

Volume/Chapter Summaries and Table of Contents (WIP v0.97)
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, Poetry Module (Volume Two, part one) and Undead Module (a sub-volume for Volume Two, part two) 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 divides in three; part one is the Poetry Module, and part two is the Monster Modules, [the Undead](#) and [Demons](#). Each module is effectively its own sub-volume with its own release, but also its own online promo series (where you can download the exhibit images at full resolution): "[Brace for Impact](#)," "[Searching for Secrets](#)," and "[Deal with the Devil](#)." For organizational purposes, all sub-volumes are considered part of the same overall volume. As of 3/13/2025, [every book volume has its own promo series](#). —Perse

About the project: Made in collaboration with other sex workers, *Sex Positivity* is a four-volume book being released one volume/sub-volume (module) at a time. From newest to oldest: as of 2/14/2025, [my Demon Module is live](#); as of 9/6/2024, [my Undead Module is live](#); 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:

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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.](#)

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").

Third, ancillary to my work on Gothic poetics, [I've just released Persephone's 2025 Metroidvania Corpus as a PDF \(v1.17a\)](#) (to allow for easier accessibility using Adobe's bookmark system). The [debut blogpost announcement](#) also gives a download link and describes the PDF's contents (which are SFW/only about Metroidvania). Alongside [my Metroidvania work having its own webpage](#), I have [a similar corpus for my work on ludo-Gothic BDSM](#).



(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.

[Click here to access the project's most vital Gothic paratextual documents](#); e.g., its main Gothic keywords, but also theories and central tenets, which aren't contained in the full glossary. [Click here to access the non-Gothic paratextual key terms](#), as well as information about the series' intended audience and reading order.

approximate¹ length: ~57,000-62,500 words/~204-220 pages² and ~17 unique images (including the front and rear covers)/~95-104 total images

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

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

Volume Zero³: Thesis ([download v2.0a](#))



The thesis volume contains the *complex theory* of my book series; i.e., its various lists of interconnected theoretical devices, as well as the entirety of specialized keywords, all of which I unpack and explain in order. To that, it contains my author's foreword, a small essay on the performance and paradox of power ("Notes on Power"), as well as my book's manifesto tree (scaffold of

oppositional praxis), thesis argument[1] 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 on [Metroidvania](#) and [ludo-Gothic BDSM](#) but also my total curriculum, which can be simplified as needed when being taught to others in more anecdotal, everyday forms.

[Click here to access the blog-style book promotion for Volume Zero, "The Total Codex."](#)

approximate volume length (minus the paratextual documents): ~226,000 words/651 pages and ~474 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).

³ 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.

- **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).
- 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" with ludo-Gothic BDSM; 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

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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 prototyping ludo-Gothic BDSM.

- **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 v2.0](#))



Volume One contains the *simplified theory* of my book series; i.e., its Gothic-Communist manifesto outlines a teaching method for synthesizing praxis, meaning through an *introduction* to Gothic-Communist theory from my thesis volume that has been simplified. 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

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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.

[Click here to access the blog-style book promotion for Volume One, "Make It Real."](#)

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

- 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

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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).

Volume Two: Monsters

Volume Two is the Humanities primer/Monster Volume. It divides into three smaller modules, which comprise a *history of applied Gothic theory and poetics* (simple and complex). Organizationally the volume divides in *two* larger parts, with *three* separate modules; re: the Poetry Module in part one, which explores the *usage/application* of Gothic poetics (with some historical elements); and Undead and Demon Modules in part two, which explore the *history* of Gothic poetics (with some applicative elements; re: ludo-Gothic BDSM). Due to their length, each module has actually been released as its own sub-volume; in turn, each has its own promo series, where you can read a given module, piece-by-piece, as individual blogposts; re: "[Brace for Impact](#)" (the Poetry Module), "[Searching for Secrets](#)" (the Undead Module), and "[Deal with the Devil](#)" (the Demon Module).

