

LANGUAGE HIP AND SQUARE*

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I say something, and friends laugh. If Square, I think they liked what I said. They laughed, did they not? But Hip might be to know that the fact is less important than the nuance: the better meaning is to be found in how they laughed. What was the sound? Was it good? angry? icy? or tender? Hip is the inhalation of the nuance even as Square is the exhalation of the fact. Does a word use a symbol as a reality?—then for a Square it is reality. A laugh is a laugh, just as a table is a table: the word ~~is~~ a vector, it points in a lone direction, and the Square has short use for words which are able to mean the opposite of themselves, words which need the ordering of ambiguities found in a good voice in order to convey a yes or a no, or indeed convey no meaning at all unless an answer is given back.

The endless distaste of the Square for double-ended facts, for nuance, for questions, and for controversy is due to the underground relation of ambiguity to sex. At the root of Square logic, by the unconscious logic of the Square, sex is the first ambiguity. It is evil, and yet from sex children seem to come, and children are most likely a good. This mystery is too much for the Square, and he must bury it.** Otherwise he cannot live in the orderly asylum of habit, predictable reward and institution.

Ambiguity is a bitch. The ability to reason from fact to fact is weakened, attacks of anxiety waste much adrenalin, libido is lost to the brain, even thoughts of death have

*One or two of the concluding ideas in this piece were colored by Jack Jones' extraordinary essay, TO THE END OF THOUGHT, which was last printed in NEWSPAPER, Issue No. 6, 225 E. 5th Street, N.Y. TO THE END OF THOUGHT may be one of the more important essays of the twentieth century, and I say this although I am in disagreement with many of its tendencies. (See July-August LIBERATION for detailed comments on the Jones' essay.)

**To be sure there is a modern Square who considers sex un-evil, private, and not worthy of disproportionate attention, but in practice he always gives a passive assent to the anti-sexual character of his society.

en known to appear. One starts to live in two worlds: the foundation of language on which is built the civilization of the Square, and the intimations of the senses which often by the logic of the words and so divide the attention. For example: "Bless you, dear art," said he, in a hate-filled voice.

When we read such a line in a novel, the writer has settled the conflict of words and vice into one meaning—any man who says, "Bless you, dear heart," in a hate-filled voice is a hypocrite. But in life it is never so easy. A hate-filled voice is not to be found in every throat. "Bless you," voices have told us which were not ready to fulfill the offering of their words, but to know on the instant how much of what we heard was real and what false, is not nearly so suburban as to ignore the voice and listen only to the words. Especially when one is looking for the barred security of an unchanging life.

Yet for all the words which are fact and those few which are nuance, there is a still more complex function of words where meaning is found not only in the way they are said but in the way they are answered. If, in a bar, a drunk is bragging that he is ready to take on anybody in the house, and the clear yes or no vote on the referendum which comes out of the lady on the next stool is "balls," the man has to stand his ground and stare the lady down. If his eyes slide away, the lady has copped the prize. So the meaning of an event comes from a shift in the nuance. The question lives for no more than an instant of existence before it is changed again. A primitive interchange.

The core of the primitive's speech is mood and shifting manner. Artful meanings are imprecise meanings in the tongue of primitives, children, women, drunks, lovers, artists, hipsters and all others who live by their senses and have a sense of tragedy as they lose the perceiving joy of their senses in the attrition of trying to communicate by the social word, the civilized restriction of the modern word which achieves its high flat focus by isolating the perception of the senses and creating the fetishism of the fact. Somewhere in the history of civilization the voice was overpowered by the word, and a war between the creations of liberty and the totalitarian lust of the leaders to create a social machine was won by the enemies of sex.

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for the overdeveloped and the insensate. Today, the expert advances his career by ~~144144~~ learning to say: "We relegate the instrumentation of the agricultural surplus-debit reinvestiture of submarginal ~~444~~ agricultural economic subgroups to the fiduciary executive of departmental priority." And of course the apparatus of such a mind cannot feel that such a language is equal to the loss of the senses, and the cancerous imprisonment of each man deeper into himself.

So the ghost of Anglo-Saxon which we hear today: the make go, gone, cut, split, beat and swing of Hip, offer not only a first crack of the rifle in the rebellion against the institutionally dead words of our time, but force upon us the simple animal difficulty of using our voice and our ear. Each word of Hip opens a twenty or a fifty of possibilities. The mind no longer is able to bully communication by dulling the senses. Instead the flesh of meaning must begin the journey back into the choices of the child whose tongue is still hungry for emotion and growth.

Glossary of the Missing Spaces

1959?

~~with~~

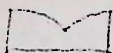
the spiral



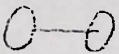
will signify that particular four-letter word for the female sex organ which begins with "c" and ends with "t".



The whisky bottle will symbolize that four-letter word for the male sex organ which also begins with "c" but ends on a "t".



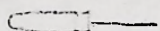
This, a rough facsimile of the rear of the 1959 Chevrolet Automobile will be used for that three-letter word which is taken from the seven letter word "jackass".



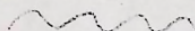
Barbells will serve for that five letter word which begins with "b" ends in "lls" and signifies the male testes. Those who like newspaper contests will enjoy the added clue that the five letters of this word can be found in "barbells".



best represents a five-letter word which begins with "p", ends with "ey" and is a term of endearment for a cat or a kitten. In context here, it is used as the root of a manufactured (by me) seven letter word beginning with "p" and ending in "scied". Thus:



The icepick will stand guard for that five letter word which begins in "p", ends in "t" rhymes with trick, and denotes the male Phall's. ~~phallicus, phallus~~



This sine wave will be the ideogram of a formal six-letter medical word for the moment of detumescence which begins in urg "org", ends in "um" and is not obscene except when used by serious novelists.



Here for the most famous four-letter word of them all, we will use something so harmless as a lollipop.



This rare six-letter word, beginning in "p" and ending in "sser", a term of rude endearment except in courts of law, will be used just once. Let a leaky faucet be its signification.