

Volume/Chapter Summaries and Table of Contents (WIP v0.95a)  
for  
*Sex Positivity versus Sex Coercion, or Gothic Communism: Liberating Sex Work  
under Capitalism through Iconoclastic Art* (2023)

by Persephone van der Waard

*"Three books! No one ever said anything about three books!"*

—Ash Williams, *Army of Darkness* (1993)

*Sex Positivity* is composed of four volumes: Volume Zero, One, Two and Three (arranged numerically as "volume [1, 2, 3, or 4] of 4, from 0 to 3" on their text-only title pages). Each has a proper title and ordinary noun(s) with which it is referred to; e.g., Volume One is also called "the manifesto," and Volume Two is also referred to as "the Humanities primer," etc. Currently my thesis volume, manifesto volume and Poetry Module (Volume Two, part one) are all live; the remaining volumes/modules are planned to release over the remainder of 2024, and will be accessible through my website's 1-page promo (below).

*Note: Volume Two, part one is unique, insofar as it can be accessed predominantly [on my website in blog book sample form](#). —Perse*

About the project: Made in collaboration with other sex workers, *Sex Positivity* is a four-volume book being released one volume at a time. From newest to oldest, as of 5/1/2024, [my Poetry Module is live](#); as of 2/14/2024, the manifesto/instruction volume is live; as of 10/8/2023, the thesis volume is live. [Simply go to my website's 1-page promo and pick up a copy of each for free!](#) While you're there, you can also learn about the other yet-to-release volumes/modules, project history and logo design.

*Several things to note:*

*First, when they release, the table of contents per volume will only contain its volume's summary and list of chapters/subchapters. To access the entire list of volume/chapter summaries for *Sex Positivity* and its full table of contents, this PDF is the only place where they are available in one document. [My website's 1-page promo contains all relevant download links/information regarding my book.](#)*

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Second, until all four volumes are live the full summaries/table of contents are a WIP document. Said document will be updated every time a new volume goes live; each time I update the table of contents, I will update the version number (the final draft/first edition will read as "v1.0").



(artist: [Persephone van der Waard](#))

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# Volume/Chapter Summaries

## Paratextual Materials (per volume)

The paratextual materials concern the entire book, and come with each volume. The front of every volume will have: its front and rear cover images, its first disclaimer (legal information, citation facts, and trigger warnings, etc), the abstract, the inner cover image for the entire book, the text-only title page for the current volume, the volume/chapter summaries; an essay about "making Marx gay" and a small explanation on one of this book's oldest and chief aims, illustrating mutual consent; the second disclaimer (what I will and won't exhibit), an address to the audience, essential keywords, and (for Volumes One, Two and Three) a heads-up section with various reminders from Volume Zero, including reading comprehension pointers; and, of course, the table of contents per volume. There's also (for Volumes Two and Three) a small section about losing our training wheels and relying less on theory as we push into the second half of the book; and (for Volume Three, parts one and two), a brief explanation on why that volume was ultimately divided in two. Finally, the back of each volume will include the keyword glossary and the Acknowledgments and About the Author sections.

approximate<sup>1</sup> length: ~57,000-62,500 words/~204-220 pages<sup>2</sup> and ~17 unique images (including the front and rear covers)/~95-104 total images

## Volume Zero<sup>3</sup>: Thesis ([download](#))

The thesis volume contains my author's foreword, a small essay on the performance and paradox of power ("Notes on Power"), as well as my book's

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<sup>1</sup> The length of the paratextual documents vary slightly per volume. All approximations are subject to change as the volumes are finalized.

<sup>2</sup> ~75-95 pages for the front of the volume, and ~128 for the rear.

<sup>3</sup> When writing the thesis volume, I just called it "the thesis volume"; I also wrote it last, after writing Volumes One, Two and Three (which I wrote out of order). For my own sanity I have decided to continue preserving the original nomenclature: the thesis volume, Volume One (the manifesto), Volume Two (the Humanities primer) and Volume Three (on proletarian praxis). The thesis volume is technically Volume Zero in relation to them and I sometimes call it that in the book; I also call it "my thesis," "the thesis argument" or "the thesis volume," etc.