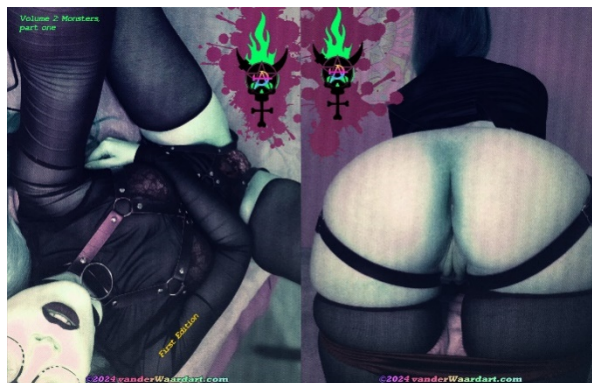
Furthermore, the sub-volumes collectively explore the complex-to-simple usage/application and history of Gothic poetics during oppositional praxis; i.e., its (un)ironic manifestation as xenophobic and/or xenophilic: creatively interpreting (and negotiating with) the Gothic past/Wisdom of the Ancients 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 applied 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 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

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(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: the Poetry Module ([download v1.3](#))



Whereas the Monster Modules focus on the *history* of Gothic poetics—i.e., as something to learn *from* when poetically articulating our *own* pedagogy of the oppressed—the Poetry Module focuses on Gothic *poetics* as a historical-material process whose history we contribute *towards*. Its emphasis lies in teaching with Gothic poetic devices by *applying* them, the module explaining said devices while

going over them, one-by-one; i.e., in a series of poetry-themed sections: "Time," "Teaching," "Medicine," and "the Medieval." Last but not least, the module includes a sizeable extension that goes over different ways to play with the imaginary past; i.e., per ludo-Gothic BDSM and rape play.

approximate length (""): ~300,000 words/~795 pages, ~625 unique images

Volume Two, part two: Undead Module ([download v1.1](#))



This module explores the poetic history of *the undead*; i.e., as creatures driven less by active intelligence and more by a desire to *freeze* and *feed* in the buried presence of *trauma* and *harmful conditions*. It explores how the state's monopolies lead to a state of exception within its sites of settler-colonial violence, which in turn create a violent upheaval/silent scream among the oppressed

and oppressors alike as the state *takes* from workers and nature; i.e., the voice of colonial trauma and the vengeful, desperate feeding on the living by the undead as the genocided dead, having come home to roost—zombies. However, the alienation and feeding also affect the ruler class, leading to vampirism as a canonical effect that must be personified in healthier forms of medieval nostalgia that, for their using logical motions, become ghost-like, copied and imperfect. Reclaiming these modules requires embodying and subverting the very traumas the state relies on to control us by keeping us hungry and braindead (a process I call "lobotomization")—

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to, as the undead generally do, paralyze *our* prey and feed on *their* frozen bodies, albeit in ways that pointedly develop Gothic Communism: by taking *back* what's ours during ludo-Gothic BDSM (demons, by comparison, tend to *give*; e.g., dark desires, fatal knowledge or revenge fulfillment).

approximate length ("): ~430,580 words/~1,055 pages and ~832 unique images

Volume Two, part two: Demon Module ([download v1.1](#))



This module explores the poetic history of *demons* (made/summoned/of nature); i.e., as actively cunning-yet-alien shapeshifters. Canonized as treacherous within transactional dialogs of forbidden, unequal *exchange* (of power, knowledge and darkness) and permanent *transformation*, demons frequently yield a repressed *desire* for radical change haunted by systemic abuse; i.e., of

