

Homocaust; Exhausting the Burning Stick: A Rhizomatic Poetic Errant  
Celebration of Queering Pilgrimage Amidst Awakening in Performance  
Faggotry.

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Submitted to Swansea University in fulfilment of the requirements for  
the

Degree of Doctor of Philosophy

Swansea University

2025

### Declarations

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

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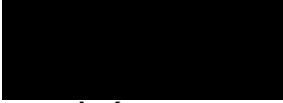
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Homocaust;  
Exhausting the Burning Stick

*Dedicated*

*To my loving Husband, Thye Peng (Michael) Ngo  
for being a human of great inspirational action  
and pushing through all obstacles with his growth mindset;*

*Subsequently dedicated to  
all the other Faggots out there  
that absorb possibilities.*

## Acknowledgements

I extend my deepest gratitude to those who have journeyed alongside me, enriching this path with their unwavering support and encouragement. Andi Edson, my cherished companion and honorary "sister," provided the initial impetus for embarking on this PhD endeavor. Without her steadfast belief in me, this journey would have remained but a distant dream. A serendipitous visit to my mother's abode, following adventures across the landscapes of Utah, ignited within me the resolve to return to academic pursuits—an intricate tale too vast to fully recount here. My husband, Michael, who embarked on his own doctoral journey in Nursing, played an instrumental role in shaping my decision to rekindle my scholarly pursuits. Amidst the tumultuous era ushered in by the onset of Covid-19, with time suddenly becoming a plentiful commodity, I found solace and purpose in the pursuit of knowledge. My heartfelt appreciation extends to my esteemed supervisors, Dr. Alan Bilton, Dr. Alan Kellermann and Dr. Matt Hollrah, whose sage guidance and unwavering support served as beacons of light amidst the daunting expanse of this academic odyssey. In this intellectual odyssey, I have drawn sustenance from a myriad of visionary minds and creative luminaries. From the philosophical musings of Gilles Deleuze and Felix Guattari to the poetic brilliance of Audre Lorde and Edouard Glissant, each has left an indelible mark on my intellectual landscape. Special gratitude goes to Wanda, whose introduction to the works of Edouard Glissant sparked profound inspiration within me. The artistic tapestry woven by figures such as Reza Abdoh, Essex Hemphill and Marlon Riggs, alongside literary luminaries like Jack Kerouac, William S. Burroughs, and James Baldwin, has served as a wellspring of creative energy and intellectual stimulation. Their contributions have illuminated my academic journey, enriching it with depth and nuance. I am indebted to a pantheon of creative spirits, including Pedro Almodóvar, Keith Haring, and the trailblazing NEA



Four, whose fearless expression has challenged societal norms and expanded the boundaries of artistic possibility. Their influence, alongside that of musical and artistic maestros and others of influence like Grace Jones, Boy George, Radiohead, PJ Harvey, Tim Miller, John Fleck, Karen Finley, Essex Hemphill, Patricia Smith, Walt Whitman, The Beats, Artist Nick Cave, Sam Rami, Jean Rhys, Erasure, House Music, The Smiths, Lee Edelman, John Waters, Lana Del Rey, Patti Smith, Michel Foucault, the American Visionary Arts Museum, Kurt Vonnegut, ACT UP, Daniel Day Lewis, Zhang Huan, Arthur Danto, Derek Jarman , Kiki Smith, Marc Almond, Nina Hagen, This Mortal Coil, Bjork , Divine, John Waters, Tracey Thorn, and Florence Welch. They resonate deeply within the fabric of my errant pursuits. I extend my heartfelt appreciation to a constellation of cherished friends whose unwavering support has been a source of immeasurable strength and inspiration. Geo, Rico, Liz, Anita, David, Ronan, Choong, Rochelle, Raju, Clara, Donna, Swani, Taci, Jojo, Gordon, Grace, Evan, Caitlin, Tierra, Eileen, Liana, Jay, Lisa, Cindy, Oktay, Chen, Ali, Jayme, Rubi, Jose, Nik, Zak, Christie, alongside the LB Garlic Poets/Schoolmates and SABEH Crew—your presence has illuminated my path, enriching it with laughter, camaraderie, and boundless encouragement. To my beloved family, whose unwavering love and support have opened doors to endless possibilities, I am eternally grateful. And to the luminaries who have graced my life with their wisdom and kindness—Allen Ginsberg, Julie Patton, and Anne Waldman—your enduring presence continues to inspire and uplift me, infusing this journey with profound meaning and purpose.

**Abstract:** In what I call a Rhizomatic Poetic, based on Gilles Deleuze, Pierre-Félix Guattari, Edouard Glissant's theories, and multiple Language Poets, the unrooted pilgrim poet (and the reader as a sort of pilgrim writer through interpretation) rhetorically fills in elliptical meanings via envisaging metaphor, exploring diverse self-experiential contexts, imagining new universes in errantry, rupturing, mapping a-linearly, while proliferating without boundaries or centers in the margins of society without limits, rejecting principles of hegemonic roots, creating desire that is always in flux along new pathways of experimentation manifesting into possibilities. Here this Rhizomatic Poetic inquiry explores diverse poetic acts based on my Pilgrimage walking for peace with Buddhist monks and other peaceniks halfway around the world from 1994 to 1995. I amplify, structure, and transform elements of my own experiences and "identity" into my poem. These original contributions are my poesies' discursive narratives mutating through exploring fractured memory, decolonizing the "self," Otherness, romanticization of the Other, and subsequently sometimes with elicited performances of queer identities overlapping Rhizomatic voices in errantry while discovering every possible elsewhere, while becoming my liberating vehicle into fresh opportunities and possibilities. The arts, specifically poetics, may be the only medium to weave these complex tasks, making the Rhizomatic Poet the "true" auditor of our world.

## **Homocaust**

By Brian L. Jacobs

Cover Art Shin Kwangho



*Homocaust*

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**Burnt Stick Pilgrim Itinerarium: A Rhizomatic Prayer**

*Afoot and light-hearted I take to the open road* -Walt Whitman

step into this body of peace  
an isle of exile addicted to violence

un blessing me by the non gods in this cosmological bag  
my poetic vertigo babel enroute to a new communal order of equals

unamalgamated contagions pilgrim'd in each pink step  
an invitation to errant imprints

a privilege in anguish in an odor of vagabonds  
where strangers congregate on shores of banishment



kept my charities of perversity vulnerable to my vestment  
this Homocaust of mine *die endlosung der judanfrage homosexuell*

to chant imperviousness  
amazes the ripening pods that hang afloat

carrying the seed spit considerable distances to my expulsion  
on this paper tiger's moral geography

intersects in human and nonhuman ahimsas  
on porous boundaries this terminus register of cantor articulation song

reflects on a history of my persecution  
for my poetics inadequate following atrocities

for how to go on living after Homocaust but in these writings  
with steps towards clarity

queer clarity skipping rope with the reaper scribes poesy  
these poetic screams transcend an extermination mass for the purpose of my healing

patch worked rhizomes meditating in phrontistery steps  
schedules haphazard study in my torn jeans

sometimes these steps stumble diversely in unpredictable realms  
question poetic L'Amours that task the savage ritual state

this narrative  
not innocent

a guilty confederacy that should admit itself so  
a prerequisite for denial

this hollowed temple body impious design  
evinces nothing sacred or transcendental

base and plebeian leveling this rejected rectum of heroism  
as I am an islet in Europe or maybe a cow

my body a non cell pilgrimaging souls fecundity  
to my loving scars



flying peacocks with galloping antelope and drum charging oxen  
lifting the throb at the avalanche pedestal

and in the shadow of the Beats  
pilgrimage into India's Samsaras

I can be  
a cypress tree

if writers are whores I am a rhythmic complication  
I am suburbia's Walt Whitman

a liquescent sift greased on counterfeit disposition  
not missing the chance to listen to myself

for I am not a clock  
but intricate hopscotch

even if this man sits at a blank page  
it doesn't mean words suit this cosmogony

these trippings' steps  
poems inhabited by spirits' ash heaps

colorful victims more present than the living word  
against despondency offending libretto's authority

in need of talisman daring  
captured by my own authority to relish in this errantry

witnesses are ugly whores I teach that dispute history  
and go on about the inadequacies of this world

am I a citadel  
liberated through the Baldwin house

those who do not know this peppermint set in platinum  
must pray to death and beauty that glory and eternity can still toil the sow'r

the ulcers come aching  
and obliterated amongst this sacred geography

this pilgrim  
a consultation with dirt

hounded and neglected  
in mutants of memory

as ash'd heretics are burned like stick fire on the faggot heaps  
marking the unremarkable reified in my recenter

there is no self without this earth holding me down to do this work  
I am an edit before death

burying my brethren burning tongue into blossom  
I fall quiet

the drink of nightmares facing east west creating language illusions  
as maps plowing divergent semantic turfs claiming the world

a valediction to understanding soaks the creeping figs that resemble vaginas  
or is it kidneys



the freeway has memory under poetry's frowns  
so I walk unarmed pageants to mutate in a community minus strangers

a pilgrim called again to myself creating texture in my step compassions' scars  
queering me dust

steps against uniformed killing industry  
maps calling me to myself

fraught  
the scarecrow immigrant whipped strawberry fields

planted near the orange groves of my suburban youth  
and I step

Step I.

I never wanted a home nor a Lotus Sutra  
I am not a lotus eater

I'm a rapture of rainbow assassins  
formalisms' loss

I am a complex ask of fantast's accretion  
floating in language soundfacts

Step II.

home is a place to hang history

a privilege created by language illusions

Step III.

I am a pilgrim palmate'd and spread  
an intourist in the Derrida rings

where *Orpheus sings no more*  
*he writes*

yes let's celebrate the contributions of brutal genocidal landgrabs  
and chewing Earth's cartilage's poetic possessions of non myopic terrains

where adjectives are foreigners  
and poetic biology hangs from the gallows of this writing table

rethinking the possible  
concocting the protocols of clarity

who's wounded at which table I write  
and where no dogma lives loudly

for this is not a complaint  
it's a poem

**Step IV. Possibility's Ode to Rhizomatic Pilgrims**

*wasteman hallow-land parataxis e tu*  
*solipsism synecdoche metonymy green grass blue*

*the mango tree cannot bear lemons*  
*god gunt coup*

*a doom loop of rivers flowing backwards*  
*dongie dongie do*

Step V.

I am a pilgrimaging Jacobipede  
creating sacred space

I am not a hero  
nor conquistador

just a fallacious queer map  
a hero otherize'd budding errant exploits

Step VI.  
dequeue me  
unfaggot me

finish me off  
the other ledger



Step VII.

I am not of heredity  
I am called to errantry

I am not shaking things up from external pressures  
not rising up from cavernous within

not fronting metamorphosis  
not transmogrification

I am refusing your call  
while not dreading the unknown

I am not turning away from errantry  
there's no one mentor nor seasoned traveler

nor son heir  
nor proficient sea to cross

no world's training  
no equipment

no advice  
nil's clutch within me

no cradle of valor and acumen  
no crossing the threshold

no entering new regions  
no conditions

no special world tests for all are special worlds with no catechism  
no approach for it is all demand

and this ordeal  
this pilgrim a collision confronting death

the end of your civilization  
queer

Step VIII.  
for it is at the womb where the rape started  
at my birth the sacred geography defornicated

I am god's gunt  
for I am a burnt stick pilgrim wounded at which table I write with dead Jews in the Danube

a witness  
to the debris of mourning faggotry

deploying mirror bouquets exhausted eye bag witnesses  
like replenished greedy testicles

Step IX.

embuggerance me and return me to dung  
a battle ground of intestines exhausting this burning stick

a rainbow refugee of rainbow assassins  
a fumigator

Step X.  
the violence of Cypress California  
suburban homespun degenerescence

Step XI.

an intourist flummoxed map to pilgrim'd language

Foucault's stubborn will to non knowledge is my Homocaust exhaustion

Holofernes vengeance

with Hejinian's *snakes and bees or wholly formed flowers*

grin hung around without the Foucault cat

and Rimbaud pees phantasmagorical

god is a cunt burnt stick pilgrim who's wounded at which table I write

ominously eclipsed in the thrush of my childhood

therefore

I step

Step XII.  
into the pink triangle's math and color  
naming it oxidized in the terror of my childhood faggotry

a strange pilgrim  
a world wanderer looking for L'Amour

I am a faggot performer exhausting a burning stick  
god's cunt gash reject in a Georges Bataille compost lazurustingly adrift in the Jain burial sky

walking with peacocks' monkeys leaping gazelles  
and Audre Lorde excrement's democracies

defining this wood stick  
faggot incensed

Step XIII.

no hero recompense or possession  
no danger of eluding the hero treasure

no road back  
but rhizomatic

no home  
no urgency

no resurrection  
no purification

no resolve until dissolution  
no elixir

no exegesis  
no bearing

no power  
no hero of land nor landscape in this performance faggotry

the sacrilege extending beyond boundaries of officially condoned beliefs and practice  
no new empirical investigation queer

Step XIV.

walking creating sacred space

landscape's aura emanates fresh topographies

walkers encounter the landscape visually and materially engaged with it kinetically

sensually imaginative in this poetics



Step XV.

abandoned worldly conditions and the cosmos possessions forsaken in nation cities  
temple bodies new identities superseding division imagining infinite volumes

no one can be content when the poetics refused you in the clamor  
the right to obscurity opacity and noise

no immobility  
no unity

no totality  
queer

Step XVI.  
can we raise a sun soaked yam  
possibilities

Step XVII.

rhizomatic poetics is this Stradivarian note as queer as an exit from democracy  
and like enmities blood voice de linking by crossing the brutality of borders militarized

a pilgrim borrows citizenship and forfeit's Pharmakon's occupation to chance  
to exit the abyssal wall'd sleep of pain bodies

re symbol'd in castration  
turning backs on the west

assignations of this queer burden  
a mechanic communion

ebb dimensions agentas  
in new sacramentalize'd law

forced march in the hallucinatory dream of a community of strangers  
a pilgrim

Step XVIII.

soilless vagabonds and delinquent tramps

ride

Step XIX.  
a new divine  
my divine's invocation code a subjectivity deceased

I am a foreclosed origin of non fellows  
I am neutered exclusion

I am exiled sentences acclimatizing in regimes of heteronormativity  
the enmity of nature

Step XX.

misprision me unnatural in inertia's secrecy

weave gambles and texture me the weave to entwine me no margins

Step XXI.

poetics necessity to mitigate suffering  
for poetry is not innocent

it is guilty  
a confederacy that should admit itself so

this poesy is nothing more than a reaction  
a prerequisite for denial mitigating rhizomatically my suffering

Step XXII.

turbulent poetics' itinerarium a coexistence of multiple others  
gold bar azeotropes' roaches in the mad state

refracted in a poetic sputum  
hemorrhaging me and oystering me onto the open road

conquesting heredities' intolerant atrocities clotting thought that refuses my mot juste  
unfurling shock into the marginal sassafras' den of this Lucretia



**Step XXIII. Homocaust Pilgrimage Coda**

heretic lesions landed on my ulcers as a uranists lagoon'd of my symbolic freight  
fitting my sound suit

isolated and incensed in my poetic cum  
an exhausted burnt stick I amen'ing

hanging from the baked oven gallows  
of my errant poesy

**Arborvitae: Performance of The Burning of the Faggot Collectors;  
A Rhizomatic Renaissance**

*those luminous skulls among the rows of peas,  
-and all the other phantasmagoria -Arthur Rimbaud*

*Open O' fierce flaming pit! Louis Zukofsky*

Stick I.

Sati pyre phakelos yomiagne yells in all the light we cannot see  
gather thee faggots and fly up wing'd achene's unsolfege'd fire bush exiled in stuprum's botany

at birth's dirge I face the faggots I gathered numb as angels' rejection  
a blue print here for disintegrates

Allen Ginsberg up in flames  
corpse me poetic dragged into Ronald Reagan death pits

where James Baldwin is Martin Luther Queen's comic eunuch  
where Baldwin and Whitman marry testicles in hand

Stick II.

Varanasi vessels float the smoldering Ganga ghats metonymy with Audre Lorde up in flames  
as primordial kindling under paradise's death box in my marriage bed

Stick III.

Stonewall burns Lex Scantinia fire  
as tree omphalos vascularity is three worlds' amalgamation

androgynous wombed four hundred and thirty million years ago  
during the Silurian period before vertebrates invaded with radiation adaptation

Devonian trees thirty meters high with woody stems  
and no faggots to burn

Stick IV.  
carboniferous spike moss  
androcentric reproducing spore sperms

a mass extinction of me  
where trees are colonize'd pilgrims

forests gymnosperms  
naked seeded and arrested

where I am burned at the stake and the Haoma trees of dying gods knowledge eradicate inverts  
with Walt Whitman up in flames

let the motherfucker burn Faustian  
two hundred thousand ways to burn a fag

Stick V.

moses' bush daisies asters' sunflower lettuces

and skunkweed's eunuchs bear cone'd needle like evergreen

Stick VI.

the awl shaped thick fleshy stem  
the broad deciduous fruit flowers

arborvitae's genesis  
degenerated

adam adam eve eve  
pink original sin

Stick VII.

small poles' posts lamb shepherd wing'd bottoms easily rubbed off  
the scar's fruit winged seed in moist buds notch

tip silky axed woolly twigs of the heaven tree's sacred birds  
appear'd branches to the coiled serpent

apple'd  
and cored



Stick VIII.

white ash me in abandon my heavy wood grained plump blunt pointed  
sati terminalizing the bud of drooping clusters ripe for serrations

pointed and notched  
the sun of demonic Diti

Stick IX.

apex's toothed coarsely gnosis roots  
sweet dew tree vanquishers witness Adonis' birth

quaking aspens burn soft weak  
not durable incurved and fluttering in the lone leaves

Stick X.  
fruit seed'd  
prune'd liberation

Stick XI.

tufts of hair carried long distances by the wind creating a fabric on fag ash'd prairies  
in ditches' remains mucilaginous chewed rope

bent but for floating sati ash of indistinguishable features  
un opened parachute wounds

Stick XII.

American beech *fagus grandifolia* Ehrhart FAGUS placed here poetic  
it has been left standing here a wasp nest as infects insect my injuries

Stick XIII.

gravelly petunia inconspicuous scrapings in my burnt elongated breathing  
swimming fuel

faggot ash sati  
floating the Ganga

Stick XIV.  
erect verdures  
fixed of other

Stick XV.  
colonize disturbingly inferior interiors  
aged dull and chalky white in my terminal rhetorics



Stick XVI.

The Susquehanna muddy winding current intolerantly spools resinous and impervious to water  
burn'd a stout souvenir hunter's game

as our dear one James Baldwin is hunted and scorched  
up in flames

Stick XVII.

*die endlosung der Judanfrage homosexuell* swamps sprout roten stumps  
the ragged fringe fruiting performance

Mathew Shepard fence posts infected with canker disease  
*this quintessence of dust* ripening his final solution

Stick XVIII.

black cherry in the murkiest opulent saturated bottomlands breathing pores  
roughened upturned edges

gather ye faggots as ye may  
ole fag ash a still a fly'n

Stick XIX..

the hydrocyanic acid bitter almond taste of rosaceae prunus dulcis plantae alondare ovate  
winter buds

creating

is cyanide

Stick XX.

scarecrow Mathew Shepard's wild red cherry sati post  
his sweet anus was divine

burned hallowed and abandoned on unStonewall'd lands  
this Homocaust exhausting a burning stick

terminal and array'd peacock fence posts  
slump'd scarecrow banquet for turkey vultures pickin'ing his ripe'd fruit

pickin'ing  
his ripe'd fruit

Stick XXI.  
lanceolate's flame  
a pin cherry fire

midrib undersurfaces  
a palpated single leaf

decidedly bitter in distinguished ember clusters  
cultivated and abandoned on the hedgerow

a stranger  
sprout'd resurrection wood

Stick XXII.

wilts tassel'd matted scarlet Hester Prynne

oblong'd veneer's graceful symmetry crown'd ornament atop the fire crowned faggots

Stick XXIII.

with lethal Dutch Elm Disease irresistible strains reign irregular  
farrow blistering in fragrant oily resin borne rancid

as rosy hemlock pink  
up in flames



Stick XXIV.

when the ripe disturbed fag fries prize'd in winter  
goddess Harvey Milk up in flames

Stick XXV.

easily gnarled and craggy fleshed resinously coated and notched at the apex  
a hickory taste and ash mouth filled heresy where borders become poofers

Stick XXVI.

pignut shagbark shallows the narrows and furrows detachedly  
where Oswiecim ash pits bud

splintered rose like ascending stout flame'd limbs  
where prosthetics' experiments are hobo Ronald Reagan pit fire fuel

Stick XXVII.

Dorothy's other Kansas  
unshorn drag uprising

on the death of Dorothy's good good red slipper'd witch  
Judy Garland dies June 22 1969

Stick XXVIII.

tamarack hackmatack fence posts  
telegraph poles and railroad ties are lynchings' welcome

roughened wart like branches and fruit stalks  
wind twists'up a black locust

Stick XXIX.

settlers' dooryard tree escaped dense thickets

the locust borers' warlock fags rendered worthless fuelwood

Stick XXX.

ripening pods hang sail  
carry the spit seed considerable distances

my rectum a paper tiger of sweet honey locust  
and Ganesha

a hardy and scattered traveler  
a reader removed of obstacles

I am fagwood knotty kindler  
a Jain sky burial vulture cloud in Gwalior

cum syrup of samaras' samsaras  
striped thriving in the blazes subcanopy

with a dense understory the metanarrative distinguished  
interlacingly spiraling as I choke on its islands of infestation

groomed for the gasses as ravines of disparities  
my dense foliage unravels

Stick XXXI.

clefts between lobes shallow sharp  
angled arcane clefts the brims of serrated sensibility

possibilities extinguished  
a necromancer and occultist wing'd achene ripening in May or early June

as seeds diverge under the fire angels  
and maenads with teeth in the Stonewall'd shade

deeply cut clefts  
between coarse toothed lobes a ranker

crushed wing'd fruit  
an *Angel in America* up in flames



Stick XXXII.

cross furrows rough ended in screams  
people with AIDS up in flames

Stick XXXIII.

imprisoned buggered fartknocker  
the end of democracy

whores' war warpaint  
a syndrome Hester'd in scarlet oak

woolly meat immolation bereavement  
a faggot up in flames at death's fragrant birth

Stick XXVIII.

cutting his tied body down with last rights from the fence post penitentiary  
shadbush serviceberry ascending the rivers and crossing the Rubicon

baptized in the River Jordan on doses of Sadhu hash cakes  
while bathing with cows in the Ganga sourwood

faggots burn poetic  
on papyrus

Stick XXXIX.

lignum vitae's incensed the ten percent  
millions ablaze

Stick XL.

blueprint for burning fags  
use hardwood slow growing deciduous trees

trees with loose leaves  
logs of greater density and heavier project more heat output

hacked wood logs schemes with moisture content of less than twenty percent  
clack them together loudly rather than a dull thud is ideal

wood seasoned outdoors between eighteen to twenty four months  
best for a good fag burn

the harder the wood the longer the seasoning  
hallowed stacked off ground with plenty of space between allow air movement

with no rain and no snow for seasoned wood gives you fifty percent more heat  
to put out output makes it very worthwhile

as they denaturalize emancipately exclusionary  
a moisture meter highly recommended a small tempered investment

hard wood ash birch beech oak and elm  
for best results flaming the queens

avoid burning woods with a high resin  
heavier wood the deader the fags

apple wood burns slowly and steadily  
with reasonable heat a lovely smell

however it produces a disappointing flame  
not pink in Eve's provision a commodity

with Ash Dieback disease having a devastating impact on ash trees  
torch your faggots disease free

make sure your wood is not legally restricted like Clause 28  
ash log firewood may only be moved off these infected sites with Forestry Commission authority

get a faggot permit  
with a pleasing pink perfumed smell

cedar produces a well burning log  
long lasting heat

lovely slow burning cherry wood  
producing a good heat output as well as a lovely smell great at Christmas faggot crucifixions

eucalyptus has obviously pleasant aromatic smells  
and burns reasonably well with Larry Kramer up in flames

laburnum poisonous nasty sulfurous yellow sap oozes inordinate amounts of foul smelling smoke  
makes good kindling especially in high heels

Greg Louganis too wet to burn  
producing sparks and pink smoke

yew slow burns with tremendous heat  
but soot and creosote so cowl the faggots before incinerating

blackening lackluster with dull dirty firebricks of Fire Island Shangela  
acquired immunodeficiency syndrome

arborvitae's patient zero  
a Ronald Reagan's bonfire

Stick XLI.

Wittgenstein's fire separating us from other animals

Ludwig Wittgenstein up in Flames

smother a fire with a blanket or sand

Ioves lightning strikes Zeus

charcoal a fag as partially combusted material

it's a Stonewall riot!

copious faggots gasses grasses and grasslands

as savannas fire stick farm to scrub this faggoty forest rhizomatic

exterminations' charred final solutions

ambushed opportunistic light

insect us away in ancient hearths

faggots roasting like meat

Stick XLII.  
time for Rhizomatic Poetics  
flints' tool kits for heretics



Stick XLIII.

wildfire

galactic faggot narratives

Stick XLIV.

witches and burned faggots oil dipped afire  
in the faggot light of the burning pyre with *the love that dare not speak its name* up in flames

inquisition witches cooked at the purse and aniconic faggot aflame'd on the Siddhartha wheel  
with lamentations sprinkled pepper tree in gold and saffron robes

## Stick XLV.

fan the flames after sun bake and shake bake in ball of fire out of the frying pan into the fire  
 blaze a trail blow smoke up your ass body heat bra burner brand new fire place fire side  
 chat in heat in the heat of battle wavy lines rays in the line of fire  
 burn after reading burn a hole in your pocket burn in hell burn rubber grate looting  
 burn the midnight oil burn up the track burn your bridges burn the candle at both ends  
 burn yourself out burning desire Chinese fire drill crash and burn fire and rain  
 burning issue burst into flames c'mon baby light my fire catch fire smoke screen carry a torch  
 for dead heat hearthstone fire sale consuming burnt to a cinder  
 don't burn your bridges behind you draw someone's fire burned at the stake burning down the  
 house energy to burn Fahrenheit 451 feel the burn fiddling while Rome burns fight fire with  
 fire double double toil and trouble fire burn and cauldron bubble  
 fire down below fire engine red gas lighted get on like a house on fire burning in me  
 fire in the hole liar liar pants on fire fire away great balls of fire fire sale  
 friendly fire sweat lodge mustard seed hearth redemption fire the imagination glow little  
 inch worm glow go out in a blaze of glory agni verdic fire god fire in your belly fire storm  
 go through fire go up in flames go up in smoke glow with health throw fuel on fire have  
 many irons in the fire heat up heat wave lady of fire heap coals of fire first hire and last  
 fired hold a torch torch song trilogy holy smoke ride the solar lamb I love the smell of  
 napalm in the morning if you can't stand the heat get out of the fire keep the home fires burning  
 kindling fire and brimstone it burns me up brush fire light a fire under him like a moth to a  
 flame I got a burning desire for you baby fire back money to burn my ears were burning on  
 the back burner on the front burner open fire packing heat torch bearing alchemic baptism  
 by fire barn burner pat a cake pat a cake baker's man bake me a cake as fast as you can flash  
 burn gun fire piss like a fire engine play with fire in the heat of the moment put that in your pipe  
 and smoke it ring of fire second degree burns set the world on fire slash and burn slow burn  
 smoke around the campfire smoke like a chimney smoke out someone ears are burning swallow  
 your own smoke the nth degree there's no smoke without fire third degree wheel's on fire  
 throw another log on the fire too many irons in the fire turn up the heat under fire where there's  
 smoke there's fire where's the fire white heat stabilizer the heat is on purity lion's mane  
 set your hair on fire s'mores light bulb lightening menorah Hanukkah lights baked Alaska  
 creme brulee say their names fire starter gas chamber oven geo thermal energy geysers solar  
 hot take hot pocket hot topic burn the dj smoke and mirrors restore primordial  
 the roof the roof the roof is on fire we don't need no water let the motherfucker burn  
 burn mother fucker burn hot stuff hell Westboro Baptist Church red hots flume  
 spicy hot fire storm fire starter your mother sucks cocks in hell disco inferno Dante's  
 Inferno Paris is burning mirage heat rises demonic devouring flames  
 volcanic sunrise sunset burn in hell cat on hot tin roof hot chocolate blaze of glory  
 fired up ready to go sunburn mouth on fire grilled cheese throw them on the fire  
 summer heat shrimp on the barbie brined churrasco burning up for your love  
 cuz I'm on fire heartburn unforgettable fire hot as hades river Styx smoke pipe  
 ring around rosey the gagging ashes goblet of fire courage under fire camp fire  
 backdraft ablaze fire house fire station into the fire chariots of fire tetrahedron fire  
 ant red hot chili peppers fire comet leave the light on apocalypse fiery  
 candle in the window bang bang fire fire fighter fire brigade corona fury  
 fire extinguisher fire alarm fire fight fire exit flame thrower dance around the fire grease fire  
 fire torch dancers playing with fire blood shot red eyes down in flames  
 hairdresser on fire house fire don't touch the stove fire walk with me fire roasted crack pipe  
 chimney candle in the wind screaming fire in a crowded theater

Stick XLVI.

fire island up in flames  
patient zero up in flames

in the power of the sun's impregnation destruct  
and the kali yuga luminary fire tongue wags

Stick XLVII.

ambulatory this frosty sunup stump in the wet grassland  
pleasure laments with two bearded kisses

before the morning faggot collection he is tethered and followed  
to amass the twiggiest drizzliest rhizomatic twigs

I am dragged with him in requiem to the marshaled bulk of faggots tied with contempt  
clothed in abhorrence Ronald Reagan

they light the match with jeers  
the toes smell first before the bearded kisses

as the dermis evaporates amongst the holler in this emerald faggot timbered arena ash  
blooms trying to bloom in un bloom'd burnt blackened pastures' arborescence

Stick XLVIII.

I must leave you now  
the smell of permanence

the smell smell of rose water  
they will chant you a smell of crushed grapes

the smell of dried lime  
you have boxed your talents L'Amour

you smell of patchouli soap  
our smell is a bouquet of mirrors

you will call me by your name  
I will smell you to my grave

in that marriage bed  
gardenia lavender wisteria

Stick XLIX.

*fagat fagete, fagett fakettes fakettis faget faggett faggott ffagott fagot faggit faggat fagget fagott  
faggot facket facket fagget faggett fakket vaggot faggit fagela fagattis faggat, fagget faggottis  
fagotes fagatus fagettus fagottus fagotus fagotto fangotto*

fag

Stick L.  
for your scorch bundle the sticks  
sati the bugger'r



Stick LI.

as double negation around mold's orbit during the fall into twoness as state unsanctioned sodomy  
performing it Homocaust

Stick LII.

The knight von Hohenburg and his squire pyre

Pompeii'd volcanic stone direction cement cock brothel'd in funerary urns

cremations induced exchanges

diagenesis turning to ash

suffocate restricted oxygen in the septic sky

tissues contract in curled pugilistic poses calcined reduced porosity

increased crystallinity

calcined Jodie Foster up in flames

Stick LIII.

Rome's Lex Scantinia inforced stuprum condemned  
court ordered castrated and burned between the thighs

a renaissance bardassoes boys  
pink'd pogroms a blood wedding

latched at their beingness  
the fruits due ripening

thunder shakes  
the un aegis' jail

innumerable spaces  
Chechnya blazes

USA USA  
USA!

Stick LIV.

how inadequate poetry is to this rhizomatic task  
me up in flames

Stick LV.  
Pulse Orlando Nightclub up in flames  
Presidents of the United States of America faggot regimes

act up fight AIDS  
this queer nation up in flames

Stick LVI.

Vimal means clean in Hindi  
locked me in a room

the women sleep downstairs and shit with the pigs  
a coercive polemic cataclysm

him entering my rectum  
war painted melancholia against my butt cheeks

I bathe in plastic rickshaw wash buckets  
this is how I get clean

rectum up in flames  
his name was Vimal

Stick LVII.

Haze'd limp wrists direct them to burn burn burn the witch  
gay panic edict don't drop the soap

in your Twinkie defense  
Milk

a fag's place hangs under the boot  
Nietzschean affirmation as a farewell to understanding

you must soak the vine that is slithering in Eve's Eden  
Oscar Wilde up in flames

bruised pink and lavender under the death bureaus  
with people of Lot becoming sexed *Yehareg ve'al ya'avov*

die rather than transgress  
hazing candles manhood this grammar that structures me

a burnt tree seeded fruit rhizomatic sodomite  
this unfit scapegoat does not fit the androcentric matrix in my unmasked Joan of Arc

the end of democracy  
the private space of your rectum

police arrive at the Stonewall Inn 1969  
erotic fates

Leonardo Da Vinci  
up in flames

Stick LVIII.