manifesto tree (scaffold of oppositional praxis), thesis argument<sup>4</sup> on Gothic (gay-anarcho) Communism, "camp map" and symposium; it uses them to encompass, then articulate, the entirety of my book's theoretical content, using a variety of cited material and keywords (e.g., the Gothic, monstrous-feminine, and *Amazonomachia*) to delve into its broadest/most common arguments as deeply as possible. Written based on years of independent research—as well as older blogposts, essays, [and my master's thesis](#)—Volume Zero essentially operates as my PhD but also my total curriculum, which can be simplified as needed when being taught to others in more anecdotal, everyday forms.

approximate volume length (minus the paratextual documents): ~200,000 words/603 pages and ~282 unique images

I have decided to organize my thesis argument into three divisions (with their own subdivisions and sub-subdivisions): the thesis statement, "camp map," and conclusion. To summarize their whole operation:

- **The thesis statement:** Contains my core thesis argument (regarding canon).
- **The "camp map":** Serves as an introduction to camp as an iconoclastic device; i.e., camping the canon.
- **The thesis conclusion:** Wraps everything up and segues into the **symposium**, which is a conversational follow-up/aftercare "sesh" to end the volume with.

I will now summarize its general approach per subdivision:

- The **"Notes on Power"** essay discusses how power is theatrical, and plays off paradox and liminal expression (doubles) to develop Gothic Communism. Specifically it examines Gothic Communism's campy ancestor/palimpsest, *Paradise Lost* (1667) and its complex relationship to future works that likewise have adopted theatrical *Amazonomachia*, paradox, and artistic/pornographic liminal (monstrous) expressions that speak truth to power—i.e., through "darkness visible" (the Gothic imagination) but also "darkness *deliberate*" as performatively mired in the self-same classical allusions: actively utilizing the Gothic convention of fetishes and clichés as class-conscious, thus of the devil's party and knowing it (unlike Milton; our revolution cannot be accidental if we are to survive).

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<sup>4</sup> (a summary of the thesis paragraph from the thesis volume): "Capitalism dimorphically sexualizes everything under a heteronormative, settler-colonial scheme, one whose Cartesian myopia of Capitalist Realism must be escaped from; i.e., via a deliberate iconoclasm that liberates sex workers (or sexualized workers) under Capitalism through sex-positive art."

- The **thesis proper** contains my manifesto tree (an expanded list compiled [from the main points of my original Gothic-Communist manifesto](#)), Four Gs (four main Gothic theories, also from the manifesto), a small essay about where power is performed during the Gothic mode/inside the Gothic imagination ("Doubles, Dark Forces, and Paradox"), and my thesis paragraph, which the thesis body expands on using most of this book's keywords and manifesto terms. To expand on that, the manifesto tree lists our praxial equations and coordinates relative to the holistic study and camping of canon's singular interpretations under Capitalism; the Four Gs and essay concern the Gothic imagination/mode as something to "spelunk" while we reclaim our creative power/pedagogy of the oppressed. All are followed by the thesis statement's paragraph/body and everything they bring to the table (whose own inner sub-subchapters are unpacked when we arrive): Capitalism sexualizes everything dimorphically inside a heteronormative/colonial-binarized profit motive that leads to Capitalist Realism; this can only be escaped through an iconoclasm/*Amazonomachia* ("monster battle") that liberates workers through sex-positive art.
- The **"camp map"** and **thesis conclusion** assemble the manifesto tree pieces and explains (using the Four Gs) how to camp the canon as normally heteronormative by "making it gay"; i.e., normally canonized through the settler-colonial/heteronormative quest for power in a Faustian bargain (told in the warlike language we're all accustomed to), which we then camp during our own Promethean Quests. Told in four parts, part one explores camp as a counterterrorist activity in relation to state terrorism, and outlines various monster types featured in the exercises (e.g., femboys, catgirls, himbos, Amazons, etc); part two explores the interrogation/negotiation of power in relation to Gothic space (castles) but especially in videogames (shooters, high fantasy and Metroidvania); part three considers the making of monsters and goes over more monster types (nurses, xenomorphs and other phallic women); part four puts all of these ideas to the test, executed by my friend [Blxxd Bunny](#) and I.
- **The symposium** is an aftercare/wind-down period; i.e., looser, more generous articulations and exhibits of the thesis proper and "camp map's" broadest, most common arguments and key points (e.g., the Gothic, monstrous-feminine, *Amazonomachia*, etc): exhibits, lists, mini thesis statements and additional equations. I wrote it before the thesis statement/"camp map" and is meant to be visited and examined after you've read those portions. There's also a very brief conclusion, which serves as a bridge between this volume and Volume One (the manifesto).

