

Volume/Chapter Summaries and Table of Contents v1.0a  
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. As of 5/9/2025, my entire book series is live, [each volume accessible through my website's 1-page promo](#).

*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 5/9/2025, [my Praxis Volume is live](#); 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](#). Again, [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, 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, ancillary to my work on Gothic poetics, [I've just released Persephone's 2025 Metroidvania Corpus as a PDF \(v1.19\)](#) (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](#).

Third, I've added the book promotions' entire tables of contents; i.e., with summaries and such for (sub)chapters, page counts, 'n such.



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

*Sex Positivity versus Sex Coercion, or Gothic Communism* by Persephone van der Waard; volume/chapter summaries and full table of contents (v1.0a) for *Sex Positivity*, 5/10/2025 — ©2025 [vanderWaardart.com](#)

# 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.

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

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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.

## Volume Zero<sup>3</sup>: Thesis ([download v2.0b](#))



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).

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<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.

- **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



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 v2.0a](#))



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 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 ("): ~206,000 words/564 pages and ~394 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).

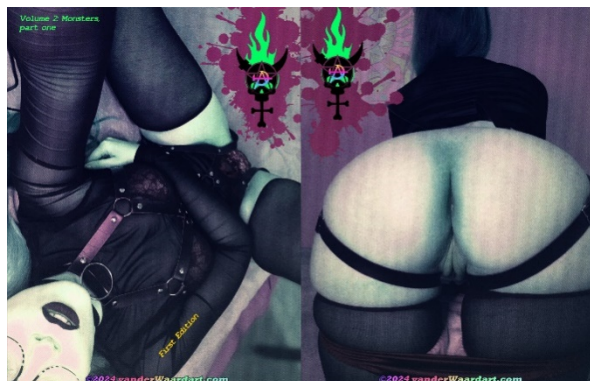
Furthermore, the sub-volumes collectively explore the complex-to-simple usage/application and history of Gothic poetics during oppositional praxis; i.e., its (un)ironic manifestation as xenophobic and/or xenophilic: creatively interpreting (and negotiating with) the Gothic past/Wisdom of the Ancients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



(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 v1.3a](#))



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 v1.1a](#))



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")—

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 v1.1a](#))



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

## Volume Three: Praxis ([download v1.0a](#))



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 Chapters Four and Five plus the Conclusion,

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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 ("): ~282,000 words/837 pages and ~586 unique

[Click here to access the blog-style book promotion for Volume Three, "All the World."](#)



approximate total book length: ~2,015,400 words/5,367 pages and ~4,184 unique images



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

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# Full Table of Contents (including paratextual documents) —Paratextual Stuff<sup>4</sup>—

Disclaimer (legal)

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

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<sup>4</sup> Comes *before* the table of contents per volume.

<sup>5</sup> For Volume Two, parts one and two

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

Essential Keywords, *a priori*

Written Backwards: A Ship of Theseus, a Gothic Castle<sup>7</sup>

Heads-up (a brief refresher<sup>8</sup>)

Concerning Monsters<sup>9</sup>

We Are Legion: So Many Monsters, So Little Time<sup>10</sup>

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<sup>7</sup> For Volumes One, Two, and Three.

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

<sup>9</sup> For Volume Two, parts one and two

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

# —Volume Zero: Thesis—

## On the Cusp (opening)

- **-1. "[Thesis Volume \(Volume Zero\)](#)" (volume opening):** A short little blurb before the foreword—one outlined the entire volume. *Opening Length: ~2 pages.*
- **0a. "Author's Foreword: 'On Giving Birth,' the Wisdom of the Ancients, and Afterbirth" (included with volume opening):** A foreword dedicated to my conceptualizing of Gothic Communism; i.e., by playing with the Wisdom of the Ancients much like Mary Shelley did: as a cultural understanding of the imaginary past to understand in duality (specifically dialectical materialism, in our case, but with a strong social-sexual component). To it, I describe my own pregnancy with such dark materials—as a trans woman giving birth as such, producing my own monstrous progeny in relative short order (a brevity and productivity the afterword remarks upon; i.e., as I was writing it, and anticipating future book volumes that had either not been written or fully fleshed out yet). *Length: ~51 pages.*
- **0b. "Concerning Keywords" (included with volume opening):** A 2025 afterthought (the same one cited above) explaining the volume's age, but also its keyword system and how it mostly only appears in Volume Zero. *Length: ~2 pages.*
- **1. "[Volume Outline/Summary of the Thesis Volume, "Camp Map" and Symposium Divisions/Subdivisions](#)":** Outlines the remainder of the volume's largest portions. *Length: ~3 pages.*
- **2. "Notes on Power (paradox) and Liminal Expression (doubles)" (included with "Volume Outline"):** Paradox and liminal expression come up constantly in *Sex Positivity*. Said 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). *Length: ~30 pages.*

## The Thesis Proper (pretext, statement, body and segue)

- 3. "[Thesis Proper: Concerning Canon](#)" (section opening): Part one of the thesis volume, which outlines canon; i.e., what we'll be camping in part two of the volume. *Opening Length: ~1 pages.*
  - 3a. "On Twin Trees; or, "Taking the Trees Back during Oppositional Praxis": the Superstructure and Base; Tolkien vs Milton; and Our Manifesto Tree" (included with section opening): A small section dedicated to determining the difference, mid-synthesis, between canon and camp; i.e., using Tolkien and Milton's Biblical devices in fantasy forms (twin trees) that have extended dialectically materially into the present *vis-à-vis* Marx' Base and Superstructure argument. Apart from isolating such iconic structural dualities for us to abstract or reify and play with ourselves, "Twin Trees" highlights the Manifesto Tree of Oppositional Praxis originates; re: as seen in "[Paratextual Documents](#)." Because of the section on Tolkien and Milton (and its overall brevity-yet-importance), I will be posting the entire section in this promotion. *Length: ~18 pages.*
  - 3a. "The Four Gs: Our Main Gothic Theories" (included with section opening): Our four main Gothic theories, which present identically in "[Paratextual Documents](#)" save for a small introduction and conclusion. *Length: ~7 pages.*
  - 3b. "Doubles, Dark Forces, and Paradox; or *into the Shadow Zone: Where We Currently Are and Where We're Going Deeper Into*" (included with section opening): A short essay that considers the performative, liminal paradoxical nature of power and trauma; i.e., as something to perform, generally within the Gothic mode having power and trauma sharing the same half-real venue; re: of exploitation and liberation achieved during ludo-Gothic BDSM. The essay considers this proposition with *The Flight of Dragons* (1982), but likewise invites the reader to extend such argumentation to any form of media one could dream of. *Length: ~19 pages.*
  - 3c. "[Thesis Statement: the Gothic Mode and Its Reclamation](#)" (sub-section opening): A one-page synopsis that organizes the thesis proper into a spool of elements to unfurl; i.e., unpacking and applying its paragraph and body to the Manifesto Tree (which we also unpack), followed by the roots of camp itself as reclaimed from older Gothic devices and challenges; re: Radcliffe's Demon BDSM (a precursor to my ludo-Gothic variety) and various other tools (e.g., the

Black Veil and exquisite torture) seeking to overcome praxial inertia when developing Gothic Communism ourselves. *Opening Length: ~1 page.*

- **3c0. "Two Years Later (give or take): Returning to My Thesis Argument after Five Books" (included with sub-section opening):** Composed of new and cited material, this 2025 addendum accounts for the undeveloped portions of my thesis argument. To it, said reprise deliberately covers the work I wrote *after* my thesis volume was completed (whose argument I would steadily build on across four-going-on-five additional books, especially regarding ludo-Gothic BDSM and its tremendous utility when challenging Capitalism). *Length: ~10 pages.*
- **3c1. "Thesis Paragraph: Capitalism Sexualizes Everything" (included with sub-section opening):** Contains my entire book's central argument, distilled into one paragraph (and provides the full definition of **heteronormativity**). *Length: ~6 pages.*
- **3c2. "Thesis Body: Gothic (gay-anarcho) Communism vs the State; or, Galatea inside the Shadow of Pygmalion" (included with sub-section opening):** Summarizes Gothic Communism's primary foil, the state—specifically its monopoly of violence, state of exception and Protestant work ethic in relation to the historical materialism of the state's propaganda (canon); i.e., canon's monomyth, Cycle of Kings, infernal concentric pattern and narrative of the crypt amounting to the Shadow of Pygmalion. *Length: ~53 pages.*
- **3c3. "[Pieces of the Camp Map \(from the Manifesto Tree\)](#)":** Unpacks the main sections from the manifesto tree in relation to oppositional praxis; i.e., canon vs iconoclasm (camp). *Length: ~63 pages.*
- **3c4. "[The Roots of Camp: Reclaiming Demon BDSM and Radcliffe's Tricky Tools](#)":** Examines canonical demon BDSM and Radcliffe's fiction/tricky tools as popular literary devices that *desperately* need to be camped (with ludo-Gothic BDSM—a concept we'll introduce during the "camp map" and explore much, much more in Volumes One, Two and Three). *Length: ~28 pages.*
- **3c5. "[Overcoming Praxial Inertia: Straw Dogs and Canon's Teeth in the Night](#)":** Explores some popular examples of canonical, monomyth *Beowulf*-style heroes and the



threat they represent as also needing to be camped (re [from Volume One, onwards]: to have nature's monstrous-feminine revenge—specifically the whore's [from Volume Two's Demon Module]—against profit and the state pimping them). *Length: ~36 pages.*

## The "Camp Map"

- 4. "[The 'Camp Map': Camping the Canon](#)" (section opening): The original summary of the "camp map" and its various argumentative elements workers use; i.e., when camping canon themselves. *Opening Length: ~3 pages.*
  - 4a. "'Camp Map'; or 'Make it Gay,' part one: Scouting the Field" (included with section opening): Explores camp as a counterterrorist activity in relation to state terrorism, and outlines various monster types featured in its exhibits (e.g., femboys, catgirls, himbos, Amazons, etc). It also outlines the Gothic argumentation of oppositional rhetoric for or against the state when making its own *monsters* to kill, or kill with, normally in defense of capital but for us through a means of performative resistance; i.e., a variety of reclaimed scapegoats within the process of abjection's canonical reactions, which reify along the Cartesian Revolution's *criminogenesis* of said monsters, but especially within the cartographic ludologizing of Tolkien's refrain: the treasure map. *Length: ~42 pages.*
  - 4b. "[Concerning Rape Play: a 2025 Note on My Development of Ludo-Gothic BDSM](#)" (has its own page): A short new addendum. Briefly considers the development (and application) of Ludo-Gothic BDSM since formally introducing the concept, in October 2023. *Length: ~11 pages.*
  - 4c. " part two: "[Camping Tolkien's Refrain using Metroidvania, or the Map is a Lie: the Quest for Power inside Cameron's Closed Space \(and other shooters\)](#)" (sub-section opening): Explores the interrogation of power in relation to Gothic space (castles) but especially in videogames (shooters, High Fantasy and Metroidvania). It also interrogates Tolkien's refrain through the conceptualization of *Cameron's* refrain (the shooter); i.e., not through the FPS, but the *Metroidvania*—a particular kind of third-person shooter (TPS)/castle space that (along with the monsters inside) can be camped, but also achieves immense catharsis through honest and profound theatrical evocations of psychosexual trauma: a palliative

Numinous and fairly negotiated (thus sex-positive) ludo-Gothic BDSM achieved by *remaking* Gothic castles, thus negotiating the unequal power lurking inside an iconoclastic castle or castle-like space.