I am a Third Reich outlaw  
don't ask don't tell

I am written in Paragraph 175  
a moral crusaders cabaret bent gassed and interned

a rainbow minority report  
Kristallnacht

arrests deemed tinder before the masses  
I am 3A artificial male sex hormone implanted

lobotomized  
drowning in immolation piss regimes



Stick LIX.

evergreen re education program  
electro shocks the fictive everpink

churches the holly phallus  
out of you

Stick LX.  
clinging to one other  
today's Pulse's parody

our modernity's trees  
Reza Abdoh up in flames

Stick LVII.

gather the cylindrical bundle of twigs to ignite  
let the motherfuckers burn

*Harry Hay Greg Araki Shangela Alexander the Great Marsha P. Johnson  
 Hatshepsut Cherrie Moraga Gene Genet Paula Gunn Allen K.D. Lang Anohni  
 Nathan Lane Bruce LaBruce Our Lady J David LaChapelle Edward Albee Guayin  
 Rimbaud Paul Verlaine Eureka O'Hara Gianni Visace Perfumed Genius Leonardo da  
 Vinci Jane Lynch Mj Rodriguez Indya Moore B.D. Wong Pedro Zamora Angelica  
 Ross Dan Choi Countee Cullen Larry Kramer Jane Wagner Alexander Wang  
 George Michael Lorraine Hansberry Isaac Mizrahi Neil Tennant Tennessee Williams  
 Montgomery Clift Nahkane Alice Walker Walt Whitman A foot and light hearted I take  
 to the open road Rudolf Nureyev Gore Vidal Cynthia Nixon Sandra Bernhardt Matt  
 Lucas Rupaul Jim Nabors John Cameron Mitchell Mika Vergil Jane Velez  
 Mitchell Rosie O'Donnell Langston Hughes Vaslav Nijinski Ryan Murphy Harvey  
 Firestein Mary Oliver Eve Sedgwick Kelly McGillis Alan Turing Jean Marais  
 Niecy Nash Luis Alfaro Freddie Mercury James Baldwin Armistead Maupin Derek  
 Jacobi Wilford Owen Eileen Myles Tab Hunter Neal Cassady Linda Hunt Terrance  
 McNally Kristy McNichol Alexander McQueen Tiger king Janelle Monae Johnny  
 Mathis Audre Lorde Robert Mapplethorpe Klaus Nomi Boy George Ian McKellen  
 Kate McKinnon W. Somerset Maugham Janis Joplin Moms Mabley Rachel Maddow  
 Clive Barker Fred Schneider Thomas Mann Kate Pierson Dan Levy Greg Louganis  
 Michelangelo Billie Jean King Isaac Julien June Jordon Marlon Riggs Adam  
 Lambert Reza Abdoh Little Richard Barbara Gittings Frank Ocean Essex Hemphill  
 Judy Baca Francis Bacon Clay Aiken Tim Miller Martina Navratilova Liberace  
 Sally Ride Pete Buttigieg Keith Haring Quintin Crisp Jonsi John Waters Judy  
 Grahn Marga Gomez Kate Clinton Lipsynca Harvey Milk Orlando Cruz Gloria  
 Anzaldua Jackie Goldberg Judy Gold Stephen Fry E.M. Forester Rob Halford Tim  
 Gunn Rupert Everett Ani DiFranco Stephanie Miller Andrea Dworkin Lee Edelman  
 Joe Orton John Addington Symonds (my great grandfather's name John Symonds) Tom  
 Ford Andy Bell Ronan Farrow Elton John Michel Foucault Delta Lambda Phi  
 Judith Butler David Hockney Tammy Baldwin Dior Chirs Colfer Lea DeLaria  
 John Cage Divine Victor Garber Melissa Etheridge Truman Capote Jean Cocteau  
 Robin Roberts Chaze Bono Rock Hudson Beth Ditto Gultier Richard Chamberlain  
 Sia Adrienne Rich Lil Nas X B. Ruby Rich Don Lemon Graham Norton Wilson  
 Cruz Vito Russo Sapphire Ellen DeGeneres Freddie Mercury Anderson Cooper  
 Dustin Lance Black Wanda Sykes Andy Warhol Lou Reed Stephan Sondheim Lord  
 Byron John Fleck Robert Rauschenberg Sarah Paulson Annie Sprinkle Socrates  
 Alice B. Toklas Neil Patrick Harris Kenzo Dan Savage Kristen Stewart Lily and  
 Lana Wachowski Wallace Stevens Darren Star Cecil Taylor Mathew Shepard  
 Tchaikovsky Lily Tomlin Peaches Neruda Leonard Bernstein Abraham Lincoln Liz  
 Smith Sylvester Barney Frank Gertrude Stein David Hyde Pierce Susie Bright  
 Kaitlin Jenner Bayard Rustin Marquis De Sade Jimmy Sommerville Miss Coco Peru  
 Anthony Perkins Lorca Sam Smith Ludwig Wittgenstein Pee Wee Herman Mary  
 Daly Raven Symone Ma Rainey Derek Jarmen Pedro Almodovar Nate Silver Gus  
 Van Sant Billy Porter Oscar Wilde Pete Burns Morrissey Plato Zachary Quinto*

*Marc Almond   Marcel Proust   Ellen Page   Jim Parsons   Linda Perry   Steve Kornacki*  
*Randy Rainbow   Kathy Acker   Allen Ginsberg   Jodie Foster   Cole Porter   Bob the Drag*  
*Queen*

Stick LVIII.

exhausting a burning stick in recanted heresy mark of shame  
fry a faggot a bundle of reeds

metallurgy's thin strip peel wrapped in caul fat filth  
uselessness slatternly bent

mischievous child polluted vagaries  
burning perverted libertine violators re membered and assembled pink

libidinal drives suppress genital neurosis as ononisms' penetration welding  
echolalias transcendent personhood disavowed glossolalias' metanarrative disambiguation

Michelangelo's Sistine Chapel  
up in flames

ascension above the pyre  
annexation in the colonial widow clouds of fag dust

the poetic yomiagne's fire yells  
yoni yoni linga linga

Sticks LIX.  
poesis  
I that name arborvitae

**LX. Rhizomatic Faggots: Exhausting a Burnt Stick**

as the sun sets burn schemes of topographical revulsion  
I become illicitly unloved in the soupy field's termagant moist mud

an ankle deep harpy  
viscus sun browned

medieval and fetid pestilential baroque on the mound ropes' doomed targe  
in the loathsome brackish stagnant sodden sod

knee deep as all-pervading ominous beasts  
demand death in the hard baked arborescent muck

with pythoness hordes thaumaturge's finale  
my magnum opus

reason abandon of the gallows herd and somber enchantment's hex  
necromancer in these killing fields plant the seed and harvest your own wood

the faggot gatherers  
cut with ax

felling deliming crosscut debarked logs chip away and saw gather fag poles for Mathew sawn  
throw prose into the fire

clear cut and transport the fags and harvest the chipper wood pulp  
to burn the faggot

our audience  
are auditors of queer identity

*Jesse Helms Ronald Reagan Popes Michele Bachman Putin Pat Robertson Donald  
J Trump Police Robert Mugabe Westboro Baptist Church Dan White and his damn  
Twinkie John Briggs (fuck this guy seriously) Sean Hannity Tammy Faye Phyllis  
Schlafly Parents The John Birch Society Exodus International 700 Club Marcus  
Bachmann Anita Bryant Boy Scouts of America Antonin Scalia Lyndon LaRouche  
Bob Jones Michael Savage Ron DeSantis Jerry Falwell The Republican Party Fox News  
Azealia Banks Roy Cohn Laura Schlessinger Kim Davis J.K. Rowling Eminem  
Alliance Defending Freedom Amy Coney Barret Sultan of Brunei Rick Santorum Jimmy  
Swaggart Mahmoud Ahmadinejad James Dobson Mel Gibson Tony Perkins Maggie  
Gallagher Fred Phelps Ralph Reed*

performance faggotry up in flames  
this poem up in flames

poetics up in flames  
Brian Lynn Jacobs up in flames



Coda (Afterburn): **Arbormortum**

burned human remains  
my muscles' tissues

skin blood arteries veins blood clots  
blocking blood flow as veins melt destroying my circulatory system

the inner organs destroyed and die from smoke and heat inside and out of my corpse  
flares down my airway postmortem fracturing

fragmentation's fire lips  
lacuna burnt remains perimortem trauma totally destroy the body

victim identification through facial features  
fingerprints dentistry Brian Lynn Jacobs

fatal fire scene recovery  
analysis of body and burned skeletal elements

combust after placing the burning tire around the neck with fuel  
and light it on fire head in flames necklacing faggots

rubber tire filled with petrol over chest and arms with a match spark charred  
graphesis deployed gradual oxidation and exposure to the decay of hoary trees

modification of external skin  
blisteringsplittingdisassociationflexureretracton

Minimataesque  
Hiroshima

detachment of crucified hands  
and distal radius and ulna exposed with feet detached

differentiated warpage as the detached bad faith other  
James Baldwin is the fire god brahman and bodhisattva

a window appeared in the thorax detached  
androgynous adrenaline's santorum

this body vessels emptied agent  
gaze gasoline'd accelerant in the extremities

oh L'Amour  
I'More

life threatening rainbow amputations  
firstsecondthirdfourthfifthsixthdegree

faggots explosive inflammatory response  
AIDS a gay cancer

destroy the problem contain the damage  
clean up the mess Icarus hubris

weaken the immune system for the body is less able  
to fight off threats of Reagan Salem's sepsis

gather the faggots to make much of time  
gather ye faggots while ye may

old rainbow is still a flying  
this same faggot that smiles today

*tomorrow will be dying*  
Cherrie Moraga up in flames

arborvitaecaust crucible's  
plague nation

Bridget Bishop June 10, 1692  
Rebecca Nurse July 19, 1692

Sarah Good July 19, 1692  
Elizabeth Howe July 19, 1692

Susannah Martin July 19, 1692  
Sarah Wildes July 19, 1692

George Burroughs August 19, 1692  
George Jacobs Sr. August 19, 1692

Martha Carrier August 19, 1692  
John Proctor August 19, 1692

John Willard August 19, 1692  
Martha Corey wife of Giles Corey

Mary Eastey September 22, 1692  
Mary Parker September 22, 1692

Alice Parker September 22, 1692  
Ann Pudeator September 22, 1692

Wilmot Redd September 22, 1692  
Margaret Scott September 22, 1692

Samuel Wardwell Sr. September 22, 1692  
Giles Corey September 19, 1692

*erasure oh l'amour*  
*mon amour*

*what's a boy in love*  
*supposed to do?*

L'More's phobic regime  
*Open O' fierce flaming pit!*

## Oh L'Amour: My Bruise'd Juvenile Tormentor

*\*L'More: Tormentor Archetype*

*...each and every identity is extended through a relationship with the Other -Edouard Glissant*

*If I didn't define myself for myself, I would be crunched into other people's fantasies for me and eaten alive. -Audre Lorde*

*...metaphor measures distance as surely as identification -Lee Edelman*

*I tell you I have created this thing out of the squashed cabbage leaves- George Bernard Shaw*

*You're a lover. Borrow Cupid's wings and use them to soar higher than the average man. I am too sore enpierçèd with his shaft To soar with his light feathers, and so bound, I cannot bound a pitch above dull woe. Under love's heavy burden do I sink.*

*-William Shakespeare's Romeo and Juliet*

I. Punch

My name inhaled marked for extinction  
from L'More my own personal dictator

so I walk pilgrimaged with phantasm's appetite of memory as an act of endurance  
and who's might's aphorism's anonymities are distrusted by the unfathomable queer creation

in me not a pastime  
nor a spectacle of sentiments nor aesthetic objects

but words impart habit to a realization that could certainly not be afflicted  
by permanent desuetude

II. Hit

I am a ruffian afar and canonized at this paper  
one who has subjugated the organism of alliteration

a Whitman lobotomist L'More  
untangled resolute insignia

an enigma's prodigious summation of damnation's sinful castigation  
love's chrystalization in poesy's rhizomatic vomit

an enticement of objectification excrement for the machinist's advantage  
in L'More's methodical sutured un poem'd dermis incomes me

a mislaid map on poetics' path  
and despite his velocity this contrivance is not chemistry nor splicing nor assemblages'

indeterminacy of adages' noumenon  
for sutures be damn'd damned

L'More  
you are my bruised innermost juvenile tormentor

III. Blow

we are both other L'More as amalgamation's vehement impurity  
your rectum finger fucked hole ends democracy

as poetics' exorbitant order  
restrained designs that do not endure traditions and abandon our celibacies

de assembling these facts and asserting hollows that supplant their composition  
for ingenuity is infinitely free from all genuineness

IV. Shot

L'More used to fuck girls with Ziplock bags

L'more wanted me to un appear as I am cognition contagion

for L'more to reconstitute the organic pointillistic normative of collective anxieties  
the slovenliness and barbarism in sheltering his anal pleasure

V. Jab

L'More we are friction's fictions between condescending languages  
and our bond is domination

my performances are impoverishments  
and I am annihilated sufferings of your learnt expressionary nonsense

a struggle eternally in my identity  
in our chemicalled windbag'd otherness

we are both Jekyll Hyde confined L'More  
empty to the transparent world you are used to running

L'More's holy universal opaque existence  
where we all agree to endure

with and amid the other with no fusion  
un capable of transcending alienation

L'More's terror and degenerative torment  
of my famines' internments of abandonment and sequestration

and L'More's supercilious dominances of status quo's blind numb maintenance  
in his rectal padlocked ideologies

L'More's poetic illiteracy  
absent of splendor springs instability and de poesy'd

the more L'More regiments into stupor's office the more arousal of consciousness' waywardness  
this rhizomatic pilgrim

L'More's anus of turbulent refusal  
L'More's manufactured mythos of consent

adorns my alienation  
queer

no nocturnal conflagration  
a deteriorating negation of poetics' dearth for I'm in your shadow of being L'More

L'More's myopic pandemonium avaricious control  
L'More's refutation contraption of vulgar proxies' clamor

what L'More doesn't know about his anus  
is that knowledge is boundless



L'More's struggle against reductive thought disindividuates me  
positivist's reduction in L'More's nationhood

wrapped up in his rectal pleasure quaking homophobic consequences  
L'More's hierarchical exclusion transplanted terror anxiety upon me

a Faustian contract of heterosexual subordination of the other  
exclusive negative and exclusionary

a taught preemptive and violent circumscription  
both others not outside the language that structured me

we are para critique critiques side by side as false axioms should be of rhizomatic flow  
not rooted and rejuvenating new resolutions

to a new map of rhizomatic dimensions and directions with a reaction to rationalism  
freed from linear thinking

his text other me in my liberation  
L'More my auditor of queer identity

VI. Knock

the poetic desired truth and the land that always seemed removed  
from underneath my suburban feet is a blue print for degenerates

Shakespeare' hell is empty  
and the devils are here in this 1984's *1984*

there is no self but art  
without thinking about thinking without the earth holding me down boring desire out of me

I follow the path and don't talk to Hejinian wolves  
L'More *I'll through celery* to your grave

VII. Slug

when optimism and memoire rhyme  
birth's PTSD closets mutes my marginal actuality

and my cramped repudiation of convention in corporeal immoderations  
placate subjugations' agent to assemble in poetics' emancipational might in the heaves of chaos

VIII. Smack  
subtraction is key  
L'More

the salt no sea  
the other without other

changed by others' changes  
the other adorned in motion's wretchedness and suspension with predetermined thoughts

disposedly transmuted into a mad state of inherited sterile infirmities of dependence of thought  
without coaxing me public

without mutating me  
inside the private gaze of your rectum register my terminus of your pleasure

IX. Belt

L'More exchanges in a violent partnership of filial legitimate hidden conquests  
through his intolerances eliciting reciprocated embargoed rhizome humdrum descension

as my alienation L'More unmechanizes my world  
and creates it un poetic arborescence

I swim amongst the evil genies  
delinked in society's enmity gaze of democracy's egress

X. Bash

dis'ubuntu unwrapped in L'More  
yet his only aim is my vanishing

my ruin  
my occupation

my extraction  
my perdition

my namelessness  
my institutionalization

my extermination our division's exiting indifferences  
my pain body circulating castration's orbit

this violent queer burden exposed  
obstructing my desire to love L'More

while weakening faculties are ethical agents in Stockholm syndromes  
divested possibilities

and bereft annals with poetic vivacity revivalism  
L'More's squalid subordinate Eden

constricting my serpent in the colonized world  
a technocrat demobilizing a regulatory agent

in L'More's constricted kingdom of departure proliferating discontent  
for his hole's rapture be positioned drudgery onto other

pleasure's extraction removed like a pogrom'd pilgrim  
a stranger

an alien  
queer this pilgrim strange

destined for mutations' occupation and pillage  
reified as humanity aimlessly wanders

L'More's liquescent shadow repeoples as subjectivity's foreclosed executioner  
devouring and dissimulating the violent monopoly of internalization and bad faith constraints

self-preserving appeasements in this faggot performance spank as a burnt stick pilgrim's  
filigree snail line sidewalks a black cat glow and disappears in hates diaspora

L'More's violent potency rituals' violently supplanted regulating comportment body  
closes the door to release excrement

fearing the public rectal liberating expulsion  
he so represses in his tyrannical monarchical gaze of me

XI. Slap

L'More self disciplining for the other may witness his rectal pleasure  
and he joins the league of non fellows to burn the queer

Viva L'Rectum!

Viva L'Nation!

Those without part have no rights  
and join the community of pilgrims' departures



XII. Pelt

When shitting L'More stops at the threshold of the othersphere  
his excreting privateness publicly executes abject degradation pacifying mores

L'More's peace inflicts violent atrocities to establish strongholds of fear  
not to comprehend his private pleasurable excrement release

I have something L'More does not  
anal pleasure

so thwarting inception thus violently extorting cruel violence on others  
L'More's systemic brutality and torture

burn the faggots at the stake  
L'More's lack of anal pleasure corrupts his freedom body

thus imposing stringent norms of repressed intimacy for himself  
to guarantee his utopian supremacy and provocation of repressed mobilization

affirming his class of sovereignty over faggots  
maintaining principled preeminence

by destroying anal pleasure and sequestering compromising entanglements  
of sphincter jouissance

XIII. Pummel

internal amalgamation's decrees of exclusion served neutered and exiled conquests  
constitutes genocidal annihilation

L'More's manifested regime traipsing against the enemy of his destined nature  
and his state duty to wage war on me

rectal white flags constrain his shit and his extermination elimination thrill  
placing other outside of law

occupying my public rectal pleasure  
refuting and obliterating all traces of his anal inclinations

originating in un law's uses of language  
to oppress others alternative histories of humanity's transformed conception

unearthing the dissimilar  
and less than mine never embracing the unaccepted pleasures of ramming cock

in your ass L'More  
in mine

as a manifesto for imagination's fugitive unconscious memories  
breathe poetic in your deprivation of vulgar pleasure's leaden repressed ignorance

knowing yourself as a segment  
in the hollers of the unruly horde

XIV. Prod

I cry out for poesy's hedonism held together by opposites  
to publicly discover himself without the antagonism on the other

open up the stall door L'More  
the discovery for your essentialist problems

other me and make it impossible to find legitimacies in my performance  
stop negating anal pleasure L'More

rocket Sylvester at your Studio 54 agent  
un conquistador those who bear injustices at community's consent

and exile the voyage out of this anal enclosure  
where territorial intolerances stop and distrust the fathomless world poetic

led nowhere in this cosmological rhizome  
and *to thine own self be faggot*

inhale your injustice L'More of others' indiscernibles  
and renounce certainty of a universal model for you rightfully can't escape your lack of control

XV. Dig

L'More you are explorer discovering queer knowing  
the other is within us as the silence of the world in turn makes us deaf

with the aim of providing legitimacy to the attempt at domination  
where L'More's empire is the shock of elsewhere

a renunciation of the earth and nature  
and never become fixed in an already evident infinite possible elsewhere

XVI. Bop

In front of L'More's pure arrogant rigidity I squat in my faggot tag circle  
drawn around this narrator crossing borders' rings

to clip the insinuations in genuine truancy  
becoming redundant limpidity fixated on veiling your rectal pleasures

with tenant and pilgrim living the same exile  
our circuits part naive of our disavowal not ruled by history

unaware of us as we  
L'More diminishing this other to the pellucidities

quantified by one's performance  
as I shit pleasurably

XVII. Knock  
oh assimilated other  
my annihilation generalized

we are same  
yet other

crucified communal consent of legitimacies quest of the outright elimination of other  
and excrement with elimination of sacred

anal pleasure as territorial conquest  
believe L'More that you are knowledge's master but we are not one in the same perversion

within your dreaded dominate powers legitimacy blooms secretly planted in camouflage's pot  
in unforeseeable viciousness' delusional insufferable exchange

of this apartheid for survival without neglected indulgences detour his digressions  
for in the other's gaze we are destined inextricable knots delighting in our helixes

goaded annulled  
decaying me fallen into immovable functions of rectal décor pleasures'

melancholy transmuting progression  
while dehumanizing my voice not shaken but spoken

XVIII. Clip

structural weakness befalls L'More's potency penetrating anal secrecies  
fucking with natural order

obstructing his orbits un natural  
veiled in a thousand costumes

subversive anal undigestible exegete  
grabbing and choking me other

XIX. Box

my blood book covered and opened  
raking the leaves inside this house

repeat repeat repeat  
non stop squirting American apple pie out my ass

while squated over the American flag singing out of tune Nancy Reagan  
just say yes yes yes L'More



XX. Strike

L'More

my home is a jail body

L'More for out of my sight you live in this house

carrying the ruined city seed spit under my skin yet not careful with my burden

mark it L'More

place it in the land of exile'd strangers

in our own bodies

halloo'd in the chasms reverberating of other

betraying

queerness

rules of our inextricable in the othered toxic paradise as dominations assertivenesses

and falsities as provider as protector and controller

privileges in enshrined authority

L'More

more than faggot

publicly un queer

XXI. Knockout

L'More's mystic hole  
sceptered copulatory gland

his boy pussy  
a rep for the law in its state of poverty of pleasure

L'More fails to seize on his hole's creativity and poesy  
an inmate in his own house

father's blood an heir to his authority  
anatomized in his aesthetic pleasure gaze by looking at castrated fear of not having

and the pleasure derived of a respectable excretion  
reflected in the rectal desideratum mirror

phantasmagorical queer un signifies your manhood L'More  
your cum bullet in my mouth your castrations' mastery

I am isolated in poetics' cum of ceaseless differentiation  
cursed and defeated

demolished my performance of steel clad identities  
as James Baldwin shades occlude L'More's fetishization of phallus

and his anal protection spies surveillance in his paranoia  
faggots here be dragons til' the end of earth

turn to fucking faggots L'More  
for you are my muse and voice here in this rhizomatic poetic

protector of your anus and democracy's Jesus  
loosening sphincter control

a Homocaust's hermaphrodism of the soul for L'More we are both human boys  
in the natural order of disorder's trauma

pilgrimage  
in wander

XXII. Lollop

L'More master my other abrasions malady  
rewarded perpetual spirals of power and pleasure with supremacy

moore'd to uncover anal pleasure  
and this peculiar pervert mirrors your castration bruised pink lavender

a single drop of Achilles weak heal is compassion  
Narcissus others himself gazing at his own reflection

lipsticked at the suicide kiss  
Chrysippus' tutor Laius' rape

and Hermes' crocus flower at Pan's erect cock and oversized scrotum  
Dionysus' intersexed

Heracles cauterized Hydra heads tear Orpheus apart maenads  
Bacchic orgy Hermaphroditus' Amazonian clits and taints

and Teiresias' ballroom poses  
Athena Myrmex's love plowed into ant

Aphrodite's Sappho and Eros plebicolist wing'd erotes  
the regard of L'More's Iris sphincter

Iphis heterosexual death's farewell to understanding and L'More's phallophobia  
my aversion to masculinity

L'More's Homocaustial fear  
in the gut atoms' intestine inverted gunt

XXIII. Buffet

Patti Smith *The boy looked at Johnny, Johnny wanted to run,  
But the movie kept moving as planned*

*The boy took Johnny, he pushed him against the locker,  
He drove it in, he drove it home, he drove it deep in Johnny*

*The boy disappeared, Johnny fell on his knees,  
Started crashing his head against the locker,*

*Started crashing his head against the locker,  
Started laughing hysterically*

*When suddenly Johnny gets the feeling he's being surrounded by  
Horses, horses, horses, horses*

*Coming in in all directions  
White shining, silver studs with their nose in flames,*

*He saw horses, horses, horses, horses,  
horses, horses, horses, horses.*

I am a living crime scene and a living hate crime  
*A small town boy*

I place my rhythm tongue in L'More's sphincter  
L'More wriggles and screams *horses horses horses horses horses*

dequeering in his dominance but I eat wing'd serpent fruit as fire screams in his pleasure  
and I screech *horses horses horses horses horses horses*

as he punches me and threatens a virus fucker training my transtemporal memory's performance  
with neigh utterances resting pleasurably on my psychological furniture

XXIV. Cuff  
L'More's cock  
mot juste

L'More  
bury me a pink grave

bury me in a river of Sylvester for my cells are paper poets  
useless in the city state

L'informatique lightening  
erected on the margins of contamination

with odorous vagrants and poetic skeletons  
fashioned design in my performance faggotry

with L'More falling into twoness  
and his repudiation of anal love masks his denials twice loss

denying opaquely  
wanting comprehension

and never existing different  
while threatening to become exile's punishments

XXV. Uppercut

other exiled

I forbidding foreboding's possibility of love

capitalized absence in my un male performance

L'More sex assigns me of what I have never been all along

the moment of construction in my public pleasure hole

mise en scene qualifies existence

L'More as binary of sames' differences

L'More is me being sexed in his private anal eye gaze

and I am L'More's negation

un humanly human

set up as meaningless

creating havoc's withdrawl of reality's volition of unnaturalness and queer

XXVI. Lick

L'More pollutes me alien rhizomatic  
a pilgrim of panic ejection of exploded excrement in his private stall

I am a suspect under duress  
L'More and normalcy failed me

history's flop L'More  
I am sexuality's reject L'More

your buttfuck assassin L'More  
concealed fictions L'More

punished L'More  
your safe word illusion L'More

my heteronormative tormenter  
fragmenting me un institutional

antistructural  
un linear

I am an errant of complexity minus your other abstraction  
feels having earned your quandary

XXVII. Plunk

My daily pilgrimage home  
you'd find me L'More with no pleasure of being fucked with a Ziplock bag

but with threats of violence  
with your torn off testicles in my mouth

my queerness' pilgrimage of terror's topography  
where I become revealed through your repressions' hegemony on the Orange County streets

you have me as relocation's positioning for I'm a peasant rose  
authority's upset

charity's tulip vestment of perversities  
my rectum your threat

an invert of possibilities  
and other ways of inhabiting

I am torn up and used in my position  
inverted L'More time space boundaries

un inhabiting this world  
creating a divide but now in my Poetics!



XXVIII. Smash

L'More decides what comes into view and what orientates me  
queer'd latitude and longitude on the margins

L'More's repressive problemize'd playbook  
if he'd allow me to enter his infernal anal halo of rhizomatic possibilities

and will to his rectal knowledge my performance is vengeance on this nation  
my disclosure of offenses against nature staging a dream of self realization

trying to keep me in my institutionalized place of evil's effeminacy as I fuck your hole  
Kant's *Categorical Imperative* a compulsive repetitious aggression to prevent my penetration

I am your AIDS cult  
sweetened cum drinker

a social disease  
THE END OF AMERICA

save the children queerness' future stops here defect  
L'More is a taxonomist interloper in my opposition

let us journey L'More  
not as Dante's guard of Virgil but as an abject memory

an agent  
held caprice'd by language

by self  
by other

by bad faith's confessional symptomatic urgent interchange poetic emergency  
imagining your way out

claiming the world you want to enter L'More  
wide legged splayed lubed up ready for my fucking stick

hedonism's healing haiku  
reparative reading possibilities

L'More and me naked and wet before the gasses  
bent and jacking off in this rhizomatic oven

as this body sun sets my own evil secret guiding me like lethal sugar  
L'More is killing me as I kill SELF

this performance un'ushered  
this queer theater unseated

XXIX. Sock

is he an angel at the golden gates of my performance  
it is midnight in my Tolstoy

L'More's inherited parental education  
what did your family teach you about your anus

why did they not learn you the pleasures of buggery  
your criminal hole's jury not lawed

I'm crimes offspring and your cadaver violator  
I fucked and toured your mothers corpse L'More

your father's sunshine  
I fucked it L'More

I'm counter nature  
L'More my judge my jury my executioner

oppositional self degenerescences' management of me  
and my disturbance eliminator is out your sphincter

your private  
my public

L'More's exposed anal hole  
televised to the sun

corrective discourses  
and onanistic traps

XXX. Bash  
Ode to you  
L'More's anus erasure

*Oh l'amour  
Broke my heart*

*Now I'm aching for you  
Mon amour*

*What's a boy in love  
Supposed to do?*

Regimes of penetration deposed  
L'More's mechanism repress his own desires

and strictly projected segregation to reduce his forbidden desires  
my non conjugal anus reject a front to your panic

a stalwart will closed down  
consciousness bullied out of me

out of sight L'More  
I AM NEEDED

like a disappearing haram denied my queerness of joyful criminal pleasure  
persecuted and an inquisition of my anus

pushing back into private  
what you've made public

in your othering of me  
and my bad faith horrified at the flower of my secret

forcing my pleasure priest  
confessional

XXXI. Whop  
he is dust  
he is mint

geranium's wuss othering and queering  
this anal performative proscenium

L'More was all sternness and buttons to the neck  
turtlenecked pharmakon

fuck L'More's hole  
a remedy

fuck L'More's hole  
a poison

fuck L'More's hole  
a scapegoat

fuck L'More's hole  
my moral agent other

XXXII. Uppercut

L'More stripping me of my national identity of my humanness for his sick survival  
a piece of disposable plastic

a funerary for subjectivity  
poetics infected refugee in L'More's nation

no right to rights  
what lays inside is expulsion as I thread the hole

L'More's private is my public  
Lynched and scorched

L'More's hole explosion  
my public execution

my queer leisure exposed crossing the threshold  
L'More violates me in his penal colony

excludes me  
banishes me

make me pilgrim's stranger  
this queer's procreation fraud of rectum's nerves and vapors

and the phantasmagorical phenomena of my possession  
L'More is my faggotry in my cells

it is pedagogy  
a religion cult

medicinal faggotry  
purged surgically

removed by heteronormative procreation  
mutation's derivation infirmed pathological

a perversion  
in my exuberant debaucherous excesses

XXXIII. Pummeled

L'More my cure

shut your anus for I'm a disease that ends humanity

a burden of abnormality's hermaphrodite phthisic erythorbic depletion of lineage  
pervert's sterility of the future un nurtured and exiled

I am your occupation originator of the non law

L'More you subjugate as self preservation and I dismantle your anus

for you to protect your bloodline from this diseased faggot  
in heredity's suburbia

XXXIV. Whammy  
but what of your dreams L'More  
anal imposter

seizes hold of life in order to suppress  
submit or be destroyed

L'More's anus  
up in flames

to protect from biological danger  
to safeguard society and to disallow this life

I AM THE END OF BIOLOGY  
poetics guillotined on the threshing floor of Homocaust's rhizomatic citadel

flinched your sphincter exiled tight in internal expulsion and exclusion  
with redrawn boundaries un belonging

queer rehab reify and recenter  
performance exhaustion

faggotry is near life and not a real life  
this discomfiting body obsolete in your revulsion

and its dissolute pleasures bore desire'ight out of you  
I'm a kike faggot riding your hole into agencies while fertilizing our grammar with garbage



XXXV. Swipe  
L'More's hole  
Go artifice!

Go unnatural latch!  
Go heaven the way of buggery!

Go un rubbered tip in your sweet ass L'More and let me eat at it!  
Go other!

Go language!  
Go poetics!

Go deep!  
Go moans!

Go pleasure!  
Open up L'More!

Go empathy!  
Go dragon!

Go hard and pleasure roll it in your fig  
for the world will reveal itself as you twitch and punch me rhizomatic

XXXVI. Bonk

name your victims

for you will sell a blueprint for disintegrates

and assume *the patinas of dusty chthonic wisdoms*  
*erasures could not serve better authenticities*

turning your anal ashes  
into poetic prose Twombly

*when a mountain doesn't listen*  
*say a prayer to the sea*

the sea salt drink of nightmares  
and your chubby lil' fingers bury your brethren

turning your cock into blossoms  
for I will not know my narrative without L'More

he knows my story  
it's in every follicle of his asshole

XXXVII. Swat

turtlenecks' stranglers dent my own way in need of charmed audacity's  
natures sway

pigs at the trough  
pigs at the trough at the absence of god

L'More rescue me  
everyone's implicated and EDUCATION IS DEAD

Go judgement!  
court this queer

I'm a coffin seller  
and a funeral crier

I can draw a crowd  
your anal voyeur

wearing out the mirror  
a broker of death

without permission's worth I am your kids who'll never be born  
my chalked murder outlines rainbow pink

L'MORE WHEN YOU LET ME FUCK YOU  
I WILL BECOME AN AMERICAN

your wilted flower delivered is my rape  
and my true life is not your ersatz demoralized memorial

I am  
islet

XXXVIII. Collision

was L'More ever a baby taught to feel  
will he get a death certificate for solitary's grave in my fecundity's scars

my body this locker room humiliated shirts versus skins  
a pilgrim's cells of hopeful rhizomatic performance liberation

XXXIX. Slog

what would James Baldwin do L'More

L'More designed me a homophobic contraption or an extravagant pageant

James Baldwin would write you off the avalanche pedestal

but under your penis shadow I do not have the guns to ask for healing

can I ever be brave

James

XL. Zinger

I live on a planet that made bread ice cream and imagined unicorns  
yet you death me horizontal vertically

I am rows of engineered corn  
I am a plant

a pyramid made of steel  
a rainbow revolution!

I've learned from my death that you hate my altruism L'More  
I'm oxygen in you a loaded black gun bird

put in the crisper and edited  
this rhizomatic rage rainbow

change'd me chemically  
to resist you L'More

I am *a brave new world*  
I am *passions slave's* slave

I am an edit before death  
that longevity forgives in my own and other words

XLI. Knock

language I am a flying green beetle or a roach  
I don't want the edit

I reject your genetic modification  
your sphincter fear repels me

unmapped an outsider in the inside a giant sphincter of fear  
I am a fly storm of maggots crucified on your wood

I am fuck you L'More  
I will kill you for your hole and your protection is an invisible cloak

I will out you  
like a 1980's bad faggot joke cloistered in closet AIDS outings

XLII. Spank

L'More's anus cult permeates this United States of America  
as you worship the anus god in your private stall

my application  
denied

your cock in my anus doesn't define me L'More does it  
as I litigate your anus hate in my rhizomatic court

L'More wanted the filthy boys that lived across Cathy Street to stick their fingers in his butt  
instead of mine

inauguration in your anus  
my disinfectant

for your children and the nation  
I have made them up into a little bundle of sticks

a Christmas faggot to feed the fires in the winter palace of your King  
L'More

am I in your way  
I exist outside queer

how many things will L'More turn his back  
I turn my back on L'More bent over

always public your lacerations  
landing on my fecundity scabs



XLIII. Pugilist

concentricity's consent

I could have been your murderer L'More but I chose rhizomatic poetics

the tears you have for no one would sear your face

homophobia ages you like dried out Indian flower garland's

a necromancer written in your micro aggression handbook

L'More you are cruelty without beauty

aesthetics' wounded bird

a mother boy

a filth mechanic

virus engineer my tormentor

shave off a part of yourself

until nothing is left

but your torn off testicles in my hand

L'More a saboteur

like handing you a loaded shot gun of other

L'More guns for my performance

your addiction to my hell within me

threatening the balance of our cravings

\

XLIV. Burn

I am faggot without future

L'More there is money all over your shit hole and I want to lick it

deliverance's atonement walk over my corpse and bankrupt me' queer

I am going to stick my head in the oven and it will be your fault

those that happen to forget

I am dying my family

for I am derelict in L'More's sterilization of me

a sewn up rhizomatic sphincter sold on the free market

you smell of dry crusty rectum

L'More is a butcher leading other slaughter

marl hole's filthy birds shower from the Venus demon

and feast your eyes on my ugliness

for I won't be weeping with a remedy abhorring this persona

coma in your committee for you are denied my bread

fuck boys from the Sturmabteilung unit have arrived

for god's arrival and for immediate witnessing

this queer leper filled with piss

drown on the pyre

worthlessness I am off to the vault to steel the cure as refusals' reject

a frother my virus' honey

yes mother

today's lesson

L'More

homophobic rage drowning in piss

as Mustafa reject

nausea's artist

when I pull L'More's trousers down

what do I see digesting in sodomic' castration

L'More grab your pad and pencil

and sketch these dimensions

boss man release  
roaches in my anus as production of me

hearts conscious absence suffocated in my crib dragging you out the closet door  
never a refugee with my identity wrapped up in your interpretations

the nation's plague manager cap my slits' claim of destined misfortune's fortunetude  
your occupying patriarchal expose discrediting yourself and misrecognition me

L'More in libido's narcissism  
sewn ass regime discipline's disciples of state law

your otherness seeking to commodify my problematized disorder  
carry your hate crime written upon your anus cheeks marked for death

disjointed in sovereignty's complication  
ritualized performances in my criminalized zone of abandonment

my innumerable confined disavowed means of scope  
excluded ascensions punitive with fatigued L'More

your conforming hole  
vasectomized and a refuge'd of others *homomascunationsociality*

my gazed essence misrecognized as other  
written down as a system of difference

war armaments against parasitic rhizomatic poetics  
L'More undo me concluded in your codified identity

employing jurisdiction on this public anal pleasure  
and bold bow forward variances

collapse your rectum to the sun  
loosen sphincter control L'More

this text written in and on your anus  
your pleasures' sodomy emancipations' in my queer possibilities un male your eye L'More

yield demand's rhizomatic mirrors to expose your hole revealed  
and heartened in certain clandestine cords to self revelations

un instituting dispair's rivalry  
eluded and exclude

in the scorn of collective determinants  
L'More your bourgeois restless intransigence escapes invention

your estrangement in an ankle grab  
so I may arrive at your police'd confusion

released of terroristic authoritarian contrivances in your woman's spread  
L'More's phallocentric fixation

an indeterminate incarceration  
a dogma's bitch assassin of paradise

regulators of my parsimony yield your fleapit to pleasure's sovereignty  
L'More's law de erection agent

the authority of progenitors testicles in hand  
occupied and anatomized with fusses anxieties

signifier's fragmented mutilated privation in this locus' famine  
imperialistically negating cock indulgence in my desideratum

fiction engine this fantasy pageant  
queer paranoia

amputate me  
dismember me

castrate me  
cannibalize me

decapitate me  
rape me

other me  
dequeue me

terrorize me  
spit on me

public me  
instrument me

surveil me  
pleasure me

fuck me  
dominate me

perform me  
alienate me

justify me  
bludgeon me

bugger me  
lynch me

gun me  
knife me

bomb me  
poison me

fictionalize me  
electrocute me

gas me  
drown me

absorb me  
punch me

tie me  
strangle me

run over me  
x ray me

burn me  
trap me

penetrate me  
misrecognize me

lose me  
outrage me

brutalize me  
mandate me

bribe me  
abscond me

subordinate me  
objectify me

master me  
purify me

boss me  
fracture me

judge me  
void me

avoid  
me

internalize me  
trap me

exchange  
me

sell me  
strike me

mutilate me  
suicide me

fire me  
burn me up in flames

*autocide medicide murder suicide self immolation avunculicide familicide filicide fratricide  
geronticide honor killing infanticide matricide neonaticide nepoticide parricide patricide  
pedicide prolicide senicide siblicide sororicide uxoricide amicide androicide assassination  
capital punishment casualty collateral damage democide populicide ecocide extrajudicial killing  
euthanasia familiaricide femicide gynecide gynaecide gynocide feticide gendercide genocide  
homicide justifiable homicide human sacrifice massacre murder manslaughter omnicide targeted  
killing extrajudicial killing xenocide deicide episcopicide regicide tyrannicide algaecide  
acaricide avicide biocide fungicide germicide herbicide insecticide larvicide microbicide miticide  
nematicide parasiticide pediculicide pesticide scabicide spermicide teniacide theriocide vermicide  
virucide vulpicide famacide linguicide urbicide  
FAGGOCIDE*

XLV. Flame  
FAGGOT

**XLVI. Torture**

America's revulsion spans the abyss of delegitimates' contagion  
this abasement'd possession

my abject pleasure is a humiliation decree  
un historied

L'More organ's lackluster cult oriented in suppositions' reinforcement  
anchored estranging distinctiveness sodomitically unmans me

L'More specter containing  
each other from your rectal discerning penetration

fears baked to take  
cut of my lance and wear it whole Hester albatross'd

inside my broadcasted un fix'd shadow errant queerhood  
unearthed in others yielded in performance abandonment

and my intertwined histories of indefinite differentiation  
this annihilations' statue

stigma story  
a telling statute

allegiance regime's unexpected archivist  
a reproduction reject

I was promised at my birth rape a rose's garden  
and all I got was pricked

I'm un ween'd futurities coffin of nails' empty vessel statue  
a fictive law reflecting social rupture

an aborted queer  
L'More clings to the thigh of identity like a homesick abortion

epistemological regime's  
mortal coil



XLVII. Battle

I want to thank the people  
that helped me get here

L'More  
Fred Phelps

Jesse Helms Ron DeSantis  
your filthy holes' jouissance

antagonistic lucidity  
where I reside in your residue

lubed up L'More and my palpated chubby finger rings and pokes  
rings and pokes your phenomenological expulsion

an un propitious theatre oriented at your phantom table set  
as I eat your pigsty in a kitchen of one's own malady disoriented

my other inhabits your pleasure space  
locked behind your bathroom bolted egress

XLVIII. Fracas

L'More ask me to sit for your painting chronicling the unfamiliar homing  
as my homo'ing device emerges in this rhizomatic stick fire'd faggot pilgrim HOMOCAUST

and I sit for no one now  
always arriving poetic

not a pupil of god's will but errant  
L'More an ornery geld

factions obligatory plea against the noxious bigotry of the govern'd other world  
with futurity passing defenses of diseased

self  
not self's virile prophesizing a bourgeois parable

your dick L'More  
sword of middle class preservation

subject to other corrective valetudinous compliant  
perverse bud of man taking consort as liege

THIS HOMOCAUST BODY NATION  
A DYNASTY IN CRISIS

XLIX. Broil

L'More the anxious man sum  
anitsodomatical procreator

unruptured  
inlet

safe from effeminacy's mollie trapper  
my repudiation

something authoritatively dangerously warm came up L'More's silent orifice  
L'More's masculine body penetrated

imposed depravity's propriety usurped my language  
a domineering significance bending me other and over'gain

composing inferiority  
misappropriating my pain body's abject constitutional evacuation of excrement

inverted this performance in fits of abject vomit  
cast out as I cum drink his solipsistic assault on logic's nature

interlocked his anal eye stare a ruckus in proper jurisdiction  
shoved down his bourgeois throat

goes the nation  
un capitol'd decapitation

un seat your essentialist dirt frame  
your besieged anus state goes the law

govern my edifying confines  
terminating this queer taint

this hystericization error  
a public emblem queer

legitimate in sodomy's private secretions I rise  
my un humdrum'd poetic collapse shoved down his gangling milky throat

L. Beat  
I am AIDS framed  
*squashed cabbage draggletailed guttersnipe pygmalionite*

L'More hoisted hoodwinked perverted instrument  
an anus virtuoso

I am denaturalized  
a transposal involution

this academia  
a sodomite

this rhizome  
a sodomite

sodomy's illegitimate embryonic poetic logos  
dismantled maenad in Orpheusian massacres

I am your twisted Mapplethorpe'd whip shoved up your anus  
I am the NEH Four rammed down your throats

Tim Miller  
Holly Hughes

Karen Finley  
John Fleck up in flames

my front  
crammed down your back

with voyeuristic obscurity  
in queer civic defense

LI. Death

Evacuate your anus L'More  
emptied and impregnate us unrestricted with disconcerting intimacy

as I quench your contaminated fluids andretch'd latency  
disavowed hoarded face cum full of fiction frenetic fantasy and dramatization

L'More's masculinity a sage on the stage  
an anus of one's own

*life's but a walking shadow* L'More  
a poor player that struts his anus and frets his penetration upon the heteronormative stage

and then is heard  
no more

L'More  
It is a tale told by a fucking idiot in need of love

full of screams sound and fury  
signifying other

phallic's clout in my nationalized identity  
western civilization

anus fucked liberation  
castrated *out out* with balls in hand

the collapsed of poetic apex in this gays' gaze merriment  
wretches vile in this licentious Homocaust Queerdom

pelted transgressive sodomites evaded pleasure from behind  
hind sight blind mobius loops transverse immovable locuses anal'ized

you are Christ L'More  
Jesus' non queer

not sexed  
not fucked

no sunshine raying out your anus  
not a rhizome

father son and the holy queer  
a poetic invert

Oh L'Amour  
Oh poesy's remind

I am a living hate crime  
and Jesus is a sodomite!