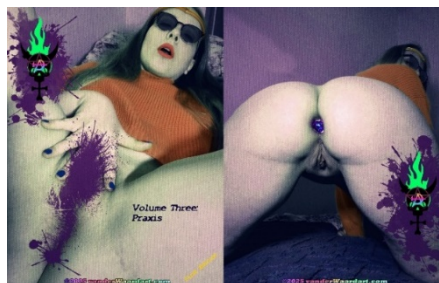
rape and revenge as things to canonize *or* camp through the Gothic mode: as untrustworthy beings made deceitful and torturous through the ghost of the counterfeit's process of abjection's Promethean Quest or Faustian bargain. As such, we'll consider the subversive, cryptonymic potential of demons; i.e., to reverse abjection through revolutionary cryptonymy's double operation (to conceal and reveal taboo subjects), all while dealing with state doubles (re: DARVO and obscurantism, including tokenized variants). Be those people, places or something in between (the chronotope and its castle narrative/*mise-en-abyme*), we'll do so through their classical function—as seductive, mendacious granters of dark wishes, including fulfilling the whore's revenge: of nature policed, thus pimped, as monstrous-feminine by the state for profit, which the demon (as a vengeful, monstrous-feminine whore) challenges said motive (and its raping of nature) in favor of something better.

To it, we'll explore the dark, hauntological creativity and endless morphological variety of demons, but especially how they manifest and behave; i.e., as a vengeful, nebulous, psychosexual matter of exchange, transformation and desire, onstage and off, during ludo-Gothic BDSM and liminal, half-real expression: composite bodies like cyborgs, golems and robots that are built with mad science (the Promethean Quest), occult beings that are summoned and dealt with (the Faustian Bargain), or overtly natural totems that are hunted down within nature-as-alien.

approximate length ("): ~534,396 words/~1,245 pages and ~1,169 unique images

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Volume Three: Praxis (WIP)



Volume Three, or the Praxis Volume, combines Volume Zero's *complex theory*, Volume One's *simplified theory/synthetic model*, and Volume Two's monster *history* and *application*; i.e., as something to challenge the state by fostering our own *creative successes* of proletarian praxis, and whose **mutual consent, informed consumption** and **informed consent, sex-positive de facto education, descriptive sexuality** and **cultural appreciation** boil down to sex positivity (and liberation) versus sex coercion while developing Gothic Communism (with a huge focus on resisting tokenization; e.g., TERFs).

In other words, Volume Three covers the informed, intersectionally continuous application of successful proletarian praxis *as* we reinterpret the Gothic past pushing for universal liberation. 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 during ludo-Gothic BDSM; i.e., to counterattack state forces in service to our larger goals—our six Gothic-Marxist tenets—thwarting Capitalist Realism.

The Praxis Volume divides in two halves (inside one volume):



Volume Three, part one: Lays out sex positivity *and* sex coercion—but also the liminal areas between them—in a two-part introduction, followed by three chapters.

Volume Three, part two: Concerns sex positivity *versus* sex coercion. It contains

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Chapters Four and Five plus the Conclusion, which concerns the creative successes of proletarian praxis versus state praxis. Time to fight!

Volume Three 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 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 (under construction)

approximate total book length: ~1,974,400 words/5,258 pages and ~3,924 unique images

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

Full Table of Contents (including paratextual documents)

—Paratextual Stuff⁴—

⁴ Comes *before* the table of contents per volume.

Disclaimer (legal)

Abstract

Text-only Title Page

Two Essential Halves: Dividing Volume Two in Two⁵

Two Essential Halves: Dividing Volume Three in Two⁶

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*

Written Backwards: A Ship of Theseus, a Gothic Castle⁷

Heads-up (a brief refresher⁸)

⁵ For Volume Two, parts one and two

⁶ For Volume Three, parts one and two

⁷ For Volumes One, Two, and Three.

⁸ For Volumes One, Two, and Three.