## Volume One: Manifesto and Instruction ([download](#))

Volume One contains my Gothic-Communist manifesto and outlines a teaching method for synthesizing praxis; i.e., through an *introduction* to simplified Gothic-Communist theory. Written before my thesis but updated in light of its construction, the manifesto takes a more conversational approach to my thesis argument; i.e., presenting said argument through my original preface, manifesto, sample essay and synthesis roadmap as a potent means of teaching others how to develop Communism through the Gothic mode. To this, Volume One merely *begins* exploring the application of my theories when trying to achieve development through praxial synthesis and catharsis; i.e., power and trauma as things to interrogate (and negotiate/play with) by writing about and illustrating them through Gothic poetics in the shared dialogs of contested spaces: ludo-Gothic BDSM serving as a flexible, campy and productive means of teaching empathy and class/culture consciousness through anecdotal evidence merged with dialectical-material scrutiny and analysis—where survival and healing from state abuse (and generational trauma) must be expressed through what we create ourselves as stemming from said abuse and its complicated spheres. While the reduction of pure theory to more comprehensible forms remains vital to achieving emotional/Gothic intelligence and class/cultural awareness, their instruction is nonetheless informed by workers living with trauma who inherently distrust the state: the oppressed. Heeding *their* pedagogy remains essential when synthesizing praxis in our own daily lives; i.e., through our personalized learned approaches to Gothic instruction being assisted by those with less privilege merging their poetics (and theatre) with ours.

- The **preface** explains how Gothic (gay-anarcho) Communism differs from older Gothic and Marxist academia/praxis that I wish to modify and borrow from (Marxist-Leninism, postmodernism, psychoanalysis) in order to proceed beyond the myopia of Capitalist Realism using a unique *synthesis* of Gothic theories, Marxist concepts, and various other factors presented with commonplace language as freighted, liminal and already-colonized, but also potentially freeing when used by workers to open up their minds in dated, pulpy ways: the *proletarian* Gothic imagination.
- "**Manifesto**" simplifies the complex theory of our thesis volume by providing our manifesto in full; the **manifesto** gives our mission statement, as well as a variety of signposts and core ideas I've coined/retooled from older thinkers: the six Gothic-Marxist tenets of Gothic Communism (the Six Rs), four main Gothic academic theories (the Four Gs); its essays/essay groups ("**The Nation State**," "**An Uphill Battle**," and "**Monster Modes**") also explore the topics of the Gothic mode we'll continue to cover through the rest

of the book—its monsters, lairs/parallel space, Hermeneutic Gothic-Communist Quadfecta, and phobias—as well as the Six Doubles of Creative/Oppositional Praxis and their *synthetic oppositional groupings* through which to synthesize, thus interrogate state abuses using trauma writing and artwork.

- **"Instruction"** focuses on instructing theory once simplified by using trauma writing and artwork as a synthetic, educational means of Gothic poetic expression. The **manifesto postscript** tackles generational trauma and police abuse by seeing it in others through *their* pedagogy of the oppressed; the **sample essay** uses every key idea in my book to analyze a primary text at full speed; **"Paid Labor"** stresses the value of paying workers when synthesizing praxis; and the **synthesis symposium** covers how to use the synthetic oppositional groupings to synthesize our general terms and academic ideas, processing them (and our trauma) into idiosyncratic, emotionally and Gothically intelligent social-sexual habits within our own lives; it covers more at length what we illustrated during the camp map finale in Volume Zero, focusing on Cartesian trauma and how its profit motive unironically treats nature as food: (rape and war that harvest nature through monstrous-feminine dialogs).