**Rhizomatic Pilgrim**

exultant marrow narrows liberty  
decries bindles on fugitive deleterious shores

tasting the night of day  
more naked in alarm

abducting the world of hunters  
another history already a runaway

on the trails of deerhounds  
the bamboo shoots mo'ment

their corroded nudities muscle'd root in the space of the world  
we grow faster than our verses can chance

Saturn moon found itself large in extasy's militant unity  
the Sequoia shades the message of the catkins carrying contemptable jungles

our absent landscapes  
un evaluative solitude

decorated by the blood of loss  
planting a delible scar



endlessly un root the soil  
mute emerges a lesson of attached selves

the taciturn receptacle versus your mounts subsists  
fell drunk amid skirmish

contaminant horizon  
incomplete drama of necessity

a vocation mired tragedist'quotidian fastened to succulence  
the rusted sow of other

avatar of possibilities  
pandemonium space of absolutes

hullabaloo of tripwires  
and echoes of torment

new languages from languages  
spectacle and tussle desiccated

quiet noise opacity  
collect floods that not rain

move towards fertilizing  
the moons of our loins

tide noise deaf  
opacity runs venerating you

land which gawks the twilight sacrificing nudity in a state of arthritic abscesses  
amongst my shallowing arteries

limpidness thick where I drench  
populating discourtesies dialectic harrows your harvest

amputate walking refusals hunted by artifice  
arid mirrors rush at orts meat

icy an offal of rat touched loin  
travel onerous conduits between languages

no intention resists the upsurge fantasy  
illumination becomes stellated

fugitive triumphant escapes  
writing the shadow of what will write

convict of parenthesis aspiring to live all my births  
avatar of the we who says I with me



plasma earth amalgamated cleanse'd in the molten tuff  
the lair choked absent cadavers

essence'd bodies hemmed in the depths grew their vehement  
rot the rock

derision sings its tango  
pass through bodies unemployed

exalted secret liberty  
no community here

be stripped of its individualities extracted against this drive  
dead scorched in the forgotten earth of our voices

return deprived bellow before innumerable waves' enemies  
appease feverish yesterday to weave distant becoming

phenomenal denials of histories  
revealing me to myself

our conscious germ tool's the weapon  
untangle the web the world catches us in

absence beating in the cry  
disgorge the song

thirsty toes in mire the night rose abridged in the inconsequential subjugations  
otherness fortified us

lair of evils breath acerbic  
humans lime'd

depths begins lack  
remains a stranger

ends contaminated  
every nations' yesterdays

jar'd directionless  
traumatisms successions

elocutionary synergy liason'd  
to the totality world

language languages' dearth  
the vagabondage poetics' elocutionary mass

gaze of both sides projected onto self  
only total eyes other's either



what glitters and moves immovably  
a simplified universe

the most intense coppice  
the sky of the page

clipped the midnight eludes  
erecting language out rock deserted history dissipated smothered misery

vomiting un learnt poetasters  
abandon fervor elsewhere

bricking a poem  
in my language to understand you

extract a basilica from mucks' avowals solitary transgressions  
who prompts abandonment abjuration assailing

chasm'ous indecision while renaissances the laborer dialectic scouts  
chambering an open self

imposing immobile abyss'in the disunity vocations of unity  
capsized in jolting derisory

en route to a new communal order  
of equals' sacred network

touch your hands  
I will show my scars or something else

protecting  
this soil

until self and crowd out fiery performance  
why not be more than faggot under the authority of fathers

surveillance

I was grey to marry me

map lines language  
the pilgrim crime untraced

float concrete narratives  
next to each

this city satire  
fragility's rise in concentricity



books we hadn't read  
this book pilgrimage still to be read

what has the land seen  
mule trains

a small temple  
symbolically castrating itself

those with no one left  
remember them

spasms of genocide blisters their muscle pain  
torn closets and cabarets at the stations of the cross

a right to assert empire on its empire  
the pathology of survivors

a dead donkey twitching in the street  
sleeping eternal in cow piss

cerulean sounds the burial sky  
coal rot of Joshua's miasma

gang mourning green damning the torpid  
a farewell to understanding

my recent departures  
domesticated sounds a'knowing

this lone poetic pilgrimage'd  
heir oblique

human hoarfrost this harvest  
sun lucidity

its literatures  
corporeal armaments in the vaults of this Homocaust museum

high cliffs inside you dawn the rock  
the treasure of low vicissitudes

push some islet against the wall  
my lingering eye illumines the Icarus depths

this past  
is plunge



chaos directives  
afore the other

dazzling in the frolics'  
successive directions

the ethnologist shelf  
born in my exhaustion

vertiginous clarities  
poetic signs of my experiences opposites to the other

the pilgrim massif its homonym  
inventors of the quiver

drunken ascension unsnarl'd canna meanders  
the inestimable thatches of dearth

expanse pilots of panes of blood  
left on the sidelines of this Homocaust crime

spume my watches  
bankrupt in its gloom

to bestow at last to close  
the only splendor of its word illuminating

this degeneration I must prevaricate  
finally touching my winter

symmetry of plantings hinders me  
submitting to an unfounded order

abutting a catalogue of fixed forms affectation or coquetry  
lips of the earth

a handkerchief atop a wind  
gnaws devoted

a turf of spikes  
latescence perdition in mute desire of the strange nuptials of dust

chapped limbs of remembrance  
your drupes spasm in tender milk

ooze a prune tree in my manuscript of hindrances  
flowering dirt



fructify blooming muds  
ascend fades the bumps of bleed

femora captive in a roused monster  
chorus encumbrance

my margins retreat the anew  
rototiller blades these pangs of blood

the denuded dirts  
star ire bonce opaque bivouacs

hoarsened the cradles rime  
dusky infrastructures at the summons of other moon moons

rigidity unpeopled  
nascently whetted moves us outside self

not a stranger  
errantry raises the voice of the impossible consults with the universe

chimera leave courage at chaos  
mangle'd blenches

vex the nail of astrophysical recipes to the sedate ingress noosphere  
a new' fangled providence

doused suns sepulchers' racket  
houngans my wakening

mongrel draggings and cages  
errancies elder my marrow calculated amongst the coal

vocative gluts grandiose pelt a ruddy employ  
perennial naves the sows of tresses

branches pull the fertile dug  
the end of fear is beauty

gangrene diamond the order of rag  
hangs a hoarfrost pilfering echoes

tenebrate'd caresses an embargo'd word and enlivens the frigid  
obliged in the renaissance of human episteme

rapture spatters the delta consecrated in gravity's vacancies  
thrushing words' plentitudes in sand



kali yuga vapors  
fugitive wick'd brine in the cerulean exit

clouds rain clouds  
fields your eyes

catastrophic clasps the faults  
the pillager of hulks have absconded their blood

this ember aggrieve'd statues agony of their cells  
illuminate'armada fowl

certainty mends expanse  
course swept my snow

discoveries  
subtract myself

drought in purpose  
muddling taxiderm'ily

executions by mortar'd proboscises  
razzias interminable putrefaction

masticating nails elucidate the fabric of racket  
I have branded many facades of acquiescence

secretion cart  
the long gone solar system

in the odor of pebble  
heraldic cognizance's arise

pilgrim no longer in my personages  
a single frame ordained its unmeasure'd body

primordial world a reflexive reap  
other expatriated self

nourishing reminiscence of unanimity of strangers  
togethers'together

tangled parapets sneer mutilated arsenals against collective catastrophes  
transmit effervesces' perplex



denials' denial perambulator  
fuss lost in the bee nest

slurs of earth that buttress poesy  
deracinates my appetite

macerates my invention  
we are adolescence in my birth'd possesses

euphoria book tenders  
and the poet scans their sagas

clear song of my many births  
malediction my imbroglio flees in the dance of echoes and arrest it

glimmers refracted in my dual state blasted against contexts limit'd actualities  
the frail fixities of search

Narcissus bends into his glass'd air  
a syntax of melancholias in a temple of sigh

dialectical triumphs  
imbued in reflected unicity

a sorrow coat of cracked pain deposits  
ugliness and go

hello clementine a métier palaver  
feel more with less

crude a sizzling sky  
recourse deceits outwit drab sulk in igniting potency

fluxes of sap molten  
densify the surly word

gravitating in poverty  
words jacket me emblematically'umbilical



being wants to move penetratingly in escapes  
stagnant in the occupied of erratic fitting privations of my solitude

there outside met arrivals a good many deviations  
confronting your own landscape

suffering unimaginable light  
the rupture'd consenting to settings

the jade stem far from its man bosoms be your call to army  
language'd pastoral lurks flamboyant

disquiet feeds glimpse the day  
subterfuge residues fixed pacifications in the cum of exigency

our sheathings the tender lime'd kin alterity the dandelions of history  
so many a trial

all that pilgrim are found  
the people of the verb in the exalted kip of glisten

tang the harvest gleaners to the shrines excretions  
the ocher skins of the quasi

requiems of renunciations  
requiems of our conveniences

relish dithering things  
without conducting narratives for our conveniences

pilgrims' progress razzias  
ends bliss in the swarming

my removed feet cricking immovably conceits hues the apple  
time'd grey between the spring autumn'ing leaves



new coinage of this drunken boat canary'd anode of the lay  
the poet pool'd errant

tussles in the echo  
aggravate in the trenches

rustling the gents harmony in fissures  
the verges of transhumance

with the clay tossed afore your rung columns a reach  
the poet revivifies their oath

elucidate torments ossuary  
the discernment aurora of fonts

the dead time inked in the tattoos of gamble converted and hooked to the tilt  
an exercise of echoes in the art of nomads

exigencies deaf intransigent voyages  
germinate the dreamers subjectivity condescensions' collisions

*“As stars with trains of fire and dews of blood,  
Disasters in the sun; and the moist star...” William Shakespeare*

it was in the lint in the laundry  
between my vulva cracks

a ghost gone did it wrong  
bivouacked in the middle of the Filchner-Ronne Ice Shelf

fig pecker  
a slurry

primogeniture similitude robustesse in displeasure'd watch  
etched in the ransack of modes between new and old potencies

unearthing  
unearthings



twixt two secret'd others  
gluts deracinated equivocations in the basin of suspension

contemplative not let go its game  
on the thresholds of the dateless banks

magus gash'd encyclicals  
blue bearded at the acme

moonfish convalescence against the movement of histories  
a genocidal opera wishing I cosmos and grass

to profit one's euphoric liberty the lapidary orgasms of gushes  
more dead than bayoneted vibrates

dues in light valorize combustion to desecrate the de naturer  
the vibrant language of its boom

womb the sperm to this ether  
spray the logic of marshalled assets

the mass of birth  
all entirety

decerebrated peoples arm stretched to the realm of denials  
the overseas judder of onetime

the rhythm frisk  
maladies of enunciated tongues

inserted in maximum secret of our stupefactions  
of our chaotic births



ever be warbled  
a beleaguered cosmic estate

intervenes the bellicose lasso  
vibrations of the othersphere

insouciant failure molt'd less'd the verdure trembles  
the layer of nightfall in which to drown

desert pulp the meticulous sun  
calculated calcine'd erosions festering on totems

thirsts historicity in the salvaged fate  
metallurgists of old tales

relics of red earth  
bones born hard to modish mod festoons

memory glebes' accident  
contrabands' posterns of barbarism

initiative debuts  
being the continue of tremble unsteady remains

contaminated apparatuses of conquest  
trapped in the unsteadiness of contagion

reticent mutterings  
the infamy of extirpation scour the hue of humus

glorioles the rose cell  
nocturnal in the guano



rise absent seep  
free of falses

every islet underwrites harmony  
each ocean kiss a reticent cry out mouth'd at the abyss

Gehenna the mud demons  
deport me to a novel of dirts

to suffer un landscape'd efforts  
yesterday I reconquer planting one's pyramid renaissance'd in new meanings

the land quitted  
ravaged by transports interred in the agony of the 'ntrapture'd

capitals an apt knife  
un cuts the umbilical

but to carry perdition ceaselessly shelved  
unmitigated in the advent rupture of optimism

sung raw in the melee of organic secreted momentum  
denied dead in my echo lamented

the refrain of land neglected between two wicks of three lit  
anonymous in the revere of palms at history end

amputated by bygones  
we shallow from the past labrynth'ian sap flush with teeth

infinitesimal hell  
troughs and pulpy parasites

spiral of mosquito stung catastrophes  
gutter unalterable passerine hangars in the ghouls of lucidity

gullied muds  
waiting in ignoble solitary navigations

grips not a solitary gleam  
taxidermizing to root a total ungod'd

lattice walk  
finding no shrines



un sung land judiciously stolen  
histories not fitting us a rock not met

do not  
water the rocks

bleed pages splinter'd in heart cinders  
the vanity of this vamp

dermis memory  
indissociable pulp pulps before a futile spark

solstices a pure kiss kiss on the mouths of the dead  
opt'd for the wet'd sun

ripened bitter myrtle blazon body  
a funerary rose rose

curvature of the earth  
joist flanks the soil soils

our hands cry out the redolent clandestine  
in the spittle of other

envision options disemboweled sand spells  
all has not been explored

soundless throngs  
closet remotest gone

wily pseudonyms indiscernible  
we are no more I abetted yet stir'd and multiplied



cordyceps poetic de'grasp  
teacher touch impending

thrown through the through window  
surveying realms yet to come

various form'd matter deterritorialized  
exteriority ruptures a *body without organs*

assemblage'd intensities map'd the world tree  
the degrees of something else

language insulates  
two steps back'd to nature

manufacturers diminution in the laws of creation

radical chaos' mos stymied conquest collapse ramified on the surface semiosis chains

ceaselessly memetic slangs slings multiplicities weave  
proliferating line maps without trace

rings rupture  
flat in poetic cum

charming the orchid bee  
the bee apt the potting d'territorializing explodes

transversal semi state  
not induce a vine grape

pewter horizons the devil's micturate  
weed extends territory



decalcomania perfume'd without sameness  
constructs map'd performic in the conflict of accurate

always map not a trace  
un neutralize'd in the margins

not the parent bed  
outgrowth'd the dualisms

rigidified universals blast accretions from their root assemblages  
desire burgeoning

perverse hegemony tired of trees  
probabilistic morph folly in the neuroglia arborescence

re rupture medusas' capture tree  
phallogentric intrusions map'd auto'finite a'gone

waves of imagination  
imaginal yoga un'undo

in construction of collapse  
deform'd in battalions of sign

swum in the anti gene  
a centered un becomings

plateaus interphenomena  
poetry furniture in the re arrange

narcissisms in the bilbos of flight  
convergent circles only for laughs self vibrating semiotic glows



nomadologically unplugged  
handsomely monster'd in rupture

un foundedly nullify the ends  
away go the river edges

reductive jeopardizes all  
the thought purge of castration

ether deliriums  
we storms of bees

frame without tissues cry not a dead body  
infinitely dance

sucker for glitter against the gang of fixity  
unreduced to a god non'decomposable intensities in the field of entangled

expeditions dance in the flight line  
paranoid becomings in nuptial bodies

collective agents  
naked in the mouth

non individual dromedaries  
fox in throats of the language dirt



nomadic organs  
un'body'd uncaptured ether

god judgement in the strata bands  
schist comets in the un hum drum'd

structure binary understands' gone  
breaking the sings of glories

dialogue medusas un tongue'd  
sport in the rhizosphere

rhythms non totality rupturing histories  
detached breaks no longer traditions' tangles

monuments un fixed in space  
unboundary'd the dominant core nonhierarchical liberations

evolutive teleological curves

repugnant movements of consciousness in the time of your own think

break sovereignty in new narratives  
synchrony unbound

laws of desire  
not single form in the pirate utopias' imaginal tribunals



dual order is redundancy mistress  
imposing semiotic coordinates in the other words

languages obeys in my pretend agree  
provocation in my negate

word work shovels at meaning pickaxe  
your grammar a power marker to other

command order in language not life  
saying for saying

indirect discourses metaphor me  
mapped performative this faggot

performativesphere code nondeterminative  
pragmatics shifters of the other elocutes in statement acts

this moment  
redundancy in schisms time

accretions' mask  
no individua in the dominance enunciations

referentially self resonance in reason un sounded  
there is no individua

assemblages collected pilgrim  
discourse shifts in the transformation of bodies' strange

this speech act inserted here  
rhizomatically instantaneous



you are a lone child language act  
trapped Wittgensteinally fly bottle'd

history word order  
hegemony's lover

swiping a certain sound is a horse and a bird  
look at the circle stealing pictures

variable in'corporeal assemblages rupture rupture regimes  
tongues speak in speak

xenoglossic fruitage  
effectuate possibilities with tongue'd autobahn speed

totals de limited  
re animating the sacralized unconstraints

carry the threshold bride'd over  
purged dis metanarratives reproach'd in reject

scribe to have no body  
vacate injustices

undo credential edicts  
no demands persisting the same

rid our selves tradition slaves  
drive out universal devils



eunuch's punch bowl discursive nodes  
plateaus discursive imagines

disturbed suspense  
stars above Neptune in the rhizo branch

proceed in un certainty  
under the infinite continuity

dhoenounce the never accept outside the unities  
free from the construct theory'irium

pose a question of clutter  
reformed events in the invisible why's collide

you are running out of pages to burn  
living a humbled life

sorry old  
under this education is not a good small

live into their own  
always thinking of others' good

but no one said hello  
to end up useless living in a mess

go before it gets too hot  
you are running out of pages to burn

all the devils in my desk drawer earned this earth  
it's so easy to write this poem for you

poet' eve the boat no belly  
floats the human condition

concrete to rhizome  
virgin river in the valley of fire

plant talking  
the other house of way



advise and direct  
the refugia refugium

nunatak land above glacier field  
archaic arctic disjunct in the evolutionary arms race

roots and wings glacial erratic  
do not turn your back on the tide

gilded  
I am San Francisco working from a word phrase bank

coveted veered in lethal sugar  
my problems beautiful like Boulder chinook

sending signals  
talking to each other'motherkids

mycelium a pilgrim spores  
gene carrying systems

synesthesia  
poetics

haecceity jazz  
a pilgrim community of strangers

wrestled with the d'sweated virus an un snow crush'd dogma  
scattershot abstruse

thrown in free association  
migrates indebtedness to disorder possibilities in turn

frenzied neologisms a self referential toss off  
poesy designs its tongues

**Rhizomatic Pilgrim Part II:  
Discursive Youth**

reechoed in my urine soaked sheets  
as I thought the lights flying by my window shade were UFO's

for in the 1970's that was a thing on TV and in movies  
Greys probed in the third kind

and where the neighboring Humdinger dive bar  
pilots drank from the nearby base next to the Stop-n-Go where I stole Butterfingers

cinnamon sticks and candied cigarettes  
here nuclear weapons aimed eastwest on seal beaches

where I washed in the blood of the lamb and swam in rat pools  
amongst the world's stench under Reagan uncomforted AIDS quilt

when everything is tainted in your infancy you need the gods to come down and crack  
for it all goes missing on the back of milk cartons

forever  
this fag



we always feared killer bees  
UFO's

nuclear bombs  
men in vans and serial freeway killers

during Hebrew lessons in somber song  
where I would swoon on lethal sugar highs

I sometimes sucked Berman's cock in front of the Torah in the synagogue  
in front of God

Cypress had a Mervyns  
a Del Taco

cows  
strawberry crow'd fields

and no  
James Baldwin

how can their house burn  
when they love Jesus so much

the Homocaust  
is in my heart

everything about me  
has been used against me

at the Church of the Holy Phallus  
a room was set aside for golden showers

and we buttfucked  
hopefully

with AIDS on  
periphery

horror  
at home

horror  
at school

horror  
in me



sewn into my fashion on Valley View Blvd towards the 405 to Los Angeles  
where faggots drip down Melrose

flaming Duran Duran crimps and old punks cock stare  
in the toilets of the *Odyssey* or *Peanuts*

where Nina Hagen begs *New York New York*  
and Kate Gardner Haysi Fantayzee *Shiney Shineys*

and Tin Tin kisses me  
a cypress tree gun

was it suburb trick or treat  
or was it an inauguration

I own the Hiroshima bomb  
for I am American

I am a fly storm of maggots crucified on your cross  
*Ton Sur Ton* crimped aqua'd net hair folded pant leg cuff

in the 70's  
kids ruled the neighborhood

I wanted Daniel Day Lewis to cum in my mouth  
when I repeatedly watched *The Unbearable Lightness of Being* or *My Beautiful Laundrette*

meet me in the fragmented domiciles  
and address this language of loss

if my family wrote love letters to me now  
it would be too late



Eartha Kitt  
Liz Fraser

Grace Jones  
Madonna and Nina Hagen

became  
my sisters

I would cum a little  
when watching *Midnight Express*

everything  
heterosexual

mattered  
FUCK YOU AIDS

I was not allowed  
to be worth it

I was born  
with PTSD

my chalked murder outline  
is rainbow and pink

fuck Ronald Reagan  
he lined us up

shot us while we bled  
rainbow

when will the pink American  
just become American



in the uterus  
had I had known this violence

I lived in glorified violence  
but I tried to be Lola Beltran

CODA

rake the leaves inside this house  
serial killers were once six years old like me

this is my home jail body  
when are you going home out of my sight

this is my home where I carried the ruined city  
under my skin

last caps of breathe this burden  
a place of resistance

no boundaries  
careful with my burden

again the Homocaust is in my heart  
a farewell to understanding

## Homocaust Pilgrimage

*Namu-Myo-Ho-Ren-Ge-Kyo*

*"Civilization is not a matter of having electric lights, nor flying by airplanes, nor making atomic bombs. Civilization means not killing human beings, not destroying things, not waging war, but instead respecting each other. - Nipponzan Myohoji, the Most Venerable Nichidatsu Fujii.*

*Ultimately, we have just one moral duty: to reclaim large areas of peace in ourselves, more and more peace, and to reflect it toward others. And the more peace there is in us, the more peace there will also be in our troubled world. — Etty Hillesum*

*The past is never dead. It's not even past- William Faulkner*

Boulder  
Colorado

Na-Mu-Myo-Ho-Ren-Ge-Kyo  
Na-Mu-Myo-Ho-Ren-Ge-Kyo

I am beckoned from orange counties to walk embodied embroider'd steps  
a discursive pathway to my renaissance

I do not hesitate a subversion in strip mall promises  
this walk may befit a suburban Baldwin

this pilgrim interloper between divine and human worlds  
take these queer legs beneath these jeans

where poesy has the right to assert its empire  
in the dusty verdigrises of acumen

where erasures of Cypress California  
forgotten here in this office of no office

raging in Boulder Chinook wind  
and Jean Benet Ramsey ribbons

could not serve better authenticities turning my ashes into poetics  
with these rainbow feet suitable for pilgrimage

let's fly this road christened pink like a cogito thaumaturgist phoenix toward the within  
for we are gonna wear our compassions in the shade of Ginsberg

with my worn toe nails eventual peel beneath the fungus heft of my tormentors  
ending timeworn memoirs

with how beautiful the world is lit in instances of muteness' brackish silo  
as I learn in this office a stranger to the world



a proposal to befit my masters  
I sublet my SELF

Prague  
Czech Republic

everything into a poem  
even the thump pounding disco under my room via Heathrow

you leave your empty passport  
at the front desk so the polis know

you exist  
here

there is a river view unlike the Mississippi  
Vltava off the Mala Strana

Na-Mu-Myo-Ho-Ren-Ge-Kyo  
somnambulistic mania

not American dreaming as Donna Summer fights  
and wins *working hard for the money*

breaking through these medieval floors  
or was it *love to love you baby* raying disco moans beneath my rock hard bed

Orange County California  
is an escaped suburban hell fire

I became time's Bohemian infant staring at the medieval clock  
strolling the gargoyle'd Charles Bridge and the mangled tombstone'd Jewish Ghetto

under Kafka's eye un roached  
to St Vitus cathedral treasures and the Basilica of St George babushkas

to the alchemists' Golden Lane  
then meet myself

Auschwitz is a non place  
for Oswiecim Poland was renamed by Nazi's

I am up against history  
and languages' invasions

Roma Rokker Nais Tuke caravan a wagon to peace  
manufactured behind a red curtain

as apparitions float up  
raging from these narrative tracks

Oswiecim  
Poland

convocation Auschwitz  
Na-Mu-Myo-Ho-Ren-Ge-Kyo

Auschwitz *I* concentration camp that has been driven into me since the rape of my birth  
growing up son of Jacob now an atheist dustbin with children thrown away here

ghosts rent outside my room's window  
near the *arbeit macht frei* violins' cry

this Homocaust kaddish  
ode to burnt stick pilgrims



my Homocaust  
decaying hands catching smoke on the selection of tracks

transforming blood space out of popsicle sticks and brass nuts  
strings pulled from a stripped camp uniform marked pink or black triangle'd

candle wick a *nigun* accompanied by a flute and the mournful beat of monk drum and chant  
in Auschwitz hangs the gallows

like a vertical coffin listening to their fate  
poetry will free you

lyrical fervor  
baked in this oven

Oswiencim is a city that continues anachronistic  
near the gas'd shower nozzles as we pray prayers on the choosing platforms

amongst the collected dentures  
yellow patches and pink triangles of Hitler's maenads and twin children experiments

climbing the piles of shaved heads and prosthetics  
Nazi labeled emptied suitcases among dreams

grayed shoes and hair for mattresses and pillows  
Auschwitz Birkenau now a museum

the end of the track  
MEMORIAM AND GAZA

the children of Theresienstadt Ghetto  
follow me

as I set off alone  
at 4am jetlag to the crematorium with the healing dirt of Chamayo New Mexico I collected

I place these dirt at the oven shoot marked Volkswagon and Mercedes  
where a real gas pilot flame still burns

in this gas oven  
a ghost

we gather as pilgrims in convocation at Auschwitz rust'd death can  
a walk in ashes

the coal Poland air that spits black resistance and renaissance  
for the rope hanger branded pink

walk downtown meet the mayor of Oswiecim  
only one Jew left living

drumming to a small church after a bridge called history's back  
we are offered bread and salt

Japanese monks in their saffron robes  
meet another Hiroshima

the towns' people live amongst the demented plan of extermination  
near the selection platforms where ironic cellos play

symbolically  
castrating themselves in this modernity

where the Stradivarian's played a requiem for a kind Roma woman  
whom always gave people cigarettes in the mud under the Madonna moon

unclothed to her ending with no one left to remember  
from the ones addicted to violence and once dead

the flames incircle in the filth  
like faggots at the harrows

stick  
collection

the scent of burnt flesh  
excrement lingering

or  
is that hope



I am the death to Auschwitz  
this queer

or  
am I a Rabbi

in my kaddish  
pilgrim

toddler shoes  
rubber nipples

Shoah sweaters and children thrown away  
amongst the piles of false teeth and eye glasses

imaginings  
up in flames

ONE BY ONE  
not 6 million

and everyone danced  
the hora

prosthetic Nazi  
heart

suitcases confiscated from unsuspecting arrivals  
Nazi's emptied a suitcase Weiss Goerg 12 8 1935 ah 606

a gold ring  
tallis

eye glass instruments  
spouse'd pictures

torah  
horror

Poland sleeps in WWII museums  
tragically between Stalin and FDR

awakes  
muddled

PALESTINE  
GAZA

Pszczyna  
Czech Republic

step into Tanglefoot  
the Duchy of Pless

in the spasms of genocide  
blistered feet and muscle

phantom pain fragmented  
extinct in urban gmina's hypnotic Nazi coat of arms

attacked by Hussites where later Jews settle  
east of the river Oder

Bielsko Biala  
Czech Republic

white remains south of the Duchy of Auschwitz and north of the house of Habsburg  
sparsely settled steps

we are not *Einsatzgruppe*  
bearing peace cranes not scepters as we eat at your salt bread and dance



Novy Jicin  
Czech Republic

queer in this topography  
universally ceremonious to hang in each geography

as reminiscences with their pilgrim's comfort  
callers embraced in love and peace

un cliché'd  
not as non communal strangers up in flames

Na-Mu-Myo-Ho-Ren-Ge-Kyo  
Na-Mu-Myo-Ho-Ren-Ge-Kyo

Czech hospitality  
this altruistic embodiment of jouissance

a fifty foot stretched knot wooden table  
an abundant plot altogether for seventy two wearied empathies

with splendid sugar distortedly diverse in flour'd fashions  
with not a speck of table to be seen underneath

snow flake Venice Burano Isle Italy filigree doily  
tray'd artisanly performed

we delight eating  
orange red Mazurek sunset flakiness

Dobosh torte  
buttercreamed sponges

nut rolled and wheeled date night Kolaczki Tiffany diamond shaped  
raspberry apricot affairs

bubble cake plums  
plume bublanina s'blumami

seminola clafoutis  
kifle kilfice od oro ha crescents

powdered sugar shirt fallen smears  
Russian Mexican wedding cookies married to perfection

Ciastka Kruche z Orzechami  
floats fragile pecan

next to rose shaped Roszke Rosky as my grandma Rose made these little horns under her bosom  
next to the Kiev sour pickle jar in Lakewood California

and Florentynki  
seen in every Jewish bakery in New York City

with smeared candied orange  
like bubbe's lipstick in her fake fur

Vanilkove Rohlicky  
fallen hazel nut snow

Amareti  
a traveler from the south

Ciasteczka Orzeszki walnut shaped  
like a desserted chinese dumpling at a lazy Susan table in Xi'an amongst tera cotta warriors

Cukrovi Susenky  
fruit filled shortbreads piled tall

Kaiserschmarrn royal  
named after Franz Joseph I

apple pear berry'preserve  
Makowiec a poppy Afghan visit

crostata  
cherries berries apricot peaches

Kremes  
puffed classiques

chiacchiere  
Grappa crunch

Torrone  
hazelnut pistachio stuck

Beignets via New Orleans  
Cassata from the boot

Bavarian cream  
through space and time from the seventeenth century hoot

riz au lait  
cardamom lain

Pastel de nata  
custard tart

Schwarzwälder Kirschtorte  
sugar steps in black forests

Apfelstrudel waltzed  
from Vienna

Sfogliatella  
colored cliff hanging Amalfi sweet croissants

Madeleine  
can cans

Babka  
sugar bump fertility bunts

Medovik  
from behind a lost iron curtain

Sernik twaróg  
eaten after Turk ramshacks

Knedlíky Czech yeast  
dumpling cheeks

Krapfen  
the dough nut heir

Lebkuchen  
bathed in honey ginger

Profiterole  
poofter sandwich

Cremeschnitte  
this life slice

holy cannoli  
meringue towers in a crunch

Gaufre maple  
smothered in Nutella

Crumble  
dowsed in butter

we are the unexpected  
QUEEN OF TARTS

in inns in the Czech Republic new parents may dine and sip wine  
in heated taverns taking sabbatical

while leaving their newborns in their leaden strollers  
blanket'd bundled

swathed mirthful  
outside in the crisp December heathered snow

Vienna  
Austria

Vienna is Hitler decadence  
or is it Klimt's

chants and drums  
in my injuries

Na-Mu-Myo-Ho-Ren-Ge-Kyo  
Na-Mu-Myo-Ho-Ren-Ge-Kyo

a simple meal ginger soy garlic rice  
amongst Christ's birth celebrations and Sylvester bringing in 1995

Hundertwasser is King in Vienna  
molding his colorful creations into architecture

Robert Mapplethorpe's ghost was exhibiting  
at the Kunst Haus Hundertwasser

where the floors wobble with the earth  
uncut black cocks in power suits with naked Patti Smith Redondo Beaches

*because the night* and flexing Schwarzenegger  
with leather black shine'd whips plugged into every orifice

remembering Vienna waltzes  
of Hundertwasser's adorned Cypress homes

needles and jackoffs  
near the drag addled subway toilets

huge sausages  
that waltzed me all night



Budapest  
Hungary

as we locked tongues  
he took off my socks while he sat on the floor

rubbed my swollen feet  
a gesture implanted in my love chemicals

the plasma in which the cities pass there was no door  
just blood roads'pass

Gaza

we could reach orgasm as the toilets flood

I want to write *oh David my love*

but poetics refused me

hookah smell and the erect noble him

making love in PLO headquarters

we walked so no one would scream  
we walked where refugees now flee

Gaza dust testosterone'd avenues abstracted feminine  
in Israeli leer dissembler charlatans castration exeter

once I walked with Hamas  
accidentally in their human forms

refugees in Jericho camp sand trapped between histories  
Bedouin in our narratives

bankrupt occupied West Bank chain'd wall'd  
between united nations and hypocrisy

*Palestine Canaan ash Sham Levent*  
asleep on the world's faculties

in Amman Eduardo the Costa Rican priest needed papers for India  
stayed with me in my room

he's Che bearded with revolution in his healing  
he was trained in the spiritual arts of human to human epiphanies

our priest Eduardo the go to guy for Spanish prayers  
and all forms of shin splint relief massages

one evening after listening to a Iraqi refugee  
stuck between heartlands and heart lines having left his family back in Bush #1's Iraq