*Opening Length: ~7 pages.*

- **4c1. "The Map Is a Lie: the Quest for Power inside Cameron's Closed Space—Origins and Lineage" (included with sub-section opening):** Camping the quest for power where power is centralized—which Tolkien largely tried to sidestep on his own questing formulas and maps and which Cameron jumped headlong into—takes two parts to accomplish; i.e., insofar as I conceptualized the method per "ludo-Gothic BDSM," then applied it myself, in Volume Zero. Part one unpacks my own real-life quest to understand power as something to map, reassemble and interrogate (so you can understand my thought process and what guided it towards where we are now). *Length: ~30 pages.*
- **4c2. "The Map Is a Lie: the Quest for Power inside Cameron's Closed Space—Interrogating Power through Your Own Camp":** Part two of camping the quest for power (re: the palliative numinous), this section explores playing with power to camp the quest *for* power in our own lives; i.e., through our own creations/performances' ludo-Gothic BDSM that interrogate power on maps/castles that resemble Tolkien's or Cameron's (on paper) but play out very differently in practice. *Length: ~74 pages.*
- **4d. " part three: "Shining a Light on Things, or How to Make Monsters: Reclaiming Our Lost Power by Putting the Pussy on the Chainwax":** Considers the making of monsters and goes over more monster types (nurses, xenomorphs and other phallic women); i.e., as ludo-Gothic BDSM's creative foil to Ann Radcliffe's usual unironic rape fantasies. It also explores how to personify labor action through the making of monsters as a reversal of abjection, thus profit; i.e., through a Satanic poetry whose infernal polity challenges the authority of a heavenly or otherwise sacred establishment, but often in incredibly funny ways; e.g., Key and Peele's immortal phrase: "Put the pussy on the chainwax!" (Key & Peele's "Pussy on the Chainwax," 2013). *Length: ~33 pages.*
- **4e. " part four: "The Finale; or 'Sex, Drugs and Rock 'n Roll!'" (ludo-Gothic BDSM in practice, feat. Blxxd Bunny and The Scorpions):** Puts all of these ideas to the test, the prototype for ludo-Gothic BDSM executed by my friend Blxxd Bunny and I; i.e., using

our bodies, labor and Satanic apostasy to camp the canon, effectively making its sex, drugs and rock 'n roll gay *and* Gothic (while keeping the first three sections of the "camp map" in mind). Discusses *vis-à-vis* stochastic popular media, including The Scorpions. *Length: ~30 pages.*

## Volume Conclusion

- **5. "Follow the Sign: Thesis Conclusion, or 'Death by Snu-Snu'" (included with "Symposium: Aftercare," below):** A short conclusion to the "camp map" that explores the paradox of activism disguised as play before segueing into the symposium proper. *Length: ~11 pages.*
- **6. "[Symposium: Aftercare; What Is the Gothic?](#)":** A series of in-text seminars that tries to unpack various ideas a bit more fully than my thesis argument was able to, during the thesis proper and "camp map" portions. *Length: ~51 pages.*
- **7. "In Closing: A Gay New World" (included with "Symposium: Aftercare," above):** A short conclusion for the volume/segue into Volume One. *Length: ~7 pages.*

# —Volume One: Manifesto and Instruction—

## Foreplay to Revolution (opening, outline and preface)

- -2. "[Appetizers; or, Paratextual Documents for Volumes One through Three](#)": Various smaller and less essential paratextual documents (versus *more* essential ones; re: "[Paratextual \(Gothic\) Documents](#)"); i.e., those included inside the volume PDFs released *after* my PhD. *Length: ~23 pages.*
- -1a. "[Volume One: Manifesto and Instruction](#)" (volume opening): The opening for the entire volume. *Opening Length: ~1 page.*
- -1b. "Returning to Volume One, Two Years Later (give or take) after Five Books; or, Cuwu's Hand in Forming Ludo-Gothic BDSM" (included with volume opening): Discusses my past relationship with Cuwu; i.e., as someone who helped me formulate the early ideas of ludo-Gothic BDSM *before* Blxxd Bunny and I prototyped it, in 2023. *Length: ~12 pages.*
- 0. "Manifesto/Instruction Volume Outline" (included with volume opening): A short outline for the entire book (already included, above; re: Contents). *Length: ~3 pages.*
- 1. "Preface: Gothic (gay-anarcho) Communism; or, Synthesizing Emotional/Gothic Intelligence through a Sex-Positive Gothic Mode" (included with volume opening): The preface to Volume One explains, by and large, what separates Gothic (gay-anarcho) Communism from Marxist Leninism; but also, it stresses the importance of killing our darlings/past heroes in favor of a better worker mindset towards universal liberation. *Length: ~20 pages.*

## Manifesto

- 2. "[Manifesto: Simplifying Theory](#)" (section opening): The opening to and signpost element of the volume's manifesto section. *Opening Length: ~3 pages.*
- 3. "The Gist: Our Gothic-Communist Mission Statement and List of Oppositional Praxial Coordinates, Including Our Tenets and Main Gothic Theories" (included with section opening): Gives our mission statement, then outlines the entire manifesto (the manifesto tree of oppositional praxis) list by list. *Length: ~19 pages.*

- **4. "The Nation-State: Remediating Modern-day 'Rome,' Gargoyles, and the Bourgeois Trifectas; also, critiquing Amazons as Liminal Expression" (feat. gargoyles and Autumn Ivy—included with section opening):** Unpacks gargoyles in the canonical sense, then introduces and explores the trifectas of capital, but also explores tokenized coercion; i.e., as it occurs under manufactured conditions during liminal expression inside weird-nerd culture—specifically Amazons and the performance of that particular monster type as "gargoyle-esque" when personified by weird *canonical* nerds punching down; e.g., [Autumn Ivy](#), a non-binary sex worker who abused me during our own labor exchanges. *Length: ~47 pages.*
- **5. "[An Uphill Battle \(with the Sun in Your Eyes\): Operational Difficulties](#)" (sub-section opening):** Outlines the many pressures and forces existing during the struggle to synthesize praxis and unify workers using monstrous poetics; the three monsters (and their trauma style) we focus on are gargoyles, Amazons and vampires. *Opening Length: ~1 page.*
  - **5a. " part one: "Introducing Revolutionary Cryptonymy and the State's Medieval Monopolies on Violence and Terror through Animalized Morphological Expression" (sub-sub-section opening—included with sub-section opening):** Introduces the problem of state monopolies through violence, terror and morphological expression, and how to fight back as a state victim through revolutionary cryptonymy by using *animalized* Gothic poetics. *Opening Length: ~14 pages.*
    - **5a1. "Predators and Prey (part one): Predators as Amazons, Knights, and Other Forms of Domesticated, Animalized Monster Violence" (feat. James Cameron—included with sub-section opening):** Considers the state's monopoly of violence (and terror) as told through its animalized soldiers, but also their bodies as things if not depicted in heteronormative ways, then policed as such; i.e., by the Amazon and similar monstrous-feminine entities as relayed in ways that generally "corrupt" and triangulate against/prey on other minorities. *Length: ~31 pages.*
    - **5a2. " (part two): "[Prey as Liberators by Camping Prey-like BDSM; Its Bodily Psychosexual Expression and Campy Gothic Origins Stemming from Horace Walpole onwards](#)"**: Considers those who hide like, and manifest as, animals in the shadow of unironic Gothic castles (whose initial formation and campy subversion through ludo-Gothic BDSM we will also examine, *vis-à-vis* Horace Walpole and Matthew Lewis). *Length: ~48 pages.*



- **5b. " 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](#)":** Concerns arrangements of power that are shared and worn: namely rings and collars of the Tolkien-esque sort, and in various roleplay settings but especially the Gothic castle and vampirism as something to summon and evoke. *Length: ~44 pages.*
- **5c. " part three: "[Challenging the State's Manufactured Consent and Stupidity \(with Vampires\)](#)" (feat. Cuwu):** Takes part two's praxial factors and considers them in relation to the state's authored stupidities; i.e., as things to challenge through our own Gothic poetics' creative successes when interrogating trauma ourselves. *Length: ~40 pages.*
- **6. "[Monster Modes, Totalitarianism \(menticide\) and Opposing Forces: Oppositional Praxis](#)":** Revisits oppositional praxis, lists all the monsters, lairs and phobias we will explore in Volume Two and Three, and outlines menticide, a form of brainwashing that the **synthesis roadmap** explores more thoroughly. *Length: ~30 pages.*

## Instruction

- **7. "[Instruction: Trauma Writing/Artwork, or Surviving and Expressing Our Trauma through Gothic Poetics](#)" (section opening):** The opening/signpost section to the instruction half of Volume One. *Opening Length: ~5 pages.*
- **8. "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—included with section opening):** Discusses learning about the trauma of others to help someone process their own in lieu of state abuses (through the police and their deputized terror tactics in stochastic forms): with heroes and monsters. *Length: ~39 pages.*
- **9. "[Gothic Communism, a sample essay: 'Cornholing the Corn Lady—Ghostbusters: Afterlife and Empire'](#)":** Offers a small reprieve while we examine *Ghostbusters: Afterlife* through a postcolonial lens, *vis-à-vis* Edward Said. *Length: ~15 pages.*
- **10. "Paid Labor: Summarizing Praxis as Something to Synthesize by Paying Workers" (feat. Delilah Gallo, Rae of Sunshine, and Feyn Volans—included with sample essay):** Briefly discusses an important refrain to solidarized labor under sex positivity: sex work is work, which

needs to be paid. Furthermore, it explores how many different kinds of work constitute sex work, insofar as Capitalism dimorphically sexualizes all workers, and that intersections of art, porn, prostitution, and writing must collectively negotiate and express worker rights and boundaries through intersectional solidarity. *Length: ~16 pages.*

- **11. "[Synthesis Symposium: Nature Is Food; a Roadmap for Forging Social-Sexual Habits, or Cultivating Gothic-Communist Praxis in Our Own Daily Lives/Instruction](#)" (sub-section opening)**: A symposium that considers trauma as a Cartesian enterprise, treating nature as food. As such, it discusses a means of synthesizing praxis, thus interrogating and processing Cartesian trauma (war and rape) in our own daily lives in opposition to state forces harvesting us. It provides a lengthier sample of synthesis than Volume Zero's camp map finale, but still constitutes a taste of what we will discuss and propose even more thoroughly in Volume Three; i.e., when we explore proletarian praxis at length. The roadmap comes in four parts, which we'll unpack and signpost more when we arrive. Monster-wise, though, it explores generational trauma during Gothic poetics in relation to nature-as-monstrous-feminine; i.e., exploited by Cartesian thought to canonize, thus facilitate, unironic war and rape: Medusa, but also forbidden expressions of the Medusa through Georgia O'Keefe, H.R. Giger and more recent, less infamous auteurs. It also examines Cartesian arrangements of state violence and resistance according to Heinlein's competent man and Kurosawa's Western. Keeping with the Medusa, though, the roadmap will also explore Amazons, phallic women/traumatic penetration, and various abject morphologies policed under Cartesian binaries during pornographic expression; e.g., racialized tropes, but also fat people at large. *Opening Length: ~3 pages.*
  - **11a. "Synthesis Roadmap, or Nature Is Food, part zero: Pre-Symposium; or, Synthesis, Equations and Cartesian Trauma (war and rape)" (included with sub-section opening)**: Explains what synthesis is, as well as providing equations and trauma to prime the reader with before pressing into the symposium itself. *Length: ~20 pages.*
  - **11b. " 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)**: An examination of the basics, or pure reductions, of our synthetic oppositional groupings; i.e., how our pedagogic emphasis involves oppositional praxis as something to synthesize according

oppositional synthesis with a proletarian agenda: to prevent war and the rape of workers/the natural world by raising emotional/Gothic intelligence and, by extension, a class/cultural awareness that leads to systemic catharsis; i.e., through trauma writing and artwork as things to express and teach through a basic educational approach. Features Medusa and stigma animals, but also Georgia O'Keefe, H.R. Giger and more recent auteurs. *Length: ~46 pages.*

- **11c. " part two: "[A Deeper Look at Cartesian Trauma in War Culture](#)" (feat. Robert Heinlein and Akira Kurosawa):** An iconoclastic consideration of war culture and how it can be interrogated and synthesized in our own creative responses to canonical forms; i.e., how to recognize said canon and express our trauma in relation to it during class/culture war as a means of challenging Cartesian arrangements of power and outcomes. Features Robert Heinlein and Akira Kurosawa. *Length: ~24 pages.*
- **11d. " part three: "[A Deeper Look at Cartesian Trauma in Rape Culture](#)" (feat. phallic women/traumatic penetration and sports abuse):** An iconoclastic consideration of rape culture and how it can be interrogated and synthesized in our own creative responses to canonical forms; i.e., how to recognize said canon and express our trauma in relation to it during class/culture war as a means of challenging Cartesian arrangements of power and outcomes; features Amazons, phallic women/traumatic penetration, and violence in sports. *Length: ~35 pages.*
- **11e. " the finale: "[A Problem of 'Knife Dicks,' or Humanizing the Harvest; Hammering Swords into Ploughshares](#)" (feat. racist porn and fat bodies):** Versus part three, the finale examines morphologies policed under such binaries during pornographic expression; e.g., racialized tropes, but also fat people at large and human (often female) bodies targeted for having "fat, immodest" qualities, which are then alienated by capital, before being fetishized and harvested like crops. We have to humanize the harvest. *Length: ~26 pages.*
- **12. "End of the Road: Concluding the Roadmap and Volume One" (included with the finale):** Quickly (over ten pages) reiterates some key things Volume One has covered that you should keep in mind moving forward. *Length: ~12 pages.*