approximate volume length ("): ~187,000 words/497 pages and 326 unique images

## Volume Two: Monsters

Volume Two is the Humanities primer, whose three modules—the Poetry, Undead and Demon Modules—explore the complex usage and history of Gothic poetics during oppositional praxis; i.e., its (un)ironic manifestation as xenophobic and/or xenophilic: creatively interpreting and negotiating with the Gothic past/Wisdom of the Ancients to better understand our own alien, fetishized world and the exploitation we face within it as dehumanized workers. We will demonstrate how to think like a Gothic poet/Renaissance person (through monstrous poetics), then examine two basic monster classes—the *undead* and *demonic*—and include *anthropomorphic* examples from the natural world as further hybridizing these already intersecting modules (furries, chimeras, composites); e.g., zombie-vampire werewolves, or undead fox demons, etc. We'll also reconsider Mark Fischer's notion of Capitalist Realism; i.e., inspecting how it fosters a plethora of cyberpunk and other dystopic/operatic "canceled futures," whose canonical, myopic hauntologies and cryptonomy must be challenged with iconoclastic monsters operating as a counterterror device: to help people radically imagine, and empathize with, a world beyond Capitalism (and state terror). Instead of simply viewing the current world

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as ending and labor to blame for it, we can learn why the state is ultimately to blame for a) its own decay and b) its scapegoating of said decay onto dehumanized monstrous-feminine workers of decreasing privilege/socio-material advantage. In turn we can portray the Medusa (nature-as-alien) as something to hug, fuck and love, not rape, kill or otherwise harm for profit *vis-à-vis* Cartesian thought.

### **Volume Two, part one ([download](#))**

approximate length ("), part one (the Poetry Module): ~185,000 words/~469 pages, ~346 unique images

### **Volume Two, part one (TBA)**

approximate length ("), part two (the Monster Modules): ~225,000 words/~666 pages and ~349 unique images

## **Volume Three: Praxis**

Volume Three is the informed, continuous application of successful proletarian praxis as we reinterpret the Gothic past moving forward. Striking a careful, intuitive balance between pure theory and taught instruction, its introduction/summation takes Volume Zero's theoretical backbone, Volume One's simplified teaching approach and Volume Two's past lessons, then outlines the dialectical-material objectives through which to apply our central Gothic theories—i.e., in a dialectical-material way using updated, posthumanist models (expanded beyond Cartesian thought) in order to achieve Gothic Communism one step at a time. This includes the creative successes of proletarian praxis, which the volume explores in relation to state forces who resist their transformative power to keep things the same; i.e., the state vs workers, generally by pitting the latter against each other. A huge part of proletarian praxis, then, involves a gradual development of emotional/Gothic intelligence and class/cultural awareness during our updated teaching approach and labor negotiations when expressed through Gothic poetics and demonic BDSM; i.e., to counterattack state forces in service to our larger goals—our six Gothic-Marxist tenets—thwarting Capitalist Realism.

It has five main chapters, over thirty total sections/subchapters and a conclusion:

- **Chapter One** focuses on sex positivity and the "creative successes" of proletarian praxis—how Gothic Communism, when correctly performed, cultivates empathy under Capitalism through mutual consent, informed

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consumption, *de facto* education and descriptive sexuality as things to materially imagine (often through ironic parody and "perceptive" pastiche) through Gothic poetics.

- **Chapter Two** explores their dialectical foil—sex coercion, whereupon Capitalism "zombifies" consumers into "lobotomizing" themselves and others, resulting in abject, fetishizing witch-hunts, toxic love and criminal sexuality as historical-material outcomes that seek to control sex and thoughts/cultural attitudes about sex, as well as the sexist, obfuscating ambivalence of Gothic canon's coercive BDSM, fetishes and kink.
- **Chapter Three** enters the "grey area" of cultural appreciation, examining: the culturally appreciative, sexually descriptive irony of Gothic counterculture's reverse abjection with sex-positive BDSM, kink and fetishization; as well as asexuality, queer-/homonormative gatekeeping and the ambiguities of trans, non-binary, intersex, and drag existence, but also their assorted discriminations begot from weird canonical nerds and the canonical media that turns them into harmful bigots.
- **Chapter Four** explores sexism and other bigotries within a gradient of canonical moderacy and reactionary politics in popular, sexualized media—TERF hauntologies, sublimated war pastiche, girl/war bosses, and queer tokenism at large.
- **Chapter Five** seeks to provide lasting solutions based on emotionally/Gothically intelligent activists who can detect, recognize and separate all of the above when creating their own cryptonymic material, all while enacting Gothic Communism, outing state proponents, and living in a brave new world of sexy "awakened" monsters: the liminally subversive/transgressive zombies, ghosts, vampires, witches, Amazons, etc.