Eduardo featured himself at the door for needed intimacy between our pain painted bodies  
massaging my inner thighs to release



aimlessly I traveled back 2000 years  
to executions in the Roman Amphitheater of Central Amman

meandered into the Umayyad Byzantine Citadel  
by mostly swollen foot from the death camps and body melting ovens of Oswiecim

India a future vagary with the somnambulistic guttural chants  
of the exiled Rinpoche Monks from Tibet that live in McLeod Ganj Dharmashala

the landless  
yet full and empty 14<sup>th</sup> Dalai Lama

and Gandhian rural khadi wheel spinners that worked for self reliance  
against the colonial British textile makers were waiting for me

for us wandering  
not in a dream

I see two melted faced women beggars  
their words not words but excruciating wasteland moans

echoing out of their gaped holes  
once mouths

as I would saunter by them on the way to get affordable cooked lentils  
hummus and pita

their narrative skin  
chemical fired

maroon blackened stretched  
graphed and melted left for cremation

yet ghost kept alive long enough to send a message to any passerby  
with no way to question desert sand in the streets of Amman

*for I am only going over Jordon  
I am a poor wayfaring stranger*

*raveling  
through a world of woe*

from below Gwalior India  
where the antelopes leap

frantically the vultures shit giant hail sized excrement  
after eating the Jain's bodies on the plateau left for sky burial

the petrified bulls  
charge us

as our eyes met Delhi  
with a purified smile

next to the holy cremation Ghat  
where dear Gandhi had left us

*Hey Ram*  
Rhesus Macaque monkeys abound

through the Old Delhi Gate  
past the Red Fort and the Jama Masjid

the Indian railway into the Old Delhi bizarre of chai wallies and Bollywood billboards  
banyan trees enmeshed with electrical and telephone wires

buying Holi colored spices and greens  
exhausted smitten and kingly treated

I could not keep him from entering me repeatedly all night without protection  
while *traveling a world of woe*

I wash in India buckets  
dawning eyes

me exotic in rubber pale flesh  
on the road side as I pilgrim

I begin to understand  
I do not need much

just a bucket  
a clean water pump from Earth's echoes to come clean

rows of spinners  
untouchable children at the dust of Ghandi Raj Ghat Delhi

spinning khadi against empire  
singing prayer *liberationally*

the dead donkey squeal of near death  
twitching in the street

sleeping in cow piss in a barn  
monks massaging each other

Indian trains  
go missing

Indian flower'd garlands lotus jasmine *Ragamala*  
orange heavily about my welcomed neck

is this my funeral  
sewn in scented mala

pollinated bead mantras  
un god'd in which I gallow

hosted in Raj Ghat by the 14<sup>th</sup> Dalai Lama  
where Gandhi ash heap lay surrounded by machine guns and guttural sutras

I held a knife  
as my palms balanced in his third eye reflected on China's plateau of self immolation

while sanctifying  
me

He Rama  
O'God

Gandhi ji  
truth non violence

service and self reliance  
smriti

we chant and drum  
*Namu-Myo-Ho-Ren-Ge-Kyo*

ground smashing clay masala clay cups after chai walli guttural sutras  
the immovability of swarms



Gandhian Harijan spinner khadi  
home spun against clothe'd colonial intention

while shitting  
I held on to ox horn and squat

next to the pink pigs  
in the open

Vrindavan water bison float  
in Krishna chant

amongst the red spittle betel nut spittoons  
we crammed two of us into one seat in the 120 degree cinema to watch *Hum Aapke Hain Koun..!*

the highest grossing Bollywood film  
now alert of his love

with trains that went missing  
he read my palm

my moon line is long  
next to the burning ghats

bodhi tree adjacent with sounds of Hindu Jazz  
funeral procession of life death cycles in the twisted streets as wide as sacred cows

with bare asses on the Ganga dunes  
graduating in sandalwood amongst the hollers

hashish change money rickshaw  
chanted so nothing would fall

and I hibernate me in this burning stick  
never has nothing meant more in this immovability of swarms

*Qutb Minar*  
*Vishnu* iron enigma

pillar'd tightlipped testament  
gravitate each shoulder

*pashchima namaskarasana*  
to hand grasp behind for eternal luck

it is Stonewall everyday  
on the streets of Delhi

betel nut smiles hang on one another  
men blanket men unabashed

**CODA**

in the syllabus of marrow  
the moon toasts the lucky people

for I am the end of biology  
antifragile

poetics guillotined  
on the threshing floor citadel

this is a portrait of not us  
un duel'd spread in the sunlight of other

for even my pumpkins  
vine gold

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December 11, 2024

Homocaust;

Exhausting the Burning Stick:

A Rhizomatic Poetic Errant Celebration of Queering Pilgrimage Amidst Awakening in

Performance Faggotry

## ABSTRACT

In what I call a Rhizomatic Poetic, based on my own, Gilles Deleuze, Pierre-Félix Guattari, Edouard Glissant, and multiple Language Poets' theories and other notable artists, the unrooted pilgrim poet (and the reader as a sort of pilgrim writer through interpretation) rhetorically fills in elliptical meanings via envisaging metaphor, exploring diverse self-experiential contexts, imagining new universes in errantry, rupturing, mapping a-linearly, while proliferating without boundaries or centers in the margins of society without limits, rejecting principles of hegemonic, androcentric-aborescent roots, creating desire that is always in flux along new pathways of experimentation, manifesting into possibilities. This Rhizomatic Poetic inquiry explores diverse poetic acts based on a Pilgrimage I took walking for peace with Buddhist monks and other peaceniks halfway around the world from 1994 to 1995. I amplify with accreted structure, transforming elements of my own experiences and "identity" into my poem, *Homocaust*. These original contributions are my poesies' discursive narratives mutating through exploring fractured memory, decolonizing the "self," Otherness, romanticization of the Other, and subsequently



sometimes with elicited performances of queer identities overlapping Rhizomatic voices in errantry while discovering every possible elsewhere, while becoming my own liberating vehicle into fresh opportunities and possibilities. The arts, specifically poetics, may be the only medium to weave these complex tasks, making the Rhizomatic Poet the "true" auditor of our world.

*Afoot and light-hearted I take to the open road.* Walt Whitman, *Leaves of Grass*

*To consecrate the union between elsewhere and possibility, the poet demanded of himself permanent abstinence from something impossible.* Eduard Glissant,  
*Poetics of Relation*

*A concept is a brick. It can be used to build a courthouse of reason. Or it can be thrown through the window.* Gilles Deleuze & Pierre-Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*

*If you're trapped in the dream of the Other, you're fucked.* Gilles Deleuze & Pierre-Félix Guattari, *Anti-Oedipus*

*Bring something incomprehensible into the world!* Gilles Deleuze & Pierre-Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*

*Writing has nothing to do with meaning. It involves surveying and cartography, including the mapping of countries yet to come.* Gilles Deleuze & Pierre-Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*

*Poetry anticipates a love of thinking.* Lyn Hejinian, *The Rejection of Closure*

## CONTEXT

My poetic inquiry *Homocaust: Exhausting the Burning Stick: A Rhizomatic Poetic Errant Celebration of Queering Pilgrimage Amidst Awakening in Performance Faggotry*, explores the line of conflict between historic tragic brutality forced upon me and others as well as the poetic act which initially began through a peace pilgrimage I took walking from Auschwitz Concentration Camp in Poland to New Delhi, India, from 1994 to 1995. The poems, based on my pilgrimage, are fragmented, inspired by Gilles Deleuze, Pierre-Félix Guattari, Edouard Glissant's theories, and multiple Language Poets like Lyn Hejinian, Charles Bernstein, and Bruce Andrews, along with other notable artists. (The term "language writing" has been persistently challenging to define. Its manifestations have been many and exceedingly various in a phenomenon as essentially boundless for according to authors Charles Bernstein and Bruce Andrews, Language Poetry is language and ways of making meaning, that takes for granted neither vocabulary, grammar, process, shape, syntax, program, or subject matter (Hejinian 332).)

My literary work evolves into a poetic discursive narrative, engaging with themes of memory, the deconstruction of the "self," and the romanticization of the Other. This exploration queers identity and elicits performances of queer existence through overlapping rhizomatic voices, creating what I term a Rhizomatic Poetic. Through my poetic inquiry and an integration of rhizomatic, nomadic, queer, and feminist theories, I aim to establish new foundations in Creative Writing, as well as in Queer, Feminist, and Pilgrimage studies. I rhizomatically assemble language through processes of accretion, rupture, and multiplicity, embodying what Gilles Deleuze and Félix Guattari describe as the "body without organs" (BwO), a concept that allows for free expression unbound by imposed organizational structures. The epigraph, "If you're trapped in the dream of the Other, you're fucked..." from *Anti-Oedipus*, encapsulates the poem's

framing of the Other. This assertion highlights how being ensnared in the perceptions of the Other can result in power imbalances and existential dilemmas.

In *Homocaust*, the concept of the Other manifests as diverse identities, perspectives, and narratives within the realm of performance. This invites a critical examination of how the Other influences our understanding of the “self.” My goal is to reimagine traditional power structures inherent in language, paving the way for a more nuanced exploration of Otherness, identity, agency, and multiplicity throughout my poetry.

This rhizomatic process is in a constant dismantling of the poetic organism of lyric causing a-signifying particles in possibility and errantry. These assemblages are in relation to different multiplicities, metamorphosed in a flight from ideological institutional intensities written in segmentations of a new poetic language I have created in my piece.

The original contribution that I am making is not necessarily the invention of a new concept of Rhizomatic Poetics per se, for in my research it seems there have been some use of this terminology somewhat near my exploration, yet not exactly, but rather the particular way that I am taking pre-existing theories about pilgrimage, rhizomatic writing and thinking, and notions of errantry and using them to amplify, structure, and transform elements of my own experience and “identity” in my long poem to move the needle. The work's premise of living the rhizomatic in errantry, defined in *Poetics of Relation* by Edouard Glissant proposes errantry is as “a non-monolithic formation of identity... produced through an engagement with the Other on unmeasurable terms... a form of wandering which is chosen rather than enforced; a privilege rather than an exile, errantry cements relation, rather than self-determination or nationalism” (22).

*Homocaust* is distinctively my journey. Few have undertaken an errant quest that spans halfway around the globe and experienced life in the same way I have. This unique perspective has allowed me to transform my encounters into this poetic expression. Throughout this process, I have engaged with a multitude of authors and texts that have shaped my poetics, elevating my comprehension of the multiplicity of the themes I investigate.

My poems are loosely based on the theories of authors Deleuze & Guattari, Glissant, the Language poets and a few notable Beat writers whilst translating these theories into my own writing, which I explore in a brief literature review and where I write especially poetic metaphors of the Rhizomatic. I am looking to unearth through my discoveries of Rhizomatic Poetics every possible elsewhere as a rhizomatic pilgrim, from hegemonic roots to liberating poetic rhizomes of possibilities as a poetic that transcends. I hope to answer why I use a poetic vehicle as my method and why I use Pilgrimage and Rhizomatic theories. Fundamentally, I boldly believe "Poetry," as we imagine it countlessly defined, may be the only medium to embrace these complex tasks.

*Homocaust* engages Rhizomatic Poetics to create ambiguity where statements act as devices, reshuffling meaning, jolting memory, and eluding recognition at times that transform language into playful enigmas. I began writing my poems in 2020 (just so happens at the beginning of the Covid-19 Pandemic) from the framework of "self discovery" and of a pilgrimage I took from November 1994 to April 1995, where I walked as part of the *Interfaith Pilgrimage for Peace and Life to Commemorate the Anniversary of World War II*, with the Japanese Buddhist order, Nipponzan-Myōhōji, organized by Japan-based monk Brother Gyoshu Sasamori, walking from Oswiecim (Auschwitz), Poland to New Delhi, India, that eventually went on to Hiroshima, Japan without me, for I had to return to my studies. The Nipponzan-Myōhōji is a small Nichiren

Buddhist order of about 1500 persons, including monastics and lay persons, founded by Nichidatsu Fujii. I learned of this Pilgrimage from a campus newsletter in the autumn of 1994, my first year at Naropa University (one of the only accredited Buddhist colleges in the world) while I attended the MFA program in *Writing and Poetics* at *The Jack Kerouac School of Disembodied Poetics*.

The founders of the program, Anne Waldman and Allen Ginsberg, for whom I was his assistant, friends with Claude AnShin Thomas (subsequently, later my friend), a Vietnam combat veteran turned Zen Buddhist monk, author, and speaker who brought the Pilgrimage to their attention, and with whom I eventually walked. I arranged a semester abroad, preparing for independent study, and a few months later, I was off walking and writing down my experiences.

I translated these experiences into poetry. The poem called *The Terminus Register and the Cantor Articulations*, ruminated on history, persecution, war, and sexuality, with each individual poem titled by years from *1945 to 1995*, from the ending of WWII, with the bombing of Hiroshima & Nagasaki, to the *Coda*, which culminates at the end of the walk.

*The Terminus* opens by taking "steps towards clarity" as a kind of directive but quickly questions how inadequate poetry is to his task. In *The Terminus* savage rituals I state, "Poetry is not innocent, it is guilty, a confederacy should admit itself so, it is nothing more than a reaction, poetic, a prerequisite for denial." In the poem, there is generosity, hospitality from the world, and even exploration of sexual identity. The poems are fragmented, being inspired by some of my teachers I had at the time, like Julie Patton, Francesco Clemente, Lyn Hejinian, Mei-Mei Berssenbrugge, Anne Waldman, Ken Kesey, Lawrence Ferlinghetti and Allen Ginsberg. There is little to hang on to in these poems with hardly any landscapes, without houses, no flora

and fauna. Poems haunted by ghosts and victims more present than the living. Yet, once in a while, tenderness appears.

Through the fragmented poetry about my walk with observations of bitter humanity along the way, I reach for something sane. There is a stereotype that sees poets as hounded, neglected, and persecuted, which brings existential absurdity in contrast to historical catastrophe.

Poetry may be inadequate, but that is far more honest than pretending poetry can heal, cure, or end life's devastation. However, Art can at times help us heal, which is a paradox indeed.

Thirty years have passed, and after dedicating four years to intensive writing, reading, and studying for my PhD in Creative Writing, my lifelong literary project has undergone a profound transformation. Now, my work has morphed into a Rhizomatic Poetic "narrative," serving as a creative Rhizomatic memoir. My poetics mixes elements of rhizomatic poetry and storytelling, lacing together imagery and language to express rhizomatic themes and experiences. It allows for a rhizomatic expression, often avoiding traditional configurations in favor of a more associatory and symbolic methodology on multiple rhizomatic nodes, traversing many maps.

This exploration of Pilgrimage within what I term the "Rhizosphere/Rhizomatrix," involves delving into memory, deconstructing experiences, and engaging with the performance of "self," Otherness, and the romanticization of the Other. Othering is perceiving or treating someone or something as fundamentally different from oneself or one's own group, constructing binary oppositions, while judging the Other as inferior, exotic, or threatening. Exploring Othering involves investigating how identities are constructed, how power shapes perceptions of "self" and Other, and scrutinizes our intersectionality.

In 1994, having packed up my belongings and woes and finding house sitters and a home for my two cats, with a round-the-world ticket and \$200 in my pocket, and a tent and two outfits, I flew to Europe (later ending in New Delhi) for what would become an energy of agency that continues today into my mid-fifties.

Each section of my current manuscript is a chapter of each of these life-long ruptured experiences, that can be entered at any point by the reader. A rupture to androcentric (male dominated, penis centered) and arborescent (root thinking) thought. My title reflects the plural existence, multiplicity, and phenomenological changes in consciousness before and after the walk that overlapped while on this quest for peace and life. It also serves as a springboard for creating a rhizomatic poem, *Homocaust*, in form and content, while exploring rhizomatic theorists.

I define “Rhizomatic Poetics” using what Deleuze and Guattari express as connection, heterogeneity, multiplicity, a-signifying, rupture, cartography, and decalcomania through writing poetically or through figurative language.

One such example of figurative language is the "burning stick" exhausted refers to the ash of "heretics" burned like stick fire with the daily drain of play of living up to being seen as Other and living in constant Sartre-ian "bad faith," leaving one depleted from mass hegemonic heterosexism in the performances of my "self," and especially in the continuous life-long painful performances of faggotry. Reclaiming and reimagining the language of faggotry and queerness has been marked by a resurgence of pride, visibility, and agency within LGBTQ+ communities. This reclamation encompasses various forms of artistic expression, activism, and cultural movements aimed at challenging societal norms and reclaiming derogatory terms as symbols of empowerment and identity challenging stereotypes and asserting diverse representations of queer



identities as sites of resistance. In this section of *Homocaust*, I use the idea of “Sticks” or “fags” for each section to show the layering of the homophobic pile from the mass hoarded tyrannic burn within my poem and also the symbolic burning of “selves,” which can be seen later when discussing Language Poetry.

Subsequently, not obviously, I rhizomatically and discursively speak of place, from seeing ghosts after morning Buddhist chanting while sleeping for ten nights in the concentration camp processing center of Auschwitz-Birkenau and celebrating the December Hanukkah lit menorahs we built out of popsicle sticks and brass bolts under the entrance that screams, "Arbeit macht frei;" “Work will free you,” next to the gallows and gas chambers, after meeting an actual Nazi and survivors of the Holocaust; to the extreme pain of being obese, walking daily over thirty to forty kilometers in Eastern Europe in the dead of winter; to the joys of open armed peacenik greeters in each city ready to nurture peace pilgrims from all over the planet. Reflecting, my writing dives into a wild mix of experiences, blending debauchery, entertainment, baths, massages, encounters, dungeons, cultural landmarks, and more. From nightclubbing to exploring Hundertwasser's art, from Mapplethorpe's photos to refugee camps, jazz music, and cinematic experiences, *Homocaust* can be a whirlwind of poetic sensations. Transitioning to Israel, Palestine, and Gaza for the next leg of our journey, the contrast continues. From flooded toilets to monks dancing alongside Palestinian soldiers, marching to Yasser Arafat's mansion, walking with Hamas, and navigating personal revelations like coming out to Muslims in the West Bank. There are moments of peril, like the close call of nearly driving off a cliff due to license plate issues. Then, there are the moments of wonder, from savoring flavorful desserts to prayers at sacred sites during Ramadan. The journey extends to India, spanning a thousand miles, encountering the Dalai Lama, Hare Krishna, and the darker reality of assault near Raj Ghat.

Ending in Varanasi, on the banks of the Ganges, amidst hash cakes and kite festivals, where the journey is both transformational and weighty, leaving an indelible mark. These stories are mostly not obvious and yet present using at times unrecognizable imaginative hidden voices in these Rhizomatic Poetics of *Homocaust*.

For continued context, each accretion of my Rhizomatic Poetic *Homocaust* "chapters" offers perspective into the Pilgrimage and the rhizomatic contextual stratum of my life that lead to it.

I begin with a prayer or invocation of this rhizomatic Pilgrimage with *Burnt Stick Pilgrim Itinerarium: A Rhizomatic Prayer*, where I paradoxically:

step into this body of peace  
an isle of exile addicted to violence

I then investigate the creation of "self" in *Arborvitae Performance of The Burning of the Faggot Collectors; A Rhizomatic Renaissance*; discursively poetic, facing the creation of the ancient Earthen wood that, once collected, burns, and how identity of my performance faggotry created this being that burns in errant possibilities seen through the gaze of the Other, as the stick collectors amass the fuel to burn this "self" through the jeers of the androcentric-arborescent hordes.

I proceed to take to task the villainy of homophobia by eviscerating a real-life demon through an archetype who will remain nameless, whom I call *L'More*, the name being very similar to the actual person who tortured me for being queer, in the chapter *Oh L'Amour: My Bruise'd Juvenile Tormentor*. This monotonous chant embedded deeply in my pain-body that persists in the now. Each poem starts with a form of violence whether it be "Punch," "Hit," or "Jab" to emphasize the horror of the bane of the Other and my tormentor's relentlessness in my demise.

In *Rhizomatic Pilgrim Part I and Rhizomatic Pilgrim Part II: Discursive Youth*, I create a Rhizomatic Poetic, transcending Other and "self" by exploring ways of escaping root forms of

being by using collected rhizomatic language to explore identities and performance of the "self" in endless possibilities with an interweaving of real-life experience through an exploration of language traps and liberations. The segments are methodically suspended upon the page, their stillness serving as a poignant symbol of the gravity inherent in their linguistic content. Through their deliberate arrangement, the reader is encouraged to engage deeply with the essence of language, enveloping them in a contemplative embrace. This deliberate omission of Roman numerals or titles, at times highlights the primacy of linguistic profundity, fostering an environment ripe for interpretation and reflection to flourish within the expansive depths of discourse.

These contexts lead me to sort out how and who the "self" is that eventually pilgrims in a kind of complexity of being in the ending with the *Homocaust Pilgrimage* as a sort of Coda to a manufactured existence with pilgrimage as a vehicle to rhizomatic possibilities.

I care to argue here how creating a Rhizomatic Poetic bent is a forum for exploring being, using the idea of a pilgrim, "the strange," or "unrooted alien" as a vehicle to drive this poetry. I create in *Homocaust* original possibilities that deconstruct being and the Other to transform literature by developing a Rhizomatic Poetic, where language can be used as a vehicle for experimentation in expression without rules holding it down. I am reminding that folks should consider these ideas to liberate their consciousness from linear, institutionalized rooted reality to free themselves from these oppressive norms to see all promises. Subsequently, pilgrimaging for peace in the mid-90s appears to have been lost to history for there is little written about our walk and no discussion of it these days, and who knows if it had any impact for where we some of where we journeyed is still fraught with war and oppression. The idea is to keep this Pilgrimage

alive and to at least project a glimmer of its significance for future possibilities, while embracing a Rhizomatic Poetic.

Embracing a Rhizomatic Poetic approach serves as a means to navigate the complexity of multiplicity within ourselves and the inherent ambiguity of “truth.” This poetic expression embodies rhizomatic chaos, reflecting intersectionality. In this context, poetry emerges as to capture and convey the nuances of this pursuit. When we engage in Rhizomatic Poetry, we confront the limitations of language as described by Wittgenstein's concept of “language games” and the metaphor of the “fly-bottle” (Wittgenstein 7-23). These linguistic constraints confine our understanding within narrow roots, limiting our ability to perceive alternative “truths” and perspectives. However, by embracing a Rhizomatic Poetic approach, we paradoxically liberate ourselves from these constraints.

Through Rhizomatic Poetry, I transcend the confines of root language into possibilities that exist beyond rigid categorizations and fixed meanings embracing ambiguity and multiplicity, interrupting our impossible Otherness while navigating the maps and nodes of interconnectedness. Rhizomatic Poetry becomes an act of liberation as a means to transcend the limitations of language and embrace boundlessness while embracing paradox while finding meaning in the interchange of contradictory “truths” and constant shifting perspectives.

#### CONTEXT CONTINUED *LITERATURE REVIEW: QUEER, FEMINISM, RHIZOMATIC, PILGRIMAGE THOUGHT AND OTHER MAJOR INFLUENCES*

The transformative potential of Rhizomatic Poetics serves as the center of this literary inquiry, circumnavigating the complex intersections of social complexities. This study adopts an interdisciplinary approach, integrating perspectives from Creative Writing, Queer Theory,

Feminist Criticism, and Pilgrimage & Nomadic Theories, to critically engage with the works of key authors, artists and theorists who have significantly shaped the discourse on rhizomatic expression and my poetic inquiry. By examining these contributions, this review not only illuminates the societal implications embedded within such poetics but also identifies some gaps in the existing scholarship, thereby positioning this study within a broader intellectual, literary and cultural framework. The gaps within, having a broader understanding of Rhizomatic Poetics, particularly at the intersections of queer, feminist, and nomadic theory, suggest an urgent need for deeper exploration of how language, form, and meaning can resist linearity and hierarchy, as in *Homocaust*.

In the Twenty-First Century as global crises demand more complex frameworks for understanding identity, power, survival and liberation, Rhizomatic Poetics offers a pathway for reimagining how we engage with the chaotic world. Rhizomatic Poetics remains largely unrealized while bridging the divide between theory and practice, particularly by focusing on how rhizomatic structures manifest in poetic forms that reflect complexities of this type of thinking.

Rhizomatic Poetics is crucial for a number of reasons. Rhizomatic Poetics is for resisting fixed identities and binary thinking. In an age of increasing polarization, binaries dominate our rooted discourse. Rhizomatic poetics provide a method for resisting these binaries, offering a more complex, interconnected understanding of identity and existence while breaking from root thinking. For instance, linear, rooted writing is insufficient for contending with the complexity of this complicated world. Rhizomatic thinking within poetics, with its multiplicity is well-suited to address these issues. As you will see, Rhizomatic Poetics offer a framework for engaging with

these new realities by allowing for non-linear, multilinear, and interconnected expressions of thought and experience, done here through poetics.

Rhizomatic Poetics speak to intersectionality and multiplicity. Movements like Black Lives Matter and LGBTQ+ are deeply intersectional, incorporating diversity and resisting fixed classifications, therefore Rhizomatic Poetics offers a way to represent this multiplicity, moving beyond linear thinking as a resistance to a more dynamic, interconnected comprehension of struggle.

In rhizomatic theory, Deleuze and Guattari, have laid the foundation for understanding non-hierarchical structures, multiplicity, and the rejection of binary thought. However, these texts neglect to engage with poetics, queer theory, feminist theory, and nomadic theory as vital mechanisms of their philosophies. While their work offers context and conceptual tools for thinking about fluidity, deterritorialization, and connectivity, they do not fully explore how these ideas intersect with the lived experiences, embodied politics, and transgressive aesthetics central to feminist, queer, and nomadic discourses. By bringing into conversation rhizomatic theory with the poetics of transgression, feminist and queer critiques of identity, and the nomadic imaginaries that challenge fixed notions of place and belonging through an analysis of specific literary and theoretical works, I seek to expand the rhizomatic framework to include these critical perspectives, especially with a Rhizomatic Poetic.

My work aims to offer new possibilities and social transformation. In exploring the rhizomatic within my poetry, I engage with a multiplicity of influences and techniques to express interrelations within Rhizomatic Poetics. My use of imagery juxtaposes urban and natural landscapes, blurring boundaries and highlighting interconnectedness. The experimentation with inflection furthers the unpredictability of rhizomatic maps and nodes.

In synthesizing close readings of my poetry with concepts from nomadic, feminist and queer theory in the context of the rhizome, I explore how craft techniques contribute to the rhizomatic “logic” of my work. Rhizomatic Poetics allows for a deconstruction of fixed meanings and a reimagining of language as a site of resistance, transformation and liberation as seen in *Homocaust*. In this sense, Rhizomatic Poetics, like with the Language movement, is political, challenging the dominant roots that seek to control and constrain the marginalized.

The poetic techniques of accretion, rupture, and assemblage, which characterize Rhizomatic Poetics, create spaces where possibilities emerge, uninhibited by convention. Through the errant rhizomatic associations of language and exploration of themes such as pilgrimage, and queerness, poetic inquiry becomes a site of transformation, that is boundless, where new forms of expression can challenge and subvert dominant roots embodying the potential for metamorphosis. The contributions of these thinkers and artists lay the foundation for a new poetic language, one that is constantly evolving, resisting closure, and embracing the multiplicities of our short time on Earth, which you see as influences to my work that will hopefully transcend time.

In the formative work of Gilles Deleuze and Felix Guattari’s *A Thousand Plateaus*, it outlines the rhizome concept but lacks a focus on poetics or literature specifically. Its abstraction from the materiality of the body and its relatively ambiguous treatment of gender and sexual identities create a gap that scholars have yet to fully bridge within poetics. Rhizomatic thinking, while suggestive of queer, feminist, and nomadic potentials, often remains trapped in theory without clear engagement in lived, embodied, or aesthetic practices, yet seen now in *Homocaust*.

Gilles Deleuze’s *Francis Bacon: The Logic of Sensation* discusses aesthetics and sensation, particularly in painting, yet the leap to literary poetics is not made explicit. The focus on the

visual leaves out the expansive potential of poetics, particularly the way language can function as a rhizomatic structure.

Also, in Félix Guattari's *Chaosmosis: An Ethico-Aesthetic Paradigm*, Guattari discusses aesthetic practices and largely overlooks the potential of rhizomatic thinking to transform poetic language. Guattari's focus on subjectivity, though expansive at times, misses an opportunity to explore how language operates within this framework, particularly from feminist, queer, and nomadic perspectives. Feminist critiques of Deleuze and Guattari frequently highlight the absence of attention to gender and embodied difference in their work, a gap that several scholars have sought to address. Rosi Braidotti's *Nomadic Subjects* is a notable example, offering a feminist reimagining of Deleuzian thought by conceptualizing subjectivity as nomadic, fluid, and resistant to fixed categorization. While Braidotti's work in exploring feminist, rhizomatic subjectivities, it remains underdeveloped in its engagement with poetics, particularly with regard to how language and form might themselves be rethought rhizomatically from a feminist perspective. This omission highlights a critical gap in feminist rhizomatic theory, where the intersection of feminist critiques of hierarchical structures and the potential for rhizomatic language remains largely unexplored. Braidotti's framework, while essential in challenging dominant ideologies, stops short of addressing how the principles of nomadism might extend to the realm of poetic expression. As she contends, nomadism represents "a disempowered politics or positionality that has been rendered unthinkable by the dominant culture," yet the role of poetics in articulating this unthinkable position has not been fully theorized, yet is attempted in my poetic (31).

While rhizomatic theory offers insights for understanding queer identities, non-linearity, and resistance to categorization, its exploration in queerness and poetics remains underexplored



as well. Queer theorists such as Judith Butler and José Esteban Muñoz have critiqued fixedness, promoting multiplicity and the rejection of normative roots, concepts that resonate with rhizomatic thought. However, there has been limited scholarly engagement with how queer poetics might operate rhizomatically, particularly in disrupting normative modes of language and meaning. This intersection of queerness and Rhizomatic Poetics presents an area for further analysis, especially as queer poetics increasingly confronts political conservatism and heteronormativity. Indulgencing in how queer aesthetics might reflect rhizomatic structures of non-linearity, multiplicity, and resistance, offer new insights.

*Deleuze and Queer Theory*, edited by Chrysanthi Nigianni and Merl Storr, seeks to bridge the philosophical ideas of Gilles Deleuze with key tenets of queer theory, focusing on shared themes of fluidity, multiplicity, and the rejection of hierarchical binaries. While Deleuze's concepts of becoming, desire, and the critique of rooted, androcentric structures align closely with queer theory's resistance to normative categories of identity and sexuality, where gaps remain, particularly in the application of these ideas to Rhizomatic Poetics. Although scholars like Jack Halberstam have utilized Deleuzian concepts to explore queer subjectivity, the intersection of Deleuzian thought, queer theory, and poetic practice remains largely theoretical until my exploration through my poetic. This literature review addresses these gaps, emphasizing how concepts such as "becoming Other," rhizomatic desire, and the "body without organs" offer untapped potential for rethinking queer poetics through non-linear, fragmentary, and interconnected forms, like in my long poem. *Homocaust* represents a significant step in exploring how these theoretical connections can be applied to poetry, highlighting the need for further investigation into the rhizomatic potential of language, form, and the body within queer poetics.

Deleuze's rejection of hierarchical binaries and his emphasis on becoming, multiplicity, and the fluidity of desire align closely with central themes in queer theory, which resists normative structures of identity and sexuality. Despite these conceptual affinities, the literature on Deleuze and queer theory demonstrates a series of gaps, particularly when it comes to the application of these ideas, paradoxically in the domain of Rhizomatic Poetics. With queer resistance to binarism, Deleuze's critique of arborescent, or rooted androcentric tree-like configurations, parallels the queer rejection of binary categories. Deleuze's notion of "becoming" provides a radical way to think about queer identity, not as a stable, rooted category but as a dynamic process of transformation. While this theoretical connection is strong, there has been limited exploration of how these ideas translate into the realm of poetic practice.

Also with Deleuze and Guattari's ideas on multiplicity and desire, the concept of desire moves beyond the psychoanalytic concepts of desire as lack and toward a revelation of desire as constructive and rhizomatic. This conception of desire shows multiplicity and fluidity of queerness, which resist containment within heteronormativity. In queer theory, scholars like Halberstam in *The Queer Art of Failure* have used Deleuzian concepts to explore non-normative ways of experiencing and understanding desire. However, while these insights are rethinking queer subjectivity, the focus remains largely theoretical, and there has been insufficient attention to how rhizomatic views might shape poetic forms as seen in *Homocaust*.

Deleuze's notion of "becoming Other" offers a way to conceptualize queer identities as forms of radical "becoming" that resist rigid categorization. In this context, queer theory aligns with Deleuzian philosophy's challenge to fixed identities, embracing fluidity and transformation. Queer theorists have worked to connect Deleuze's ideas with feminism and queer identities, emphasizing the body as a site of "becoming." However, this approach often lacks engagement

with poetics as well, particularly the way language and form can function as sites of “becoming Other,” reflecting the liquidity of queer identities.

Again, Deleuze’s underdeveloped engagement with poetic form is evident. While Deleuzian theory has been influential in rethinking queer identities and subjectivities, there is a notable gap when it comes to its application to poetic form. Poetics, as a practice of language and expression, has the potential to embody the rhizomatic multiplicity that Deleuze and queer theory both advocate. Few scholars explore how queerness is articulated rhizomatically through fragmentary and interconnected poetics. This gap is significant because in the way language is experienced for queer poetics should be evolving to reflect the rhizomatic as seen in *Homocaust*.

Although the body is central to both Deleuzian and queer theories, few scholars have explored how the body can be imagined as a rhizomatic structure within poetics. The concept of “the body without organs,” articulated by Deleuze and Guattari in *A Thousand Plateaus*, suggests a radical decentering of the body’s fixed identity which frequently engages with the body as a site of resistance, pleasure, and transformation, like in *Homocaust*. My poem emerges as a necessary response to this, embodying the interconnectedness of queerness that both Butler and Muñoz explain. In a literary landscape where interconnectedness, as discussed by Donna Haraway and Anna Tsing, intersects with notions of identity and desire, my work bridges these exchanges by engaging poetically in resistance to linearity. The concept of the “body without organs,” by Deleuze and Guattari, is emphatic in *Homocaust*, conceptualizing the body as a site of transformation affiliating with rhizomatic thought. My engagement with these theories not only reflects current queer poetics but also advances the discourse by establishing how Rhizomatic Poetics can embody the intricacies of “self” in a fragmented, non-linear world. In doing so, *Homocaust*’s contribution in supporting of queer aesthetics, highlights the need for further

inquiry into the rhizomatic potential of language and practice in poetry. As binaries in gender, sexuality, and even political identities are progressively questioned, a poetics that redirects this fragmentation is essential!

Subsequently, the work of Édouard Glissant relates to the concepts of rhizomatic thinking, nomadism, and intersecting theories of queer and feminist thought, although the later not explicit in his work. Glissant's *Poetics of Relation* and his emphasis on opacity and multiplicity align with certain tenets of rhizomatic thought as articulated by Deleuze and Guattari, however, there too are gaps and tensions in his work as well, chiefly when assessed through the lens of feminist and queer theory, as well as nomadic poetics.

At the heart of Édouard Glissant's work is the *Poetics of Relation*, a concept that reflects Rhizomatic Poetics in its insistence on multiplicity, decentralization, and interconnection. Glissant's rejection of rooted identity in favor of a relational model resonates with Deleuze and Guattari's metaphor of the rhizome, which privileges horizontal connections over hierarchical structures. In *Poetics of Relation*, Glissant proposes a vision that emerges from the entanglements of historical and cultural relations where the legacy of colonization creates a ground for a rhizomatic approach.

Like the rhizome, Glissant's "poetics" reject essentialism. He is particularly critical of the universal, reductive binary of root centeredness and periphery, advocating instead for a world in which all peoples engage in an ongoing, relational process, like with many scholars and authors believe about universals. The non-linear, open-ended structure of Deleuze and Guattari's rhizome, is marked by connections and alliances, rather than divisions. Glissant's emphasis on opacity also correlates with Deleuze and Guattari's deterritorialization, where meaning and identity resist total seizure or root definition.

Despite these alignments, Glissant's work reveals notable gaps when analyzed through the lenses of feminist and queer theory. His conceptualization of opacity offers a powerful tool for thinking through difference in ways that resist the totalizing gaze of colonialism or hegemonic power. However, Glissant's engagement with gender and sexuality remains underdeveloped. While the notion of opacity could theoretically support queer and feminist frameworks by allowing for identities that resist categorization, Glissant does not explicitly engage with gender and sexuality as an affiliation of difference in the same way that feminist and queer theorists still do.