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

- **-1. "[Appetizers; or, Paratextual Documents for Volumes One through Three](#)":** Various smaller and less essential paratextual documents (versus *more* essential ones; re: "[Paratextual \(Gothic\) Documents](#)"); i.e., those included inside the volume PDFs released *after* my PhD. *Length: ~23 pages.*
- **0. "[The Poetry Module Is Out! A Preface Written Afterwards](#)"**  
(**opening**): Explores how our struggle—to hug the Medusa as something to teach, to reclaim our bodies (our asses) as Aegis-like and disguise-worthy—sits inside a dangerous hall of mirrors. Per my usual style, this section was written last (and after the module was already live) and put first in the table of contents. *Opening Length: ~1 page.*
  - **Preface: Inside the Hall of Mirrors (feat. Jordan Peele's *Us* and Natalie Wynn):** A preface I wrote after the initial volume released, to comment on the mirror like nature of trauma; i.e., as something to communicate differently by pro-state and pro-worker forces with a shared aesthetic on the same surfaces, but from different sides of the cryptonymic equation (revolutionary vs complicit). Uses Jordan Peele's *Us* (2019) as a reference point; critiques Natalie Wynn (aka [Contrapoints](#)). *Length ~28 Pages.*
- **1. "Psychosexual Martyrdom" (sample essay—[on my old blog](#)):** This post samples from Volume Two, specifically the first half of its opening, "*Concerning Martyrs, from Demons to the Undead: Learning from the Monstrous Past*" (2024). Volume Two is the upcoming Humanities primer/monster volume for my book project, [Sex Positivity](#) (2023); its opening asks the reader to humanize the oppressed through reclaimed monsters by learning from the monstrous past as something to recreate ourselves. *Length: ~14 pages.*
- **2. "[Haunting the Chapel: A Cum Tribute to Harmony Corrupted](#)"**  
(**dedication**): Dedicates to my friend and muse, [Harmony Corrupted](#), who inspired me to write the entire "Brace for Impact" module. *Length: ~2 pages.*
- **3. "Hugging the Alien" (module opening—[on my old blog](#)):** Introduces a concept of reunion with nature as alien and fetishized, requiring us to "hug Medusa" (the monstrous-feminine) as the classic punching bag of Cartesian forces. *Length: ~6 pages.*
- **4. "Time" ("Prep, part zero"—[on my old blog](#)):** Thinks about the Humanities—and the humanization of those perceived or identifying as monsters under capitalistic hegemony as invariably decaying towards

fascism—less as pure fiction and more as something to cultivate using Gothic poetics in relation to space and time as relayed through fiction and reality during an ongoing relationship: dialectical and historical materialism. *Length: ~7 pages.*

- **5. "Teaching" ("Prep, part one") :** Focuses on the duality of monstrous language when employed in either direction, but generally in opposition, during dialectical materialism; i.e., as a means of introducing children to fear and dogma (to serve the state) or as a profoundly playful and performative means of worker liberation: getting children to learn as early as possible about their world (and the language that composes it)—to learn from the imaginary past as monstrous-feminine. In other words, "Teaching" explores how learning happens when playing with trauma, confronting and voicing it in symbolic terms whose duality must, in turn, be repeatedly puzzled over through incessant examination and application; i.e., theatrical/Gothically poetic metaphors the likes of which often involve animals-as-monstrous. "Teaching" thoroughly invokes Medusa through "the caterpillar and the wasp" refrain, but will branch out to adjacent forms of monstrous-feminine expression to explore teaching more broadly as a powerful Gothic-Communist device.

Due to its size and multiple topics, I've divided "Teaching" into three total pieces:

- **5a. "'My Quest Began with a Riddle': the Caterpillar and the Wasp" (chapter opening—[on my old blog](#)):** Introduces the chapter goal (learning from the past as monstrous-feminine to liberate it from Capitalist Realism) and outlines the poetic, educational refrain: the caterpillar and the wasp. *Opening Length: ~6 pages.*
- **5b. "[Angry Mothers; or, Learning from Our Monstrous-Feminine Past](#)":** Establishes the monstrous-feminine as something whose ancient past is forever in development—for the state or for workers. I consider this idea through *Alien*, but also my own work as inspired by *Alien* and the cuties that I work with. In short, it asks how I learned from Scott's "ancient" past (and similar stories) to touch on post-scarcity in my own work. *Length: ~26 pages.*
- **5c. "[Solving Riddles; or, Following in Medusa's Footsteps](#)" (subchapter opening):** Considers the monstrous-feminine as something to learn from in a variety of multimedia forms; i.e., starting with a broader relationship between our bodies and minds as interconnected with themselves and media at large, then narrowing

down to conflict, mothers-in-conflict, and liberation. *Opening Length: ~1 page.*

- **5c1. "Solving Riddles"; "Spilling Tea" and "Meeting Medusa" (included with subchapter opening):** Articulates how we can encounter "Medusa" in everyday life—a touch of the extraordinary lurking in those we meet as normally policed or controlled by the state. This classically falls under a male/female binary, which I will try to hyphenate based on my own experiences and expertise (scholarly synthesis). *Length: ~36 pages.*
- **5c2. ["Teaching between Media and our Bodies, and a Bit of Coaching"](#):** Shifts focus, expanding on the monstrous-feminine as something to consider (and teach) through a) the space between multiple forms of media and our bodies, and b) is something to materialize and grasp at through coaching behaviors (of which I shall demonstrate). *Length: ~20 pages.*
- **5c3. ["Conflict, Mothers-in Conflict, and Liberation"](#):** Concludes the chapter by concentrating on themes of conflict that double as praxial struggles insofar as language hermeneutically functions; i.e., always in conflict in a variety of ways. I consider that variety unto itself, then regard it in relation to mothers (and the monstrous-feminine) as trapped, fighting for liberation. *Length: ~33 pages.*
- **6. "Medicine" ("Prep, part two"—[on my old blog](#)):** Reflects on the synthesizing of good praxis from a medical standpoint; i.e., to pace ourselves and look after ourselves/monitor our vitals while engaging in subversive Gothic poetics as poets, sex workers, and rock stars, etc, generally do—actively and boldly. *Length: ~8 pages.*
- **7. "The Medieval" ("Prep, part three"):** Reflects on the Humanities through the poetic lens of monsters, magic and myth; i.e., an object lesson on how to think about, and engage creatively with, Gothic poetics the way a Gothic poet would, thus better synthesize praxis to foster Gothic Communism as an artistic movement.
  - I have divided it further into many pieces—"Monsters, Magic and Myth"—which cover the some of the messiest (and most exquisite) aspects to what Volume Two is about and which we've touched upon, but here I really want to go over as thoroughly as possible: as things to sell to others not as commodities, but propositions; i.e., for them to buy as a social-sexual exchange between cuties.
    - **7a. [Opening to "The Medieval," and "Castles in the Flesh; or, a Personalized Example of Derelicts"](#):** Provides a



personalized anecdote from my life regarding how Gothic derelicts (castles or castle-like bodies; i.e., suits of armor) are expressed in more literal human forms: those we relate to with using Gothic media. *Opening Length: ~3 pages; "Castles" Length: ~11 pages.*

- **7b. "[Green Eggs and Ha\(r\)m; or, 'Fucking's Fun, Try it!'](#)":** Partway on the road. Considers the Gothic as something its critics turn their noses up at like green eggs and harm, conflating capitalist forms with our iconoclastic doubles (making them bad critics); this subchapter outlines Gothic castles and draconian occupants in their half-real, dialectical-material totality (ours vs theirs). *Length: ~15 pages.*
- **7c. "[The Eyeball Zone; or, Relating to the Gothic as Commies Do](#)":** Still en route! A more autobiographical subchapter, one that explores interpersonal relationships in the broader context of ludo-Gothic BDSM during class and culture war—how we can relieve stress and address praxial concerns that we leave behind; i.e., to be consulted when we become overstimulated (or don't exist anymore) relative to our own web of relationships: a buffer when our walls go up, a glorious "eyehole" to peep through and engage with while the blinders are still on. *Length: ~37 pages.*
- **7d. "[Knocking on Heaven's Door; or, Prepare for Entry!](#)":** Arrives and waits for the door to open. Goes over some Marxist signposts and liberatory sex work exhibits, which seek to underline how the Gothic (and Communism) transcend mediums to speak across them in everyday relationships that help put out fires while *not* starting new ones (a complex spectrum of social-sexual exchanges, whose material factors and aesthetic elements of unequal power and trauma hyphenate to address systemic abuse). *Length: ~10 pages.*
- **7e. "[Heaven in a Wild Flower'; or, Exhibiting the Monstrous-Feminine Ourselves](#)":** Greeted in the antechamber, and given pamphlets. Supplies a gender-studies hermeneutic, regarding the monstrous-feminine in relation to everything discussed so far in the book; i.e., there is always an aspect of the Medusa (war-like, morphologically diverse, and rebellious) to any monster that *isn't*—figuratively or literally, in part or all together—a white, Anglo-American, cis-het, Christian male. *Length: ~12 pages.*

- **7f. "[Medieval Expression; or, 'Welcome to the Fun Palace!'](#)" (subchapter opening):** Enters the palace. Explores the idea of the Gothic as a liminal, holistic dialog that transcends mediums, precluding harm through a confusion of the senses, jouissance, magic assembly of old dead things, and other medieval devices tied to magic and myth as a dark, sexual affair (often an operatic one linked to popular controlled substances—metal when reclaimed by fags camping the canon with sex, drugs and rock 'n roll as synonymous with each other and iconoclastic learning and expression). In other words, "Medieval Expression" explores the dialectic of the alien as generally expressed through monsters, magic and myths, mainly paradoxes and oxymorons that blend all of these things; i.e., how they hook up and interact, once conjoined. *Opening Length: ~6 pages.*
  - **7f1. Part one, "A Song Written in Decay": (included with subchapter opening)** Outlines all of these points, and gives an example of *mise-en-abyme* through a disintegrating Song of Infinity exemplified by Lewis and his spiritual, academic-prone descendants—namely Hannah-Freya Blake and myself as coming from a lengthier Galatean, gallows-humor tradition not entirely foreign to Gothic academia. *Length: ~28 pages.*
  - **7f2. Part two, "[Red Scare'; or Out in the World](#)":** Seeks out further examples in between my friends and I for this project specifically—namely the relationship between past media orbiting Red Scare (from *Star Wars*' rebellious allegory to American Liberalism and subversive potential in *The Abyss* to *Chernobyl*, and more) as also including non-academic sex worker friends' old photographs and warlike, often-red symbols that contain Communist potential whose Gothic maturity can be built upon during our day-to-day relations. *Length: ~37 pages.*
  - **7f3. Part three, "[With a Little Help from My Friends'; or, Out of this World](#)" (sub-subchapter opening):** Explores an-Com rebellion (the dismantling of the state) as actively expressed between current sex workers using ludo-Gothic BDSM to inspire and invigilate a more recent (and actionable) portrait of rebellion; also inspects the classics—from *The Wizard of Oz* to *Big Trouble in Little China*—as things to learn from *with* our

current friends as sharing a similar love for the imaginary past as rebellious *for* monstrous-feminine rights. *Opening Length: ~3 pages.*

- **7f3a. Part one, "What Are Rebellion, Rebels, and Why (feat. Amazons and Witches)?"**: (included with sub-subchapter **opening**) Articulates what rebellion is, followed by what a rebel is and why they do what they do—then takes a break to discuss modules and criminality (with several performative examples: Samus Aran, but also the Wicked Witch of the West) *Length: ~45 pages.*
- **7f3b. Part two, "[Meeting Rebels; i.e., What Inspires Us to Meet and All of It Carrying On and On \(feat. Harmony Corrupted, Jack Burton, and Blxxd Bunny\)](#)"**: Explores how to meet rebels, followed by what *inspired* us to meet them (hint: them, but also their sexy costumes), and what carries on as all of this repeats, repeats, repeats. *Length: ~45 pages.*
- **7g. "[Monsters, Magic and Myth": Modularity and Class \(feat. Jeremy Parish and Sorchá Ní Fhlainn\)](#)"**: Packs up to leave (carnival prizes underarm, balloons in tow). Considers the purpose of this volume's pointedly medieval voicings through a signature lack of restrictions and its thoroughly iconoclastic nature, as well as its dialectical-material function, modular devices and monster classes separately and then together. Also criticizes a former academic superior and Metroidvania research inspiration of mine (Ní Fhlainn and Parish, respectively). *Length: ~54 pages.*
- **8. "[Facing Death: What I Learned Mastering Metroidvania, thus the Abject '90s \(feat. Kirby, Marilyn Manson and Maynard James Keenan\)](#)" (module conclusion)**: Concludes the "Brace for Impact" module by reflecting on how the Gothic is queer and has been since day one; i.e., my revisiting and reflecting on this dark odyssey as it exists for me—the smaller journey I've been on while writing "Brace for Impact," but also my entire life pursuant to my Metroidvania work. *Length: ~33 pages.*
- **9. "[Halfway There: Between Modules; or, Facing the Past to Move Forward](#)"**: Discusses transitioning from a poetic understanding of the imaginary past with historical elements to a historical understanding of these poetic elements. *Length: ~3 pages.*

- **10. ["That Ass Is a Higher Truth': Leaving the Castle; or, Bookending Harmony Corrupted"](#)**: Bookends my appreciation for *Harmony Corrupted* as a muse and friend, and supplies a backside to their frontside (during the initial dedication)—to say once more (unto the breach) how much I value her friendship and respect her work. ~10 pages.