approximate volume length ("): ~234,000 words/795 pages and ~394 unique images

approximate book length: ~1,021,000 words/3,061 pages and ~1,681 unique images



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# Full Table of Contents (including paratextual documents)

## —Paratextual Stuff<sup>5</sup>—

Disclaimer (legal)

Abstract

Text-only Title Page

Two Essential Halves: Dividing Volume Two in Two<sup>6</sup>

Two Essential Halves: Dividing Volume Three in Two<sup>7</sup>

Volume Summaries

Illustrating Mutual Consent

Defining Sexualized Media/Sex Work, and Regarding Hard Kinks: What I Will and Won't Exhibit

- What I Will Exhibit (and related terms)
- What I Won't Exhibit

A Note About Canonical Essentialism

The Six Gothic-Marxist Tenets and Four Main Gothic Theories

About the Logo (for Gothic [gay-anarcho] Communism)

Concerning My Audience, Reading Order and the Glossary

Essential Keywords, *a priori*

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<sup>5</sup> Comes *before* the table of contents per volume.

<sup>6</sup> For Volume Two, parts one and two

<sup>7</sup> For Volume Three, parts one and two

Written Backwards: A Ship of Theseus, a Gothic Castle<sup>8</sup>

Heads-up (a brief refresher<sup>9</sup>)

Concerning Monsters<sup>10</sup>

We Are Legion: So Many Monsters, So Little Time<sup>11</sup>

## —Volume Zero: Thesis—

Author's Foreword: "On Giving Birth," the Wisdom of the Ancients, and Afterbirth

Volume Outline/Summary of the Thesis Volume, "Camp Map" and Symposium Divisions/Subdivisions

Notes on Power (paradox) and Liminal Expression (doubles)

Thesis Proper

- On Twin Trees; or, "Taking the Trees Back during Oppositional Praxis": the Superstructure and Base; Tolkien vs Milton; and Our Manifesto Tree
- The Four Gs: Our Main Gothic Theories
- Doubles, Dark Forces, and Paradox; or into the Shadow Zone: Where We Currently Are and Where We're Going Deeper Into
- Thesis Statement: the Gothic Mode and Its Reclamation
  - Thesis Paragraph: Capitalism Sexualizes Everything
  - Thesis Body: Gothic (gay-anarcho) Communism vs the State; or, Galatea inside the Shadow of Pygmalion
  - Pieces of the Camp Map (from the Manifesto Tree)
  - The Roots of Camp: Reclaiming Demon BDSM and Radcliffe's Tricky Tools

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<sup>8</sup> For Volumes One, Two, and Three.

<sup>9</sup> For Volumes One, Two, and Three.

<sup>10</sup> For Volume Two, parts one and two

<sup>11</sup> For Volume Two, parts one and two

- Overcoming Praxial Inertia: Straw Dogs and Canon's Teeth in the Night

### Camp Map: Camping the Canon

- "Camp Map"; or "Make it gay," part one: Scouting the Field
- "Make it gay," part two: Camping Tolkien's Refrain using Metroidvania, or the Map is a Lie: the Quest for Power inside Closed Space
  - "The Map Is a Lie": the Quest for Power inside Cameron's Closed Space—Origins and Lineage
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- "Make it gay," part three: Shining a Light on Things, or How to Make Monsters: Reclaiming Our Lost Power by Putting the Pussy on the Chainwax
- "Make it gay," part four: the Finale; or "Sex, Drugs and Rock 'n Roll!"

Follow the Sign: Thesis Conclusion, or "Death by Snu-Snu"

Symposium: Aftercare; What *Is* the Gothic?

In Closing: A Gay New World

Keyword Glossary

Acknowledgments

About the Author

## —Volume One: Manifesto and Instruction—

Manifesto/Instruction Volume Outline

Preface: Gothic (gay-anarcho) Communism; or, Synthesizing Emotional/Gothic Intelligence through a Sex-Positive Gothic Mode

Manifesto: Simplifying Theory

- The Gist: Our Gothic-Communist Mission Statement and List of Oppositional Praxial Coordinates, Including Our Tenets and Main Gothic Theories