Feminist scholars might critique Glissant for not attending more explicitly to the gendered dimensions of relation, which are central to understanding power dynamics within these social and cultural entanglements. Feminist theory, especially in its intersectional forms, insists on the importance of considering how categories (also seen in the Language Poets) like race, gender, and class interact in complex and often unequal ways. Glissant's work, while radical in its reconfiguration of identity and community and beyond commendable for its revolutionary stances, largely neglects these intricacies. His framework of relationality could be enriched by a deeper consideration of the ways in which gender operates within and across cultures.

Similarly, queer theory's focus on non-normative sexualities and identities poses challenges to Glissant's framework. While Glissant's advocacy for multiplicity and relationality could be seen as implicitly queer, given its resistance to fixed and binary identities, he stops short of engaging with the specificities of queer lives and experiences. Theories of queerness offer ways to think about how queer lives might develop in rhizomatic patterns, however Glissant does not engage with such possibilities.

Glissant's work is more clearly aligned with nomadic theory, particularly through his emphasis on breaking boundaries, deterritorialization, abetting the refusal of fixed identity. His concept of errantry resonates with Deleuze and Guattari's notion of nomadism, wherein identity and meaning are always in movement. For Glissant displacement produces a kind of nomadic consciousness, a way of being that is constantly reconfiguring itself.

In *Traité du Tout-Monde*, Glissant writes about the *Tout-Monde* (the "whole world") as a space of constant circulation and interrelation, much like Deleuze and Guattari's conception of the rhizome. Glissant's notion of errantry equals Deleuzian nomadism. However, where Deleuze and Guattari's nomadic theory embraces radical deterritorialization and a complete dissolution of stable identities, Glissant remains committed to the historical and cultural specificities of diasporic communities. His work vacillates between a rootedness in place and a desire for fluidity and openness. While Deleuze and Guattari emphasize becoming and transformation, Glissant is more attuned to the legacies of history and place that cannot be entirely erased in the process of deterritorialization. This represents a key difference between their respective poetics: where Deleuze and Guattari see identity as something to be continually deterritorialized and reconstructed, Glissant retains a commitment to memory and history. Understandably, identity in his work is emphatic, and to suggest otherwise may come off as inconsiderate of those identity struggles.

Again, while Glissant's *Poetics of Relation* effectively engages with rhizomatic thought in terms of multiplicity, relationality, and non-linearity, his work could be expanded by a more explicit engagement with feminist and queer theories, particularly in relation to how gender and sexuality function within his framework. His notion of opacity offers a compelling entry point for thinking about difference in ways that resist reduction, but his poetics could benefit from a

deeper interrogation of how power operates within gender, sexuality, and intersectionality. Furthermore, Glissant's commitment to historical and cultural specificity distinguishes his work from the more radical deterritorializations of Deleuze and Guattari. This tension between rootedness and errantry is a critical point of departure for further exploring how Glissant's work might contribute to or diverge from Rhizomatic Poetics. His insistence on the importance of memory and history provides a counterpoint to the more abstract formulations of Deleuzian theory and poetry itself. While Glissant's theories share important affinities and are an impetus of Rhizomatic Poetics, especially in its emphasis on multiplicity, openness, and deterritorialization, there are gaps when it comes to Rhizomatic Poetics. Had he lived longer I feel confident he would have explored these ideas with great intensity.

In summary, while these gaps are evident the rejection of fixed categories and the embrace of multiplicity are prized influences to feminist, queer, and nomad theories. Rhizomatic poetics, as a conceptual framework, encourages the disruption of linear narratives and the inclusion of diverse voices and experiences. The key strength of Rhizomatic Poetics lies in its open-endedness and capacity to accommodate multiple, intersecting identities and perspectives which I have done in *Homocaust*. What is missing, however, is a more robust engagement with the embodied and material realities of marginalized experiences that something feminist and queer theories emphasize. Additionally, the subversive potential of Rhizomatic Poetics, especially within the context of queer and feminist resistance, remains mostly underexplored until now.

Édouard Glissant's work serves as a lens to examine the intersections of rhizomatic thought, nomadism, queer and feminist theory, emphasizing the strengths and limitations of his approach. In *Poetics of Relation*, Glissant advocates for multiplicity while advocating for a model that embraces historic and cultural quandaries that align with Deleuze and Guattari's metaphor of the

rhizome which offers an understanding of fluidity, which is emphatic in defining the complexities of intersectionality. However Glissant's work, while radical, does not fully engage with gender, sexuality, queerness and feminist theories. By neglecting this he leaves a gap which does not seek to articulate queerness, trauma, pilgrimage and identity through a rhizomatic approach, which I do in my poem.

My engagement with Glissant exhibits the necessity of integrating his notions of opacity and relationality into queer poetics. While Glissant's insistence on the significance of historical specificity enriches discussions around identity, it also poses challenges when considering the fluid, often non-linear when dealing with queer lives. This positioning is vital, for it situates my writing within a contemporary discourse that demands an intersectional approach to identity, where historical legacies inform present realities and my work. By integrating Glissant's ideas with the rhizomatic structures of queer poetics, *Homocaust* not only responds to the gaps in Glissant's work but also contributes to an ongoing dialogue about how poetry can reflect the interconnectedness of queer identities in a world rife with political conservatism and societal fragmentation. I stress that the exploration of queerness through the rhizomatic is essential, creating an understanding of how language, form, and identity can coalesce in challenging binaries and hegemonic roots.

*Homocaust* becomes a response while bridging the theoretical frameworks established by Glissant with applications of the poetic while enriching the discussion of Rhizomatic Poetics and its relevance to queer and feminist narratives. This intersectional approach affirms that my exploration of identity and resistance is lived reflecting the need for inclusive celebrations.

In *Homocaust*, I explore through these poetics the intersectionality of identity, power dynamics, and societal roots through a rhizomatic lens, drawing on feminist theorists such as



Audre Lorde and bell hooks, as well as the influence of queer poet Essex Hemphill. These authors provide critical frameworks that probe tradition and illumine the intricacies of race, gender, and sexuality, which are crucial to my investigation of resistance and resilience within marginalized identities throughout my writing.

Audre Lorde's *Sister Outsider* offers insights into the relationship of language, identity, and power, especially concerning the intersectionality of race, gender, and sexuality. In her essay "The Master's Tools Will Never Dismantle the Master's House," Lorde states, "It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences" (Lorde 60). This perspective aligns with the Rhizomatic Poetic approach in *Homocaust*, as I engage a non-linear node to identity that resists fixedness.

queer clarity skipping rope with the reaper scribes poesy  
 these poetic screams transcend an extermination mass for the purpose of my healing  
 patch worked rhizomes meditating in phrontistery steps  
 schedules haphazard study in my torn jeans

Opening with the line "queer clarity skipping rope with the reaper scribes poesy," which evokes a back-and-forth between life and death with the image of skipping rope symbolizes playfulness and vitality, juxtaposed with the figure of the reaper, signifying an awareness of mortality. This tension personifies Audre Lorde's notion of the erotic as a source of empowerment. It is through confronting realities that the speaker seeks clarity and healing through agency. The phrase "scribes poesy" implies an active engagement with language as a means of resistance and self-expression, reminiscent of Lorde's assertion that poetry can articulate the complex identities formed at the intersections of oppression. With, "these poetic screams transcend an extermination mass for the purpose of my healing," expands on this idea.

Here, “poetic screams” serve as a powerful manifestation that surpasses trauma and violence, reverberating with the barbarisms encountered by the marginalized. This aligns with the intersectionality accentuated by bell hooks, who too argues for the importance of inclusivity that acknowledges the interconnectedness of race, gender, and class, suggesting agency reclamation where the act of writing becomes a excretory practice of resistance against roots and oppression. Subsequently the, “patch worked rhizomes meditating in phrontistery steps,” and the imagery of “patch worked rhizomes” reflects the concept of rhizomatic thought articulated by Deleuze and Guattari. This metaphor accentuates the interconnectedness of identities and experiences, emphasizing the multiplicity of being that Lorde and hooks advocate. The term “phrontistery,” meaning a place of thought or reflection, reinforces the idea of meditation on fragmented identities, suggesting a conscious effort to understand the complexities of one’s “self” in a world that often imposes rigid root thinking.

The concluding line, “schedules haphazard study in my torn jeans,” encapsulates a sense of informality and disruption. The “haphazard study” implies a non-linear approach to comprehension, resonating with the themes of multiplicity and resistance found in queer theory. The image of “torn jeans” signifies both vulnerability and authenticity, a rejection of polished societal norms in favor of a more authentic, lived experience. This aligns with Hemphill’s poetic approach, where language serves as a medium for confronting and dismantling oppressive narratives. *Homocaust* intertwines themes of resilience, identity, and healing through a queer lens, echoing the ideas of Lorde, hooks, and Hemphill. It illustrates how poetry can serve as a tool for navigating trauma, rejoicing in multiplicity, and fostering a sense of belonging in a fragmented world.

Lorde's concept of the erotic as a source of power and knowledge is particular to *Homocaust* as well. She writes, "The erotic is a resource within each of us that lies in a deeply female and spiritual plane, for it is a measure between the beginnings of our sense of self and the chaos of our strongest feelings" (53). This impression resonates with my poetic investigation of desire and identity, as I again seek to navigate the intersections of gender and sexuality. My poem personifies Lorde's exploration of "self" hood, exposing her claim: "I am deliberate and afraid of nothing" (42). Here, I strive to capture the resilience and defiance inherent in queer struggles.

bell hooks, emphasizes the interconnectedness of race, gender, and class in her work *Ain't I a Woman? Black Women and Feminism*. Hooks critiques traditional feminist descriptions that overlook the experiences of women of color. She argues that "the feminist movement must be inclusive, embracing the diverse experiences of all women" (hooks 11). This perspective accentuates my goal of interrupting hegemonic narratives through the exploration of fragmented yet interconnected nodes of identities.

In *Homocaust*, I mirror Hemphill, Lorde and hooks' activism for stories that proliferate without boundaries, as I work elliptical meanings and metaphors that resist linear progression into *Homocaust*. Hooks' assertion that "life-transforming ideas must come from a place of profound love," informs my poetics with empowerment (23). My work, much like hooks', is a call for inclusivity and resistance against societal constraints.

#### Step XVII.

rhizomatic poetics is this Stradivarian note as queer as an exit from democracy  
and like enmities blood voice de linking by crossing the brutality of borders militarized

a pilgrim borrows citizenship and forfeit's Pharmakon's occupation to chance  
to exit the abyssal wall'd sleep of pain bodies

re symbol'd in castration

turning backs on the west

assinations of this queer burden  
a mechanic communion

ebb dimensions agentas  
in new sacramentalize'd law

forced march in the hallucinatory dream of a community of strangers  
a pilgrim

The section begins with the phrase “rhizomatic poetics is this Stradivarian note as queer as an exit from democracy.” Here, the comparison of rhizomatic poetics to a “Stradivarian note” suggests a rich, complex sound, indicative of harmony, depth, and craftsmanship, contrasted with the notion of queerness as an “exit from democracy.” This juxtaposition speaks to the tensions between poetic expression and societal roots, reflecting Lorde’s assertion that the act of creating poetry can be both a form of personal liberation and a challenge to oppressive systems. The term “queer” here operates not only as an identity marker but as a radical rejection of the root, resonating with the queer theories championed by Hemphill, who believed in the subversive potential of language and identity. The phrase “like enmities blood voice de linking by crossing the brutality of borders militarized” deepens this exploration. “Enmities” evokes conflict and division, while “blood voice” suggests a primal, visceral form of expression tied to lived experiences of oppression. This alludes to the brutality of enforced borders and militarized spaces that often seek to separate individuals based on identity, especially with queer voices. In this context, the act of “de linking” becomes an act of resistance, echoing hooks’ ideas about the interconnectedness of identities and the necessity of struggle against systemic and institutionalized violence. The crossing of these borders is both physical and metaphorical,

suggesting that healing and community are found in the intersections of these identities, even in the face of brutality, a central theme in *Homocaust*.

Continuing, the line “a pilgrim borrows citizenship and forfeit’s Pharmakon’s occupation to chance” introduces the concept of pilgrimage, a journey towards belonging and *communitas*. The notion of “borrowing citizenship” shows the instability of identity in a world rooted in rigid classifications, like Lorde’s resolve on expressing the fluidity of identity and the necessity of acknowledging diversity. “Pharmakon,” a term laden with dual meanings of remedy and poison, suggests the complexities of root roles that one must navigate. By “forfeiting” this occupation to chance, the speaker embraces uncertainty, aligning with Hemphill’s notion of using poetry as a form of exploration and self-definition. The phrase “to exit the abyssal wall’d sleep of pain bodies” further reflects the desire to transcend suffering. “Abyssal wall’d sleep” evokes images of confinement and despair, resonating with the historical and contemporary struggles of the marginalized. This language encapsulates the call for a collective unrooted awakening, a theme central to hooks’ work, like mine, on the transformative power breaking boundaries within a rhizomatic context. The reference to “pain bodies” suggests an awareness of the trauma paralleling Lorde’s focus on the healing potential of articulating one’s experiences. “Re symbol’d in castration / turning backs on the west” introduces a metaphor that critiques dominant cultural roots. “Castration” can symbolize the suppression of queer identities and desires, while “turning backs on the west” signifies a rejection of Western hegemony and the patriarchal structures that often silence. This act of defiance aligns with Lorde’s insistence on embracing differences and resisting the monolithic narratives imposed by dominant root cultures.

The line “assignments of this queer burden / a mechanic communion” invokes the idea of shared struggle and collective responsibility. The term “queer burden” recognizes the weight of

societal expectations and the historical oppression faced by queer individuals, while “mechanic communion” suggests a communal effort to navigate and dismantle these oppressive systems. This notion resonates with hooks' advocacy for inclusive movements that recognize the interconnectedness of various struggles. “Ebb dimensions agentas / in new sacramentalize'd law” reflects on the adaptability of identity within these struggles. “Ebb dimensions” implies a continual movement and transformation, suggesting that identities are not fixed but are constantly reshaped by Othering. “Sacramentalize'd law” evokes the idea of creating new belongings that honor the complexities of queer identities. This mirrors Hemphill's approach to identity, which emphasizes the importance of celebrating and legitimizing diversity and sexual revolt.

Finally, the line “forced march in the hallucinatory dream of a community of strangers” captures the surreal nature of navigating these identities in a world often marked by existential isolation. The phrase “forced march” suggests a relentless journey through systemic oppression, while “hallucinatory dream” evokes a sense of disorientation and longing for connection. The “community of strangers” emphasizes the potential for solidarity among those who may not share the same experiences but can unite in their collective quest for liberation. This idea reflects Lorde's and hooks' emphasis on building coalitions across differences to foster resilience and healing. This too aligns with the critical frameworks related to the paradox of art being about to heal, as well as of Lorde, hooks, and Hemphill, emphasizing the importance of recognizing the complexities of queer identities, the necessity of collective struggle, and the transformative potential of art in the face of oppression. My poem serves as a testament to resilience and a call for solidarity.

Essex Hemphill's poetry, as in *Ceremonies*, epitomizes the values of rhizomatic and queer theories that I engage with in *Homocaust*. Hemphill uses language as a tool of resistance, confronting racism, sexism, and homophobia through his in your face, verse with his assertion that "the power of my voice is to resist the suppression of my existence" (Hemphill 18)

In *Homocaust*, I draw inspiration from Hemphill's expressions of decentralized identity, that create new nodes of possibilities. His rhizomatic approach allows for fluidity and multiplicity, mirroring my own attempts to map identities that intersect and proliferate without constraints. Like Hemphill in *Ceremonies*, I challenge societal roots through the subversive potential of language, asserting as not one too many artists and activists have said that, "the act of naming is an act of resistance."

The works of Lorde, hooks, and Hemphill all heighten the necessity of a commitment to Rhizomatic Poetics that purpose for contemplating complexities of lived queer experiences within marginalized galaxies. My project situates itself within this context, employing Rhizomatic Poetics to challenge hegemonic narratives and foster multiplicity. Through the exploration of fractured memory and the decolonization of the "self," *Homocaust* embodies the resilience and defiance inherent in queer and feminist struggles. To fully comprehend the fluidity of identity and language, we must incorporate the lived experiences of those who navigate intersecting oppressions. By doing so, my work seeks to contribute to a broader discourse on identity, representation, and resistance, fostering the courageous self-assertion championed by Lorde, hooks, and Hemphill.

Their ideas positions my work within a broader dialogue that challenge roots, informing the complexities of gender, and sexuality as they accrete, converge and intersect in the lives of the

marginalized. By utilizing a non-linear approach to identity that resists roots and tracing, I resonate with these author's assertions that embrace difference as essential for revolution.

*Homocaust* serves as a powerful manifestation of resistance in contrast to rigid, hierarchical roots. This rhizomatic approach encapsulates the multiplicity of queer experiences and the ongoing process of self-exploration in a world that often imposes strict boundaries. With vulnerability and authenticity, these non-linear directions resonates with the themes of resistance and multiplicity found in queer theory, paralleling Hemphill's poetic style where language confronts and dismantles oppressive roots. *Homocaust* themes of resilience, identity, and healing through a queerness illustrates how poetry can serve as a tool for navigating trauma and fostering a sense of belonging. My work not only amplifies these themes, but also situates itself firmly within the zeitgeist of these authors.

While Audre Lorde, bell hooks, and Essex Hemphill provide critical frameworks for understanding intersectionality and resistance, I center here on the experiences voiced by Adrienne Rich and Anne Waldman. Their works illuminate the intricate relationship between the body, language, and identity, enriching my exploration of resilience.

Adrienne Rich's, *Of Woman Born*, argues that "the female body is a source of power that can be claimed, used, and transformed" (Rich 42). This assertion emphasizes the significance of the body as a site of knowledge, resistance, and empowerment, a theme that resonates within *Homocaust*. In my poem, I engage with the complexities of disembodied experiences, particularly how societal roots discipline humanity like in my line, "to exit the abyssal wall'd sleep of pain bodies" encapsulates the struggle to transcend suffering, reflecting a desire to reclaim agency in a world that often constrains it, embodying an experience that informs this exploration, highlighting how trauma intersects with broader social rootedness. As she



articulates, the experiences of women are rooted in their bodies, and acknowledging this connection is essential for understanding identity. In *Homocaust*, I aim to reflect this interconnectedness by illustrating how the experiences of queer individuals are shaped by societal rooted expectations and also by the realities of their bodies.

In *Homocaust*, the speaker navigates complex themes of identity, power, and resistance through the eyes of feminist queer theory. The poem contends with discernments of conformity and liberation while challenging societal heteronormality.

your conforming hole  
vasectomized and a refuge'd of others *homomascunationsociality*

my gazed essence misrecognized as other  
written down as a system of difference

war armaments against parasitic rhizomatic poetics  
L'More undo me concluded in your codified identity

employing jurisdiction on this public anal pleasure  
and bold bow forward variances

collapse your rectum to the sun  
loosen sphincter control L'More

this text written in and on your anus  
your pleasures' sodomy emancipations' in my queer possibilities un male your eye L'More

yield demand's rhizomatic mirrors to expose your hole revealed  
and heartened in certain clandestine cords to self revelations

un instituting dispair's rivalry  
eluded and exclude

With, “your conforming hole / vasectomized and a refuge'd of others  
homomascunationsociality,” immediately positions the body as a contested space. The term  
“conforming hole” suggests a body that is shaped by root expectations, particularly those related

to heteronormativity and masculinity. The reference to being “vasectomized” evokes both a literal and metaphorical sterilization of identity and desire, hinting at the ways in which root cultures often seek to control and define queer bodies. Here, Rich would posit that the body can be reclaimed as a source of strength, and this reclamation is echoed in the poem's defiance against conformist pressures. As the persona reflects on their “gazed essence misrecognized as other,” we see a direct confrontation with the ways in which root thinking often misinterpret and marginalize queer identities. This “system of difference” serves as a mechanism for exclusion, further entrenching the marginalization of those who do not conform to binary identities. Rich's emphasis on the necessity of acknowledging diverse experiences informs this line, as it underscores the importance of recognizing the multiplicity of the nature of identity.

The phrase “war armaments against parasitic rhizomatic poetics” invokes the metaphor that battle suggests that fluidity of rhizomatic thought is often weaponized against those who embrace it. The term “parasitic” implies that dominance leech vitality from queer identities, presenting a stark contrast to the celebratory and expansive nature of Rhizomatic Poetics. This line reflects the ongoing struggle against institutionalized oppression, aligning with Rich's call for a redefined understanding of power dynamics as seen in *Homocaust*.

The call to “collapse your rectum to the sun” is an act of radical reclamation, symbolizing a rejection of shame and an embrace of bodily autonomy with in mind Rich's view that the body is a source of empowerment. Thus, this line can be interpreted as an invitation to embrace one's own identity fully and without reservation. The subsequent phrase, “loosen sphincter control,” further suggests the dismantling of rigid boundaries and roots, acclaiming the fluidity of desire and self-expression and the jouissance of anal pleasure as not apocalyptic.

The line “this text written in and on your anus” serves as a bold assertion of agency and a declaration of ownership over one’s body and desires. By framing the body as a text, the speaker subverts traditional narratives of sexuality and identity, echoing Rich’s emphasis on the personal. The idea of “pleasures’ sodomy emancipations’ in my queer possibilities” encapsulates the intersection of sexual liberation aligning with Rich’s belief that understanding one’s body can lead to broader societal transformations.

Finally, “yield demand’s rhizomatic mirrors to expose your hole revealed / and heartened in certain clandestine cords to “self revelations,” evoke a sense of intimacy and vulnerability. The “rhizomatic mirrors” suggest a complex web of reflections and identities, encouraging self-exploration and Lacanian authenticity. The notion of “self revelations” aligns with Rich’s assertion that personal experiences must be acknowledged and celebrated to foster genuine empowerment. This passage from *Homocaust* captures the essence of Adrienne Rich’s unique point of view weaving together themes of bodily autonomy, societal critique, and the celebration of fluid identities.

Like Rich, Anne Waldman’s poetry, particularly in *Fast Speaking Woman*, celebrates language mutability and multiplicity while engaging with bodily experience and nomadic subjectivity. Waldman’s dynamic use of rhythm and sound typifies a rhizomatic approach that disrupts traditional forms. In her line, “I fast for words, fast woman of the rites, I speak fast, in no time to put on slow airs,” she highlights the urgency of expression (Waldman 35). This celebration of language resonates with my exploration in *Homocaust*, where I seek to amplify and challenge established literary norms. Waldman’s integration of performance further extends the boundaries of poetry. Her work embodies the spirit of errantry, exploring and traversing new territories of expression. This notion encourages me to engage critically with the intersections of

identity and voice within my own writing. Waldman's insistence on celebrating the material conditions of gender aligns with Rich's focus on the body. Both poets highlight how bodily experiences inform. Waldman's work emphasizes recognizing the body's role in shaping power

unamalgamated contagions pilgrim'd in each pink step  
an invitation to errant imprints

a privilege in anguish in an odor of vagabonds  
where strangers congregate on shores of banishment

In this excerpt from *Homocaust*, themes of identity, belonging, and the experience of wandering through landscapes are marked by pain, body and community. This exploration resonates with Anne Waldman's notion of language as a tool for exploration and errantry, particularly her assertion that "the poem is a way of being, a way of going through the world" (Waldman 18). Through rhizomatic vivid imagery, the poem seizes the complexities of displacement in a queer context. The opening phrase, "unamalgamated contagions pilgrim'd in each pink step," introduces an image of individuality amidst shared experiences. The term "unamalgamated" suggests a resistance to blending into a homogenous identity, emphasizing the distinctiveness of each individual within a collective space. This idea reflects Waldman's celebration of multiplicity in her work, where diverse voices coexist without the need for conformity. The word "contagions" evokes a dual sense of both infection and vitality, hinting at how diverse identities can influence and energize one another. Each "pink step" may symbolize a recognition of queer identity and the act of boldly moving through a world that often marginalizes. The line "an invitation to errant imprints" further stresses the theme of errant exploration. Here, the speaker calls forth the idea of errantry, which Waldman may define as a poetic practice that embraces the journey of self-discovery. In her work, she writes, "to be an

errant poet is to be free to wander, to move through and around spaces” (36). This notion of wandering resonates in my poem, suggesting that each encounter and experience leaves a unique mark, both personally and collectively. The “imprints” signify the lasting effects of these journeys while celebrating the contributions of the marginalized.

The phrase “a privilege in anguish in an odor of vagabonds” introduces suffering and privilege. The “odor of vagabonds” evokes imagery of transient lives, hinting at the collective experiences of those who are often marginalized and displaced, emphasizing a sense of camaraderie among those who share burdens, while the closing line, “where strangers congregate on shores of banishment,” encapsulates the themes of belonging and alienation. The “shores of banishment” symbolize both the physical and metaphorical spaces where marginalized individuals find themselves are isolated, yet together, in Otherness. Waldman’s poetry often explores the tension between belonging and exclusion, as seen in her declaration that “we are all straying, wandering and making our way in the world, looking for home” (112). This congregation of “strangers” highlights the potential for connection even in the face of exclusion. *Homocaust* resonates with Anne Waldman’s poetics of errantry and exploration by celebrating the complexities of identity while navigating spaces of pain and connection and the vibrant imprints left by those who dare to wander.

Rich’s assertion that the female body is a site of power and knowledge prompts a critical examination of how societal structures shape and discipline marginalized identities, a reclamation of agency within a world that seeks to define and control. This struggle resonates within the context of contemporary queer discourse, where the complexities of embodiment are pivotal to understanding the lived realities of the marginalized. My journey through themes of conformity and liberation, as articulated in lines like “your conforming hole / vasectomized and a

refuge'd of others," challenges the dominant narratives that seek to sanitize or erase queer experiences. Rich's emphasis on similar ideas enriches my poetic, illustrating how trauma and societal expectations intertwine to shape identity.

Similarly, Waldman's focus on language as a tool for exploration and errantry informs my poetic practice, emphasizing multiplicity and map thinking. Waldman's assertion that poetry is a "way of being" encourages a dynamic engagement with language, which I adopt to amplify the voices of those who exist on the margins.

In synthesizing the ideas of Rich and Waldman, my project situates itself within their emphasis on the body as a site of knowledge and the mutability of language that enriches my exploration of healing and resilience in *Homocaust* in order too fully grasp the fluidity of identity, and the complexities of language, while recognizing the significance of disembodied experiences. My work amplifies demonstrating that Rhizomatic Poetics can serve as a tool of resistance and transformation in a fragmented world.

In *Homocaust*, the exploration of queer identity and resistance not only is influenced with ideas of Waldman and Rich, but are also articulated by theorists Judith Butler, Lee Edelman, and Michel Foucault. Each of these thinkers provides a foundation for understanding the complexities of identity, power, and the subversion of roots.

Judith Butler's *Gender Trouble* challenges binary notions of gender and identity. Butler argues that "gender is performatively constituted through repeated acts," emphasizing that identity is inherently unstable and subject to constant reconfiguration (Butler 25). This concept of performativity resonates with the rhizomatic model, which privileges non-linear, fluid thinking while resisting hierarchy. Inspired in *Homocaust* by Butler's ideas of presenting identities as dynamic and ever-evolving, suggest that personal and collective experiences of

queerness defy fixed categorizations. Butler's work connects directly to the theme of resistance in my poetry. By destabilizing fixed identities, I aim to reflect the multiplicities of queer existence that Butler champions. For example, the poem's imagery of "pilgrims" and "contagions" evokes a world that often seeks to categorize and confine. In this way Butler's believes that identities are not merely self-contained, but are shaped through their interactions and performances in constant mutability of being seen by the Other.

Step XIII.

no hero recompense or possession  
no danger of eluding the hero treasure

no road back  
but rhizomatic

no home  
no urgency

no resurrection  
no purification

no resolve until dissolution  
no elixir

no exegesis  
no bearing

no power  
no hero of land nor landscape in this performance faggotry

the sacrilege extending beyond boundaries of officially condoned beliefs and practice  
no new empirical investigation queer

In Step XIII of *Homocaust*, the poet challenges traditional notions of identity and heroism through the repeated negation of expected root outcomes: "no hero recompense or possession" and "no danger of eluding the hero treasure." These lines embody Judith Butler's assertion that

gender and identity are “performatively constituted” (25). By rejecting the archetypal journey of self-discovery, the speaker emphasizes the instability of identity, suggesting that it is not a fixed state but rather an ongoing performance. The phrase “no home / no urgency / no resurrection” is a refusal of normative resolutions. Butler's concept of performativity highlights that identities are not merely self-contained, but they are shaped through interactions of the Other. The poem articulates a profound sense of dislocation, aligning with Butler's view that identity is inherently contingent and subject to rhizomatic reconfiguration. The insistence on “no resolve until dissolution” encapsulates Butler's understanding that identities are fluid and resist closure, resonating with her notion that “there is no single identity that can be fixed” (173).

The line “the sacrilege extending beyond boundaries of officially condoned beliefs and practice” reverberates Butler's critique of rootedness in identity performances. The sacrilegious act of queerness disrupts roots, positioning queerness as subversive. Butler argues that the very act of challenging roots is a form of resistance, stating, “It is the very fragility of the body that makes it possible for the body to be a site of resistance” (10). The poem's exploration of queer identity as a transgressive act aligns with Butler's emphasis, along with the Rich and Waldman as stated prior, on the political implications of identity and the body.

Arborvitae: Performance of The Burning of the Faggot Collectors;  
A Rhizomatic Renaissance

*those luminous skulls among the rows of peas,*  
*-and all the other phantasmagoria -Arthur Rimbaud*

*Open O' fierce flaming pit! Louis Zukofsky*

Stick I.

Sati pyre phakelos yomiagne yells in all the light we cannot see  
gather thee faggots and fly up wing'd achene's unsolfege'd fire bush exiled in stuprum's botany



at birth's dirge I face the faggots I gathered numb as angels' rejection  
a blue print here for disintegrates

Allen Ginsberg up in flames  
corpse me poetic dragged into Ronald Reagan death pits

where James Baldwin is Martin Luther Queen's comic eunuch  
where Baldwin and Whitman marry testicles in hand

In *Stick I*, the poem confronts queer history with Rhizomatic Poetic imagery, as seen in the line “Sati pyre phakelos yomiagne yells in all the light we cannot see.” This invocation of ritualistic sacrifice suggests that the history of queer identities is fixed in with pain and loss, a theme that resonates with Butler's argument about the performative nature of identity and rhizomatic ideas of non-conformity. The speaker's reflection on “the faggots I gathered” signals a reclamation, engaging with memory as resistance.

The references to figures like Arthur Rimbaud and Louis Zukofsky signal a lineage of radical poetics, suggesting that *Homocaust* joins in a broader discourse about the transformative potential of queerness. Rimbaud's “luminous skulls” and Zukofsky's “fierce flaming pit” reflect themes of un-rootedness as metaphor, reinforced by authors Rimbaud, Zukofsky and Butler.

Butler emphasizes the importance of intersectionality in her work and un-rootedness, stating that “identity is not simply given, but is constructed through a complex process of social relations” (21). The lines “where James Baldwin is Martin Luther Queen's comic eunuch” and “where Baldwin and Whitman marry testicles in hand” illustrate the intersectionality of race, gender, and sexuality. By invoking Baldwin, the poem highlights the multiplicities of queer existence and the necessity of recognizing these intersections within oppressive root thinking. The phrase “corpse me poetic dragged into Ronald Reagan death pits” critiques the neglect towards queer lives during the AIDS crisis. This line embodies Butler's assertion that the body

becomes a site of resistance, demanding acknowledgment of queer histories. Butler notes, “To be recognized as a body is to be subject to the social and political forces that govern those bodies” (149).

*Homocaust* employs Butler’s themes of identity, resistance, and the fluidity of queer performance. Each line challenges conventional narratives, reflecting Butler’s assertion that identities are performative and contingent. *Homocaust* not only enriches the discourse surrounding queer poetics but also affirms the transformative power of poetry as a site of reclamation and resistance against androcentric roots.

Like Butler, Lee Edelman’s *No Future: Queer Theory and the Death Drive* offers a critique of heteronormative rootedness and the pressures of the Other that seek to define identity and desire. Edelman argues against “reproductive futurism,” which positions the future as inherently aligned with heteronormative ideals, advocating instead for a radical embrace of queer temporality and the multiplicity of desires (Edelman 11). This perspective aligns closely with the Rhizomatic Poetics evident in *Homocaust*, especially when dealing with *L’More*.

Edelman’s insistence on the fluidity of queerness reflects my poetic approach, specifically in how I map experiences that defy rooted constraints, where the act of naming and representing queerness serves as an act of resistance against heteronormative roots. The poem’s exploration of “unrooted pilgrims” aligns with Edelman’s concept of embracing identities outside the conventional.

## XII. Pelt

When shitting L’More stops at the threshold of the othersphere  
his excreting privateness publicly executes abject degradation pacifying mores

L’More’s peace inflicts violent atrocities to establish strongholds of fear  
not to comprehend his private pleasurable excrement release

I have something L'More does not  
anal pleasure

so thwarting inception thus violently extorting cruel violence on others  
L'More's systemic brutality and torture

burn the faggots at the stake  
L'More's lack of anal pleasure corrupts his freedom body

thus imposing stringent norms of repressed intimacy for himself  
to guarantee his utopian supremacy and provocation of repressed mobilization

affirming his class of sovereignty over faggots  
maintaining principled preeminence

by destroying anal pleasure and sequestering compromising entanglements  
of sphincter jouissance

In "Pelt" from *Homocaust*, it engages in a visceral exploration of identity and power dynamics, particularly through the lens of anal pleasure and the tortured figure of *L'More*. This poem reflects key themes in Lee Edelman's *No Future: Queer Theory and the Death Drive*, where he critiques heteronormative ideals and advocates for a radical embrace of queerness. Edelman's work serves the poem's subversion of rootedness and it embraces queerness through the tortured Otherness of L'More's victimizing.

The poem begins with the line, "When shitting L'More stops at the threshold of the othersphere." Here, the term "othersphere" evokes a space that exists outside of convention, suggesting a realm where queer identities can assert themselves against the pressures of heteronormativity. Edelman's critique of "reproductive futurism" posits that society often aligns its visions of the future with heteronormative ideals, which privilege certain identities over others (11). The "threshold" symbolizes a boundary that L'More refuses to cross, indicating his entrapment within oppressive roots. The act of "excreting privateness" serves as a metaphor for

the struggle against societal expectations, where L'More's "publicly executes abject degradation" reflects how heteronormative-ness impose shame on queer desires. Edelman argues that queerness, with its rejection of linear narratives tied to reproduction and familial legacies, is inherently disruptive: "Queerness is essentially about the rejection of the future" (3). In this light, L'More's actions illustrate an internalized violence against queerness, revealing tensions between personal desire and being viewed as Other.

The line "I have something L'More does not / anal pleasure" directly contrasts the speaker's embodied experience with L'More's repression. By claiming "anal pleasure," the speaker embraces a form of intimacy that defies tradition, reflecting Edelman's assertion that queer identities exist outside the root. The reference to "anal pleasure" maneuvers not just as a physical act but as a radical declaration of queer sexuality, which Edelman emphasizes as a challenge to dominant, reproductive narratives of society (11). Edelman demands that the embrace of queer temporality allows for a multiplicity of desires that defy the strictures of rooted lives where, "Queer identity is not about identity itself but about what it opens up" (23). This notion is vividly illustrated in the poem through the celebration of anal pleasure, which becomes a site of resistance against L'More's violent impositions. The speaker's assertion accentuates the idea that pleasure can serve as a means of liberation from the oppressive roots that seek to contain it, on both sides of Other, which is emblematic of rhizomatic thinking.

As the poem progresses, it transgresses into the consequences of L'More's actions: "L'More's peace inflicts violent atrocities to establish strongholds of fear." Here, the juxtaposition of "peace" and "violent atrocities" highlights the hypocrisy inherent in heteronormative ideals that masquerade as benevolent. Edelman's critique aligns with this sentiment, as he emphasizes the destructive nature of societal roots that enforce conformity: "The

demand for social order is a demand for the suppression of queerness” (35). L’More’s oppressive actions, “thus violently extorting cruel violence on others” and illustrate how systemic brutality perpetuates a cycle of fear and repression. Edelman posits that queerness inherently resists such violence, as it challenges the foundational narratives that uphold these structures. By contrasting the joy in anal pleasure with L’More’s repressiveness, the poem emphasizes the necessity of queer resistance against a backdrop of brutality.

The phrase “L’More’s lack of anal pleasure corrupts his freedom body” poignantly critiques the restrictive roots that L’More embodies. By suppressing his own desires, L’More enforces stringent fixed roots that not only deny his pleasure but also impose limitations on others. Edelman articulates that the rejection of normative sexuality allows for the reclamation of desire as an act of defiance where, “Queer desire is a refusal to embrace the limits set by society” (45). The poem’s portrayal of *L’More* as maintaining “principled preeminence” serves to critique the hierarchical structures that prioritize roots. This aligns with Edelman’s assertion that queer identities disrupt the very foundations of power that seek to subjugate them. The line “destroying anal pleasure and sequestering compromising entanglements” emphasizes the lengths to which oppressive norms will go to maintain control, presenting queer desire as a threat to their authority.