## Module Extension

- **11. "Another Castle, Another Princess: Two in-between Chapters about Tokenization and Rape Play" (extension opening)**: Summarizes both chapters and gives some editor's notes to keep in mind (due to the transplant). *Opening Length*: ~2 pages.
  - **11a. ["In Search of the Secret Spell': Digging Our Own Graves; or, Playing with Dead Things \(the Imaginary Past\) as Verboten and Carte-Blanche \(feat. Samus Aran\)"](#) (chapter opening)**: "Sets the table" by transitioning from what Volume Two, part one outlined (using Gothic poetics to make new histories/a sex-positive Wisdom of the Ancients) to focus on the imaginary historical aspect of Gothic ancestry we're always inheriting, playing with and subsequently learning from as a self-defining exercise. Using Samus Aran "as a white Indian," this chapter outlines the riddle of exploring said past as "half-real," commonly as a member of the privileged group (the Anglo-American middle class) whose various privileges intersect with various axes of oppression (similarity amid difference) that allow us to play with the past and heal from its older rapes by putting "rape" in quotes; i.e., to cultivate a pedagogy of the oppressed that acknowledges power abuse (which is what rape is) dressed up as ludo-Gothic BDSM: a complicated, xenophilic, multimedia and transgenerational means of liminal expression that can serve workers or the state, but for us is a potent means of interrogating trauma to prevent it again in the future. *Opening Length*: ~18 pages.
    - **11a1. ["Splendide Mendax: the Rise and Fall of 'Rome' as Built-in\(to Us\)"](#) (subchapter opening)**: Considers nature vs nurture relative to Gothic poetics, insofar as this can be used to code humans to war against/rape nature; i.e., how for humans under Capitalism, nurture is currently tied to giant linguo-material structures called "capital" that weaponize the imaginary past's splendid lies against workers and nature: Capitalist Realism dipping the hero into the river Styx to "gift" him with the aura of invulnerability as haunted by narcissistic echoes of

other Roman fools having fallen on the same proverbial sword.

*Opening Length: ~5 pages.*

- **11a1a. "'Cruisin' for a Bruisin'!': From Herbos to Himbos, part one (feat. *Dragon Ball Z* and *Big Trouble in Little China*; Wonder Woman)" (included with subchapter opening):** Outlines the idea of history as toy-like through Gothic action figures: the herbo and himbo (aka the Amazon and the knight). *Length: ~35 pages.*
- **11a1b. "[Death by Snu-Snu!': From Herbos to Himbos, part two \(feat. Ayla, Weaponlord and Savage Land Rogue; Autumn Ivy and Claire Max\)](#)"**: Explores further examples of the herbo as pro-state or pro-workers, and gives two real-life examples. *Length: ~46 pages.*
- **11a2. "[Into the Toy Chest: Gothic History as Toy-like Amongst Ourselves](#)" (sub-subchapter opening):** Considers the monstrous-feminine as a ludo-Gothic BDSM historical device that operates in relation to ourselves and its effect on us; i.e., rape play (aka consent-non-consent). *Opening Length: ~1 page.*
  - **11a2a. "Into the Toy Chest, part zero: A Note about Rape" (included with sub-subchapter opening):** Outlines rape and the Destroyer persona as something to camp per our definition of it previously introduced during "[Psychosexual Martyrdom](#)" (2024). *Length: ~5 pages.*
  - **11a2b. "Into the Toy Chest, part one—the Nuts and Bolts of Rape Play" (included with sub-subchapter opening):** Covers the nuts and bolts of Gothic history as toy-like through its parasocial exchanges. *Length: ~38 pages.*
  - **11a2c. "[Into the Toy Chest, part two—My Experiences](#)"**: Observes the nuts and bolts of sex-positive rape fantasies when reflecting on my interpersonal exchanges; i.e., between exes and current partners. *Length: ~37 pages.*
- **12. "[Back to the Necropolis: Reflections on Mastery as Backwards; i.e., When Camping Myself as More and More Gay \(feat. Black Nazis and Castlevania\)](#)!"**: A reflection on my growth as a person since originally writing the Monster Modules (before Volume



Zero). Applies the idea of modularity and monsters to a more advanced synthesis of my work *vis-à-vis* Afrocentrism, token queer black Nazis in *Castlevania: Nocturne* (2023). *Length: ~54 pages.*

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

### Playing with Dead Things (opening and thesis chapter)

- -1. "[Appetizers; or, Paratextual Documents for Volumes One through Three](#)": Various smaller and less essential paratextual documents (versus *more* essential ones; re: "[Paratextual \(Gothic\) Documents](#)"); i.e., those included inside the volume PDFs released *after* my PhD. *Length*: ~23 pages.
- 0. "Searching for Secrets" series opening: "[Volume Two, part two: Opening and Outline](#)": Explains how Volume Two, part two is focused on the history of Gothic poetics as something that evolved into itself. Also provides a broad outlined to Volume Two, part two (chapter/module summaries and summation). *Length*: ~2 pages.
- 1. "[A Cruel Angel's \(Modular\) Thesis'; or, the Broad-Strokes Nature of Holistic Instruction: Camping 'Rape' as Food for Thought Regarding the Monster Modules](#)": Outlines the symposium-style approach to the Monster Modules, which were written before my PhD, manifesto and Poetry Module, but contain the same holistic approach to Gothic poetics we're returning to, years later! Gives a modular thesis statement to consider as we proceed. *Length*: ~15 pages.

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

- 2. "[The Undead: Zombies, Vampires and Ghosts](#)" (module opening): Signposts the Undead Module and quickly preps you for its two primary concepts: receiving/giving trauma and feeding. *Opening Length*: ~10 pages.
  - 2a. "Bad Dreams; or, Surviving the Zombie Apocalypse" (chapter opening—included with the above post): Explores the giving and receiving of state trauma through undead bodies; i.e., various aspects of military urbanism/state decay at home and settler colonialism abroad, as well as how to reclaim these devices and use them to freeze our enemies in place inside the state of exception (re: Athena's Aegis). *Length*: ~29 pages.
    - 2a0. " part zero: "[Fatal Homecomings'; or, Return of the Living Dead \(and Vigilantism\)](#)": Goes over some important

points regarding the history and function of a zombie apocalypse, but especially the role of pro-state vigilantism as something to introduce to children at a young age. *Length: ~23 pages.*

- **2a1. " part one: "[Police States, Foreign Atrocities and the Imperial Boomerang](#)"**: Concerns the domestic side of Imperialism; i.e., when the horrors of a zombie apocalypse return to the source: empire. *Opening Length: ~5 pages.*
  - **2a1a. The Imperial Boomerang, part one: Survival (feat. *Night of the Living Dead*, *Left 4 Dead*, and *The Last of Us*—included with the above post)"**: Considers the dialectic of privilege waged against the alien dead when the chickens come home to roost. Defines the zombie, Imperial Boomerang and state of exception, then considers the ways in which zombies are policed through sex and force, mid-apocalypse; i.e., something abject to attack and divide, blowing apart/away with guns and otherwise dismembered as a form of pro-state discourse. *Length: ~45 pages.*
  - **2a1b. "[part two: Cryptomimesis \(feat. \*The Last of Us\*, \*Scooby Do\*, and more\)](#)"**: Explores various stories that repeat on echo (through *cryptomimesis*) to normally divide workers too scared faced the consequence of state operations (zombies); i.e., how such things can be reclaimed from state monopolies, while nevertheless weighing on our minds (awake or not). *Length: ~25 pages.*
  - **2a1c. "[part three: Rememory, or the Roots of Trauma](#)" (subdivision opening)**: Examines the ways zombie apocalypse stories can be interrogated; i.e., as haunting our literal dreams, and where death/tokenization under capital can be reassembled and confronted after we wake up—as a polity/being to humanize and question per Toni Morrison's process of rememory (through my personal experiences with the idea and writing this book). *Opening Length: ~10 pages.*
    - **2a1c1. "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)" (included with**

**the subdivision opening):** Confronts zombie-esque assemblages of trauma and tokenization not just in *Beloved*, but it and its author in connection to such things in *Frankenstein*, *The Last of the Mohicans* (and a few other examples, to be holistic; e.g., *The Terror: Infamy* [2019] and Howard Zinn's *A People's History of the United States*, etc). *Length: ~30 pages.*

- **2a1c2. "The Roots of Trauma, part two: Healing through 'Rape,' or the Origins of Ludo-Gothic BDSM as a Matter of Rememory (feat. Harmony Corrupted and Cuwu)":**

Examines rememory as a matter of performance per ludo-Gothic BDSM; i.e., rape play as something that, while it dates back centuries (e.g., the French convulsionnaires), actually accomplishes among the living through interpersonal experience; e.g., Harmony and I, who will give you an instance of consent-non-consent invoking the dead of the half-real, partially imaginary past, albeit as a matter of good praxis informed by even older experiences: DBT as imparted to me by Cuwu for much the same reasons (re: "Healing from Rape," from Volume One). *Length: ~49 pages.*

- **2a2. " part two: "Transforming Our Zombie Selves (and Our War-like, Rapacious Toys) by Reflecting on the Wider World through the Rememory of Personal Trauma"**

**(subdivision opening):** Examines the broader relationship of rememory through personal trauma as an expression of the material world becoming "undead" in zombie-like ways (also considers the formulation of my academic idea, ludo-Gothic BDSM, in response to this lived trauma as something to reflect on: per my abuser, Jadis). *Opening Length: ~6 pages.*

- **2a2a. "Back to Jadis' Dollhouse" (including with the subdivision opening):** Covers some basic points about personal trauma and rememory as a liminal, *radicalizing* process, including the therapeutic function of dolls.

*Length: ~30 pages.*

- **2a2b. "Meeting Jadis; or, Playing with Dolls" (sub-subdivision opening):** Explores how Jadis and I met—indeed, were attracted by our mutual weirdness and

trauma, and related to each other through toys that were equally sexy and weird. Divides in two halves, which explore further ludo-Gothic qualities to dolls useful during BDSM, which I had to reclaim from Jadis to eventually escape them and write this book with/about. *Length: ~104 pages.*

- **2a2b1. " part one: "Some General Points about Dolls and Playing with Them" (included with sub-subdivision opening):** Considers the traumatic and modular elements to dolls, while outlining how Jadis and I met. *Length: ~18 pages.*
- **2a2b2. " part two: "[One Foot out the Door; or, Playing with Dolls to Express One's Feeling Undead \(feat. Alien, The Night House, Steven Universe and more\)](#)":** Considers Jadis' abuse of me with doll-like devices and BDSM, leading me to feel undead in ways I had to reclaim through the media I consumed and critiqued; e.g., *The Night House* informing my developing of what became ludo-Gothic BDSM as a liberatory device. *Length: ~47 pages.*
- **2a2c. "[Escaping Jadis; or, Running up that Hill](#)":** Articulates my escape from my abuser, detailing the tremendous feelings I felt at the time (and which shaped my scholarly and artistic work afterwards). *Length: ~39 pages.*
- **2a3. " part three: "[the Monomyth and Cycle of Kings; or, "Perceptive Zombie Eyeballs": Paralyzing Zombie Tyrants with Reverse Abjection \(and Other Gothic Theories\)](#)" (subchapter opening):** Considers the monomyth as undead; i.e., undead tyrants per the Cycle of Kings, Gothic chronotope (the castle) and mad science narratives (the Promethean Quest) as something to subvert away from Capitalist Realism. *Opening Length: ~19 pages.*
  - **2a3a. " part zero: "[Mandy, Homophobia and the Problem of Futile Revenge \(feat. H.P. Lovecraft\)](#)" (included with subchapter opening):** Briefly examines *Mandy* (2018) as monomythic pastiche *par excellence* as married to Lovecraftian homophobia, then considers the function of sight as a reverse-abjecting factor in against zombie tyrants' futile revenge. *Length: ~25 pages.*



- **2a3b. " 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](#)" (subdivision opening):** Covers the Cartesian hero/man-of-reason and its Metroidvania offshoots: the decayed man of reason versus the Archaic Mother during movement through the hauntological castle; i.e., castle-narratives. *Opening Length: ~9 pages.*
  - **2a3b1. " 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" (included with subdivision opening):** Sets the table. Looks at the history of Promethean Gothic expression through people and places, looking at older theatrical works and mythic structures—i.e., about/disguising Capitalism as surviving in more modern examples like *Forbidden Planet* through which Metroidvania like *Metroid* operate—then catalogs that history of scholarship (my contributions, some of them) for you to consider and refer back to, when reading parts one and two (the close-reads). *Length: ~25 pages.*
  - **2a3b2. " part one, "[Away with the Faeries; or, Double Trouble in Axiom Verge](#)":** Considers people first, places (and space) second; i.e., the seemingly Freudian, *Amazonomachy*-style astronoetics (colonial gaze of planet Earth) and parental themes from *Frankenstein* and *Forbidden Planet*, translating nicely into the Metroidvania space, of which we'll consider through a dialectical-material sense pointed at Thomas Happ's 2014 one-man-show, *Axiom Verge*. *Length: ~31 pages.*
  - **2a3b3. " part two, "["Look upon my Works, ye Mighty'; or, the Infernal Concentric Pattern and Rape Play in Hollow Knight and Metroidvania at Large](#)" (sub-subdivision opening):** Considers space first, people second; i.e., explores my grad school and postgrad

research into Metroidvania, but especially Bakhtin's chronotope and Aguirre's infernal concentric pattern in *Hollow Knight* as informing what eventually became ludo-Gothic BDSM: a means of rape play (whose performative, revolutionary nuances we'll also unpack). *Opening Length: ~2 pages.*