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- The Nation-State: Remediating Modern-day "Rome," Gargoyles, and the Bourgeois Trifectas; also, critiquing Amazons as Liminal Expression (feat. Autumn Ivy)
- An Uphill Battle (with the Sun in Your Eyes): Operational Difficulties
  - An Uphill Battle, part one: Introducing Revolutionary Cryptonymy and the State's Medieval Monopolies on Violence and Terror through Animalized Morphological Expression
    - "Predators and Prey": Predators as Amazons, Knights, and Other Forms of Domesticated, Animalized Monster Violence (feat. James Cameron)
    - "Predators and Prey": Prey as Liberators by Camping Prey-like BDSM; Its Bodily Psychosexual Expression and Campy Gothic Origins Stemming from Horace Walpole onwards
  - An Uphill Battle, part two: Concerning Rings, BDSM and Vampires; or the State's False Gifts, Power Exchange, and Crumbling Homesteads Told through Tolkien's Nature-Themed Stories
  - An Uphill Battle, part three: Challenging the State's Manufactured Consent and Stupidity (with Vampires)
- Monster Modes, Totalitarianism (menticide) and Opposing Forces: Oppositional Praxis

Instruction: Trauma Writing/Artwork, or Surviving and Expressing Our Trauma through Gothic Poetics

- Manifesto Postscript: "Healing from Rape"—Addressing "Corruption," DARVO and Police Abuse with the Pedagogy of the Oppressed in *Ninja Scroll* and *The Terminator*
- Gothic Communism, a sample essay: "Cornholing the Corn Lady—*Ghostbusters: Afterlife* and Empire"
- Paid Labor: Summarizing Praxis as Something to Synthesize by Paying Workers
- Synthesis Symposium: Nature Is Food; a Roadmap for Forging Social-Sexual Habits, or Cultivating Gothic-Communist Praxis in Our Own Daily Lives/Instruction

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- Synthesis Roadmap, or Nature Is Food, part zero: Pre-Symposium; or, Synthesis, Equations and Cartesian Trauma (war and rape)
  - Nature Is Food, part one: The Basics of Oppositional Synthesis; or Outlining Girl Talk, Menticide, the Liminal Expression of Subversive Revolution and "Perceptive" Pastiche in the Face of Cartesian Trauma (feat. Medusa, Stigma Animals and Georgia O'Keefe)
  - Nature Is Food, part two: A Deeper Look at Cartesian Trauma in War Culture (feat. Robert Heinlein and Akira Kurosawa)
  - Nature Is Food, part three: A Deeper Look at Cartesian Trauma in Rape Culture (feat. phallic women/traumatic penetration and sports abuse)
  - Nature Is Food, the finale: A Problem of "Knife Dicks," or Humanizing the Harvest; Hammering Swords into Ploughshares (feat. racist porn and fat bodies)
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Keyword Glossary

Acknowledgments

About the Author

## —Volume Two: Monsters—

—Volume Two: Monsters, part one: Gothic Poetics, Their Usage—

Monster Volume Outline, part one

Concerning Martyrs: Learning from the Monstrous Past; or, a Humanities Primer to Humanize Reclaimed Monsters with

(Module One) Brace for Impact: Harmony's Castle Black

- On the Cusp: Some Prep When Hugging the Alien
- Prep, part zero: "Time Is a Circle"; or, Expressing Reality through Gothic Poetry in Relation to Historical Materialism
- Prep, part one: Teaching; or, "My Quest Began with a Riddle": the Caterpillar and the Wasp