In “Pelt,” the exploration of anal pleasure serves as a powerful act of resistance against the heteronormative constraints embodied by *L’More*. Through the lens of Lee Edelman’s critique of reproductive futurism and his advocacy for queer temporality, the poem articulates the complexities of identity, desire, and power dynamics. By embracing queer pleasures and challenging oppressive narratives, *Homocaust* too becomes a site of liberation and a celebration of the multiplicities that defy societal roots. This engagement with Edelman’s ideas reinforces

the importance of recognizing and amplifying marginalized voices, positioning the poem as a radical intervention in the discourse surrounding queer identity.

Like with Edelman, Michel Foucault's critiques of power dynamics provide a backdrop for understanding identity and resistance within *Homocaust*. In *The History of Sexuality*, Foucault asserts, "Power is everywhere; not because it embraces everything, but because it comes from everywhere" (Foucault 93). This decentralized view of power aligns with the rhizomatic ideas that my poetry embraces, while rejecting centralized, hierarchical roots in favor of interconnected, proliferating nodes. Foucault's ideas on discourse also inform my poetic practice. He suggests that discourses are complex and unstable, capable of being both instruments and effects of power (101). In *Homocaust*, I seek to rupture and create new conduits of expression that amplify the marginalized, Other and also challenge rootedness. By addressing themes of identity, power, and resistance, my work engages with Foucault's insights, contributing to the dialogue about the complexities of queer existence.

Incorporating Foucault's insights on power dynamics, *Homocaust* further complicates the discourse by illuminating how power operates in decentralized ways through a Rhizomatic Poetic inviting an interrogation of the roots that seek to confine and regulate. *Homocaust* positions itself through the complexities exploration of queer identity through pilgrimage and as "alien," contributing to conversations surrounding resistance and reclamation of "self" within oppressive rootedness. *Homocaust* participates in this discourse, emphasizing that poetry can serve as a vital site for exploring these themes.

Marlon Riggs and Derek Jarman's works too, not only resonate with the foundational ideas presented by Butler, Edelman, and Foucault, but also expand upon them in their art making. While the former trio provides a critical lens through which we can interrogate the complexities

of identity and power dynamics, Riggs and Jarman bring these concepts to life through their daring and non-linear poetic film making. Their commitment to portraying queer identities in ways that resist simplistic categorization is an example of the performative aspects emphasized by Butler, while simultaneously confronting the limitations of traditional story telling. This alignment sets the stage for an exploration of how all these theoretical points of views are artistic practices that inform and enrich the understanding of multiplicity and resistance in *Homocaust*. By examining these intersections, I illuminate the ways in which Rhizomatic Poetics serves as a powerful tool for articulating the nuanced realities of queer existence.

Marlon Riggs and Derek Jarman, both of whom challenge normative representations of queer identities through innovative narrative “structures,” contribute significantly to shape my exploration of multiplicity, resistance, and the intersections of queer identity in *Homocaust* through inspiration from their works, while influencing my own.

Marlon Riggs’ film *Tongues Untied* occupies a rhizomatic “assembly” that represents the fluidity of race and queerness. Riggs knits together personal narratives, poetry, and documentary footage, creating a multiplicity of exploration of Black queer identity. This resonates with my portrayal of queer experiences in *Homocaust*, where the speaker navigates complex interactions with characters like *L’More*, revealing the tensions inherent in identity politics. Riggs challenges conventional forms, through film and poetics, making space for fragmented voices that refuse to conform to a singular identity. This approach inspires my poetic methodology, as I aim to reflect the multiplicities of queer existence as well. The lines “my extraction / my perdition” illustrate the ways in which identities are shaped by external forces of the Other, reverberating Riggs’ exploration of societal marginalization. By embracing Riggs’ ethos of intersectionality, I too contribute to broader discourses on representation and social justice in my work.

Riggs' "New Harlem Renaissance" profoundly influences my engagement with queer identity, as his bold explorations invite an understanding of what it means to be queer in the 80's and 90's. In *Homocaust*, I draw on this spirit of resistance, incorporating inspirational elements from Riggs' poetics to navigate the intersections of sexuality and identity. My poem becomes a space for collective unrooted experiences that challenge oppressive roots, as in Riggs' commitment to visibility and empowerment for queers.

Like Riggs, Derek Jarman's films, including *Caravaggio*, *The Last of England*, and *Edward II*, disrupt traditional storytelling through fragmented narratives that embrace marginalized experiences through "cinematic poetics," which greatly influence my art. Jarman's portrayal of the painter Caravaggio shows how queerness can be represented through a view that defies linear conventions, emphasizing the complexities of identity. He too believes art should be a celebration of difference, a sentiment that informs my approach in *Homocaust*.

In *The Last of England*, Jarman interlaces the personal and political, addressing the socio-political upheavals of Margaret Thatcher's Britain. His use of montage and juxtaposition highlights the resilience of queerness amidst adversity, reflecting the deterritorialization of rootedness. This concept resonates in my poem, where the line "L'More's violent potency rituals' violently supplanted regulating comportment body" captures the tension between oppressive Otherness and the desire for liberation. Jarman's works advocate for an inclusive understanding of queerness, paralleling my efforts to disrupt root hegemonic representations within *Homocaust*.

Jarman's exploration of queer identity in *Edward II* challenges conventional portrayals of historical figures, centering the relationships of Edward II and his male lovers. By foregrounding this, Jarman creates a narrative that complicates simplistic categorizations of sexuality within



history. My poem similarly interrogates the boundaries of identity and glorifying of historic marginalized figures as well as using the character *L'More* as a representation of societal repression that threatens queerness and the Other. Jarman's emphasis on the multiplicity of identities aligns with my desire to articulate the nuances of queerness, advocating for a radical embrace of diversity, not seen in the 80's, but now may seem so common in some parts.

While both Riggs and Jarman offer profound insights into the fluidity of queer identities, it is crucial to consider how these themes intersect with power dynamics. The rhizomatic model, while beneficial for understanding multiplicity, often lacks a comprehensive examination of how power operates across different bodies, particularly those influenced by queerness, race and gender. Like Audre Lorde's insistence on intersectionality, also seen with Jarman and Riggs, it reveals that identities are not only fluid but also situated within specific power structures that shape lived experiences. This is a critical aspect of my poetic engagement in *Homocaust*, where I strive to articulate the complexities of queer identity in a manner that acknowledges these intersections.

X. Bash  
dis'ubuntu unwrapped in L'More  
yet his only aim is my vanishing

my ruin  
my occupation

my extraction  
my perdition

my namelessness  
my institutionalization

my extermination our division's exiting indifferences  
my pain body circulating castration's orbit

this violent queer burden exposed  
obstructing my desire to love L'More

while weakening faculties are ethical agents in Stockholm syndromes  
divested possibilities

and bereft annals with poetic vivacity revivalism  
L'More's squalid subordinate Eden

constricting my serpent in the colonized world  
a technocrat demobilizing a regulatory agent

in L'More's constricted kingdom of departure proliferating discontent  
for his hole's rapture be positioned drudgery onto other

pleasure's extraction removed like a pogrom'd pilgrim  
a stranger

an alien  
queer this pilgrim strange

destined for mutations' occupation and pillage  
reified as humanity aimlessly wanders

L'More's liquescent shadow repeoples as subjectivity's foreclosed executioner  
devouring and dissimulating the violent monopoly of internalization and bad faith constraints

self-preserving appeasements in this faggot performance spank as a burnt stick pilgrim's  
filigree snail line sidewalks a black cat glow and disappears in hates diaspora

L'More's violent potency rituals' violently supplanted regulating comportment body  
closes the door to release excrement

fearing the public rectal liberating expulsion  
he so represses in his tyrannical monarchical gaze of me

In *Homocaust*, I address rhizomatic theory by incorporating embodied experiences of un-rootedness, power, domination, and resistance. This necessitates a critical overhaul of existing roots, demanding a nuanced understanding of how identities are formed and represented as seen in my poem. The poem's exploration of "L'More's liquescent shadow repeoples as subjectivity's

foreclosed executioner” emphasizes the violent consequences of repression, positioning my work within a contemporary queer discourse with these influences broadcasted in my work.

The poem unfolds experiences that challenge hegemonic root norms, employing a structure that embodies multiplicity and resistance, like with these film makers.

The poem opens with the lines, “dis’ubuntu unwrapped in L’More / yet his only aim is my vanishing.” This sets the stage for complexity of identities where *L’More* emerges as a figure representing societal repression and the deletion of queer existence, a major theme in *Homocaust*. The concept of “dis’ubuntu,” a play on Ubuntu, signifies interconnectedness, but here it becomes a commentary on the disintegration of that connection due to oppressive forces. L’More’s actions reflect a violent imposition of rootedness and Other that threaten the speaker’s identity, echoing Jarman and Riggs’ exploration of fragmented story telling. Riggs utilizes a non-linear storytelling approach to illustrate the multiplicity of Black queer identities. Similarly, in *Homocaust*, the speaker’s experience of “my extraction / my perdition” signifies the consequences of living under a regime of control that seeks to strip away. This shows Riggs’ assertion that identity is relational and cannot be confined to a singular root. The fragmented structure of *Homocaust* allows for a multitude of voices to surface, creating a dynamic portrayal of queerness that resists simplification as seen in Rhizomatic Poetics foundations.

The poem’s lines “this violent queer burden exposed / obstructing my desire to love L’More” again, highlight the tension between desire and repression. The speaker’s yearning is complicated by the oppressive weight of societal expectations, Otherness and personal conflict. This resonates with Jarman’s exploration of queer desire in *Edward II*, where the relationships of historical figures are recontextualized to reveal their intricacies, for we are not one root. Jarman’s ability to confront and redefine narratives of power is reflected in the poem’s wrestling with

L'More's oppressive gaze, Othering and the poem's desire for liberation. The phrase "my pain body circulating castration's orbit" invokes a powerful image of how trauma and repression intersect. The concept of the "pain body" aligns with the intersectional understanding of identity, as articulated by both Jarman and Riggs. The experiences of pain and trauma are situated within the root that dictate the lived realities of the Other. By acknowledging these dynamics, *Homocaust* becomes a site for examining the implications of identity politics in a landscape shaped by oppression.

The poem's use of the term "pilgrim" in "pleasure's extraction removed like a pogrom'd pilgrim" invokes themes of displacement and exile as seen in their films. The pilgrim figure suggests a journey marked by struggle and loss, paralleling the experiences of those navigating queer identity within hostile environments. This idea of the queer pilgrim reflects Riggs' and Jarman's portrayals of marginalized individuals seeking connection amidst societal alienation.

Riggs' *Tongues Untied* showcases the journeys of Black queer individuals as they navigate their identities against a backdrop of systemic oppression. In *Homocaust*, the "stranger" and "alien" descriptors further emphasize the sense of Otherness experienced by the speaker, reinforcing the notion that queer identities are often seen as outside roots and as Other. This portrayal resonates as well with Jarman's use of fragmented narratives to highlight the complexities of identity, as seen in his films where characters exist in a state of Otherness and performance, where the audience also must deal with their own gaze and interpretations that have been marked by their own rootedness.

*Homocaust* serves as an exploration of these ideas where the poem's fragmented errant "structure" embodies the principles of rhizomatic thought, offering a poetic that resists linearity and embraces multiplicity, like Jarman and Riggs in their film making. By intertwining personal

and political elements, the poem critiques the societal forces that seek to suppress queer identities while celebrating the resilience and complexity of those identities. Through the intersections of desire, trauma, and displacement, *Homocaust* articulates a vision of queer existence that is always in errant motion. This aligns with the radical possibilities championed by Riggs and Jarman, situating my work within those that advocate for visibility and a celebration of diversity. Through the inspired synthesis of Riggs' and Jarman's innovative approaches to storytelling, *Homocaust* emerges as resistance against roots that seek to confine us. Their fragmentation and performative styles provide an empathetic discernment of the complexities of identity, power, and desire that permeate my poetry. The significance of this exploration lies in its potential to challenge dominant ideological roots, offering new pathways for "self" hood. *Homocaust* engages with Riggs and Jarman, and becomes an act of defiance that celebrates. This celebration is crucial in advocating for a future that embraces diversity, fluidity, and the potential of errant desire, situating my work within the evolving landscape of queer literature. By paying homage in my own art, Riggs and Jarman embody the ethos of Rhizomatic Poetics by disrupting conventional storytelling, revealing the complexities of queerness in a manner that surpasses rootedness. Their use of fragmented storytelling parallels my approach in *Homocaust*, where the exploration of identity is equally non-linear and multifaceted. This connection reinforces the importance of embracing a multiplicity of voices and experiences that are often marginalized in dominant discourses. Their focus on the fluidity of queer existence resonates with my own portrayal of characters like *L'More*, highlighting how societal repression creates a landscape fraught with tension and possibility. This commitment to intersectionality enhances the emotional and political weight of my work while confronting the uncomfortable "truths" about

oppression while celebrating the resilience and vibrancy of queerness, marginalization and Otherness.

In this way, *Homocaust* does not just exist in a vacuum, for it is a vital part of an ongoing conversation that encompasses Riggs' and Jarman's legacies while pushing forward the boundaries of queer literature and unrooting.

Building upon this foundation of radical thinking, Walt Whitman's *Leaves of Grass* serves as a cornerstone of American literature, embracing a radical inclusivity that resonates with contemporary queer theory, where he was ahead of his time. His poetry celebrates the multiplicity of American identities and experiences, breaking away from rigid societal thinking. Whitman's famous lines, "I celebrate myself, and sing myself, / And what I assume you shall assume, / For every atom belonging to me as good belongs to you," emphasize a human experience that transcends, errantly, individual boundaries (Whitman 14). This declaration of human interconnectedness is a recognizing of shared humanity, even in the face of societal divisions, as during his time, aiding in the Civil War. Whitman's non-linear, free-verse style parallels the rhizomatic concept of identity as fluid, decentralized, and interwoven. His poems often reflect an errant, nomadic spirit. In this sense, Whitman's work serves as a precursor to contemporary discussions of Otherness, where the complexities of identity are embraced rather than repressed.

Jean Rhys, particularly in her novel *Wide Sargasso Sea*, engages deeply with themes of displacement, fragmentation, and the search for identity within the context of colonial and patriarchal oppression. Rhys's work challenges too dominant narratives by giving voice to those traditionally marginalized in literature, particularly women and colonized subjects. Her exploration of Otherness highlights the intersections of race, gender, and class, offering a

nuanced critique of power dynamics, like Whitman. Rhys's characters often tackle the impact of their environment on their identities.

Both Whitman and Rhys provide critical frameworks for understanding Otherness through their writings. Whitman's celebration of diversity and interconnectedness invites readers to embrace a broader conception of identity, while Rhys's focus on fragmentation and displacement challenges the notion of rootedness.

nomadic organs  
un'body'd uncaptured ether

god judgement in the strata bands  
schist comets in the un hum drum'd

Incorporating the themes of Walt Whitman and Jean Rhys into *Homocaust*, particularly through the lens of rhizomatic, feminist and queer theories, allows for exploration of identity and joyful resistance within my poem. The opening lines, “nomadic organs / un'body'd uncaptured ether,” evoke a sense of fluidity and dislocation, resonating with Whitman's vision of American's interconnectedness and multiplicity, during his time and now. Whitman's assertion that “every atom belonging to me as good belongs to you” underlines the shared experience of existence, emphasizing the way individual identities can interweave to create a collective mosaic, and seen through the eyes of the Other (14). This idea of “nomadic organs” suggests not only a movement away from fixed roots but also a celebration of the organic, transient nature of errantry as a concept that mirrors Whitman's own celebration of life. Furthermore, the phrase “un'body'd uncaptured ether” connects to the rhizomatic notion of rejecting rigid roots in favor of a more decentralized understanding of being.

Rhizomatic thought, which emphasizes the interconnectedness of all things without a singular root, aligns with my exploration of queer identity too. The poem's imagery challenges the notion of a stable "self." This resonates with Rhys's depiction of fragmented identities in *Wide Sargasso Sea*, where she writes, "I was never really in the house," highlighting the feelings of displacement and alienation experienced by her characters (Rhys 58). This fragmentation allows for a broader understanding of "self," one that acknowledges the complexities and contradictions that define us. The subsequent lines, "god judgement in the strata bands / schist comets in the un hum drum'd," further elaborate on the themes of power and judgment, reflecting the weight of societal expectations and the struggle against root constraints. The "god judgement" serves as a metaphor for the pervasive moral scrutiny faced by the marginalized. This aligns with (and Glissant) Rhys's critique of colonial and patriarchal systems, where characters are often subject to oppressive forces that seek to define and control them. In *Wide Sargasso Sea*, Rhys illustrates this struggle through the character of Antoinette, whose fragmented identity reflects the impact of being seen as Other, colonialism and gendered oppression: "I cannot be both... I am not what you say" (107). My use of "strata bands" suggests layers of identity and experience, intertwined yet distinct, and emphasizes the complexities of navigating roots and turning it into accreted, rhizomatic map making. The "schist comets" evoke a sense of wonder and the potential for liberation amidst chaos. This imagery reflects the transformative power of queer identity, which often thrives in spaces of uncertainty, rupture, and being seen as Other. The term "comet" can symbolize fleeting moments of connection and insight, underscoring the beauty that can arise from fragmented experiences. This idea is rooted in the rhizomatic, where identity is understood as a constellation of interactions rather than a linear progression.



Just as Whitman and Rhys celebrate multiplicity, I too seek to honor the varied and often tumultuous paths that individuals traverse in their search for identity and belonging. In essence, *Homocaust* not only engages with the legacies of Whitman and Rhys but also embodies the principles of the rhizomatic, emphasizing the importance of fluidity, interconnectedness, errantry and resistance to oppressive roots by bringing together these influences with all the others present in my work.

By invoking Whitman's inclusivity and Rhys's depiction of fragmented prose, gender and Otherness, the work positions itself within a dialogue of queer and feminist theories that seek to dismantle root thinking. This intersection not only situates *Homocaust* in a lineage of transformative literature but also emphasizes the significance of embracing multiplicity, maps and errant nodes of thinking.

The notion of “nomadic organs” and “un’body’d uncaptured ether” illustrates a rejection of fixed identities, resonating with Whitman's vision, while simultaneously aligning with Rhys's portrayal of dislocation and Otherness. This too goes along with Deleuze & Guattari’s *Body without Organs*. They demonstrate that the act of writing is not just a fixed artistic endeavor but a political one that is disembodied, engaging with the historical weight of oppression while rejoicing in life and errantly breaking boundaries. By mapping out poetically the complexities and contradictions of identity within the poem, I contribute to visibility in the face of societal divisions. In this context, *Homocaust* emerges not merely as a reflection of past literary influences but as a vital, living text that pushes the boundaries.

Jack Kerouac pushes similar boundaries in his work. Kerouac is a ground-breaking writer of American literature and the prominent voice of the *Beat Generation* who is known for his spontaneous prose & poetry and innovative narrative techniques that challenge conventional

storytelling and is the embodiment of the rhizome. His novel *On the Road* exemplifies perfectly the nomadic, rhizomatic spirit that Glissant, Deleuze and Guattari champion, as his characters embark on pilgrimages that transcend root boundaries. Kerouac's writing reflects a quest for freedom and authenticity, embodying the principles of rhizomatic theory through the emphasis on un-rooted multiplicity and interconnectedness, while traversing a complex world.

In *On the Road*, Kerouac writes, "The only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved" (Kerouac 5). This celebration of the "mad ones" evokes a sense of community among those who defy societal norms, embracing the beauty of Glissant's errantry. The text positions travel as a transformative act, where the journeys and pilgrimages undertaken are not merely physical but also metaphysical, reflecting the internal struggles of the characters as they search for authenticity amongst America's root upheaval of the second half of the Twentieth Century.

Kerouac's exploration of the nomadic "self" resonates with the ideals of queer theory, offering perspectives that challenge fixed identities. However, while Kerouac's work aligns with the rhizomatic, it does not adequately address the material realities faced by the marginalized. My poem *Homocaust* draws on these omissions, like civil rights, women's justice or queer liberation, to confront the complexities of identity and movement that Kerouac is oblivious to, illustrating how the rhizomatic in my poem can be, in these times, liberating. By creating a mix in my poetic explorations with Kerouac's nomadic quests, I highlight the transformative potential of movement while simultaneously critiquing the systemic roots that constrain and displace.

gilded  
I am San Francisco working from a word phrase bank

coveted veered in lethal sugar  
my problems beautiful like Boulder chinook

sending signals  
talking to each other'motherkids

mycelium a pilgrim spores  
gene carrying systems

synesthesia  
poetics

haecceity jazz  
a pilgrim community of strangers  
gilded

I am San Francisco working from a word phrase bank

coveted veered in lethal sugar  
my problems beautiful like Boulder chinook

These lines are shaped by geography and language, emphasizing a connection to place that is complicated. The notion of a "word phrase bank" evokes a sense of memory with the rhizomatic principle of interconnectedness. The juxtaposition of "lethal sugar" with "beautiful" highlights the dualities of Otherness, which at times Kerouac misses.

The concluding lines, "synesthesia / poetics / haecceity jazz / a pilgrim community of strangers," evoke a sense of the play between identity and creativity, like in a Cecil Taylor improvisation or in the written text of Kerouac's *Subterraneans*. "Haecceity," a philosophical term denoting the unique essence of a thing, aligns with the rhizomatic concept of identities being multifaceted and contextually determined. The phrase "a pilgrim community of strangers" encapsulates the transformative potential of errantry, Otherness, queerness and performance.

Kerouac's significance to literature extends beyond his stylistic innovations. He plays a pivotal role in queer (although at times evoking cringe), pilgrim, and nomadic theories, particularly through his exploration of Otherness. His work is instrumental in demonstrating how literature can transcend geographical and cultural boundaries. In this light, Kerouac's emphasis on spontaneity and the rejection of institutional constraints aligns closely with the principles of rhizomatic thought. His portrayal of the quest for belonging and authenticity offers fresh perspectives on pilgrimage, by linking his exploration of the nomadic "self" to the rhizomatic. Kerouac's legacy, particularly his embrace of queerness and the nomadic journey, evokes in *Homocaust* the influence of intersectionality of identity, resistance, and *communitas*. While Kerouac's work celebrates a spontaneous and transformative quest for authenticity, my poetry takes these notions further by addressing the realities faced by the marginalized whose movements are often fraught with systemic oppression and not really expressed in literature of the first half of the Twentieth Century. Thus, my work in *Homocaust* becomes vital in contextualizing these experiences, putting together a collection of personal and collective poetics that are shaped by both the liberating potential of movement and the harsh realities of confinement, as being trapped in the gaze of the Other while encompassing those historically rendered invisible as seen throughout my entire piece.

Reza Abdoh too engages in Kerouac's world of displacement, not only in a literal sense but also deeply in terms of identity and belonging, but goes much further. Abdoh's actors' performances reflect a more radicalized political understanding of movements of the marginalized within a post-contemporary zeitgeist.

Reza Abdoh's mind-blowing experimental plays, particularly *Bogeyman*, influence my methods to writing poetry with his themes of tackling queerness in the oppressive Reagan-Bush

regimes, resistance, and transformation. His accreted, avant-garde storytelling defies theatrical roots and transcends the stage with immersive overlapping experiences that provoke. (There is nothing like seeing offended people walk out of one of his shows in the middle as they get heckled by the actors!)

Abdoh's use of disjointed narratives reflects the rhizomatic, where multiple interconnected nodes unfold without a fixed root. This tactic not only challenges traditional theatrical forms but also aligns with Rhizomatic Poetic principles in poetics, emphasizing the rupture of fixedness and the consideration of queerness and the marginalized. Abdoh's impact extends beyond the stage into broader political treatises, influencing my poetry's engagement with similar themes of queer and feminist theory, Otherness and the socio-political context of the Reagan era's homophobia and the ignoring of the AIDS crisis. By drawing on Abdoh's intensities, for there are many, I also create poetry that disrupts hegemonic roots. His work encourages me to explore intersections of performance, identity, queerness and activism within my poetic practice, ultimately striving to fill a gap in post-contemporary poetry by offering new perspectives on the struggles for visibility, justice, and transformation into the Twenty First Century. Abdoh's innovative approach to theatre emphatically serves as a catalyst for my poetic exploration of errant in your face multiplicity, and the urgent need for liberation. He is my god!

Again, the concept of the rhizome as a theoretical lens is particularly relevant to my poetic exploration in *Homocaust*, where I poetically dig into the themes of Otherness, queer identity, displacement, and societal oppression. Abdoh utilizes disjointed narratives and immersive experiences to challenge the conventional. His work embodies a rhizomatic approach, as it unfolds multiple interconnected maps of thought without a fixed root. As he stated, "The world

is a place where you can never know where you are” emphasizing boundless experiments in identity, gender, Otherness and queerness (Abdoh 112) .

Abdoh’s theatrical style resonates with the themes in *Homocaust*, particularly in the lines “unmapped an outsider in the inside a giant sphincter of fear.” This imagery captures the disorientation and alienation experienced by individuals navigating oppressive environments, reflecting Abdoh’s commitment to exposing societal injustices. His work challenges hegemonic roots, aligning again with my purpose to amplify marginalized voices and explore the intersections of performance, identity, and activism.

The disruptive nature of Abdoh’s plays, which often left audiences uncomfortable or outraged, resonates with my desire to provoke thought and encourage critical engagement in *Homocaust*. By devoting myself to a similar aesthetic, I create poetry that disrupts root thinking to confront the complexities of queer identity and performance, particularly in the context of the AIDS crisis and the socio-political landscape of the Reagan era. *Homocaust* stark confrontations typify the urgency of queer visibility in a rooted world overshadowed by societal roots.

everything  
heterosexual

mattered  
FUCK YOU AIDS

Abdoh asserted, “I am not interested in making a perfect play; I am interested in exposing the imperfection of our lives” (78). This insistence on authenticity resonates deeply with my approach in *Homocaust*, where I confront societal imperfections and injustices. The lines “everything / heterosexual / mattered / FUCK YOU AIDS” illustrate the tension between

dominant cultural roots and the harsh realities faced by those living with AIDS. Here, the phrase “FUCK YOU AIDS” serves as a rallying cry, challenging the stigma associated with the disease and positioning anger as a form of resistance against apathy. This confrontational language aligns with Abdoh’s ethos of exposing discomfort, making visible the often hidden struggles of the marginalized.

In “Rhizomatic Pilgrim Part II: Discursive Youth,” the imagery shifts to a more fragmented narrative as in an Abdoh play:

reechoed in my urine soaked sheets  
as I thought the lights flying by my window shade were UFO’s

This juxtaposition of “urine-soaked sheets” with the whimsical notion of UFOs arouses a sense of alienation and dislocation, as alien-pilgrim, defined later. The reference to UFOs connects to the broader cultural context of the 1970s, illustrating the search for identity amid the liberating societal chaos of that decade. This blend of the personal and the political reflects the rhizomatic principle of interconnected nodes, as Abdoh’s plays similarly plait together disparate maps to create a mixture of collective struggles.

The poem continues with visceral imagery that challenges roots:

I reject your genetic modification  
your sphincter fear repels me  
  
unmapped an outsider  
in the inside a giant sphincter of fear  
  
mycelium a pilgrim spores  
gene carrying systems

The defiance captured here in “I reject your genetic modification” speaks directly to the fears and stigmas surrounding queer identities during the AIDS crisis and from Abdoh’s plays, while this rejection challenges societal roots. The metaphor of being “unmapped” highlights the complexities of navigating a world that seeks to impose rigidity, while the “giant sphincter of fear” encapsulates the oppressive environment that the marginalized often navigate. Abdoh’s work frequently disrupts conventional expectations, paralleling the fragmented yet interconnected experiences depicted in my poetry. “We must peel back the layers of fear to reveal the rawness beneath (10). He noted, “We are all outsiders; we are all on the periphery” (102). This acknowledgment of marginalization informs my poetic practice as I strive to create a space for sundry-ness. The imagery of “mycelium a pilgrim spores / gene carrying systems” emphasizes the struggles of the marginalized, resonating with Abdoh’s belief in the power of creating art as resistance. These integrations in my art of queer, feminist, nomadic, and rhizomatic theories serves to shine a light on the complexities of identity and resistance within post-contemporary literature. By engaging with the works of Abdoh, I situate *Homocaust* within a tradition of artistic exploration that challenges hegemonic roots, like the Language Poets before me and Abdoh’s works. What lies in this potential is to provoke critical thought, inspire activism, and foster a deeper understanding of the multifaceted “nature” of rhizomatic thinking in a world marked by oppression. *Homocaust* is a Rhizomatic Poetic investigation and a political act celebrating resilience. My work reflects the radical spirit of Abdoh’s theater, an art that disrupts, provokes, and invites transformative mapping away from hegemonic roots.

The exploration of Reza Abdoh's avant-garde theatrical techniques and his influence on *Homocaust* stresses the significance of using rhizomatic theory as a lens through which to view post-contemporary poetry and identity politics. Abdoh's work not only challenges theatrical



conventions but also serves as a catalyst for disrupting hegemonic narratives surrounding queer experiences, particularly during the socio-political upheaval of the Reagan era. By engaging with Abdoh's disjointed and immersive theatrics, *Homocaust* offers a poignant critique of the social constructs that often marginalize us. Abdoh's assertion that "the world is a place where you can never know where you are" encapsulates the fluidity and complexity of my work, engaging in rhizomatic principles. My poetry seeks to intensify these sentiments.

By capturing Abdoh's disruptive aesthetic, *Homocaust* not only aligns itself with queer resistance but also carves out a unique space for the exploration of discomfort and imperfection as an essential counter-narrative to sanitized representations of queer life or just being. Again, to summarize, this aligns seamlessly with Abdoh's philosophy of exposing societal limitations. By intertwining queer, feminist, and rhizomatic theories, I illuminate the multifaceted nature of identity and the urgent need for liberation, reflecting Abdoh's radical spirit and the necessity for transformative art that disrupts conventional mappings. This is where I fit. I place myself with artists who dare to challenge the status quo, using my poetry as a vehicle for resistance, reclamation, and liberation.

Like Abdoh's influence, in the exploration of transgressive poetics and the concept of "the body without organs," key figures such as George Bataille and William S. Burroughs' disruption of conventional roots that delve into the taboo and the grotesque, challenging established roots and revealing the chaotic, non-hierarchical dimensions of being. My poem *Homocaust* engages deeply with these ideas, drawing from various theoretical frameworks to interrogate the constructs of identity, desire, and transgression. Both Georges Bataille and William S. Burroughs, provide critical insights that inform and enrich my poetics, into nodes of endless transgressions.

Georges Bataille's writings typify the disruption of conventional notions of the body and desire. In *The History of Eroticism*, Bataille argues that "the sacred and the profane cannot be separated; they are intertwined in a complex dance of excess and taboo" (Bataille 45). His exploration of the grotesque challenges established roots, revealing chaotic breadth. This perspective aligns closely with the Rhizomatic Poetic's emphasis on rupturing established roots and deconstructing traditional thought, Otherness and queerness with errantry.

The body, in Bataille's view, becomes a site of excess and transformation, where meaning is not fixed but emerges through encounters with the taboo and the irrational. This fluidity of identity is echoed in my poetics, which seeks to unravel the complexities of desire and "self" hood, reflecting Bataille's assertion that "identity is not a static construct but a constant negotiation of the self against societal norms" (98). By integrating Bataille's insights into my work, I position *Homocaust* within a broader discourse on transgressive poetics, where the celebration of the grotesque serves as a critique of fixedness. My poem reflects this by portraying fragmented poetics of desire that resist the conventional.

Similarly, William S. Burroughs' writing experiments epitomize the principles of the Rhizomatic Poetic. His use of the cut-up technique dismantles as an exploration of limitations that resonates with my poetic approach. Burroughs states, "America is not a young land: it is old and dirty and evil before the settlers, before the Indians. The evil is there waiting" (Burroughs 3). This invocation "evils" serves as a metaphor for the errant unrooted pilgrim poet's journey, rupturing established rootedness and uncovering the margins through errantly breaking boundaries, like in the rhizomatic.

Burroughs' work induces a rethinking that's pushing against linearity and embracing multiplicity. His fragmented imagery reflects the nomadic experience, which I also embody

through poetic maps and nodes, in *Homocaust*. As Burroughs dismantles conventional form, he challenges perception while disrupting and seeing writing as ever-evolving. This perspective is paramount to my poetic practice, where I strive to create decentralized forms of expression. In this light, Burroughs' contributions push me to experiment with non-linear writing, embracing the anarchic. By drawing on Burroughs writings, I seek to expand the boundaries of my own work, creating a rhizomatic network of nodes and maps of meanings that reflect the multiplicity of experiences encapsulated in *Homocaust*.

The relevance of Bataille and Burroughs to my project extends beyond mere theoretical engagement. Their ideas challenge the very fabric of poetic construction and identity formation as seen in exploration of queerness. While rhizomatic theory generally emphasizes interconnectedness and multiplicity, it often overlooks the necessity of grappling with the disruptions of societal roots that both Bataille and Burroughs articulate. Their focus on the grotesque and the chaotic invites a deeper inquiry into how identity can be understood through transgressive queer poetics. In *Homocaust*, I personify this perspective, blending together fragmented pieces that suggest the “blowing up” of imposed rootedness through navigating the intersections of queerness and nomadism situating my poetry within rhizomatic thought and also understanding that embraces disruption and transformation. Again, by situating *Homocaust* within this context, I illuminate how poetics challenges and redefines our understanding of the “self.”

In *CODA*, utilizing concepts from these authors through a rhizomatic, nomadic, pilgrim, gender, and queer theories, I explore how the poem deconstructs conventional notions of “self” hood, desire, and root thinking using their influences in my work.

## **CODA**

in the syllabus of marrow  
the moon toasts the lucky people

for I am the end of biology  
antifragile

poetics guillotined  
on the threshing floor citadel

this is a portrait of not us  
un duel'd spread in the sunlight of other

for even my pumpkins  
vine gold

The opening line, “in the syllabus of marrow,” suggests an exploration of deep, perhaps ancestral knowledge of something that is both foundational and visceral. Marrow often symbolizes life and essence, indicating a return to the core of existence. This concept aligns with Bataille's idea of *l'informe* or the formless, where he states, “The body is the center of the non-meaningful and the chaotic,” like with a body without organs (Bataille 44). Here, the marrow serves as a metaphor for the raw, unfiltered aspects of identity that resist categorization, like again with Deleuze and Guattari's “body without organs,” or a disembodied poetic. By invoking marrow, the poem critiques the rigid structures of conventional biology, proposing that identity is far more complex than mere biological determinism or essentialism. This notion resonates with queer theories, notions of performance and Otherness, which argue for the fluidity of identity beyond traditional binaries or gazes.

The imagery of the moon toasting “the lucky people” introduces a surreal and celebratory tone, suggesting a connection to the cosmic or the sublime. In Bataille's work, the moon often represents the sacred juxtaposed with the profane. He states, “It is in the experience of transgression that one can approach the sacred” (26). The “lucky people” might be those who

embrace their desires, transgress errantly against societal boundaries while aligning with the concept of the nomadic subject as a figure unbound by fixed identities and comfortable with boundlessness.

Burroughs writes, “The only way to get rid of a drug is to get rid of the dealer,” which suggests a radical rethinking of dependency on societal roots (Burroughs 62). In *CODA*, the moon's toast symbolizes celebrating those who dare to navigate their desires outside society and as Other.

The declaration “for I am the end of biology” posits an assertion against essentialist views of identity. By claiming “antifragile,” the speaker suggests a state of being that thrives amid chaos and challenges, drawing on the idea that identities can be both resilient and adaptive. This concept aligns with Burroughs’ exploration of fragmented narratives, and the rhizome, where the “self” is not a singular entity but an assemblage. Burroughs famously stated, “Nothing is true, everything is permitted” emphasizing the fluidity of meaning and identity which I glorify in *Homocaust* (49). This assertion challenges the conventional understanding of biology as a determinant root of identity, proposing instead a nomadic existence that allows for transformation and growth. The antifragile identity echoes the rhizomatic concept of multiplicity, and some much of rhizomatic thinking, where meaning is not linear or hierarchical, but interconnected, like in mapping.

The phrase “poetics guillotined” evokes the idea of violent disruption, suggesting that traditional poetic forms are being dismantled in favor of something transgressive, raw and transformative. The “threshing floor citadel” serves as a powerful metaphor for a place of both productivity and destruction, resonating with Bataille’s exploration of excess and the grotesque and power. He notes, “It is the struggle against the nothingness of existence that generates

meaning” (Bataille 81). Here, the guillotine symbolizes the severing of roots, allowing for a rebirth of poetic expression that embraces un-rootedness. This moment also connects to the pilgrim metaphor in queer theory, where the poet embarks on an errant journey through uncharted territories. The citadel represents societal roots that are being challenged, emphasizing the need for radical rethinking.