- **2a3b3a. "Geometries in Terror; or, Traces of Aguirre and Bakhtin in *Hollow Knight*'s Promethean Castle World" (included in sub-subdivision opening):** Outlines Bakhtin and Aguirre in relation to Team Cherry's Numinous gameworld; i.e., its oddly homely and relaxing setting as something to explore and understand Gothically (through the chronotope and Promethean Quest) as both largely devoid of people while simultaneously being overridden with decay regenerating into different potential outcomes. *Length: ~26 pages*
- **2a3b3b. "[Policing the Whore; or, Topping from Below to Rise from the Ashes \(feat. \*The Hobbit\*\)](#)":** Articulates Aguirre and Bakhtin's ideas per my evolution of ludo-Gothic BDSM after my master's thesis and into my graduate work, then considers the Promethean Quest as something that presents the whore as normally hunted by police forces, only to escape their subjugation and imprisonment by acting out her own rape; i.e., as *Hollow Knight*'s final boss, the Radiance, does when faced with tokenized state proponents (the example I give being Tolkien's treasonous dwarves from *The Hobbit* and their own dubious search for homeland, mid-assimilation; re: by killing Smaug the dragon to assimilate). *Length: ~53 pages.*
- **2a3c. " part two: "[The Monomyth, part two: Beyond Castles; or, Criminals and Conquerors](#)" (subdivision**

**opening**): Considers open-space territories, like cities and battlefields, which per the Promethean Quest are occupied by two other zombie monomyth tyrants: undead heroes and villains—specifically the crime lord and the warlord, fascist cult of death. *Opening Length: ~2 pages.*

- **2a3c1. "'Ruling the Slum'; or, Crime Lords, Police Tokenism and Sell-Outs (feat. *The Crow* and Steam Powered Giraffe)" (included with subdivision opening)**: Explores crime lords, in *The Crow*, as setting up the basic premise; i.e., of paralyzing the monomyth zombie tyrant as something to perform—by looking into the film, but also similar kinds of "punk" performances (e.g., cyber, steam, etc) that historically incur sell-out tokenism and police violence on and offstage, our example being Steam Powered Giraffe. *Length: ~27 pages.*
- **2a3c2. "[A Lesson in Humility'; or, Gay Zombie Caesar \(and His Token Servants\) When the Boomerang Comes Back Around \(feat. \*Myth: the Fallen Lords\*\)](#)" (sub-subdivision opening)**: Explores queer aspects to the undead warlord/Zombie Caesar in *Myth: the Fallen Lords* (and his token, anti-Semitic servant, in *Myth II: Soulblighter*); i.e., by diving into the game's DARVO-style, empire apologia, effectively describing how empires-in-decay endlessly recolonize themselves in between monomyth fiction and non-fiction—not just with the raw mechanics of colonialism (chiefly armed conflict) stuck in a self-destructive loop, but spearheaded by past historical figures who, as current genocides committed by the good guys are abjected, return as fascist bogeymen to colonize empire from the outside in. *Opening Length: ~3 pages.*
  - **2a3c2a. "'Hail, Caesar!'; or, Balor the Leveler as Gay Zombie Caesar in *Myth: the Fallen Lords*" (included with sub-subdivision opening)**: Explores the man himself in *Myth: the Fallen Lords*, including the game's Promethean, fatal-warrior

mythos reviving Zombie Caesar on loop (the Cycle of Kings) to uphold Capitalist Realism through the zombie monomyth. *Length: ~36 pages.*

- **2a3c2b. "'Hell Hath No Fury'; or, Soulblighter's Gay Nazi Revenge (and Giants/Female Characters) in Myth II: Soulblighter"**: Further unpacks Bungie's Cycle of Kings (and its various terrorist/counterterrorist double standards) by camping *Myth II*'s titular character as a token gay Nazi cop; also considers the franchise's gigantic and female elements, while linking everything to Capitalism and the zombie monomyth's Promethean Quest. *Length: ~49 pages.*
- **2a3d. part three: "'That Which Is Not Dead'; or, Capitalism as a Great Zombie(-Vampire)"**: Concludes the "Monomyth" section, discussing how Capitalism is the zombie; i.e., one that through its endless undead wars and decayed power fantasies haunting Capitalist Realism (regardless how the tyrant comports)! *Length: ~13 pages.*
- **2b. "They Hunger; or, Reintroducing Liminal Expression through Undead Feeding Vectors: the Universal Feeding Mechanism of the Undead" (chapter opening)**: Articulates what vampires basically are, and what about them we want to study and focus on; also considers the anti-Semitic, fascist, witch-hunt treatment of vampires in Gothic canon, and how we can recognize and subvert not just greedy authors, but various traitors (e.g., TERFs) abusing and policing the same vampire language we're trying to reclaim! *Opening Length: ~13 pages.*
  - **2b1. "Eat Me Alive; or Undead Feeding Vectors, part one: a Crash-Course Introduction to Vampires (and Witches)" (subchapter opening—included with chapter opening)**: Considers the anti-Semitic, fascist, witch-hunt treatment of vampires in Gothic canon, and how we can recognize and subvert not just greedy authors, but various traitors (e.g., TERFs) abusing and policing the same vampire language we're trying to reclaim! *Length: ~43 pages.*

- **2b1a. "[Understanding Vampires: 'What Is \(Problematic\) Love?'; or, Positions of Relative Ignorance to Relative Clarity \(feat. Bad Empanada and Marxist-Leninism\)](#)" (subdivision opening):** A deeper dive into the struggle between not just total ignorance and knowledge, but warring schools of thought—i.e., Marxist-Leninism and anarcho Communism—and how vampirism manifests under an-Com principles that often, fall under fire when trying to escape the closet of state forces (and outmoded forms of Communism). *Length: ~15 pages.*
  - **2b1a1. " 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)" (included with subdivision opening):** Discusses a brief evolutionary history of the "problematic (monstrous-feminine) love" known as vampirism and sodomy from the 1970s onwards. Focuses initially on homosexual men like Rob Halford and Michel Foucault, before moving onto second-to-third wave feminists like Angela Carter and Barbara Creed, and finally an expanding of the lexicon and theory of gender studies (through Butler and others) to make room for GNC praxis using the same-old Gothic poetics (re: vampires, for our purposes)! We'll also critique latent queerphobia in Marxist-Leninism (re: Bad Empanada) and academic, queer shortcomings/tokenism through an an-Com lens, and consider some of the larger historical-material currents leading *up* to the 1970s and beyond. *Length: ~57 pages.*
  - **2b1a2. " part one: "[Leaving the Closet; or, a Trans Woman's Scholarly Contributions to Older Histories of Sodomy and Queer Love \(feat. Anne Rice, Chelyabinsk-40, Brotherhood of the Wolf, Castlevania, and more\)](#)"**: Describes my journey towards self-discovery and new scholarship (e.g., Capitalism's abuse of the environment being queerphobic,



including in Soviet Russia) while slowly exploring relationships with older scholarship (from the 1970s, onwards)—but also GNC people who, despite hurting me, progressed away from obstacles and towards fresh opportunities to learn and love, cultivating Gothic Communism anew. *Length: ~69 pages (nice).*

- **2b1a3. " 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 \(feat. The Darkest Dungeon, Alice in Borderland, and The Matrix\)](#)":** Considers the bloodsport-and-prisons potential of vampires between *The Darkest Dungeon* and *Alice in Borderland*'s Old World and New World approaches (and bring up *The Matrix* and Foucault, where relevant). *Length: ~69 pages (nice).*
- **2b2. "[Seeing Dead People; or, Undead Feeding Vectors, part two: Ghosts/the Numinous, Metroidvania, the Posthuman and Cryptomimesis \(feat. The Shining, Alien, Ghost in the Shell and more\)](#)":** Discusses the feeding vector of ghosts through various useful/productive spectral means. *Length: ~77 pages.*
- **3. "[Deal with the Devil: Transitioning Modules; or Between Demons and the Undead](#)" (module conclusion):** Segues into the Demons Module, whose subsequent promo series shall bear the same name. *Length: ~6 pages.*

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

- 2. "[Demons: From Composites and the Occult to Totems and the Natural World](#)" (module opening): Outlines the historical, poetic, praxial focus on the Demons Modules, and outlines its chapters on transformation and knowledge/power exchange. *Opening Length: ~5 pages.*
  - "Of Darkness and the Forbidden" (module "demon symposium," included with opening): Discusses various poetic ideas and paradoxes (contradictions) known to darkness and demons, which will come up throughout the entire module. *Length: ~69 pages (nice).*
- 3. "[Forbidden Sight, Faust and the Promethean Quest: Knowledge and Power Exchange](#)" (chapter opening): Considers forbidden power as something to see; i.e., forbidden sight. As such, it does so through the history of making/summoning demons—initially according to Gothic, Renaissance approaches and prostitution (whores) as a Faustian bargain, but then unto the Promethean Quest; i.e., Cartesian dualism meant to punish demons, or otherwise summon/pimp them through the ghost of the counterfeit to further the abjection process in service to capital raping nature-as-vengeful (and whose inheritance anxiety occurs inside the Imperial Core, continuing Capitalist Realism as a fear of the outside, of the dark, of the Earth, creativity and nature). *Opening Length: ~3 pages.*
  - 3a. " part zero: "A Rape Reprise; or, the Whore's Paradox Having Its Revenge During Ludo-Gothic BDSM" (feat. Nyx; included with chapter opening): Considers how the state rapes nature for profit, a process of abjection that can be subverted during the whore's paradox and its revenge *vis-à-vis* ludo-Gothic BDSM. *Length: ~44 pages.*
  - 3a. " part one: "[Idle Hands Are the Devil's Workshop; or, Weapons in Clay and Even More Playtime: the Monster Prostitution of Blood Libel and Its Violent, Demonic Revenge](#)" (subchapter opening): "Hell hath no fury like a woman scorned!" Explores the morphology of whores inside the violent, vengeful domain of blood libel, persecution/revenge and sex demons' dark desires; i.e., psychosexual camp with traumatic baggage, examining Amazons/Medusa (demon mommies), followed by Takena's short-but-

gnarly claymation skit, "Midnight Vampire" (2024), then goblins as demon lovers exchanging poetic violence of all different kinds!