Concerning Monsters⁹

We Are Legion: So Many Monsters, So Little Time¹⁰

—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

Concerning Keywords/the Volume's Age

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
 - Two Years Later (give or take): Returning to My Thesis Argument after Five Books
 - 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
 - Overcoming Praxial Inertia: Straw Dogs and Canon's Teeth in the Night

Camp Map: Camping the Canon

⁹ For Volume Two, parts one and two

¹⁰ For Volume Two, parts one and two

- "Camp Map"; or "Make it gay," part one: Scouting the Field
- Two Years Later (give or take): Returning to My Thesis Argument after Five Books
- "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
 - "The Map Is a Lie: the Quest for Power inside Cameron's Closed Space—Interrogating Power through Your Own Camp
- "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

—Volume One: Manifesto and Instruction—

Manifesto/Instruction Volume Outline

Returning to Volume One, Two Years Later (give or take) after Five Books; or, Cuwu's Hand in Forming Ludo-Gothic BDSM

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
- 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

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- 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* (feat. Cuwu)
- Gothic Communism, a sample essay: "Cornholing the Corn Lady—*Ghostbusters: Afterlife* and Empire"
- Paid Labor: Summarizing Praxis as Something to Synthesize by Paying Workers (feat. Delilah Gallo, Rae of Sunshine, and Feyn Volans)
- Synthesis Symposium: Nature Is Food; a Roadmap for Forging Social-Sexual Habits, or Cultivating Gothic-Communist Praxis in Our Own Daily Lives/Instruction
 - 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

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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)
- End of the Road: Concluding the Roadmap and Volume One

—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
 - "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

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

Another Castle, Another Princess: Two in-between Chapters about Tokenization and Rape Play

- "In Search of the Secret Spell": Digging Our Own Graves; or, Playing with Dead Things (the Imaginary Past) as Verboten and Carte-Blanche (feat. Samus Aran)
 - Splendide Mendax: the Rise and Fall of "Rome" as Built-in(to Us)

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- "Cruisin' for a Bruisin'!": From Herbos to Himbos, part one (feat. *Dragon Ball Z* and *Big Trouble in Little China*; Wonder Woman)
- "Death by Snu-Snu!": From Herbos to Himbos, part two (feat. Ayla, *Weaponlord* and Savage Land Rogue; Autumn Ivy and Claire Max)
- Into the Toy Chest: Gothic History as Toy-like Amongst Ourselves
 - Into the Toy Chest, part zero: A Note about Rape/Rape Play
 - Into the Toy Chest, part one—the Nuts and Bolts of Rape Play
 - Into the Toy Chest, part two—My Experiences
- Back to the Necropolis: Reflections on Mastery as Backwards; i.e., When Camping Myself as More and More Gay (feat. Black Nazis and *Castlevania*)!

—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 zero: "Fatal Homecomings"; or, Return of the Living Dead (and Vigilantism)
 - part one: Police States, Foreign Atrocities and the Imperial Boomerang
 - The Imperial Boomerang, part one: Survival (feat. *Night of the Living Dead*, *Left 4 Dead*, and *The Last of Us*)
 - " part two: Cryptomimesis, or Pieces of the Dead (feat. *The Last of Us*, *Scooby Doo*, and more)
 - " part three: Rememory, or the Roots of Trauma between Real Life and Dreams
 - The Roots of Trauma, part one: Assembling Trauma and Questions of Betrayal in *Beloved*, *Frankenstein*, *The Last of the Mohicans*, and *The Terror: Infamy* (feat., Toni Morrison and Howard Zinn)
 - " part two: Healing through "Rape," or the Origins of Ludo-Gothic BDSM as a Matter of Rememory (feat. Harmony Corrupted and Cuwu)
 - 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
 - The Rememory of Personal Trauma, part zero: Back to Jadis' Dollhouse, the Birthplace of Ludo-Gothic BDSM; Some Points about Dolls
 - The Rememory of Personal Trauma, part one: Meeting Jadis; or, Playing with Dolls