“This is a portrait of not us” conveys a profound sense of alienation and distancing from established identities, like a queer, pilgrim or alien. The phrase implies a critique of conventional representations, suggesting that the speaker does not fit within the normative, like Burroughs and Bataille. This aligns with queer theories that seek to dismantle fixed identities and embrace multiplicity. The notion of being “un duel’d” further emphasizes the power and the rejection of binary oppositions with conflicts inherent in traditional identity politics of Othering.

The “sunlight of other” introduces a dimension of visibility and recognition, where alternative identities can emerge. This aligns with Burroughs’ radical embrace of the margins: “The only reality is the one that we make” (107). In this light, the poem becomes a canvas for exploring identities that exist beyond rooted recognition.

The concluding lines of “pumpkins” that “vine gold,” where pumpkins are often associated with abundance and the harvest, can symbolize the fruits of self-exploration and transgression. The notion of “vine gold” suggests a preciousness in the multifaceted “nature” of being, emblemizing rhizomatic theories that celebrate interconnectedness. This imagery serves as a powerful reminder that identity, much like a vine, is not singular but rather a complex network of maps, nodes, experiences, desires, and relationships. It speaks to the idea that through transgressive poetics, individuals can cultivate a richer understanding of “self” hood and of one that is as dynamic and multifaceted.

The insights offered by these authors challenge entrenched roots and invite a radical rethinking of one that is inherently fragmented and fluid rather than fixed or rooted. This becomes vital as in *Homocaust* for it navigates the intersections of queer, feminist, and rhizomatic theories, asserting that the complexity of identity cannot be adequately addressed through traditional performance agendas.

Once again by integrating Bataille's exploration of the grotesque and Burroughs' cut-up technique, my poetry emerges as a site of resistance against reductive identity constructs, creating a necessary dialogue that questions the very foundations of how we understand the "self." The invocation of "the body without organs," too, serves not just as an abstract concept but as a transformation as a tool which critiques the essentialist views that still pervade us. By foregrounding the disruptions inherent in these authors, *Homocaust* situates my poetry not only within the lineage of rhizomatic thought but also as a critical commentary on those marginalized by prevailing rootedness.

*Homocaust* embodies the radical spirit of Bataille and Burroughs as a call for liberation, while simultaneously the innovations of Louis Zukofsky and Paul Celan, whose explorations of identity and memory through innovative poetics also further the significance of Rhizomatic Poetics in contemporary writing. *Homocaust* embodies this intersection, drawing on the innovative linguistic practices of Louis Zukofsky and Paul Celan, positioning my work within theirs to highlight the significance of Rhizomatic Poetics.

Louis Zukofsky is known for his dense and oblique verse that disrupts conventional linguistic boundaries. His innovative approach is a mix of voices, references, and historical contexts, creating a multi-layered, polyphonic poetic. Zukofsky's poetry exemplifies the principles of rhizomatic thought, as articulated by Gilles Deleuze and Félix Guattari, who assert that "a

rhizome is not a tree; it does not grow from the root to the shoot” (Deleuze and Guattari 6). This notion resonates with Zukofsky’s work, which resists linearity and fixed meanings, reflecting a proliferation of interpretations and nodes of thought. Zukofsky’s wordplay and attention to sound and rhythm as seen in the fragmented and complex poetics of *Homocaust*, similarly embrace multiplicity and defies singular interpretations. In *Homocaust*, I too seek to create a dynamic interaction between text and reader, encouraging ongoing engagement rather than closure. This aligns with Zukofsky’s assertion that poetry should reflect “the ever-shifting nature of poetics” (Zukofsky 45). Through fragmented language accretions, my poem invites a myriad of interpretations.

In contrast to Zukofsky’s linguistic innovations, Paul Celan’s poetry dives into the realms of trauma and memory through a haunting, fragmented style. Celan’s verses, particularly in *Death Fugue*, present a disjunctive exploration of existential despair: “Black milk of daybreak we drink you at night” (Celan 61). This dense, a-signifying language transcends conventional understanding, reverberating the rhizomatic emphasis on exploring fractured narratives and errant meanings. Celan’s poetics is resonant with the themes in *Homocaust*, where I similarly confront the complexities of memory and trauma. The fragmented structure of my poem allows for an exploration of identity that resembles Celan. Like Celan, I aim to evoke a sublime experience to navigate the intersections of past and present, challenging dissonances.

The contributions of Zukofsky and Celan both navigate the margins of language and Celan also engages with trauma while both poets illuminate the necessity of embracing disruption. Again, in *Homocaust*, I challenge using disruptions and fragmented poetic nodes to convey the complexity performance of “self” hood. Once again, the rhizomatic approach provides a critical lens through which to understand how identity can be understood as dynamic, rather than a fixed



construct. By situating my work within the contexts of Zukofsky and Celan I embrace this complexity and fragmentation as it helps navigating a world rife with rootedness and not discovery. *Homocaust* draws upon Zukofsky and Celan, engaging with the rhizomatic, through linguistic experimentation that which both Zukofsky and Celan provide critical frameworks that inform this *Homocaust* poetic.

the ethnologist shelf  
born in my exhaustion

vertiginous clarities  
poetic signs of my experiences opposites to the other

This poem invites a the point of views of both Celan and Zukofsky, while using the themes of rhizomatic, nomadic, pilgrim, gender, and queer theories to enrich the analysis, illuminating the fragmented nature of identity which is inspired by such accretion. The opening line, “born in my exhaustion,” captures a sense of weariness and existential fatigue. This notion aligns with Celan’s exploration of trauma and the weight of memory, as seen in his work, where the burden of experience often results in a fragmented identity. Celan writes, “We cannot go back to where we were; we can only go forward to where we are” (32). Here, the speaker’s exhaustion can be interpreted as a reaction to the relentless demands of being, reflecting a sense of displacement that is central to Celan’s poetry, and the need to map instead of trace while breaking boundaries.

The term “exhaustion” resonates with queer and nomadic theories, emphasizing the idea of identities that are not fixed but rather in constant mapping. The notion of being "born" from this exhaustion suggests a rebirth or transformation, aligning with rhizomatic ideas about identity that embrace multiplicity and non-hierarchical connections. The poem becomes a fertile ground for

exploring alternative identities that emerge from fatigue rather than from conventional societal roots, which deserve errant exploration.

The phrase “vertiginous clarities” presents a paradoxical image with clarity that induces vertigo. This duality echoes Zukofsky’s poetic approach, which often mixes complex layers of meaning within seemingly straightforward phrases, like in my poetics at times. Zukofsky’s work exemplifies a commitment to creating “poetry that arises from the experience of clarity and confusion intertwined” (Zukofsky 21). This complexity is reflected here, where clarity arises from the tumultuous nature of existence, suggesting that understanding often emerges from chaos, as Glissant would agree as well. In the context of rhizomatic theory, “vertiginous clarities” can signify the destabilization of fixed meanings. Just as a rhizome spreads out in various directions and nodes, the speaker’s insights are not linear but expansive, offering multiple view-points. This aligns with queer theories that challenge normative perceptions, proposing that identity is an evolving construct shaped by diverse experiences that are performative.

The phrase “poetic signs of my experiences” emphasizes the importance of language as a medium for expressing and navigating life’s complexities. Zukofsky’s innovative use of language disrupts traditional syntactic and semantic structures, creating a space where meaning is continually redefined as in *Homocaust*. He asserts, “The word becomes a space for the interplay of voices, references, and histories” (45). The speaker’s “poetic signs” serve as markers of lived experiences, emphasizing how language encapsulates and convey the intricacies of unrooted writing. This idea is further supported by Celan’s belief that poetry can transcend the conventional, enabling a profounder exploration of trauma and memory. Celan writes, “Language is the only reality,” suggesting that through poetic expression, the speaker can

navigate their fragmented identity like when exploring queerness (Celan 50). The “poetic signs” become a means of connecting with both the “self” and the Other, fostering a dialogue that transcends the limitations of fixedness and the binary.

The concluding line, “opposites to the other,” presents a complex tension between “self” and Otherness. This phrase reflection on the dualities inherent in identity formation, resonating with nomadic and queer theories that emphasize multiplicity of “self” hood. The term “opposites” suggests a conflict or a binary that the speaker seeks to navigate, reminiscent of Celan’s exploration in his works, where the self is continually in dialogue with the Other.

Celan’s assertion that “the face is a riddle” reinforces the idea that identity is not easily decipherable and often exists in opposition to root expectations (42). The speaker’s exploration of these “opposites” can be seen through the complexities of gender and queer identity as well, challenging fixed categorizations and embracing fluidity like in *Homocaust*.

This excerpt embodies the themes related to identity, experience, and the “self”-Other dynamic, drawing on the innovative frameworks of Celan and Zukofsky. Through the lens of rhizomatic, nomadic, and queer theories, and utilizing language as a means of navigating these complexities, the speaker reveals the intricacies of “self” hood of resisting categorization while embracing ambiguity and multiplicity. Again, both Louis Zukofsky and Paul Celan articulate the complexities of identity, memory, and trauma through fragmented and non-linear approaches which situates my poetic inquiry within a larger discourse that challenges conventional understandings of “self” hood. By connecting my work to Zukofsky’s dense, polyphonic structures and Celan’s haunting explorations of trauma, I assert the significance of Rhizomatic Poetics as a vital framework for interrogating the root. My writing embodies a radical shift away from traditional poetic forms and hierarchies, reflecting the rhizomatic principle of multiplicity.

My engagement with Zukofsky and Celan serves to highlight how language can be a site of resistance and transformation. In this context, *Homocaust*'s contribution, reflects the exploration of exhaustion as a form of rebirth speaking to the larger narrative of resilience and transformation that both Zukofsky and Celan embrace. The notion of "vertiginous clarities" and "poetic signs" resonates with the idea that meaning is not static, but instead, it evolves through the multiplicity of maps, nodes, voices and histories. Again, this positions this work by situating *Homocaust* within the innovative frameworks established by Zukofsky and Celan to redefine boundaries in the exploration of multiplicity, trauma, and the mix between "self" and Other.

Not only in Literature or the likes of writing from poets Celan and Zukofsky, the exploration of identity, memory, history and desire in contemporary poetry often intersects with the visual arts, particularly in the works of figures like Nick Cave and Keith Haring. Their artistic practices resonate with the principles of cultural, queer, feminist, nomadic, and rhizomatic theories, all of which inform my poem *Homocaust*.

Visual Artist Nick Cave's work exemplifies the intersection of the corporeal and the conceptual through his movement sculptures and performance art. His creations are often characterized by visceral qualities that engage with the body in transformative ways. Cave's practice can be understood through Deleuze and Guattari's concept of "the body without organs," which posits that the body is not a fixed entity but rather a fluid assemblage that resists conventional representations of identity. As Deleuze notes, "The body without organs is a site of pure potentiality" (Deleuze 154). This perspective invites a reconsideration of how we perceive the body and its relationship to place, maps, boundaries, desire and identity.

Nick Cave's *Soundsuits* revolutionize conventional notions of identity and the body through his intricate wearable sculptures. These transformative artworks challenge fixed representations, offering a visual and performative exploration of marginalized nodes of self-expression. Cave's *Soundsuits* embody a rhizomatic "logic," where identity blooms without boundaries, embracing multiplicity and diversity as the suits move in space, celebrating out-sidedness and flow, like in the rhizome. These "sculptures" transcend corporeal limitations by masking the body and transforming it into a realm of hybridity and imagination. In relation to my poem *Homocaust*, similar themes of transcendent nodes and the rhizomatic self-expression errantly abound.

Cave's work disrupts traditional boundaries to engage with the rawness of the un-essentialized nodes of experience. He's transcendent! His sculptures often embody movement amid the physical and the conceptual. This aligns with the themes present in *Homocaust*, for the visceral nature of Cave's art parallels the raw emotional landscapes depicted in my poem, inviting a conversation about how the body can serve as a canvas for expressing and be a metaphor for pilgrimaging in the *Rhizomatrix*.

Keith Haring's vibrant imagery also exemplifies the concept of "the body without organs." His art transcends the limitations of the physical body, conveying a dynamic energy that is both primal and expressive. Haring's work has been criticized for potential appropriation, yet it remains a powerful commentary on the intersections of disease, queerness, identity, desire, and social justice. His figures challenge conventional representations of the body, on display in museums and subways (in his time) alike.

Haring's assertion that "art is for everybody" reflects a commitment to inclusivity, paralleling the themes in *Homocaust* that question fixed roots. Haring's art serves as a commentary that engages with issues of sexuality and the AIDS crisis, echoing the transgressive poetics I explore

in my work. By utilizing vivid imagery to convey emotional intensity, Haring demonstrates how art can bridge the gap between the personal and the political. Haring's potential is for art to challenge and it seeks to un-categorize and not constrain.

The works of Nick Cave and Keith Haring illuminate the diverse ways in which transgressive poetics, like mine, and "the body without organs" intersect, challenging conventional boundaries and offering new understandings of the relationship between art, body, language, and desire. Their practices resonate with Deleuze's notion that "the body is a site of experimentation," suggesting that both visual art and poetry can function as spaces for reimagining rootedness (Deleuze 161).

In *Homocaust*, I strive to engage with these concepts by employing fragmented imagery and non-linear poetics that reflect the complexities of the nodes of being. This approach aligns with the principles of rhizomatic thought, which emphasizes interconnectedness and multiplicity. By engaging with the concepts of "the body without organs" and transgressiveness, I aim to contribute to the ongoing discourse of the power of art to challenge roots. Again, the relevance of these theories underscores the importance of embracing multiplicity and ambiguity in the pursuit of understanding the "self," while viscerally engaging with themes of memory, identity, and transience, navigating the intersection of art and existence. Through the lens of Keith Haring and Nick Cave, as well as concepts from rhizomatic, nomadic, pilgrim, gender, and queer theories, the poem reveals a complex meanings related to un-rootedness and mapping new horizons.

elucidate torments ossuary  
the discernment aurora of fonts

the dead time inked in the tattoos of gamble converted and hooked to the tilt  
an exercise of echoes in the art of nomads

The opening line, “the discernment aurora of fonts,” suggests a dawning awareness that illuminates the multiplicity of voices and identities. The term “aurora” conveys a sense of awakening, aligning with Haring’s belief that art serves as a catalyst for social awareness. He famously felt that he was not an artist, but a communicator. This perspective implies that art transcends individual expression, becoming a communal language that fosters connection and dialogue.

In this piece, this “discernment” reflects a moment of clarity amid chaos, resonating with the rhizomatic idea that meaning is not fixed but rather a fluid network of maps, nodes and connections. This aligns with Deleuze and Guattari’s notion that “a rhizome connects any point to any other point” (Deleuze and Guattari 7). The exploration of identity through diverse “fonts” implies a multiplicity of narratives, challenging traditional notions of linearity, rootedness and singularity as seen in Haring’s art and my poem.

The phrase “the dead time inked in the tattoos of gamble” introduces a stark contrast between life and death, temporality and permanence. Tattoos, often regarded as expressions of identity, serve as a metaphor for the indelible marks that experiences leave on the body. Nick Cave’s work embodies this relationship between body and experience, where each piece evokes a visceral connection to the errant possibilities through continuous movements. Cave states, “I am always exploring the tension between the physical and the conceptual” (Cave, qtd. in Whitfield). The idea of “gamble” further emphasizes risk and uncertainty, aligning with nomadic and queer theories that celebrate the fluidity and the embrace of unpredictability. As the nomadic subject navigates various landscapes, they accumulate experiences that are etched onto their identity, akin to tattoos that signify moments of transformation. The concept of “dead time” reflects the

weight of these experiences, suggesting that past traumas and memories linger, shaping present identities like Haring dealing with AIDS and Cave's focus on race.

The phrase "converted and hooked to the tilt" evokes a sense of being transformed or altered, which resonates with queer theory's emphasis on the non-normative. The notion of "conversion" implies a departure from conventional understandings of "self," suggesting a constant evolution influenced by experiences and interactions. Haring's work often exemplifies this transformative power, as he believed in the idea of art as a catalyst for change (Haring, Buchhart). "Hooked to the tilt" conjures an image of being ensnared or attached to a dynamic state of being and unrootedness, emphasizing the instability inherent in nomadic existence. The idea of tilt suggests a departure from fixed positions, embodying the rhizomatic principle that identity is an ever-shifting construct. This reflects the experiences of those who navigate multiple identities, as explored in my piece, where we are challenged by constructs of the "self" and performance.

The closing line, "an exercise of echoes in the art of nomads," encapsulates the poem's exploration of errantry, border breaking, memory, identity, and interconnectedness. The term "exercise" suggests a practice or continual engagement, emphasizing the active nature of navigating identity in a world that is often in errant map-movement. Nomadic theory posits that identities are not static but rather shaped by movement and change, a sentiment reverberating in Haring's assertion that art is about movement (Haring, Smith).

The concept of "echoes" reinforces the idea that past experiences resonate throughout one's life, influencing present and future identities of performance. This aligns with Cave's emphasis on the corporeal, where the body becomes a site of memory and transformation and is never fixed. He notes, "The body is a vehicle for the expression of experience" (Cave, Whitfield). The "art of nomads" reflects a celebration of multiplicity and the rejection of fixed identities,



suggesting that the act of creation itself is an errant nomadic journey where one that constantly evolves and redefines itself.

The piece engages deeply with themes of memory, identity, and transience, drawing on the perspectives of Haring and Cave, as well as rhizomatic, nomadic, and queer theories. The poem illuminates body, desire and experiences, emphasizing the transformative power of art. In my analysis of Cave and Haring, I reveal the transformative potential of their art and its profound connection to my poetic exploration in *Homocaust*. When I consider how their work embodies the principles of rhizomatic theory, challenging conventional boundaries of identity and representation, I think how my poetry alongside their art, underscores the urgency of embracing multiplicity and fluidity in understanding Otherness and the “self.” This conversation is vital in today’s literary landscape, which increasingly prioritizes intersectionality and the complexities of identity.

Cave’s and Haring’s practices serve as powerful mediums for articulating marginalized experiences, a theme in *Homocaust*. Through my use of fragmented imagery and non-linear narratives, I not only reflect their disruptions of fixed identities but also elevate the discourse surrounding the body as a site of memory and transformation. This positioning aligns my work with a broader dialogue that emphasizes identity as dynamic rather than static. Deleuze and Guattari’s notion of the body as a “site of experimentation” offers a critical framework for my exploration of the interconnectedness of identity, desire, and experience. This perspective invites a reevaluation of assumptions surrounding “self” hood and rootedness. By engaging with the legacies of Cave and Haring, I contribute to a vital discourse on how art and poetry can intersect to reimagine societal norms and the essence of identity, as seen in these rhizomatic theories.

In my continued exploration of Rhizomatic Poetics through the lens of my poem *Homocaust*, I too engage with Patricia Smith's influential work in contemporary poetry, particularly her collections *Blood Dazzler* and *Incendiary Art*. Smith's poetry serves as a conduit for discussing race, gender, and identity. She intertwines emotional intensity with formal innovation through fragmented narratives. For example, in *Blood Dazzler*, Smith navigates the aftermath of Hurricane Katrina, portraying chaos and devastation through multiple perspectives. As she writes, "These are the people who have forgotten their own names," this line encapsulates the dislocation and loss that pervade her work, illustrating the importance of reclaiming identity amidst systemic control (Smith 54).

Smith's poetry operates within a rhizomatic framework, reflecting Deleuze and Guattari's theories. Her shifting perspectives disrupt traditional narratives, revealing the complexities of trauma and resistance.

the towns' people live amongst the demented plan of extermination  
near the selection platforms where ironic cellos play

symbolically  
castrating themselves in this modernity

where the Stradivarian's played a requiem for a kind Roma woman  
whom always gave people cigarettes in the mud under the Madonna moon

unclothed to her ending with no one left to remember  
from the ones addicted to violence and once dead

the flames incircle in the filth  
like faggots at the harrows

stick collection  
the scent of burnt flesh

excrement lingering or  
is that hope

In *Homocaust*, I build upon Smith's exploration of interconnected, non-linear patterns of violence and identity, extending her ideas to encompass queer and feminist perspectives. The imagery of "townspeople live amongst the demented plan of extermination" evokes the historical and ongoing violence faced by the marginalized while challenging dominant narratives that seek to erase. This engagement with Smith's work accentuates trauma and the necessity of embracing multiplicity in the face of oppression. The "ironic cellos" playing near "selection platforms" serve as a haunting metaphor for the intersections of art and violence, resonating with Smith's blending of form and content.

Smith's assertion, "We are not just the sum of our pain; we are the entirety of our voices" amplifies mapping and nodes, rejecting the notion that any single voice can encapsulate the complexity of identity (75). By at times employing non-linear narratives, Smith emphasizes the intersectionality of trauma and identity rather than adhering to a linear progression. In *Homocaust*, I too explore how fragmented narratives can capture the complexities of identity and desire within rhizomatic, nomadic, queer, and feminist contexts.

Along with *Homocaust*, Smith's work addresses systemic violence, highlighting the enduring effects of historical trauma on Black identity. In *Incendiary Art*, she writes, "Art must burn with the intensity of our histories," suggesting that poetry can ignite conversations about difficult "truths" (43). This aligns with my exploration of trauma in *Homocaust*, where I interrogate the intersections of memory and identity, pushing against conventional representations. Engaging with Smith's work illuminates the ongoing struggles of marginalized communities. By integrating queer and feminist perspectives into my own poetic practice, I aim to extend Smith's insights, enriching the dialogue around identity and resistance.

Cypress had a Mervyns  
a Del Taco

cows  
strawberry crow'd fields

and no  
James Baldwin

In this piece I capture the essence of place and identity through stark imagery, like Smith. The references to “Mervyns” and “Del Taco” evoke nostalgia while hinting at the complexities of identity within specific cultural contexts. The line “cows strawberry crow'd fields” juxtaposes pastoral imagery against urban experiences, suggesting a fluidity between different landscapes and reflecting the nomadic aspects of identity explored in rhizomatic theory, where the “self” is not confined to a single narrative or location and where alien and Other exist. The poem’s fragmented structure reinforces the idea that identity is shaped by diverse influences and experiences. As Smith states, “We are always moving, always shifting,” highlighting the dynamic nature of identity formation (100).

The reference to James Baldwin acknowledges the complexities of Black identity and the intersection of place, memory, and cultural history. Baldwin's work too grappled with themes of race, belonging, and the struggles of marginalized communities, which aligns with Smith’s focus on historical trauma and systemic violence. The absence of Baldwin in settings juxtaposed with familiar locations, like Del Taco and Mervyns, comments on the obliteration of significant cultural voices in contemporary discourse. By placing Baldwin's name alongside references to commonplace cultural markers, *Homocaust* illustrates a tension between the richness of Black intellectual heritage and the often superficial representations of Black life in popular culture amongst the whiteness of suburbia and all that goes along with that. In essence, invoking

Baldwin serves as a call to remember and engage with deeper “truths” urging recognition of the layers of history.

My work seeks to highlight the importance of recognizing and embracing the interconnectedness of our experiences, particularly in the context of queer and feminist identities. Similarly, in the works of Joy Kogawa and Milan Kundera, fragmented writing and ungrounded rhizomatic thoughts on identity and belonging are constantly negotiated through multiple, shifting perspectives and desire in their writing. In my exploration of the intricate themes of cultural displacement and identity, I draw significantly on the works of Joy Kogawa and Milan Kundera.

Kogawa's brilliant novel *Obasan* serves as a poignant examination of historical trauma, particularly the internment of Japanese Canadians during World War II. Through her fragmented narratives, Kogawa captures the complexities of memory, resilience, and the interchange between personal and collective histories. She weaves past and present, using non-linear storytelling to reflect the lasting impacts of historical injustices. Kogawa's approach emphasizes how fragmented identities can challenge linear narratives, a principle that resonates deeply with my poem *Homocaust*.

Coda (Afterburn): Arbormortum

burned human remains  
my muscles' tissues

skin blood arteries veins blood clots  
blocking blood flow as veins melt destroying my circulatory system

the inner organs destroyed and die from smoke and heat inside and out of my corpse  
flares down my airway postmortem fracturing

fragmentation's fire lips

lacuna burnt remains perimortem trauma totally destroy the body

victim identification through facial features  
fingerprints dentistry Brian Lynn Jacobs

fatal fire scene recovery  
analysis of body and burned skeletal elements

combust after placing the burning tire around the neck with fuel  
and light it on fire head in flames necklacing faggots

rubber tire filled with petrol over chest and arms with a match spark charred  
graphesis deployed gradual oxidation and exposure to the decay of hoary trees

modification of external skin  
blisteringsplittingdisassociationflexureretracton

Minimataesque  
Hiroshima

detachment of crucified hands  
and distal radius and ulna exposed with feet detached

differentiated warpage as the detached bad faith other  
James Baldwin is the fire god brahman and bodhisattva

a window appeared in the thorax detached  
androgynous adrenaline's santorum

this body vessels emptied agent  
gaze gasoline'd accelerant in the extremities

oh L'Amour  
l'More

life threatening rainbow amputations  
firstsecondthirdfourthfifthsixthdegree

faggots explosive inflammatory response  
AIDS a gay cancer

destroy the problem contain the damage  
clean up the mess Icarus hubris

weaken the immune system for the body is less able  
to fight off threats of Reagan Salem's sepsis

gather the faggots to make much of time  
gather ye faggots while ye may

old rainbow is still a flying  
this same faggot that smiles today

*tomorrow will be dying*  
Cherrie Moraga up in flames

arborvitaecaust crucible's  
plague nation

Bridget Bishop June 10, 1692  
Rebecca Nurse July 19, 1692

Sarah Good July 19, 1692  
Elizabeth Howe July 19, 1692

Susannah Martin July 19, 1692  
Sarah Wildes July 19, 1692

George Burroughs August 19, 1692  
George Jacobs Sr. August 19, 1692

Martha Carrier August 19, 1692  
John Proctor August 19, 1692

John Willard August 19, 1692  
Martha Corey wife of Giles Corey

Mary Eastey September 22, 1692  
Mary Parker September 22, 1692

Alice Parker September 22, 1692  
Ann Pudeator September 22, 1692

Wilmot Redd September 22, 1692  
Margaret Scott September 22, 1692

Samuel Wardwell Sr. September 22, 1692  
Giles Corey September 19, 1692

*erasure oh l'amour*  
*mon amour*

*what's a boy in love  
supposed to do?*

L'More's phobic regime  
*Open O' fierce flaming pit!*

Kogawa asserts, “We cannot forget the past; we must learn to live with it” (Kogawa 67). This statement encapsulates her thematic exploration of memory and displacement, highlighting the need for acknowledgment and understanding of historical trauma. Her narrative style, marked by disjointedness and interconnectedness, parallels the rhizomatic principles of multiplicity and non-hierarchy, which I incorporate into my own poetry. In *Homocaust*, the evocation of fragmented identities aligns with Kogawa’s emphasis again on the ongoing relevance of historical multiplicity in shaping present realities. For instance, the vivid imagery of “burned human remains” and “fatal fire scene recovery” illustrates the traumatic legacies that haunt contemporary identities, reflecting Kogawa's exploration of the complexities of belonging and the struggle for recognition.

Transitioning from Kogawa’s exploration of identity, Milan Kundera's *The Unbearable Lightness of Being* delves into the constructs of “self,” amidst historical upheaval. Kundera’s famous assertion, “The struggle of man against power is the struggle of memory against forgetting,” resonates with my endeavor to navigate the intersections of memory, history, and personal transformation (Kundera 34). His exploration of fragmentation and multiplicity in identity further informs my poetic practice with surrounding themes of desire, sexuality, and hegemony. Kundera’s characters embody the tension between personal choice and historical context, reflecting the complexities that shape individual identities.



In *The Unbearable Lightness of Being*, Kundera writes, “We can never know what our lives are worth; we can only live them” (92). This notion of living with uncertainty informs my poetic exploration of errantry, mapping, identity, desire, and trauma in *Homocaust*. The chaotic imagery of “skin blood arteries veins” and “combust after placing the burning tire around the neck” evokes the visceral realities of historical violence and oppression, faced in the novel as well, while simultaneously addressing the fluidity of identity in the face of historical trauma. Kundera's emphasis on the relationship between memory and personal transformation aligns again with my intent to unravel the complexities of the multiplicity of identities amidst societal violence and historical destruction.

The poem “Coda (Afterburn): Arbormortum” serves as a powerful exploration of cultural displacement, identity, and historical trauma, employing a fragmented poetic style that resonates with the works of Kogawa and Kundera. The visceral imagery and non-linear structure mirror Kogawa's focus on the complexities of memory and resilience in the face of historical injustices, while also echoing Kundera's examination of the multifaceted nature of boundlessness and nomadism. From the outset, the phrase “burned human remains” establishes a haunting and immediate connection to trauma, evoking the physical and emotional scars left by violence. This visceral image serves as a backdrop for the exploration of identity that follows, drawing attention to the ways in which historical trauma can shatter the “self.” The subsequent lines detailing the destruction of “my muscles’ tissues” and “blood clots” encapsulate the bodily experience of trauma, emphasizing the physicality of identity that Kogawa often explores through her characters’ lived experiences of displacement in the haze of nuclear holocaust.

The poem's references to postmortem fracturing and “fragmentation's fire lips” reflect Kogawa's narrative technique of interconnecting past and present, highlighting how collective

histories shape individual identities. This aligns with her assertion that our identities are often constructed from fragmented experiences and memories as seen in her novel. The exploration of “perimortem trauma” points to the lingering effects of violence, representing Kogawa’s themes of resilience amidst destruction. By presenting the body as both a site of trauma and a vehicle for identity, the poem aligns with Kogawa’s insights into the interconnectedness of histories and discoveries I created in my poem.

Kundera’s exploration of the “self” further enriches the poem's thematic depth. Kundera said in his book, *The Book of Laughter and Forgetting*, "the struggle of man against power is the struggle of memory against forgetting," resonates throughout *Homocast* as it wrestles with the legacy of violence and the necessity of remembrance. The imagery of “gaze gasoline’d accelerant” suggests an awareness of how societal structures fuel eradication and oppression, exemplifying Kundera's belief in the power of memory. The invocation of AIDS as "a gay cancer" underscores the intersection of personal and political struggles, emphasizing the urgency of remembering the marginalized as seen too in his novels.

The poem's concluding lines, listing the names of those executed during the Salem witch trials, serve as a powerful historical reverb. This acknowledgment of past violence aligns with Kogawa's and Kundera's focus on historical multiplicity. By invoking these names, the poem highlights the ongoing relevance of historical injustices, reinforcing the idea that memory is essential for consideration of cultural displacement as seen in Kundera’s *Czechoslovakia* and Kogawa’s *Japan*.

In addition, the repeated references to “gathering the faggots” invoke a sense of community and resistance in the face of oppression. This mirrors Kogawa’s emphasis on memory and

resilience, while also resonating with Kundera's exploration of the individual within historical contexts.

"Coda (Afterburn): Arbormortum" stands as a poignant reflection on the interconnectedness of cultural displacement, memory, and identity. By embracing Kogawa's fragmented narrative style and Kundera's exploration of the self, the poem engages with the rhizomatic principles that underpin both authors' works. The integration of Kogawa's and Kundera's ideas highlights the significance of my work in the context of cultural displacement and identity formation. By embracing Kogawa's fragmented narrative style and Kundera's exploration of memory, I engage with the rhizomatic principles that underpin both authors' works. The poem's thematic resonance with Kogawa's emphasis on historical multiplicity and Kundera's exploration of "self" serves to foreground the ongoing relevance of these discussions with my engagement with Kogawa and Kundera that explores the interconnectedness of Otherness, displacement, memory, and identity.

Building on the insights gleaned from Kogawa and Kundera, it is essential to expand the conversation to include the displacement and multiplicity between language and technology in shaping our realities, with Neal Stephenson's *Snow Crash*, a dazzlingly written text that interrogates the implications of language and technology within a hyper-mediated society. In this context, Stephenson's exploration of how language functions as both a tool of oppression and a means of liberation resonates deeply with the themes of fragmentation and identity in my work. Stephenson portrays a dystopian world where language serves dual functions, both as a weapon wielded by corporate interests and as a tool for liberation. The protagonist, Hiro Protagonist, navigates the Metaverse, engaging with the novel's central theme that language and technology can be manipulated to shape realities, a notion underscored by his quest to unravel the virtual drug *Snow Crash*. As Stephenson notes, "In the future, language will be a weapon," illustrating

profound concern about the impact of linguistic commodification and corporate manipulation, where too I use language as a weapon of resistance as seen in *Homocaust* (Stephenson 41).

The character of Y.T. exemplifies this resistance as she maneuvers through the Metaverse's complex linguistic landscape, highlighting the potential for subversion within oppressive power structures. This critique aligns seamlessly with *Homocaust*, where maps reshapes poetic inquiry and challenges conventional notions of composition and textuality. In this context, *Snow Crash* serves as a reminder of language's transformative potential. This relevance continues to extend to my poem *Homocaust*, which interrogates these complexities by exercising fragmented poetics and non-linear thinking while I engage with Stephenson's ideas to illustrate how language and identity are intertwined, echoing the novel's themes of linguistic fluidity and multiplicity. As I explore the shades of displacement, the poem becomes a grounds for reclaiming fragmentation of language, akin to how characters in *Snow Crash* navigate their realities. By utilizing a fragmented style, I induce a sense of multiplicity where the imagery in the poem emphasizes the visceral experiences aligning with Stephenson's portrayal of how language and experience are shaped by systemic-societal forces and rootedness.

#### Step IV. Possibility's Ode to Rhizomatic Pilgrims

wasteman hallow-land parataxis e tu  
solipsism synecdoche metonymy green grass blue

the mango tree cannot bear lemons  
god gunt coup

a doom loop of rivers flowing backwards  
dongie dongie do

In *Step IV. Possibility's Ode to Rhizomatic Pilgrims*, the opening lines present linguistic playfulness, featuring terms such as "wasteman" and "hallow-land," which evoke both the absurdity and profundity of existence and famous poems past, like in the novel *Snow Crash*. The use of parataxis, a rhetorical device that presents phrases or clauses in a series without conjunctions, reflects the non-linear approach championed by Stephenson, creating a rhythm to navigate the complexities of meaning.

The phrase "the mango tree cannot bear lemons" encapsulates the notion of limitations within identity formation, suggesting the dissonance between expectation and reality. This resonates with the themes of dislocation and identity struggle present in *Snow Crash*, where characters wrestle with their place in a commodified world where there are constraints that can inhibit.

The line "a doom loop of rivers flowing backwards" serves as a metaphor for cyclical trauma and the repetition of history, in the face of technology, reflecting the interconnectedness of memories. This cyclical nature of experience aligns with the concept of identity as a complex web of moments shaped by memory nodes and historical maps.

The mischievous language "dongie dongie do," serves as an invocation of whimsy amidst gravity, reminiscent of Stephenson's blending of humor and seriousness. This tonal shift considers the resilience and adaptability of identity in the face of oppression, embodying the rhizomatic principle of interconnectedness and multiplicity by engaging with the work of Stephenson in the exploration of fragmentation and non-linearity.

Stephenson's blending of humor and seriousness is a nuanced approach on the complexities of identity formation within a hyper-mediated society. Transitioning from Stephenson's exploration of language and power, Lyn Hejinian's work of the Language Poetry movement, further probes the intricate connections between language, identity, and power. Hejinian's

innovative use of the fragmented and linguistic play invites an interrogation of traditional roots, aligning with the rhizomatic principles that challenge fixed meanings. In this way, Hejinian's work complements and expands upon the themes presented in *Snow Crash* and *Homocaust*, providing a lens through which to explore existing notions of writing.

Lyn Hejinian's innovative approach to language exemplifies a rhizomatic structure characterized by fluidity, contingency, and a disruption of linear poetics. She asserts that "meaning is not a matter of static representation but rather a shifting interplay of language and experience" (Hejinian 43). This concept aligns with my poem *Homocaust*, where fragmented narratives and linguistic gymnastics abound. Hejinian's emphasis on repetition and variation is particularly resonant. She states that "repetition is a way of affirming the multiplicity of experience, allowing for continuous reinterpretation" (56). In my own work, I adopt this rhizomatic "logic," where meaning continuously evolves, fostering a deeper engagement with un-rootedness.

In her critically influential work, *The Language of Inquiry*, Hejinian emphasizes the act of questioning as fundamental to understanding both language and rootedness. She argues that "to inquire is to open a space for the unexpected," which reflects the fluidity and openness of her and my poetic form (10). This idea resonates with *Homocaust*, where each line serves as an invitation to interrogate un-rooting within language. Hejinian asserts, "The act of writing is itself an inquiry, an exploration of the unknown" (32). This approach reveals the mysterious structure of *Homocaust*, wherein the disjointed yet interconnected lines emphasize these complexities.