*Opening Length: ~3 pages.*

- **3a0. Idle Hands, part zero: "Cheat Sheet; or, Some Larger Thesis Arguments/How We'll Apply Them to Blood Libel and Demons at Large" (included with subchapter opening):** My original notes for "Idle Hands," left for your convenience. Lays out the very basics of the blood libel argument, its connection to sodomy and witches in terms of their shared dualistic usage when furthering or reversing abjection (thus persecution and alien), and some germane points, exhibits and quotes to keep in mind as we go. *Length: ~11 pages.*
- **3a1. Idle Hands, part one: "Amazons and Demon Mommies" (sub-subchapter opening—included with subchapter opening):** Considers the demonic aspects of blood libel per the Amazon as *witch*-like prostitute, extending to demon mommies such as Lady Hellbender as Amazonian in their own right. *Opening Length: ~1 page.*
  - **3a1a. "On Amazons, Good and Bad" (sub-sub-subchapter—included with subchapter opening):** Parts one and two explores Amazons and Medusa—their history of tokenization and resistance, and how they manifest currently under state influence; i.e., as something to offer different unequal power fantasies, during the cryptonymy process; e.g., Gal Gadot's Wonder Woman and James Cameron's *Aliens*.
    - **3a1a0. "Prefacing Medusa: to Bay" (included with subchapter opening):** Prefaces my Medusa section with a thank you to Bay, my partner and co-writer, who helped with the final proofread. *Length: ~1 page.*
    - **3a1a1. "On Amazons, Good and Bad, part one: Always a Victim (feat. Medusa, *Aliens*—included with subchapter opening)":** Explores Medusa and her mistreatment by Amazons abusing *her* as monstrous-feminine during the abjection and cryptonymy processes. *Length: ~69 pages (nice).*

- **3a1a1. "[On Amazons, Good and Bad, part two: Reclaiming Amazons; or, Cops and Victims](#)" (sub-sub-sub-subchapter opening):** Explores how we can reclaim Amazons (e.g., postcolonial anal sex) from their historically misogynistic usage, but also their tokenization by TERFs to commit various abuses for capital. *Opening Length: ~3 pages.*
  - **3a1a1a. "Cops and Victims, part one: the Riddle of Steel; or, Confronting Past Wrongs (feat. Amanda Nicole—included with sub-sub-sub-subchapter opening)"** : Examines the past of the Amazon myth having become increasingly hostile to state enemies; i.e., through tokenized feminism *vis-à-vis* subjugated Amazons acting traditionally like men. *Length: ~38 pages.*
  - **3a1a1b. " part two: "[Our Sweet Revenge; or, Being Ourselves While Reclaiming Anal Rape, mid-Amazonomachia \(feat. Nyx and Amy Ginger Hart\)](#)"**: Considers the whore's revenge as ultimately the subversion of Amazon's prior subjugation, doing so through the language of warriors and rape during the whore's paradox: to camp rape while suffering from its historical effects. *Length: ~48 pages.*
- **3a1b. "[A Paucity of Time: Addressing the Rest of the Demon Module's Relative Brevity](#)"**: Explains why the rest of the Demon Module will have more of a conversational, symposium style; also covers some points of holistic study and mutual informed labor exchange (collaboration) the rest of the module will continue focusing on. *Length: ~19 pages.*
- **3a1c. "[I'll See You in Hell': Dark Faeries and Demon Mommies](#)" (sub-sub-subchapter opening):** Goes beyond the earthly realms of classic Amazons, giving these warrior-whore sex demons more of an openly hellish character (that still yields the same ludo-

Gothic BDSM devices): dark faeries and demon (muscle) mommies. *Opening Length: ~16 pages.*

- **3a1c1. "Darkness Visible: Dark Faeries (feat. Annabel Morningstar, Harmony Corrupted, Romantic Rose, *The Witch*, and more— included with sub-sub-subchapter opening)":** A collaboration between whores. Considers the labor proponents of Gothic-Communist revolution— working together and with Gothic materials, in a staged, meta sense—to demonically give rise (thus shape/voice) to dark places and people; i.e., as dark faerie rulers/regal fairylands where one can explore off-limit feelings and desires conducive to post-scarcity development; e.g., Satan from Robert Eggers' *The Witch*, Lavos from *Chrono Trigger*, and more! *Length: ~53 pages.*
- **3a1c2. "[Trial by Fire: Swole' Demon Mommies \(feat. Lady Hellbender and Karlach, \*The Shape of Water\*](#)":** A symposium. Considers the fiery, militant aspect to demon muscle mommies, specifically through the postcolonial urge of forbidden love. *Length: ~37 pages.*
- **3a2. " part two: "[Vampires and Claymation \(feat. 'Midnight Vampire'\)](#)":** Lays out the basic idea of demonic, whorish revenge with *vampires*, whose blood libel it explores in Takena's "Midnight Vampire" (and reconsiders some ideas of tokenization per some of our thesis arguments that apply to all demon types). *Length: ~21 pages.*
- **3a3. "Prefacing Tolkien: to Harmony/Concerning Big Black Dicks and 'Anti-Semitism' vs 'antisemitism'" (preface to "Goblins, Anti-Semitism and Monster-Fucking"—included with "Goblins, Anti-Semitism and Monster-Fucking," below):** Dedicates "Idle Hands," part three to Harmony and discusses "black" a little more as a poetic device; i.e., why Tolkien loves big black dick in his racist, sexist, and otherwise bigoted blood libel stories: murdering orcs and goblins, *en masse*, while disguising 19th-century ethnocentrism as post-WWII British High Fantasy escapism. We'll also discuss the difference between "anti-Semitism" and "antisemitism," and why I favor the former over the latter in my own work. *Length: ~20 pages.*

- **3a4. " part three: "[Goblins, Anti-Semitism and Monster-Fucking \(feat. Tolkien's orcs and goblins, acid Communism, and SpongeBob SquarePants\)](#)":** Examines the vengeful, monstrous-feminine qualities of blood libel per *goblins*; i.e., their being "of nature" in ways that can be policed or avenged by theatrical agents waxing demonic poetic while playing with darkness visible. Explores these dualities first in Tolkien canonizing evil labor policed by good (orcs and goblins [vengeful-Jewish-coded slaves and whores] vs humans), followed by our own work and others camping him: through such "monster-fucking" play as highly chaotic/acid-Communist (e.g., Ween and SpongeBob), before weighing in on some transitional arguments that segue into "Forbidden Sight," part two (which discusses the making of demons, *vis-à-vis* Shelley's *Frankenstein*). *Length: ~69 pages (nice).*
  - **3a4. "From New to Old: Concerning the Rest of the Module" (preface to "Making Demons"—Included with "Goblins, Anti-Semitism and Monster-Fucking," above):** Explains the history of the "Demons" manuscript, before and after September 2024; i.e., the first half of the manuscript—the module and chapter opening, as well as all of "Idle Hands"—being written during and after September, and everything else ("Forbidden Sight," parts two and three; "Exploring the Derelict Past," "Call of the Wild," "The Future Is a Dead Mall," and the conclusion) being written before September. *Length: ~2 pages.*
- **3b. " part two: "[Making Demons \(re: Prometheus, subchapter opening\)](#)":** Our Prometheus section, which explores the act of making golems/composite *manmade* demons from Mary Shelley's 1818 novel onwards! *Opening Length: ~1 page.*
  - **3b2. "Foreword: To Mary Shelley" (included with subchapter opening):** A short preface to Mary Shelley and her inspiration on me. *Length: ~7 pages.*
  - **3b3. "'Fire of Unknown Origin': Composite Bodies, Golems and Mad Science; or the Roots of Enlightenment Persecution (feat. Mary Shelley, *Frankenstein*, and Ridley Scott—included with subchapter opening)":** Lays out Mary Shelley's life, but also her lasting impact on science fiction; i.e., as the genre she single-handedly birthed, combining Gothic fantasies and early modern ideas of the scientific method to



critique capital with, which others imitated (and not always in good faith); e.g., through Ridley Scott as a director whose body of work we've previously examined, and whose problematic elements we shall dissect here, with *Prometheus* and *Alien: Covenant* (no Metroidvania, this time). *Length: ~69 pages (nice).*

- **3b4. "Afterword: A Further Note on Angry Gods (and Playing with Them; feat. Cuwu—included with subchapter opening)":** Wraps up my thoughts on Mary Shelley and her importance, but also the value in making and playing with monstrous gods (demons or otherwise) before segueing into "Summoning Demons." *Length ~21 pages.*
- **3c. " part three: "[Summoning Demons \(re: Faust and Radcliffe, subchapter opening\)](#)":** Our Faust section, which divides in two basic parts, both of which feature Ann Radcliffe and Matthew Lewis, as well as *Evil Dead*, H.R. Giger and others (note: this is where the Demons Module really starts to abbreviate; i.e., "Summoning Demons" is less about close-reads, and more about introducing ludo-Gothic concepts you can apply through demon BDSM, yourselves—strict or gentle). *Opening Length. ~1 page.*
  - **3c1. "Raw Deals, Imposters, the Occult and Death Curses; the Demonic BDSM of Canonical Torture vs Exquisite 'Torture'" (sub-subchapter opening—included with subchapter opening):** Per *Faustus*, *Smile*, *Evil Dead* and other Gothic stories, lays out the idea of summoning *occult* demons, including acts of interrogating them through Radcliffe's refrain/the classic Neo-Gothic model: the demonic (damsels, detectives and demons) trifecta *vis-à-vis* canonical torture vs Radcliffe's exquisite "torture." *Length ~5 pages.*
    - **3c1a. "Whores and Faust: Summoning the Whore/Black Penitent" (included with subchapter opening):** Introduces Faust and the idea of summoning whores (and by extension sex demons of a Lewis or Radcliffe style); i.e., in strictly magical, Faustian language. Introduces Ann Radcliffe and Matthew Lewis, but discusses them *vis-à-vis* Faust through modern versions of each; e.g., not just Marlowe's early modern *Doctor Faustus* (1590), but Greg Beeman's *Mom and Dad Save the World* (1992), Alan Rickman in *Die Hard* (1988), John Landis' *Animal House* (1978), Roger Ebert's weird

white moderate voyeurism, and Kevin Smith's *Dogma* (1999). *Length ~57 pages.*

- **3c1b. "The Road to Hell; or, Summoning the Whore through Newer Black Magic Based on Older Examples (and Other Considerations of the Faustian Bargain vis-à-vis the Participants)" (sub-sub-subchapter opening):** Considers poetically summoning demons/the whore (through magic), doing so while "pulling a Faust"; i.e., according to a brief history of demons and their torturous summoning rituals and effects dating back to Marlowe's science wizard. We'll start by demasking a "strict" double of old harmful forms—Jadis, in my case, being someone to clone and demask, as Radcliffe's future stand-in Velma Dinkley would, but expanding the interrogation to benefit *all* oppressed groups—then explore how to do so while engaging with the Gothic past as it continuously evolved out of itself. This includes onstage and off; i.e., from the chaos of the Middle Ages and various famous works (from *Hammer of Witches* to *Doctor Faustus*) into the Enlightenment and beyond towards 20th and 21st century variants; e.g., *Smile* and *Evil Dead*, but also my ex Jadis' abuse of me: as collectively built on top of an earlier history whose demonic tradition endlessly haunts us, and which we must respond to by camping it, ourselves! *Opening Length ~2 pages.*
- **3c1b1. "Going Mask Off: Showing Jadis' Face while Doubling Them" (included with sub-sub-subchapter opening):** Gives food for thought about demons as much being real people as fictional ones, during Gothic poetics. The example I give—and doing so in the Radcliffian spirit of demasking bad guys—is my ex and former abuser, Jadis. We discuss my act of doing so not to marshal violence *against* them, but to learn *from* the abuse they caused to camp and subvert, hence prevent future harm, on a systemic level; i.e., while making our own media as haunted by said abuse, doing so as a demonic act of thinking critically (through art and performance) about other people that speaks to abuse affecting oppressed groups unevenly (to summon demons is

to make them; to make them *is* to think critically when the resulting parody and pastiche become *perceptive*). *Length ~10 pages*.

- **3c1b2. "[Dark Shadows: The Origins of Demonic Persecution and Camp; or, Applying My Education \(from School and Jadis\) to Smile, Evil Dead and More](#)"**: Considers demonology's early roots, subsequent Neo-Gothic period, and 20th/21st century revivals, while also going over the praxial concerns of canonical torture vs exquisite "torture"; i.e., by how we can take things further than Radcliffe did while still being aware of the risks *she* ultimately took herself. *Length ~69 pages (nice)*.
- **3c2. "[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](#)" (sub-subchapter chapter opening)**: Considers the left-behind, derelict flavor of demons, and unpacks various poetic qualities to damsels, detectives and demons separately and together! *Opening Length: ~2 pages*.
  - **3d1. "Radcliffe's Refrain" (reprise—included with sub-subchapter opening)**: A quick rehash of the demonic trifecta *vis-à-vis* Ann Radcliffe's pioneering of it. Also talks about her history as "mother to the Gothic novel" and problematic legacy following her disappearance. *Length: ~14 pages*.
  - **3d1. "[Damsels, Detectives and Sex Demons, part zero: Derelicts, Medusa and H.R. Giger's Xenomorph; i.e., the Puzzle of 'Antiquity'](#)"**: Outlines the idea of "derelicts"—be they damsels, detectives or sex demons—through Medusa/Giger's xenomorph as involving all three. *Length: ~69 pages (nice)*.
  - **3d2. " part one: "[Non-Magical Damsels and Detectives](#)" (feat. *Out of Sight*, Nina Hartley, Velma, and Zeuhl)**: Further explores *damsels* and *detectives* as classic Neo-Gothic devices, the oppositional praxis of which has survived well into the present; i.e., in pornographic language, like Nina Hartley, but also tamer/non-magical murder mysteries and echoes of Radcliffe (who conflated extramarital sex with rape and

death) through Velma from *Scooby Doo*. We'll examine the original character as a cis detective, but also my ex, Zeuhl; i.e., as someone *I'm* exposing: a good trans Velma demasking an evil one after surviving *their* abuse for years! *Length: ~44 pages.*