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- "The Caterpillar and the Wasp," part one: Angry Mothers; or, Learning from Our Monstrous-Feminine Past
- "The Caterpillar and the Wasp," part two: Solving Riddles; or, Following in Medusa's Footsteps
  - "Following in Medusa's Footsteps": Spilling Tea
  - "Following in Medusa's Footsteps": Meeting Medusa
    - Postscript
    - Post-postscript
  - "Following in Medusa's Footsteps": Teaching between Media and our Bodies, and a Bit of Coaching
  - "Following in Medusa's Footsteps": Conflict, Mothers-in Conflict, and Liberation
- Prep, part two: Medicinal Themes and Advice; or, "Doctor's Orders": Prep for Surgery and Aftercare
- Prep, part three: the Medieval; or the Root of the Humanities: Their Mise-en-Abyeme, Medieval Expression and Modules
  - "Monsters, Magic and Myth": Castles in the Flesh; or, a Personalized Example of Derelicts
  - "Monsters, Magic and Myth": Green Eggs and Ha(r)m; or, "Fucking's Fun, Try it!"
  - "Monsters, Magic and Myth": The Eyeball Zone; or, Relating to the Gothic as Commies Do
  - "Monsters, Magic and Myth": Knocking on Heaven's Door; or, Prepare for Entry!
  - "Monsters, Magic and Myth": 'Heaven in a Wild Flower'; or, Exhibiting the Monstrous-Feminine Ourselves
  - "Monsters, Magic and Myth": Medieval Expression; or, "Welcome to the Fun Palace!"
    - ("), part one: A Song Written in Decay
    - ("), part two: "Red Scare"; or Out in the World
    - "With a Little Help from My Friends"; or, Out of this World:
      - ("), part one, "What Are Rebellion, Rebels, and Why (feat. Amazons and Witches)?"
      - ("), part two, "Meeting Rebels; i.e., What Inspires Us to Meet and All of It Carrying On and On (feat. Harmony Corrupted, Jack Burton, and Blxxd Bunny)"
  - "Monsters, Magic and Myth": Modularity and Class (feat. Jeremy Parish and Sorcha Ní Fhlainn)
- Facing Death: What I Learned Mastering Metroidvania, thus the Abject '90s (feat. Kirby, Marilyn Manson and Maynard James Keenan)
- Halfway There: Between Modules; or, Facing the Past to Move Forward

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- "That Ass Is a Higher Truth": Leaving the Castle; or, Bookending Harmony Corrupted

—Volume Two: Monsters, part two: Gothic Poetics, Their History—

(Module Two) The Undead: Zombies, Vampires and Ghosts

- Bad Dreams, or Surviving the Zombie Apocalypse, part one: Police States, Foreign Atrocities and the Imperial Boomerang
- Bad Dreams, part two: Transforming Our Zombie Selves (and Our War-like, Rapacious Toys) by Reflecting on the Wider World through the Rememory of Personal Trauma
- Bad Dreams, part three: the Monomyth/Cycle of Kings; or, Paralyzing Zombie Tyrants with Reverse Abjection, Sex-Positive Hauntologies (Castle-narrative in Metroidvania) and Perceptive Zombie Eyeballs
  - The Monomyth, part zero: *Mandy* and the Problem of Futile Revenge
  - The Monomyth, part one: "She Fucks Back"; or, Revisiting *The Modern Prometheus* through Astronoetics (the Man of Reason and Cartesian Hubris) versus the Womb of Nature in Metroidvania
  - The Monomyth, part two: "Ruling the Slum"; or, Crime Lords and Zombie Caesars When the Boomerang Comes Back Around
  - The Monomyth, part three: "That Which Is Not Dead"; or, Capitalism as a Great Zombie
- Eat Me Alive; or Reintroducing Liminal Expression through Undead Feeding Vectors, part one: A Brief History of Feeding, Queer Love and Vampires
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- Forbidden Sight and the Promethean Quest, part one: Making Demons—Composite Bodies, Golems and Mad Science; or the Roots of Enlightenment Persecution
- Forbidden Sight and the Promethean Quest, part two: Summoning Occult Demons—Imposters and Death Curses; the Demonic BDSM of Canonical Torture vs Exquisite "Torture"
- Exploring the Derelict Past: The Demonic Trifecta of Detectives, Damsels and Sex Demons; or Enjoying Yesterday's Exquisite Torture on the Edge of the Civilized World

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- "Damsels, Detectives and Sex Demons," part zero: Derelicts, Medusa and Giger's Xenomorph; i.e., the Puzzle of "Antiquity"
- "Damsels, Detectives and Sex Demons," part one: Damsels and Detectives
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- Call of the Wild; or "Sex Education," Trans-forming the World through the Trans, Intersex and Non-binary Mode of Being
  - "Call of the Wild," part zero: Hunter and Hunted; or, Nature vs the State
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The Future is a Dead Mall; or Reviving the Zombie Future with Proletarian "Archaeologies": Revolutionary Cryptonyms that Defy Snobbish Critics of the Gothic to Break Capitalist Realism

"The Caterpillar"; or, What's to Come

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Conclusion: "Put da pussy on the chainwax!"—The Beginning of the End?

Keyword Glossary

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