, the espousing of Elliot, the positivist notions of I. A. Richards, or notions about the seriousness and meaningfulness of poetry. The aesthetics of incorectness 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 historically poetry has been enslaved to rules and conventions. The aesthetics of incorrectness proclaims anarchy. The poetic diction of Old English was elaborate. Spenser and Shakespeare likewise used an elaborate poetic diction. With Pope and Dryden we get a dichotomy between Pope's 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 18<sup>th</sup> 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 18<sup>th</sup> 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 20<sup>th</sup> 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'

Just as the rhetoricians took over the medium of poetry in ancient Greece and Rome in modern poetry academics 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 academics try and turn poetry writing into a science. Academics 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. The aesthetics of incorectness throws these rules to the wind and trys and create novel ways of getting sense and sounds from language. The aesthetics of incorectness is not concerned with a science of poetry but with the experience of poetry and its inspirational creation. The aesthetics of incorectness is Anti-science Anti-formulalistic and anti-programmatic writing. If these academics where 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 Austin 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 siting 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.

Hitherto poetry has appropriated only certain words The aesthetics of incorectness 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 academics

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. The answer because academics have said so. The result being that 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 under the tyranny of academics 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 academics who as children delved into the pleasures of withholding their shit; who enjoy a good piss and most of all delight in masturbation.

An aesthetics of incorectness takes no notice of spelling . An aesthetics of incorectness will not be enslaved to grammar. Like the grammatical licenses permitted by the Elizabethans, An aesthetics of incorectness creates such licenses. An aesthetics of incorectness is anarchic in that you must eradicate yourself from correct language to experience the poem. An aesthetics of incorectness trys and break down the tyranny of language and allow the poems to speak while forcing the reader to abandon the correct view of words. For an aesthetics of incorectness language is your slave not you its. Hitherto poets have been enslaved to style. An aesthetics of incorectness is all styles and no style Neither symbolist, imageist surrealist modernist etc . An aesthetics of incorectness is free to take from all styles or no styles to create its own forms of expression. Hitherto correctness has been proclaimed coteries of academics . An aesthetics of incorectness is alienated ostracized cut off from groups it sings own sounds. Poetic diction and poetic license allows the an aesthetics of incorectness the freedom to carve out sound.

An aesthetics of incorectness uses incorrectness to break the back of language. An aesthetics of incorectness is not concerned about spelling

mistakes or bad grammar these all help to abuse and recreate language. For an aesthetics of incorectness uses the same words in different senses, the same words with different pronunciations. An aesthetics of incorectness creates ambiguous lines –such that the reader can create his/her own poem. An aesthetics of incorectness 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 . An aesthetics of incorectness abuses language for the sake of rhythm. An aesthetics of incorectness will use a word in such away that the reciter changes its meaning or pronunciation to make it fit the poem. In an aesthetics of incorectness forces upon us new linguistic creations. Hitherto poets have sort to create in terms of correct grammar pronunciation and spelling. An aesthetics of incorectness eschews these straight jackets. For an aesthetics of incorectness creating spelling and grammatical mistake forces the readers to escape from the tyranny of correctness 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 an aesthetics of incorectness comes new poems created by the reader in their efforts to get sound and rhythm. Hitherto the poet has used language to create poetry an aesthetics of incorectness uses poetry to abuse language to create new language

## **AESTHETICS**

An aesthetics of incorrectness seeks to overcome the natural tendency of people to seek some sort of harmony or order in what they think or do - in the language of music they seek a sort of tonality. To such persons an aesthetics of incorrectness is discordant and creates cognitive dissonance. An aesthetics of incorrectness creates discordance in the person by abusing their habitual ways of thinking and doing; in the language of music it disrupts their normal rhythms, harmonies and melodies. Where correctness says things should step along in a precise and disciplined order, an aesthetics of incorrectness the person finds breaks and discords in these patterns. These discords are generated by breaking up notions of correctness. All this discord creates an atonality in the mind of the person which jars and disturbs their natural tendency to look for tone or harmony through correctness. In an aesthetics of incorrectness the person is carried along with the correctness i.e. melodies and rhythms lines until a jarring or discord is generated upon meeting incorrectness that ruptures notions of correctness i.e. the melodic or harmonic orders. When this happens the person is thrown into cognitive dissonance by the confronting of what appears to be out of place or inappropriateness. The cadences and rhythms of correctness are only restored by the person's breaking free of their conditioning, in regard to correctness, and being themselves a creator of the order by generating new orders or harmonies to restore the surface rhythms. In other words in the avoiding of the discords of incorrectness the person in unity with the an aesthetics of incorrectness creates orders of correctness. In this new creation of the person order is achieved and discord dissolved. So long as the person is enslaved to correctness the

melodic and rhythmic of an aesthetics of incorectness will appear to be discordant. In the harmonizing of surface incorrectness i.e. discord the person creates out of surface discord new orders and notions of correctness. In this manner an aesthetics of incorectness bends the persons notions of order in order to free the person to generate new orders from what has become an ossified and atrophied world due to academic notions of correctness. New ways of thinking, doing, believing, creating are thus created.

The aesthetics of incorectness is iconoclastic it re-orientates realigns and overthrows all conventions and laws – WE ARE FREE TO USE OUR OWN GRAMMAR, HAVE OUR OWN PHILOSOPHIES AND USE WHAT EVER LOGIC WE CHOOSE IN WHAT EVER WE DO. An aesthetics of incorectness is a re-appropriation of creativity; a creativity taken away from us by the tyranny imposed upon us by academic notions of correctness. An aesthetics of incorectness is the expansion of thinking, the invention of alternatives to academics notions of correctness.

Hercules washed out the stables of King Auygeias of Elis? from years of accumulated **shit** what the aesthetics of incorectness does is wash way the centuries of creative straight jacketing by the established academics " accumulated from the past to the present. The present day fashionable correctnessess are but one more heap of dross on the already mountainous heap. Hitherto all people have accepted that the principles of correctness outlined by coteries of technicians are the basis and arbitrators of any valid creation. Once the aesthetics of incorectness is established the centuries of accumulated academia- 'toeing the line'- amount to no more than dross. With an alternative to established academia orthodoxy loses its straight jacketing hold and

we arrive at the break up of correctness, the genesis of new creations, we arrive at freedom. With the aesthetics of incorectness everything becomes possible and not possible with no way to determine between the two. This amounts to a aesthetics of incorectness, discourse becomes free, the endless squabbling of middle class academics, like a nagging housewife stops, an aesthetics of incorectness amounts to the freeing of discourse.- to the freedom of thinking and doing – the freeing up of creativity and invention of alternatives.,