- **3d3. " [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*):** Further explores *demons* in a similar fashion, but touches on additional ways these complicated beings needn't be feared (through the process of abjection) but celebrated as Satanic liberators freeing our minds from Cartesian thought, heteronormativity and the settle-colonial status quo. Among his other work (namely *The Terror*), discusses Ridley Scott's vengeful dissection of Radcliffe's "spectre" in *Alien: Covenant*; i.e., as a dark matter of postcolonial revenge against James Cameron's *Aliens*, then camps *Scott* by dissecting him and resurrecting *Radcliffe* as a dark whore of her former self (through several close-reads; e.g., with *Harmony Corrupted*, and about *Ninja Scroll* and *The Dark Crystal: Age of Resistance*)! *Length: ~69 pages (nice).*
- **3d4. "[In Measured Praise of the Great Enchantress](#)" (feat. Ann Radcliffe, *Sailor Moon*, *The Ronin Warriors*, and *Harmony Corrupted*):** "Egon, you've earned it." An afterword that gives Ann Radcliffe some long-awaited praise, and talks about the important of camping demonic sex work *vis-à-vis* her worthwhile contributions; i.e., with Japanese anime, cosplay, fan art, and more (e.g., *Sailor Moon*) during sex work as a revolutionary hermeneutic and applied synthesis. *Length: ~24 pages.*
- **4. "[Call of the Wild; or Sex Education: Trans-forming the World through the Trans, Intersex and Non-binary Mode of Being](#)" (chapter opening):** Examines the transformative side of GNC demons, predominantly from the natural world as preyed upon by the state. *Opening Length: ~6 pages.*
  - **4a. "Call of the Wild, part one: Hunter and Hunted; or, Nature vs the State" (included with chapter opening):** Outlines the

different animal types (separate from *undead* and *demonic*) and revisits their broader settler-colonial relationship to the state as something to challenge; provides some examples of medieval sexualized expression/poetic devices (from the Poetry Module) and labor that, while fun, we won't have time to explore beyond briefly exhibiting them (nature is simply too diverse\*). *Length: ~35 pages.*

- **4b. " part two: "[Dark Xenophilia; or, 'Far Out, Dude!' Monster-fucking and Magic Girls Helping Foster Dark Radical \(Communist\) Empathy During Healthy Sex Education \(for Children and Young Adults into Adulthood\)](#)":** A subchapter that divides in two, each half roughly weighing the undead side of the animal monster equation (furries and furry panic) and the demonic side (drugs and acid Communism, but also children's sex education going from young adults into adulthood; e.g., *Sailor Moon*, *The Last Unicorn* and Giger's xenomorph); i.e., when raising dark empathy tied to the natural world as alien under capital, and reunited through Communism's good sex education tied to dark xenophilic monsters and drug use: as a poetic, awareness- and intelligence-raising device versus fascism and capital's polar opposite of that (re: the state is incompatible with life, thus empathy and consent, pimping nature as monstrous-feminine). *Opening Length: ~22 pages.*
  - **4b1. "Dark Xenophilia," part one: "[Monster-Fucking and Furry Panic, from Ace to Ass](#)" (feat. Lycans, Chimeras, and Sentient Animals; e.g., Cuwu, "Pelts," Erika Eleniak, Sonic the Hedgehog and Pippi Longstocking):** Delves further into *undead* qualities of natural monsters, expressing "monster-fucking" and dark xenophilia as a potentially ace-yet-pornographic form of sex-positive education through public nudism: featuring lycans, chimeras, and sentient animals to cope with trauma that is often something to live with; e.g., furry panic; e.g., Dario Argento's "Pelts" (2006), Erika Eleniak from *Under Siege* (1989), *Sonic the Hedgehog* (1991) and Pippi Longstocking. *Length: ~66 pages.*
  - **4b2. " part two: "[Follow the White-to-Black Rabbit'; or Magic, Drugs and Acid Communism](#)" (feat. the Monstrous-Feminine of Magic Girls, Unicorns and Xenomorphs):** Applies the same dark xenophilic logic to explore sex(-positive) education (from children to adults) through *demons* and acid Communism; i.e., spells and drugs, featuring the transformative monstrous-feminine of magic girls, unicorns and xenomorphs; e.g., *Sailor Moon*, *The Last Unicorn*, *Nimona* and *Alien* (among others). A witch is a witch, but which witch will *you* be? We'll

consider this question, too, *vis-à-vis* GNC ideologies from an ideological and morphological standpoint; re: "the trans, intersex and non-binary mode of being" as tied to older dead cultures and andro/gynodiversity in Gothic art, before closing things out with an exploration of radical drug use and revolution per Mark Fisher's acid Communism inside capitalist hauntologies (which then segues into the rebirth of the Communist mind in dead capitalist retro-future spaces, figuratively the shopping mall of the zombie apocalypse). *Length: ~69 pages (nice).*

- **4c. "Saying Goodbye: Onto Better Times Ahead (and Harder Ones)" (included with "The Future Is a Dead Mall," below):** A small antechamber/liminal space between "Call of the Wild" and the closing section of the module; i.e., where we say goodbye to the black rabbit and prepare to face what's ahead without them: heading into the known-unknown cryptonymy of dead capital (malls or otherwise)! *Length: ~6 pages.*

*\*I.e., diversity is strength, beating singular perceptions of strength that, through Cartesian domination, try to hold on to power to everyone's detriment.*

## **In Closing (final chapters and conclusion)**

- **5. "[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](#)" (chapter):** Monsters are classically devalued outside of canonical forms utilized by state forces, which leads to Capitalist Realism under the current order of things. To critique Capitalism, then, we must critique people's devaluing of the Gothic or otherwise misusing/scapegoating it for Capitalism's woes: Radcliffe, but also Coleridge and Jameson's own complicit cryptonymy. Through a cultivated Wisdom of the Ancients (a cultural understanding of the imaginary past), we can confront Capitalist Realism through the monsters normally pitted against us instead of speaking for us and nature as exploited by the elite. It becomes something to synthesize through our creative successes' revolutionary cryptonymy—a concept we'll explore entirely in Volume Three while reflecting on Volume Two's monstrous histories (and theories from Volume One and Zero). *Length: ~31 pages.*
- **6. "The Caterpillar and the Wasp; or, What's to Come" (module and volume conclusion; included with "The Future Is a Dead Mall"):** Concludes Volume Two based on its contents, but highlights through medieval expression and a coda (the caterpillar and the wasp) to encapsulate everything the volume has discussed moving into Volume Three. *Length: ~15 pages.*



# —Volume Three: Proletarian Praxis—

## Setting the Stage (opening, outline and preface)

- -2. "[Appetizers; or, Paratextual Documents for Volumes One through Three](#)": Various smaller and less essential paratextual documents (versus *more* essential ones; re: "[Paratextual \(Gothic\) Documents](#)"); i.e., those included inside the volume PDFs released *after* my PhD. *Length*: ~23 pages.
- -1a. "[Opening to Volume Three: Regarding Tokenism and Fighting It](#)" (feat. Nyx and Cuwu): The opening for the entire volume. Returns to Volume Three after three years, considering how it was written originally and modified over time, but also its primary focus since *Sex Positivity* started in July 2022; i.e., dealing first with TERFs and then other forms of normativity that overlap with token feminism; e.g., Afronormativity. *Length*: ~22 pages.
- 0. "[Foreplay: Praxis Volume Outline, part one](#)" (section opening): A small batch of considerations and last-minute business before jumping in. *Opening Length*: ~2 pages.
  - 0a. "With Harmony's Help: Addressing Volume Three's Grand Emptiness and Ambitions through a Good Friend" (feat. Harmony Corrupted—included with section opening): A 2025 addendum that acknowledges the state of Volume Three—i.e., after returning to it, three years after starting it, and making various small changes to it, but mostly keeping it the same—and, at the same time, paying homage to Harmony Corrupted, my greatest muse and one of *Sex Positivity*'s biggest inspirations after it began. *Length*: ~5 pages.
  - 0b. "Introduction: Dialectical Materialism (with Monsters—included with section opening)" Takes Volume Zero's theory, Volume One's synthesis and Volume Two's past lessons on Gothic poetics (history and application) to outline the *objectives* by which to apply our project's central Gothic theories; i.e., in a dialectical-material way using updated, posthumanist models (expanded beyond Cartesian thought) to better achieve Gothic Communism one step at a time. *Length*: ~10 pages.
  - 0c. "Before the Plunge: A Dialectical-Material Summation of Gothic Communism's Execution (in Opposition—included with section opening)": Outlines the dialectical-material *execution* through which proletarian praxis becomes possible, mid-opposition. *Length*: ~14 pages.

## Part one: Sex Positivity and Sex Coercion

**Volume Three, part one; re: "Foreplay" (above):** Lays out sex positivity *and* sex coercion—but also the liminal areas between them—in a two-part introduction, followed by three chapters: *Opening Length: ~1 page.*

- **1. Chapter One: Sex Positivity. "[The Seeds of Rebellion'—Sex Positivity and the Tools of the Trade](#)" (chapter opening—included with section opening); re:** 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 "perspective" pastiche) through Gothic poetics. *Opening Length: ~2 pages.*
  - **1a. "Illustrating Mutual Consent: Empathy" (included with section opening):** Introduces the first of the creative successes of proletarian praxis, and considers how empathy factors into illustrating mutual consent on all registers; i.e., through popular media of different kinds discussing empathy as something *to* illustrate ourselves; e.g., the "draw me like your French girls" scene from *Titanic* (1996) and the art lecture scene from *Sense8* (2011). *Length: ~19 pages.*
  - **1b. "[Half-Real: Recognizing And Performing Empathy](#)" (feat. [Meowing from Hell](#) and Sean Young):** A follow-up to "Illustrating Mutual Consent" that focuses on empathy as something to recognize, mid-illustration; i.e., as "half-real," *vis-à-vis* Jesper Juul's idea of "the realm between fiction and the rules" as further taken, by me, between fiction and *non-fiction*, on and offstage; e.g., between sex workers like myself and [Meowing from Hell](#), but also actress Sean Young and her own abuse on and off the *Blade Runner* (1982) set. *Length: ~35 pages.*
  - **1c. "[Informed \(Ironic\) Consumption and De Facto Educators Using Parody and Parallel Space](#)":** Explores informed consumption according to informed/mutual consent as enacted by sex workers; i.e., as *de facto* (extracurricular) sex educators educating through iconoclastic art, but especially parody and parallel space; e.g., Monty Python, H.R. Giger and New Order. *Length: ~17 pages.*
  - **1d. "[Reversing Abjection: Describing Sexuality vs Prescribing Sexual Modesty](#)":** Discusses reversing abjection vs prescribing sexual modesty in Gothic stories; i.e., on the same half-real stages; e.g.,

*Alien* and its own 1970s rape fantasies borrowed from older times and transported into newer retro-future ones. *Length: ~15 pages.*

- **1e. "[Toxic Schlock Syndrome; or, an Early Stab at Cryptonymy: the Fur\(r\)tive Rebellion of Amazons, Body Hair and Whistleblowers in Duality](#)" (feat. Mercedes the Muse, Mugiwara, Mercy from *Overwatch*, and Autumn Ivy):** Our holistic examination of the above ideas; i.e., combining them cryptonymically through body hair and whistleblower counterculture/schlock media (re: [Mercedes](#))—but also [Amazons](#) per the theme of toxic sugar/sex workers (re: [Autumn Ivy/Wolfhead at Night](#)) and GNC bodies (re: [Mugiwara](#))—to conceptualize development: as an active, ironic, playful means of critical engagement/thought and poetic expression conducive to developing Gothic Communism in praxial opposition. *Length: ~69 pages (nice).*
- **1g. "Love Is a Long Road: Summarizing the Rest of the Volume" (included with "Toxic Schlock Syndrome"):** A short summary of the remaining book chapters and their content. *Length: ~2 pages.*
- **2. Chapter Two: Sex Coercion. "[Under the Influence'—Sex Coercion under Zombie Capitalism, Including Bad Drugs and Voluntary Lobotomy](#)" (chapter opening); re:** Explores sex positivity's 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; i.e., that seek to control sex and thoughts/cultural attitudes about sex, including the sexist, obfuscating ambivalence of Gothic canon's coercive BDSM, fetishes and kink. *Opening Length: ~4 pages.*
  - **2a. "Witch Cops and Victims: Fetishized Witch hunters and - Hunted in the Ever-growing Police State" (feat. *Ion Fury*, *T2* and Reinhard Heydrich—included with chapter opening):** Introduces the idea of token minorities in Gothic language; i.e., witch cops operating in bad faith. *Length: ~23 pages.*
  - **2b. "[Which Witch?'—'What is a Witch?' part one: An Example of Proletarian Witches in \*The Last of Us\*](#)" (2023; also feat. *Myth* and *Everquest*):** A close-read of the gay couple from 2023's *The Last of Us*, considering the proletarian aspects to queer witches living under a decaying police state/zombie apocalypse (essentially a precursor to the "[Bad Dreams](#)" section from the Undead Module). *Length: ~11 pages.*
  - **2c. "Ruling through Fear: Dogma and Economics" (included with "Which Witch?"):** Briefly introduces the neoliberal execution of

the Protestant ethic; i.e., through fear and dogma as a socio-economic model, one canonically guided by guilty (demonic) pleasures and coercive wish fulfillment. ~8 pages.