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- "Meeting Jadis," part one: Some General Points about Dolls and Playing with Them
- "Meeting Jadis," part two: One Foot out the Door; or, Playing with Dolls to Express One's Feeling Undead (feat. *Alien*, *The Night House*, *Steven Universe* and more)
- The Rememory of Personal Trauma, part two: Escaping Jadis; or, Running up that Hill (feat. *Stranger Things*, *Majora's Mask*, and *Wuthering Heights*)
- " part three: the Monomyth and Cycle of Kings; or, "Perceptive Zombie Eyeballs": Paralyzing Zombie Tyrants with Reverse Abjection (and Other Gothic Theories)
 - The Monomyth, part zero: *Mandy*, Homophobia and the Problem of Futile Revenge (feat. H.P. Lovecraft)"
 - " 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"
 - Metroidvania, part zero: "Men of Reason Suck"; or, Ghosts of Freud in *Forbidden Planet*, and the Gendered Components of Gothic Space (and Its History of Scholarship) as Tied to Capitalism in Disguise
 - Metroidvania, part one: Away with the Faeries; or, Double Trouble in *Axiom Verge*
 - Metroidvania, part two: "Look upon my Works, ye Mighty"; or, the Infernal Concentric Pattern and Rape Play in *Hollow Knight* and Metroidvania at Large
 - Geometries in Terror; or, Traces of Aguirre and Bakhtin in *Hollow Knight's* Promethean Castle World
 - Sleeping Beauties: Policing the Whore; or, Topping from Below to Rise from the Ashes
 - " part two: Beyond Castles; or, Criminals and Conquerors
 - "Ruling the Slum"; or, Crime Lords, Police Tokenism and Sell-Outs (feat. *The Crow* and Steam Powered Giraffe)
 - "A Lesson in Humility"; or, Gay Zombie Caesar (and His Token Servants) When the Boomerang Comes Back Around (feat. *Myth: the Fallen Lords*)
 - "Hail, Caesar!"; or, Balor the Leveler as Gay Zombie Caesar in *Myth: the Fallen Lords*
 - "Hell Hath No Fury"; or, Soulblighter's Gay Nazi Revenge (and Giants/Female Characters) in *Myth II: Soulblighter*

- " part three: "That Which Is Not Dead"; or, Capitalism as a Great Zombie
- They Hunger; or Reintroducing Liminal Expression through Undead Feeding Vectors: the Universal Feeding Mechanism of the Undead
 - Eat Me Alive; or Undead Feeding Vectors, part one: a Crash-Course Introduction to Vampires (and Witches)
 - Understanding Vampires: "What Is (Problematic) Love?"; or, Positions of Relative Ignorance to Relative Clarity (feat. Bad Empanada and Marxist-Leninism)
 - " part zero, A Vampire History Primer; or, a Latter-Day Conceptualization of Vampirism, from the 1970s Onwards (feat. Bad Empanada, Rob Halford, Anne Rice, Foucault, Judith Butler, and more)
 - " part one: Leaving the Closet; or, a Trans Woman's Scholarly Contributions to Older Histories of Sodomy and Queer Love (feat. Anne Rice, Chelyabinsk-40, *Brotherhood of the Wolf*, *Castlevania*, and more)
 - " part two: "The World Is a Vampire"; or, Bloodsports and Prisons from Old World to New World, Archaic Mothers and the Monomyth to Bloodthirsty Capitalists (feat. *The Darkest Dungeon*, *Alice in Borderland*, and *The Matrix*)
 - Seeing Dead People; or, Undead Feeding Vectors, part two: Ghosts/the Numinous, Metroidvania, the Posthuman and *Cryptomimesis* (feat. *The Shining*, *Alien*, *Ghost in the Shell* and more)
 - Deal with the Devil: Transitioning Modules; or Between Demons and the Undead (module conclusion)

(Module Three) Demons: From Composites and the Occult to Totems and the Natural World

- Of Darkness and the Forbidden: A Demon Symposium
- Forbidden Sight, Faust and the Promethean Quest; or, Knowledge and Power Exchange
 - Forbidden Sight, part zero: A Rape Reprise; or, the Whore's Paradox Having Its Revenge During Ludo-Gothic BDSM
 - Forbidden Sight, part one: Idle Hands Are the Devil's Workshop; or, Weapons in Clay and Even More Playtime: the Monstrous Prostitution of Blood Libel and Its Violent, Demonic Revenge
 - Idle Hands, part zero: A Cheat Sheet; or, Some Larger Thesis Arguments/How We'll Apply Them to Blood Libel and Demons at Large