- **2d. ["'Real Life': Toxic Love and Criminal Sexuality in True Crime"](#) (feat. *Killing Stalking*, Jeffery Dahmer and Ted Bundy):** Considers toxic love, criminal hauntology and the demon lover (re: Ann Radcliffe); i.e., as worshipped through said hauntologies—specifically out of the 1970s and into neoliberalism's endless tenure pimping such things on a 24-hour news cycle. *Length: ~15 pages.*
- **2e. ["Gothic Ambivalence: Canonical Torture in the Internet Age; or the Wish Fulfillment of Guilty Pleasure, Bad Play and Sex-Coercive Demon BDSM"](#) (feat. *Hellraiser*):** Considers, despite the prevalence of demon BDSM in canon, its Gothic ambivalence; i.e., in ways that we can take and demonstrably play with: *as* demonic *vis-à-vis* guilty pleasure and its wish fulfillment, mid-liminal-expression; e.g., Clive Barker's Cenobites from *Hellraiser* (1987) into more recent examples like Lilith from *Diablo IV* (2024). *Length: ~26 pages.*
- **3. Chapter Three: Liminality. ["'A Zone... of Danger!'—Fifty Shades of Gay \(Area\)"](#) (chapter opening); re:** 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. *Opening Length: ~3 pages.*
  - **3a. "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" (included with chapter opening):** Explores playing with demon BDSM iconoclastically for the first time in this book series, eventually evolving into ludo-Gothic BDSM (re: from my PhD, onwards; see: ["Concerning Rape Play"](#)). *Length: ~23 pages.*
  - **3b. ["Selling Sex, SWERFs and Un\(der\)paid Sex Work"](#):** Explores the basic mechanisms of selling sex (as something to play with and perform, using Gothic poetics); i.e., *vis-à-vis* SWERFs and the generally underpaid nature of said activities and how art portrays them as automatically sexual despite there being an ace component; re: public nudism as often coming out of canon as something *to* camp; e.g., [Art Frahm](#). *Length: ~16 pages.*

- **3c. "[Crash Course: An Introduction to Asexuality and Demisexuality](#)"**: Having introduced an "ace" potential during Gothic poetics merged with public nudism/sex work at large, we'll now unpack asexuality and demisexuality versus sexual expression; i.e., on the same larger gradient. *Length: ~8 pages.*
- **3d. "Queer-/Homonormativity in Sex-Centric Canon" (included with "Crash Course")**: Explores the normative elements to queer-coded stories in popular media. *Length: ~13 pages.*
- **3e. "Sexualized Queerness and Ace Voices in Sex-Normalized (Fan/Meta)Fiction" (included with "Crash Course")**: Considers queer normativity as sexualized, with ace voices navigating said sexualization in various kinds of fan/meta fiction (e.g., *Harry Potter*). *Length: ~13 pages.*
- **3f. "Defined Through Sex: Sex Normativity in Popular Media" (included with "Crash Course")**: Considers the amatonormative side to sex as normalized in popular media; e.g., *Wentworth* (2013), *Heartbreak High* (2022), or *Game of Thrones* (2009). *Length: ~12 pages.*
- **3g. "[Pigtail Power and Crossdressing: Sex Repulsion in Gothic/Queer Narratives](#)" (feat. *Wednesday* and *Barbarian*)**: A close-read, one that considers the "ace" ability of pigtailed Radcliffean Gothic heroines; i.e., to explore psychosexual trauma while navigating its homely perils from the outside, in; re: during the liminal hauntology of war. *Length: ~12 pages.*
- **3h. "[Artistic Nudity and Asexual Bodies/Relationships in Art: Gay Artists](#)" (feat. *It's Perfectly Normal*, *As Good as It Gets*, and *Tilda Swinton*)**: Considers how artistic nudity and asexual bodies/relationships help form special bonds between workers; i.e., between (historically gay) men and feminine/female models. *Length: ~11 pages.*
- **3i. "[Inside the Man Box; or, Patriarchal, Nerdy Hatred Against Transgender/Non-binary People, Intersexuality and Drag](#)" (feat. *Caleb Hart*, *She-Hulk*, *twinks/femboys*, *goblins*, and *more—subchapter opening*)**: Takes the above ideas and considers the etiology (causes) of GNC genocide under Capitalism as something to interrogate through our relationships; e.g., trans, enby and intersex people/drag performers, whose monstrous-feminine relationships (re: *twinks*, *femboys*, etc) are informed by medieval art and Gothic fiction; i.e., under capital as a system that sexualizes its victims, teaching future police agents to neglect, attack or otherwise abuse those parties for profit: within the Man Box and "prison sex" mentality furthering the

Shadow of Pygmalion's patriarchal influence to harm nature as monstrous-feminine. *Opening Length: ~2 pages.*

- **3i1. " part one: "Ontological Ambiguities" (feat. twinks, femboys and shunga—included with subchapter opening):** Examine *some* of the ontological, monstrous-feminine ambiguities that prompt stochastic terrorists to attack the queer community and their representations in popular media (commenting on hauntological, Gothic variants wherever applicable). *Length: ~16 pages.*
- **3i2. " part two: "[Canonical Discrimination in Videogames, Including Fan Art and Speedrunner/Streamer Culture](#)" (feat. Caleb Hart, She-Hulk and goblins):** Examines the attackers' problematic, Faustian education that leads to an attacker's mindset: through traditional modes of male education learned by weird canonical nerds like Caleb Hart through sexist (monomythic) videogames and gamer "Man Box" culture, which didactically appropriates twinks, catboys/femboys, etc. *Length: ~35 pages.*
- **3i3. " part three: "[Poison was the Cure: On Goblins, Being a Weird Nerd and Trans Cryptonymy as a Monstrous Antidote to Bigots](#)" (feat. Glenn the Goblin, Ms. Chalice from *Cuphead*, Tolkien's Orcs and Goblins, and more):** Takes a breather from canonical praxis and consider a defense that weird *queer* nerds can adopt when challenging the status quo, specifically my approach to goblins (and videogames) within iconoclastic media as something to synthesize ourselves. *Length: ~26 pages.*
- **3i4. " part four: "[Obliterating Phoebe: In the Shadow of Pygmalion, or the Weird Nerds' Canonical Praxis at Large](#)":** Examines how the world of canonical media—but especially e-sports—has informed bigoted attitudes in videogame culture, including how the elite are currently enabling these attacks in the predominantly male world of competitive e-sports; i.e., as "dominated" by sexist men *similar* to Caleb Hart obsessed with making their mark as he has: being "the best" in ways that overwrite the history of everyone else (we'll focus on feminist moderation and female/queer bigotries in Chapter Four). *Length: ~43 pages.*



## Part two: Sex Positivity versus Sex Coercion

- **4. Chapter Four: Bad Faith. "'Rise, my pretties! Rise!'—TERFs and Other Flying Monkey 'Witch Cops' and Girl War Bosses in Nerd Culture *vis-à-vis* Neoliberalism, Fascism and Genocide" (chapter opening—included with section opening); re:** Explores sexism and other bigotries within a gradient of canonical moderacy and reactionary politics in popular, sexualized media; i.e., TERF hauntologies, sublimated war pastiche, girl/war bosses, and queer tokenism at large. *Opening Length: ~3 pages.*
  - **4a. "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—included with section opening)":** Introduces subjugated Amazons and witch cops through classic female examples, but also how I've grappled with/camped said devices and actors in the past (re: [Blxxd Bunny](#) and [Glenn the goblin](#)). *Length: ~13 pages.*
  - **4b. "[A War Hauntology Primer—'What is a Witch?' part two: Nerdy Patriarchs, 'Real Men' and So-Called Male 'Witches,' including Liver King but also \*Shonen\* and \*Bishonen\* Pastiche](#)" (feat. *Mega Man X*, Liver King and Caleb Hart):** Considers male variants of the witch cop, but especially warrior personas of a fantastical, retro-future design. *Length: ~17 pages.*
  - **4c. "Kento's Dream: A Feast for Crows; or, Echoes of Fascism and Zombie Voltron within 1980s Neoliberal War Pastiche" (feat. *The Ronin Warriors*—included with "Nerdy Patriarchs")):** A further examination of witch-cop hauntologies beyond Mega Man, but from the same neoliberal period exporting Japanese media to America: *The Ronin Warriors*. *Length: ~14 pages.*
  - **4d. "['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](#)" (feat. Ian Kochinski):** Goes beyond popular media to consider some of its bad actors/their disguise pastiche. *Length: ~44 pages.*
  - **4e. "[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\*, New Order, and Stonewalling Genderqueer Alternatives](#)":** Presents a popular argument offered by bad actors in and out of

popular media: war as sacred, thus something to sell *under* the Protestant ethic to *maintain* Capitalist Realism. *Length: ~39 pages.*

- **4f. "[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 \(Cis or Trans\)](#)":** A recounting of my own experiences suffering witch cops—specifically cis-female sex workers punching down at me in May 2023. *Length: ~8 pages.*
- **4g. " part two: "Trans TERFs, NERFs, and Queer Bosses" (feat. Natalie Wynn—included with "My Story"):** My classic and formative interrogation of token trans actors, specifically Natalie Wynn, aka Contrapoints; i.e., whose NERF "gobstopper masks" (re: disguise pastiche) were critiqued initially by [Essence of Thought](#) and further examined by myself through Essence of Thought's arguments. *Length: ~18 pages.*
- **5. Chapter Five: "[Rebellious Subterfuge. 'Rise up, comrade zombies!—The Revolutionary Undead's Covert Activism/Cryptonymy during Liminal Counter-Expression](#)" (chapter opening); re:** 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. *Opening Length: ~6 pages.*
  - **5a. "A Plan of Attack: Escaping the Man Box" (including with the chapter opening):** Considers the basic idea of escaping the Man Box, hence Capitalist Realism; i.e., on the same stage populated by bad actors (re: witch cops). *Length: ~11 pages.*
  - **5b. "[Transgressive Nudism; or, Flashing Those with Power \(re: Cryptonymy's Origins\)](#)":** Introduces public nudism (and its buffers, online); i.e., as a vital instrument to practicing revolutionary cryptonymy on the Aegis. *Length: ~33 pages.*
  - **5c. "'[Borrowed Robes,' or Countering Nation Pastiche's Sublimated War and Rape with Revolutionary Cryptonymy and Liminal Monster Porn in the Internet Age](#)" (subchapter opening):** Considers the idea of performative disguise, said borrowed robes conducive to revolutionary cryptonymy in a variety of forms. *Opening Length: ~9 pages.*
    - **5c1. " part one: "Proletarian Warrior Moms and Breeding Kinks" (feat. Nyx—included with subchapter opening):** Explores one of my favorite monsters—Amazons, but also the

rape fantasies (and fears) they classically embody and which revolutionary actions can gleefully subvert canon *with*. *Length: ~18 pages.*

- **5c2. "part two: "[Moe/Ahegao, Incest, and Eco-Fascism in Japanese Exports](#)" (feat. *Street Fighter*, *Dragon Ball* and *Kubo and the Two Strings*):** Explores various theatrical devices of rape play that workers must camp; e.g., *Moe/Ahegao*, *Incest*, and *Eco-Fascism*; i.e., as they're exported to American from Japan in the neoliberal age. *Length: ~23 pages.*
- **5d. "[Rockstars: From Rock 'n Roll Fans and Jimmi Hendrix' Penis to Horror Movie Special Effects](#)" (feat., Cynthia Plaster Caster):** Sex, drugs and rock 'n roll are an ancient form of protest; i.e., as reclaimed bread and circus, which this section considers through the social-sexual embodiment/reenactment of such things: the human body and *memento mori*. *Length: ~15 pages.*
- **5e. "[Stand to Fight, then Raise Your Fist and 'Bow' to Duck the Imperial Boomerang: Further Expressions of Ironic Girl War Bosses, Sexy War, and Gender Irony](#)":** Delves into more examples of revolutionary cryptonymy with which to protest through war-like imagery and riot. *Length: ~34 pages.*
- **5f. "[Sexist Ire: Persecuting Iconoclasts \(and Iconoclastic Vice Characters; feat. Elphaba Thropp\)](#)":** Warns of iconoclasm's performative risk, and how reclaimed vice characters are punished *without* irony by state actors doubling our own subversive approaches. *Length: ~10 pages.*
- **6. "Pussy on the Chainwax!" (series conclusion—included with "Sexist Ire"):** Closes the book series out, giving the reader two basic choices: a) to serve the state and Capitalist Realism, bringing about the *actual* end of the world, or b) to face the perceived "end of the world" in order to stop of the Promethean cycle (and ultimate desolate conclusion) of Capitalism. *Length: ~9 pages.*
- **7. "Kicks After Six: Always Another Castle" (included with "Sexist Ire"):** A 2025 reflection on the conclusion of *Sex Positivity* as a book series. *Length: ~2 pages.*



(model and artist: [Harmony Corrupted](#) and [Persephone van der Waard](#))