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- Idle Hands, part one: Amazons and Demon Mommies
 - Prefacing Medusa: to Bay
 - On Amazons, Good and Bad, part one: Always a Victim (feat. Medusa, *Aliens*)
 - On Amazons, Good and Bad, part two: Reclaiming Amazons; or, Cops and Victims
 - Cops and Victims, part one: the Riddle of Steel; or, Confronting Past Wrongs (feat. Amanda Nicole)
 - Cops and Victims, part two: Our Sweet Revenge; or, Being Ourselves While Reclaiming Anal Rape, mid-*Amazonomachia* (feat. Nyx and Amy Ginger Hart)
 - A Paucity of Time: Addressing the Rest of the Demon Module's Relative Brevity
 - "I'll See You in Hell": Dark Faeries and Demon Mommies
 - Darkness Visible: Dark Faeries (feat. Annabel Morningstar, Harmony Corrupted, Romantic Rose, *The Witch*, and more)
 - Trial by Fire: Demon Muscle Mommies (feat. Lady Hellbender and Hela, *The Shape of Water*)
- Idle Hands, part two: Vampires and Claymation (feat. Takena's "Midnight Vampire")
- Prefacing Tolkien: to Harmony/Concerning Big Black Dicks and "Anti-Semitism" vs "antisemitism"
- Idle Hands, part three: Goblins, Anti-Semitism and Monster-Fucking (feat. Tolkien's orcs and goblins, acid Communism, and SpongeBob SquarePants)
- From New to Old: Concerning the Rest of the Module
- Forbidden Sight, part two: Making Demons (re: Prometheus)
 - Foreword: To Mary Shelley
 - "Fire of Unknown Origin": Composite Bodies, Golems and Mad Science; or the Roots of Enlightenment Persecution in the Promethean Quest (feat. Mary Shelley, *Frankenstein* and Ridley Scott)
 - Afterword: A Further Note on Angry Gods (and Playing with Them, feat. Cuwu)
- Forbidden Sight, part three: Summoning Demons (re: Faust and Radcliffe)
 - Raw Deals, Impostors, the Occult and Death Curses; the Demonic BDSM of Canonical Torture vs Exquisite "Torture"
 - Whores and Faust: Summoning the Whore/Black Penitent (feat. Ann Radcliffe, Matthew Lewis, Doctor Faustus, Alan Rickman, Roger Ebert, John Landis' *Animal House*, Kevin Smith, and more)

- The Road to Hell; or, Summoning the Whore, Ourselves (and Other Considerations of the Faustian Bargain *vis-à-vis* the Participants)
 - Going Mask-Off: Showing Jadis' Face while Doubling Them
 - Dark Shadows: The Origins of Demonic Persecution and Camp; or, Applying My Education (from School and Jadis) to *Smile, Evil Dead* and More
 - Exploring the Derelict Past: the Demonic Trifecta of Damsels, Detectives and Sex Demons; or Enjoying Yesterday's Exquisite Torture on the Edge of the Civilized World
 - Radcliffe's Refrain (reprise)
 - "Damsels, Detectives and Sex Demons," part zero: Derelicts, Medusa and H. R. Giger's Xenomorph; i.e., the Puzzle of "Antiquity"
 - "Damsels, Detectives and Sex Demons," part one: Non-Magical Damsels and Detectives (feat. *Out of Sight*, Nina Hartley, Velma, and Zeuhl)
 - "Damsels, Detectives and Sex Demons," part two: Demons and Dealing with Them; or Abandonment, Dark Worship and Vengeful Sacrifice When Dissecting Radcliffe (feat. Ridley Scott's *The Terror* and *Alien: Covenant*, *Ninja Scroll*, *The Dark Crystal*, and Harmony Corrupted)
 - Afterword: In Measured Praise of the Great Enchantress (feat. Ann Radcliffe, *Sailor Moon*, *The Ronin Warriors*, and Harmony Corrupted)
- 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 one: Hunter and Hunted; or, Nature vs the State
 - Call of the Wild, part two: Dark Xenophilia; or, "Far Out, Dude!" Monster-fucking and Magic Girls Helping Foster Dark Radical (Communist) Empathy During Healthy Sex Education (for Children and Young Adults into Adulthood)
 - Dark Xenophilia, part one: Monster-Fucking and Furry Panic (feat. Lycans, Chimeras, and Sentient Animals; e.g., Cuwu, "Pelts," Erika Eleniak, Sonic the Hedgehog and Pippi Longstocking)
 - Dark Xenophilia, part two: "Follow the White-to-Black Rabbit"; or Magic, Drugs and Acid Communism (feat. the Monstrous-Feminine of Magic Girls, Unicorns and Xenomorphs)
 - Saying Goodbye: Onto Better Times Ahead (and Harder Ones)

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 and the Wasp; or, What's to Come

—Volume Three: Proletarian Praxis—

Abridged Manifesto Tree (of Oppositional Praxis)

Praxis Volume Outline, parts one/two

— Volume Three: Proletarian Praxis, part one: Sex Positivity and Sex Coercion—

Introduction: Dialectical Materialism (with Monsters)

Before the Plunge: A Dialectical-Material Summation of Gothic Communism's Execution (in Opposition)

Chapter One: Sex Positivity. "The Seeds of Rebellion"—Sex Positivity and the Tools of the Trade

- Illustrating Mutual Consent: Empathy
- Half-Real: Recognizing And Performing Empathy
- Informed (Ironic) Consumption and De Facto Educators Using Parody and Parallel Space
- Reversing Abjection: Describing Sexuality vs Prescribing Sexual Modesty
- "Get Nervous!": The Fur(r)tive Rebellion of Body Hair and the "Toxic" Shock of Critical "Trash," Zombie Capitalism, and "Monster Mash" Rock Operas

Chapter Two: Sex Coercion. "Under the Influence"—Sex Coercion under Zombie Capitalism, Including Bad Drugs and Voluntary Lobotomy

- Witch Cops and Victims: Fetishized Witch-Hunters and -Hunted in the Ever-growing Police State
- "Which Witch?"—"What *is* a Witch?" part one: An Example of Proletarian Witches in *The Last of Us* (2023)
- Ruling through Fear: Dogma and Economics
- "Real Life": Toxic Love and Criminal Sexuality in True Crime
- Gothic Ambivalence: Canonical Torture in the Internet Age; or the Wish Fulfillment of Guilty Pleasure, Bad Play and Sex-Coercive Demon BDSM

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Chapter Three: Liminality. "A Zone... of Danger!"—Fifty Shades of Gay (Area)

- Exquisite Torture in the Internet Age: The Appreciative Irony of Gothic Iconoclasm; or, the Subversive Power of Good Play and Sex-Positive Demon BDSM during Counterculture Performance Art
- Selling Sex, SWERFs and Un(der) paid Sex Work
- Crash Course: An Introduction to Asexuality and Demisexuality
- Queer-/Homonormativity in Sex-Centric Canon
- Sexualized Queerness and Ace Potential in Canonical (Fan/Meta)Fiction
- Defined Through Sex: Sex Normativity in Popular Media
- Pigtail Power and Crossdressing: Sex Repulsion in Gothic/Queer Narratives
- Artistic Nudity and Asexual Bodies/Relationships in Art; Gay Artists
- Inside the Man Box; or, Patriarchal, Nerdy Hatred Against Transgender/Non-binary People, Intersexuality and Drag—part one: Ontological Ambiguities
- Inside the Man Box—part two: Canonical Discrimination in Videogames, Including Fan Art and Speedrunner/Streamer Culture (feat. Caleb Hart)
- Inside the Man Box—part three: Poison was the Cure: On Goblins, Being a Weird Nerd and Trans Cryptonymy as a Monstrous Antidote to Bigots
- Inside the Man Box—part four: Obliterating Phoebe: In the Shadow of Pygmalion, or the Weird Nerds' Canonical Praxis at Large

— Volume Three: Praxis, part two: Sex Positivity versus Sex Coercion—

Chapter Four: Bad Faith. "Rise, my pretties! Rise!"—TERFs and Other Flying Monkeys in Nerd Culture *vis-à-vis* Neoliberalism, Fascism and Genocide

- Ladies First; or, the Grift of False Rebellion: A Brief Summary of the Regressive *Amazonomachia* of Girls Trapped inside the Man Box (Girl Bosses and War Bosses)
- A War Hauntology Primer—"What is a Witch?" part two: Nerdy Patriarchs, "Real Men" and So-Called Male "Witches," including Liver King but also *Shōnen* and *Bishōnen* Pastiche Like *Mega Man X*
- Kento's Dream: A Feast for Crows; or, Echoes of Fascism and Zombie Voltron within 1980s Neoliberal War Pastiche *The Ronin Warriors*
- "What is a Witch?" part three: Attack of the Bad-Faith, Pussyhat Feminist Undead/Demons; or, the Fascism-in-Disguise of "Witch" Girl Bosses, Male Gatekeepers, and the Gender Critical Movement
- Selling War as Sacred: Sublimated War Pastiche and Gender Critical War Bosses in *Overwatch 2*, the Heteronormative Myth of the "Good War" in *Saving Private Ryan*, and Stonewalling Genderqueer Alternatives

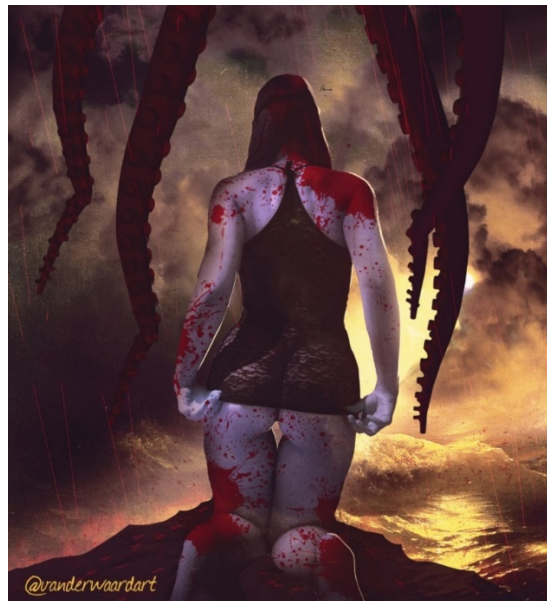
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- Accommodated/Assimilated Minorities, part one: My Story of Trans-on-Trans Violence; or, the Abuse of a Trans Women Sex Worker by AFAB Sex Workers (Cis or Trans)
- Accommodated/Assimilated Minorities, part two: Trans TERFs, NERFs, and Queer Bosses

Chapter Five: Rebellious Subterfuge. "Rise up, comrade zombies!"—The Revolutionary Undead's Covert Activism during Liminal Counter-Expression

- A Plan of Attack: Escaping the Man Box
- Transgressive Nudism; or, "Flashing" Those with Power
- "Borrowed Robes," or Countering Nation Pastiche's Sublimated War and Rape with Revolutionary Cryptonymy and Liminal Monster Porn in the Internet Age—intro and part one: Proletarian Warrior Moms and Breeding Kinks
- "Borrowed Robes"—part two: Moe/Ahegao, Incest, and Eco-Fascism in Japanese Exports
- Rockstars: From Rock 'n Roll Fans and Jimmi Hendrix' Penis to Horror Movie Special Effects
- Stand to Fight, then Raise Your Fist and "Bow" to Duck the Imperial Boomerang: Ironic Bosses, Sexy War, and Gender Irony
- Sexist Ire: Persecuting Iconoclasts (and Iconoclastic Vice Characters)

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



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