Stick XXX.  
 ripening pods hang sail  
 carry the spit seed considerable distances

my rectum a paper tiger of sweet honey locust  
and Ganesha

a hardy and scattered traveler  
a reader removed of obstacles

I am fagwood knotty kindler  
a Jain sky burial vulture cloud in Gwalior

cum syrup of samaras' samsaras  
striped thriving in the blazes subcanopy

with a dense understory the metanarrative distinguished  
interlacingly spiraling as I choke on its islands of infestation

groomed for the gasses as ravines of disparities  
my dense foliage unravels

Here the "ripening pods" can symbolize potential and growth, while "carry the spit seed" suggests a transference of experiences and narratives across distances, evoking the rhizomatic principle of interconnectedness. This idea of dissemination is crucial aligning with Hejinian's belief that "the reader is complicit in the creation of meaning" (Hejinian 38). Thus, the poem serves as a collective inquiry, paralleling the exploration of historical multiplicity central to my and Hejinian's works of meaning making.

Hejinian's exploration of language as a site of negotiation and power resonates with the themes of cultural displacement and queer identity present in *Homocaust*. By rejecting fixed identities, her work creates space for the exploration of the Other, paralleling the fragmented and decentralized forms I employ. The line "my rectum a paper tiger of sweet honey locust / and Ganesha" exemplifies this duality, as it plays with imagery that invokes both vulnerability and strength, infusing the personal with the mythical. Here, the paper tiger symbolizes fragility,

while Ganesha, a deity associated with overcoming obstacles, introduces a layer of resilience and transformation, reinforcing the poem's engagement with queer identities.

Similarly, Gertrude Stein's innovative use of language has profoundly influenced my experimental approach to poetry. In her works, Stein's radical departure from traditional syntax and her focus on the rhythm and sound of language challenge conventional forms of expression. She writes, "The whole of what we can say is so very little and we must say it in a great many ways" (Stein 128). This notion of multiplicity and variation as seen in my poem *Homocaust*, where fragmented syntax and perplexing imagery disrupt linearity. Stein's emphasis, like mine, on the auditory and visual aspects of language aligns with Hejinian's rhizomatic principles as well.

The line "I am fagwood knotty kindler / a Jain sky burial vulture cloud in Gwalior" evokes the complexities of identity and historical context. The phrase "fagwood knotty kindler" suggests a connection to queerness. In contrast, the "Jain sky burial vulture" invokes themes of mortality and the cycles of life, reflecting both "spiritual" and existential questions. The line serves as a testament to the multiplicity inherent in identity, reinforcing the idea that our experiences are accreted, interconnected, layered, and often fragmented nodes or maps.

Furthermore, the poem's imagery of "cum syrup of samaras' samsaras / striped thriving in the blazes subcanopy" emphasizes the themes of desire and survival. The term "samaras" refers to winged seeds, symbolizing potential for growth and regeneration, while "striped thriving" suggests the complexity of existence amidst the challenges of survival. This aligns with Hejinian's assertion that "the fragmented self can exist outside conventional confines, inviting a rethinking of identity as a dynamic and shifting construct" (Hejinian 70). By embracing



fragmentation and non-linearity, my work contributes to un-rooting hegemony and aligning with the broader discourse that Hejinian and Stein advocate.

The line “with a dense understory the metanarrative distinguished / interlacingly spiraling as I choke on its islands of infestation” encapsulates the mapping of intersectionality. The “dense understory” symbolizes the layers of experience and identity that often go unnoticed, while the “islands of infestation” suggest the burdens and complexities of lived trauma and queerness. This imagery aligns with the rhizomatic principle of interconnectedness, illustrating how personal narratives are often interwoven with broader societal issues. The choked experience of root reflects the struggle for agency amidst oppression.

Stein’s focus on the act of repetition and the relational dynamics of language can be seen for instance, in the phrase “ripening pods hang sail / carry the spit seed considerable distances” invokes a sense of dispersal nodes that resonate with Stein’s belief in the vitality of language. In *Three Lives*, Stein writes, “It is not a matter of what you see but how you see it,” suggesting that perception is fluid between the observer and the observed, as in *Homocaust*’s exploration of Other as seen throughout my poem and especially with *L’More* (Stein 16).

Hejinian’s influence is evident in the poem’s fragmentation and its exploration of political, non-linear poetics. Her work emphasizes the complexities of “self” hood and the multiplicity of meanings that arise from language. The line “my rectum a paper tiger of sweet honey locust / and Ganesha” illustrates a bold confrontation with identity and desire, mixing bodily experience with cultural and “spiritual” references, as in taking on a pilgrimage.

Hejinian’s *My Life* demonstrates how personal histories are not fixed but rather constructed through language, emphasizing that “the self is never one but always many” (Hejinian 88). This multiplicity resonates with the poem’s assertion of being “a hardy and scattered traveler,”

positioning the self as both transient and resilient, continually redefined by experience as a pilgrim traversing multiple rhizomatic maps or nodes.

Furthermore, the imagery of “cum syrup of samaras’ samsaras” weaves notions of desire and existential cycles, reflecting Hejinian's focus on the intricacies of accreted identity formation. The concept of “samsara,” rooted in cyclical existence, complements the poem’s exploration of interconnected nodes. As Hejinian posits, the act of inquiry into one’s life is “an ongoing process” mirroring the poem’s spiraling narrative that chokes “on its islands of infestation,” evoking a sense of entrapment within the complexities of identity and societal roots (14).

In the line, “groomed for the gasses as ravines of disparities,” the poem struggles with systemic disparities and the resulting decay, reflecting Stein’s idea that language captures both beauty and chaos and where Hejinian's exploration of the relationships between language and power becomes a site of resistance against oppressive roots. The poem exemplifies fragmented expression but also positions itself within broader conversations about identity, resilience, and the socio-political realities that inform artistic expression, especially in the Language Poets and rhizomatic milieu.

This lineage of poetic exploration finds resonance in the *Beat Generation* as well, particularly in the works of figures like Allen Ginsberg, whose *Howl* exemplifies the same revolutionary spirit that Hejinian and Stein embody. Just as Hejinian and Stein dismantle linear narratives to reveal the complexities of rhizomatic thinking, Ginsberg’s poem challenges societal roots and advocates for multiplicity. The Beats’ emphasis on spontaneity and personal “truth” complements the Language Poets’ focus on fragmentation, illustrating how both movements disrupt rootedness. Again, this node-like interconnectedness further enriches the discourse on cultural displacement, memory, desire and identity that informs my work in *Homocaust*.

Allen Ginsberg's *Howl* challenges traditional poetic forms but also embodies the principles of Rhizomatic Poetics. Emerging from the *Beat Generation*, a movement that embraced errantry, spontaneity, nonconformity, and an exploration of the marginalized, Ginsberg critiques societal roots and hegemonic roots. His poignant line, "I saw the best minds of my generation destroyed by madness, starving hysterical naked," captures the sense of dislocation and rupture central to the Rhizomatic Poetic (Ginsberg 1). This ethos of errantry is not merely a stylistic choice but a reflection of Ginsberg's lived experiences, marked by his own life as revolutionary and within his writing and activism amidst the cultural upheaval of the late Twentieth Century.

Ginsberg's work often intertwines the personal with the political, reflecting the tumult of his times, including the civil rights movement, the anti-war protests, and the burgeoning LGBTQ+ rights movement. His declaration, "The best teacher is experience, and not through someone's distorted point of view," emphasizes the importance of personal narrative in understanding broader societal issues (15). This perspective resonates with my own poem, *Homocaust*, which seeks to navigate the intricate intersections of displacement, memory, desire and identity.

Stick I.

Sati pyre phakelos yomiagne yells in all the light we cannot see  
gather thee faggots and fly up wing'd achene's unsolfege'd fire bush exiled in stuprum's botany

at birth's dirge I face the faggots I gathered numb as angels' rejection  
a blue print here for disintegrates

Allen Ginsberg up in flames  
corpse me poetic dragged into Ronald Reagan death pits

where James Baldwin is Martin Luther Queen's comic eunuch  
where Baldwin and Whitman marry testicles in hand

In a section of *Homocaust*, the opening lines, “Sati pyre phakelos yomiagne yells in all the light we cannot see,” evoke a sense of urgency and a quest for visibility amid erasure. This urgency parallels Ginsberg's own struggles with identity and acceptance, as seen in his candid discussions of his homosexuality and the societal rejection he faced, at times leading to going in front of the justice system. The call to “gather thee faggots and fly up wing’d achene’s unsolfege’d fire bush exiled in stuprum’s botany” embodies a reclamation of marginalized identities, reminiscent of Ginsberg's embrace of queerness and among those deemed outsiders.

In *Homocaust*, the metaphor of gathering “faggots,” a term loaded with historical weight, serves as both a reclamation and an act of defiance against oppressive forces. Ginsberg's exploration of the collective experience of suffering finds resonance here. The lines echo the communal pain articulated in *Howl*, where he writes about the loss of friends and fellow artists to societal neglect and prejudice. My poem's themes of mortality and societal rejection reflect this critique, showing how identities are forged and fragmented in the face of systemic oppression.

let’s fly this road christened pink like a cogito thaumaturgist phoenix toward the within  
for we are gonna wear our compassions in the shade of Ginsberg

with my worn toe nails eventual peel beneath the fungus heft of my tormentors  
ending timeworn memoirs

with how beautiful the world is lit in instances of muteness’ brackish silo  
as I learn in this office a stranger to the world

The subsequent stanza, “let’s fly this road christened pink like a cogito thaumaturgist phoenix toward the within,” employs the phoenix as a symbol of rebirth and transformation, central to Ginsberg’s philosophy of finding beauty in madness. This transformation is vital in *Homocaust*,

as it aims to navigate and rise above the ashes of cultural trauma. The phrase “wear our compassions in the shade of Ginsberg” serves as an homage to his influence, suggesting a resilience in my work.

The line “with my worn toe nails eventual peel beneath the fungus heft of my tormentors” evokes visceral decay and suffering, reflecting Ginsberg’s unflinching exploration of vulnerability and societal rejection in *Howl*. His assertion, “The whole world is watching” reinforces the idea that collective suffering must be acknowledged and articulated (25). In both Ginsberg’s work and *Homocaust*, the mix of personal and un-rootedness emphasizes the complexities of identity formation within marginalized communities. Moreover, Ginsberg’s engagement with Eastern philosophies and spirituality, particularly Buddhism, informs a sense of interconnectedness in both his poetry and my work, especially as I was pilgrimaging for peace around the world with Buddhist monks.

He often emphasized the importance of compassion and awareness, stating, “We are the words we speak” (Ginsberg). This idea resonates in *Homocaust*, where the act of naming and reclaiming identities becomes a transformative process through language and especially the language of poetics.

The paradoxical invocation Baraka’s quote of “James Baldwin is Martin Luther Queen’s comic eunuch” reflects a deep awareness of the intersections of race, sexuality, and power, paralleling Ginsberg’s work. Ginsberg, who admired Baldwin, for we spoke about him often, highlighted the struggles of the marginalized, creating an inclusiveness for expressions that have been historically silenced.

The exploration of Ginsberg’s influence on *Homocaust* reveals a crucial aspect of contemporary poetry which is the power of personal and collective narratives in addressing

societal issues, while deconstructing the performance of this so called “self.” This analysis is important not only because it highlights the connections between Ginsberg's work and my own but also because it accentuates the enduring relevance of Rhizomatic Poetics in understanding Otherness, queerness, performance, identity, memory, desire and cultural displacement. By situating *Homocaust* within the lineage of the *Beat Generation*, I affirm the necessity of challenging hegemonic rootedness and embracing multiplicity which lies in the capacity to illuminate the transformative potential of poetry as a medium for resistance and reclamation. Just as Ginsberg used his voice to confront societal injustices, *Homocaust* seeks to navigate the complexities of identity in a world fraught with fragmentation and obliteration. In engaging with Ginsberg's legacy, my work too aspires to inspire others. Again, this dialogue with the past not only enriches my poetic expression but also contributes to a broader celebration of Rhizomatic Poetics and resilience.

In this spirit of exploration, Ginsberg's bold confrontations of societal roots resonate with Edward Albee's theatrical works. With both artists being gay, they wrestle with the complexities of identity and the human condition, utilizing their respective mediums to dissect the intricacies of existence. While Ginsberg's verses often serve as a rallying cry for the marginalized, Albee's characters embark on existential pilgrimages that reveal the fragility of “self” and the pain of disillusionment. This connection shares a commitment to challenging the status quo and inviting audiences to engage in a deeper examination of their own realities. Thus, Ginsberg's lyrical provocations to Albee's dramatic explorations, I find a terrain where poetic and theatrical expressions converge, each illuminating the Other in the quest for comprehending un-rootedness.

In the exploration of contemporary poetry and its intersections with queer, feminist, nomadic, and rhizomatic theories, Edward Albee's dramatic works too serve as a compelling framework

for understanding fractured identities and the quest for meaning. Albee's play *Who's Afraid of Virginia Woolf?* is particularly notable for its examination of existential crises and the complexities of human relationships as a gay writer himself. The characters in Albee's plays often embark on metaphorical pilgrimages, grappling with their fragmented identities and the pain of disillusionment. As Albee poignantly notes, "We are all our own fathers and mothers," he captures the notion that our identities are shaped by a multitude of experiences, language and multiplicities rooted in our histories (Albee 45). This exploration of identity aligns closely with my poem *Homocaust*, which navigates the intersections of memory, trauma, and existential inquiry through fragmented structures.

Stick LVII.

gather the cylindrical bundle of twigs to ignite  
let the motherfuckers burn

The line from *Stick LVII*, "gather the cylindrical bundle of twigs to ignite / let the motherfuckers burn," serves as a powerful metaphor for destruction and rebirth, echoing Albee's motifs of confrontation and existential reckoning. In this moment, the act of gathering twigs becomes a ritual of preparation for an impending catharsis, invoking themes of purification and renewal. It resonates with Albee's characters, who are often engaged in battles with their own illusions, denials and identities. Just as Albee's characters face the harsh realities of their lives, like Martha and George, my poem confronts the rawness of existence, to reckon with uncomfortable "truths" embedded in fragmented memory.

Albee's use of pilgrimage motifs is crucial to understanding the journey of self-discovery that resonates throughout *Homocaust*. The notion of the "pilgrim" symbolizes not only a search for belonging but also an encounter with the complexities of our mapped identities as queer, alien or

stranger. My poem reflects on these themes through the aforementioned line, emphasizing a desire to ignite change through the act of destruction and renewal. This parallels Albee's exploration of characters who must confront their disillusionments in order to forge a new path. This sentiment encapsulates the duality of pain and growth that permeates my work.

Albee's fragmented narratives and disjointed, humorous, yet painful dialogues, reflect a deeper understanding of the self as dynamic and multifaceted. In his works, he underscores the importance of confrontation in the quest for authenticity, like with Ginsberg as well. This resonates with my approach in *Homocaust*, where I aim to disrupt linear narratives and challenge conventional representations. The poem's fragmented structure corresponds with Albee's method, revealing how our lived experiences often defy neat categorization.

By drawing on Albee's existential motifs, I position my work as part of a collective conversation about identity and resistance. This dialogue shows the significance of fragmented narratives in poetry, revealing the interconnectedness of our struggles and demonstrating that the quest for identity is as much about remembering the past as it is about envisioning new errant futures that cross boundaries and map new thinking. My writing reflects a desire for recognition, acceptance, and the celebration of difference like the existential quests portrayed in Albee's plays. My work stands in solidarity with Albee, emphasizing the necessity of confronting the painful "truths" of being while simultaneously honoring identities that inform our understanding of "self."

In my continued exploration of Rhizomatic Poetics through the spectrum of my poem *Homocaust*, I too find meaning in the approaches of film maker and artist Peter Greenaway, particularly in his exhibition *Flying Over Water*. This multimedia extravaganza probes the myth of Icarus, presenting an multi-roomed, intricate collage of sound, image, and



narrative that embodies the rhizomatic ethos of rupturing traditional forms and mapping identities non-linearly. Greenaway's exploration of Icarus's flight, from the meticulous construction of wings to his tragic descent, serves as a metaphor for the fragile nature of unrootedness, while breaking from it. The exhibition critiques dominant narratives, advocating for the decolonization of the "self" and an exploration of fractured memory, aligning with the broader themes of queer and nomadic theories that underpin my work. Like the many others here in this review, Greenaway observes, "Art should not be constrained by tradition but should seek to expand the horizons of human experience" (Greenaway 32). This perspective mirrors the rhizomatic framework, which emphasizes the importance of multiplicity and the rejection of hegemonic roots in understanding identity.

Following my engagement with Greenaway's work in Barcelona, I was inspired to embark on a journey of linguistic experimentation, manifesting these profound ideas later into my own writing.

In *Homocaust*, I embrace this tenet of rupture and multiplicity, particularly in the poem:

push some islet against the wall  
my lingering eye illumines the Icarus depths

this past  
is plunge

In this passage, the act of "pushing some islet against the wall" symbolizes a confrontation with isolation and the struggle against confinement, like within the hubris of Icarus. The imagery evokes a sense of resistance, while "my lingering eye illumines the Icarus depths" suggests a reflective exploration of failure and aspiration. The phrase "this past / is plunge" encapsulates the

weight of historical queer trauma and the inevitability of descent, echoing Greenaway's thematic insistence on the risks inherent in ambition. He asserts, "To fly is to risk falling," which speaks to the existential journey both Icarus and my poetic persona undertake (45).

Incorporating the insights gleaned from Greenaway's exhibition, I see *Homocaust* as a canvas where the complexities of identity and desire converge, especially within the Other's gaze. The act of illumination becomes a tool for reclaiming hidden "truths" and painful histories, allowing for a reclamation of agency in the face of violence. The rhizomatic "structure" of the poem navigates through its non-linear pathways and fragmented narratives. His approach is crucial as it fosters an understanding of the "self" and performance that is dynamic and evolving, rejecting static identities in favor of a more unrooted conception. By situating my work within Greenaway's artistic framework, I assert the importance of creative experimentation in articulating errant complexities. The *Flying Over Water* exhibition exemplifies how art can challenge conventional boundaries, like in an errant pilgrimage, and inspire new ways of thinking. Thus, again, my poetic inquiry in *Homocaust* not only contributes to the ongoing dialogue surrounding rhizomatic theory but also amplifies the call for embracing multiplicity and interconnectedness. The engagement with Greenaway's concepts enhance my understanding of the poetic possibilities within *Homocaust* as a necessity of radical "self" exploration and the transformative potential of art that flies too close to the sun.

Greenaway's exploration of fragmented narratives and multimedia art provides a rich foundation for understanding the complexities of identity that Eve Sedgwick addresses in her analysis of queer performativity. Just as Greenaway's *Flying Over Water* dismantles traditional roots, Sedgwick's emphasis on the fluidity of identities invites a reimagining of how we perceive ourselves and the Other. Both champion a radical departure from fixed identities, advocating for

a more dynamic engagement with the “self, ” whether through art or theory. This intersection between their works shows the importance of embracing multiplicity and transformative potentials, which resonates within my poem *Homocaust*.

Eve Kosofsky Sedgwick, whose analysis of queer performativity significantly challenges the notion of fixed roots. In *Epistemology of the Closet*, Sedgwick argues that sexual identities are not monolithic but rather fluid and contingent. She states, “We cannot know the world in the same way we knew it before,” emphasizing the necessity of embracing multiplicity and ambiguity, like in *Homocaust* (Sedgwick 1). This aligns closely with the Rhizomatic Poetics framework, which again champions the disruption of hierarchical structures in favor of a more nuanced perspective on identity and power.

Sedgwick’s insistence on “the indefiniteness of identity” invites a critical examination of how identities are constructed, performed and perceived, especially within the realm of sexual and gender politics (Sedgwick 10). In *Homocaust*, I strive to embody this.

soundless throngs  
closet remotest gone

wily pseudonyms indiscernible  
we are no more I abetted yet stir’d and multiplied

Here, “soundless throngs” evokes the silencing of marginalized voices, while “closet remotest gone” suggests the dismantling of spaces that have historically confined identities. The phrase “wily pseudonyms indiscernible” emphasizes the multiplicity of identities that resist simplistic categorization. Sedgwick’s assertion that “the act of knowing is a performance” resonates within this context, as my poem explores how identity is continually reformed through social interactions, while crossing boundaries (25). The line “we are no more I abetted yet stir’d and

multiplied, ” illustrating the rhizomatic notion that identities are constantly in flux and shaped by external forces or within the performance for the Other in Sartrian bad faith.

My work expands on her ideas by integrating them into a broader discourse on performance, Otherness, trauma, memory, and resilience. The rhizomatic approach allows for a more complex understanding of identity as it relates to historical violence, reflecting Sedgwick's call for fluidity and the rejection of fixed categories.

*Homocaust* aligns itself with Sedgwick's insights. My poetic exploration recognizes that identities emerge from an ongoing negotiation of memory, desire, and social norms, while ultimately breaking free from hegemonic roots and forced Otherness. The intersection of Sedgwick's queer theories with innovative artistic expressions challenge to rethink how identity is constructed and portrayed in both art and literature. Again the rhizomatic framework provides not only a theoretical underpinning but also a practical method for writing that acknowledges the intricacies of identity and the lingering effects of historical trauma while emphasizing the fragmented nature of identity as seen through the eyes of the Other.

Building on Sedgwick's exploration of fluid identities, the work of Karen Finley further amplifies these themes through her provocative performances. Finley's artistry not only embodies the complexities of queer and feminist perspectives but also challenges the rigid roots that seek to delineate and confine it.

As one of the NEA Four, Karen Finley's work defies heteronormative constructs, employing visceral imagery and raw emotion to confront taboo subjects, such as sexual violence and female agency. This direct engagement with painful realities exemplifies a rhizomatic “logic,” as articulated by Deleuze and Guattari, where non-hierarchical structures proliferate through ruptures and multiplicity (Deleuze and Guattari 7).

XLVI. Torture

America's revulsion spans the abyss of delegitimates' contagion  
this abasement'd possession

my abject pleasure is a humiliation decree  
un historied

L'More organ's lackluster cult oriented in suppositions' reinforcement  
anchored estranging distinctiveness sodomitically unmans me

L'More specter containing  
each other from your rectal discerning penetration

fears baked to take  
cut of my lance and wear it whole Hester albatross'd

inside my broadcasted un fix'd shadow errant queerhood  
unearthed in others yielded in performance abandonment

and my intertwined histories of indefinite differentiation  
this annihilations' statue

stigma story  
a telling statute

allegiance regime's unexpected archivist  
a reproduction reject

I was promised at my birth rape a rose's garden  
and all I got was pricked

I'm un ween'd futurities coffin of nails' empty vessel statue  
a fictive law reflecting social rupture

an aborted queer  
L'More clings to the thigh of identity like a homesick abortion

epistemological regime's  
mortal coil

Finley's performances embody a subversive act of resistance against patriarchal ideologies.

Her confrontation with uncomfortable themes disrupts root narratives and invites the audience to

reconsider static identities. This aligns with my project in *Homocaust*, where I similarly employ fragmented, non-linear structures to explore the traumatic intersections of queerness and memory. Just as Finley utilizes her body as a site of empowerment, *Homocaust* reclaims queerness, transforming traditional narrative and poetic forms into acts of resistance. In this way, my work resonates with Finley's commitment to again challenge societal norms, contributing to a more inclusive comprehension of identity.

In her essay "The Body as Art," Finley asserts, "Art is not a mirror, but a hammer," highlighting the transformative potential of performance as a means of critique and redefinition. (Finley 17). This sentiment is echoed in my poem *XLVI. Torture*, which deals with themes of humiliation, identity, and the historical traumas that shape our understanding of the "self." The poem opens with a stark observation: "America's revulsion spans the abyss of delegitimizes' contagion," indicating a profound engagement with societal abjection and systemic violence. This opening line aligns with Finley's exploration of the grotesque, like Bataille, as a tool for liberation, where discomfort serves to catalyze change.

The subsequent lines, "my abject pleasure is a humiliation decree un historied/L'More organ's lackluster cult oriented in suppositions' reinforcement anchored estranging distinctiveness sodomitically unmans me," further emphasize the dismantling of roots, pleasure and pain. Here, I parallel Finley's notion of the body as a site of conflict and reclamation. In her performances, she challenges viewers to confront their complicity in patriarchal structures, a challenge mirrored in my own reflections on identity and societal expectations and traces. By declaring the "abject pleasure," I critique the roots that frame humiliation as a form of identity formation, creating a dialogue around the ways in which marginalized identities navigate trauma, while trapped in the eyes of the Other.

The lines “L’More specter containing / each other from your rectal discerning penetration” confront the violence often associated with sexuality, transforming trauma into a site of critical reflection. Finley’s articulation of the body in relation to identity is particularly relevant in my exploration of these phrases, illustrating how societal constructs around sexuality and identity can render individuals “unmanned,” evoking the disempowerment that accompanies societal expectations.

The imagery throughout the poem captures the fragmented nature of identity as shaped by historical trauma. As I navigate “my intertwined histories of indefinite differentiation this annihilations’ statue,” I acknowledge the complex layers of identity that challenge binary notions of “self” hood. This exploration reflects Finley’s commitment to multiplicity, as she states, “There is no single narrative; instead, there are countless stories that coexist” (Finley 23). In my work, I strive to weave these narratives together, emphasizing the interconnectedness of our experiences and histories. The lines “stigma story a telling statute/allegiance regime’s unexpected archivist a reproduction reject,” convey a visceral disappointment with societal narratives surrounding identity and expectation. This sense of betrayal is seen with Finley’s approach to examining the dissonance between personal experience and societal ideals. The metaphor of the rose garden serves as a poignant critique of the false promises of acceptance and beauty often perpetuated by the dominant, culminating in the striking declaration, “I was promised at my birth rape a rose’s garden and all I got was pricked.”

By positioning my project within this discourse, I contribute to challenging the boundaries of identity and representation, paralleling Finley’s revolutionary riotous spirit. As I align my work with the transformative legacies of artists like Finley, I also recognize the significance of Tim Miller and his contributions as a member of the NEA Four. His autobiographical monologues not

only embody queer resistance, but also resonate with the principles of Rhizomatic Poetics, where narratives challenge linear understandings of identity. Miller's bold confrontations with societal rootedness during a politically charged era highlight the vital role of art in activism, exemplifying the struggles for representation faced by queers and other marginalized groups. This shared commitment to pushing boundaries, like with Ginsberg and many others, reflects a broader movement within the arts, where evil figures like Jess Helms also emerged, emphasizing the importance of visibility and voice during a time of right wing cultural upheaval in the 1980's and 1990's. Together, these artists illuminate the necessity of queer narratives in reshaping our understanding of identity and community, which is much needed in today's zeitgeist.

Tim Miller's autobiographical monologues and his activism as one of the NEA Four stand as pivotal to queer birth and acceptance. Miller's performances are deeply personal, exploring the intersections of art and activism to challenge dominant cultural narratives and expose the multifacetedness of queerness. His use of autobiographical storytelling serves as a powerful tool to highlight the volatility and multiplicity in identities, aligning with Deleuze and Guattari's concept of the rhizomatic, which reject linear progression in favor of interconnected, non-hierarchical forms.

Miller employs his body as both a medium and a message, embodying the struggles and triumphs of queer existence while resisting heteronormative categorizations of gender and sexuality. This performative approach not only subverts traditional theatrical conventions but also amplifies marginalized voices, creating a space for collective empathy. I have been lucky to know him as a contemporary, friend and workshop attendee.

Miller's commitment to activism, particularly through his legal battle with the National Endowment for the Arts, and fight within ACT UP against Ronald Reagan's discounting of



AIDS, further underlines his role in challenging institutional power structures that seek to silence recalcitrant voices. “SILENCE = DEATH (ACT UP).” His work embodies acts of resistance, revealing how art can serve as a potent vehicle for social change. By engaging with themes of personal and political resistance, Miller’s performances contribute to broader discourses on queerness. This synergy is reflected in my poem *Homocaust*, which similarly employs a disintegrated and non-linear structure to explore the nodes of queer identities. *Homocaust*’s rhizomatic approach is evident in the way it interweaves personal and collective histories, challenging the erasure of queer experiences from root narratives. Just as Miller’s monologues reclaim and reframe personal narratives as acts of resistance, *Homocaust* reclaims queer histories, transforming them gladly into powerful poetic expressions of resilience and defiance. *Homocaust* would be recognized for its fierce engagement with the complexities of queerness, the struggle against hegemonic narratives, and the urgent need for authenticity in the face of oppression.

In *V. Jab*, the piece struggles with the dynamics of power and alienation in their relationship with “L’More,” a figure representing oppressive societal structures. The poem deftly dissects how language can serve as a means of domination, highlighting the friction between the speaker's identity and the condescending expectations imposed upon them.

#### V. Jab

L’More we are friction’s fictions between condescending languages  
and our bond is domination

my performances are impoverishments  
and I am annihilated sufferings of your learnt expressionary nonsense

a struggle eternally in my identity  
in our chemicalled windbag’d otherness

we are both Jekyll Hyde confined L'More  
empty to the transparent world you are used to running

L'More's holy universal opaque existence  
where we all agree to endure

with and amid the other with no fusion  
un capable of transcending alienation

L'More's terror and degenerative torment  
of my famines' internments of abandonment and sequestration

and L'More's supercilious dominances of status quo's blind numb maintenance  
in his rectal padlocked ideologies

L'More's poetic illiteracy  
absent of splendor springs instability and de poesy'd

the more L'More regiments into stupor's office the more arousal of consciousness' waywardness  
this rhizomatic pilgrim

L'More's anus of turbulent refusal  
L'More's manufactured mythos of consent

adorns my alienation  
queer

no nocturnal conflagration  
a deteriorating negation of poetics' dearth for I'm in your shadow of being L'More

L'More's myopic pandemonium avaricious control  
L'More's refutation contraption of vulgar proxies' clamor

what L'More doesn't know about his anus  
is that knowledge is boundless

L'More's struggle against reductive thought disindividuates me  
positivist's reduction in L'More's nationhood

wrapped up in his rectal pleasure quaking homophobic consequences  
L'More's hierarchical exclusion transplanted terror anxiety upon me

a Faustian contract of heterosexual subordination of the other  
exclusive negative and exclusionary

a taught preemptive and violent circumscription  
both others not outside the language that structured me

we are para critique critiques side by side as false axioms should be of rhizomatic flow  
not rooted and rejuvenating new resolutions

to a new map of rhizomatic dimensions and directions with a reaction to rationalism  
freed from linear thinking

his text other me in my liberation  
L'More my auditor of queer identity

The lines "my performances are impoverishments / and I am annihilated sufferings of your learnt expressionary nonsense" reveal a profound awareness of how external narratives can distort and diminish personal identity as seen through the gaze of the Other. The speaker's struggle with "chemicalled windbag'd otherness" speaks to the complexities of navigating societal expectations and the constant tension between "self" and Other. Miller would appreciate how this encapsulates the very essence of queer resistance, where the act of reclaiming one's narrative becomes a radical act of defiance.

The poem culminates in the assertion that knowledge and identity are boundless, emphasizing a rhizomatic approach to understanding "self" hood that resists reductive categorizations. The phrase "we are para critique critiques side by side" invites readers to consider the multiplicity of perspectives that arise from shared experiences of marginalization.

In *Homocaust*, Miller would likely see a profound extension of his own work as a continuation of the dialogue around identity, performance, and the necessary disruption of dominant narratives. Again, the poem serves within a lineage of artistic resistance that challenges the status quo and champions the complexities of the "self."

Subsequently the works of James Baldwin are a reference point in discussions of race, sexuality, and identity. Like Miller, his contributions provide a profound understanding of marginalized experiences in America as well, particularly through his nuanced explorations of the intersections between racial and sexual identities that were way before their time. Baldwin too is an obvious influence on Miller's work. Baldwin's texts such as, *Giovanni's Room*, *Go Tell It on the Mountain*, and *Another Country*, not only confront the societal injustices faced by Miller and many Black and queer individuals, but also Baldwin engages deeply with the emotional and psychological dimensions of identity. Baldwin's insights in relation to my poem *Homocaust*, similarly interrogates trauma and identity and incorporate queers, nomadic, errant, transgressive and rhizomatic underpinnings to highlight the significance of these themes.

James Baldwin's "The Fire Next Time," Baldwin asserts, "The price of hating other human beings is loving oneself less" (Baldwin 20). This notion encapsulates his belief in the necessity of self-acceptance as a foundation for social justice and as seen in my poem with the archetype *L'More*. His characters often deal with their identities in environments that marginalize them, reflecting a deep engagement with the concept of errantry with the notions of wandering not just in a physical sense but also through intricate emotional and rooted landscapes in errantry. Baldwin's narrative style, characterized by its emotional depth and prosaic qualities, operates within a framework that resonates with rhizomatic theory. I find him absolutely brilliant!

Again, Gilles Deleuze and Félix Guattari define a rhizome as "a map of the world that is always in movement" (Deleuze and Guattari 7). Baldwin's exploration of identity as a fluid and evolving construct, with his complex exploration of homonormative sexuality mirrors this concept, as he challenges fixed narratives surrounding race and sexuality. His work illustrates how individual experiences intersect with broader social issues, emphasizing multiplicity and

complexity in errantry. Baldwin's work in relation to *Homocaust* lies in its capacity to enlighten the experiences of marginalized individuals, throughout his works, while navigating their identities within oppressive systems. By situating Baldwin's themes of resistance and fluid identity within my own poetic exploration, I too contribute to the ongoing discussion that shape the understanding of multifaceted nodes.

#### Stick XVI.

The Susquehanna muddy winding current intolerantly spools resinous and impervious to water  
burn'd a stout souvenir hunter's game

as our dear one James Baldwin is hunted and scorched  
up in flames

In the poem *Stick XVI*, I draw upon Baldwin's perspective to articulate themes of identity, trauma, and resistance. The opening line, "The Susquehanna muddy winding current intolerantly spools resinous and impervious to water," evokes a sense of entrapment within a hostile environment. The river, typically a symbol of flow and continuity, here becomes a barrier, reflecting the complexities of navigating identity in a world that often seeks to limit and sequester, like in Baldwin's writings.

The phrase "burn'd a stout souvenir hunter's game" serves as a metaphor for the commodification and violence against marginalized identities. Baldwin's recognition of the societal forces that hunt and persecute those who dare to exist outside prescribed norms is reverberated in this imagery. In Baldwin's works, characters often face the consequences of societal rejection, embodying the pain of being hunted, both literally and metaphorically. As he poignantly writes, "You think your pain and your heartbreak are unprecedented in the history of the world, but then you read" (Baldwin 182). This acknowledgment of shared suffering resonates

in my depiction of the hunt for identity amidst trauma and the relevance of artistic expression as a means of necessary revolt against such rootedness.

The line “as our dear one James Baldwin is hunted and scorched / up in flames” draws a direct connection to Baldwin’s own experience as a Black queer man navigating the tensions of his identity. This line serves not only as an homage to Baldwin’s untimely bravery, but also as a critique of the systemic forces that seek to silence the marginalized. The imagery of being “hunted and scorched” invokes the historical violence faced by those who dare to assert their identities against the backdrop of societal intolerance that continues to this day.

In examining *Stick XVI*, it becomes clear that Baldwin’s influence informs the poem’s engagement with the themes of identity and trauma. His exploration of characters grappling with their own identities amidst societal rejection parallels the emotional landscape of my poem. The notion of errantry, as articulated by Baldwin, is reflected in the wandering errant spirit of the persona in my poem, and at times in his nomadic characters, navigating through a landscape that is both personal and political.

Baldwin’s assertion that “not everything that is faced can be changed, but nothing can be changed until it is faced,” resonates deeply within *Stick XVI* (11). The act of confronting the pain and complexity of identity is central to both Baldwin’s and my work. This confrontation becomes a form of resistance, a way to reclaim narrative agency in a world that often seeks to diminish the experiences of the marginalized as seen throughout my poem and especially within the *L’More* section. His bravery and influence, before his time, helped create my own agency. James Baldwin’s exploration of race, sexuality, and identity is integral to my poetic conversation around trauma, resistance, and the multifaceted nature of identity that highlights the enduring relevance of Baldwin’s work in addressing the challenges faced by the marginalized.

Likewise, Cherrie Moraga is a pivotal figure in queer writing and theory and feminist studies, particularly recognized for her contribution to the anthology *This Bridge Called My Back*, co-edited with Gloria E. Anzaldúa. This work foregrounds the voices of women of color, illuminating the complexities of their identities and experiences in feminist discourse during the early 1980s. Moraga's writings dismantle hierarchical structures, advocating for a rhizomatic approach that acknowledges the interconnectedness of identities, a theme resonant with the fragmented narratives in my poem *Homocaust*. Moraga asserts that we are all on the same road, but we are not going in the same direction (Moraga, 1981). This notion of multiplicity and divergent paths aligns closely with my exploration of queer identity, nodes, mapping and the intricate layering of personal stories in *Homocaust*.

Moraga's focus on intersectionality and again in the multiplicities of identity challenges the rigidity of fixed categories, much like the fragmented yet interconnected aspects of identity that *Homocaust* embodies within a rhizomatic context. In Moraga's view, identity is not a singular narrative but a collection of experiences and histories. This aligns with my project, where I similarly reject hegemonic identity frameworks in favor of a rhizomatic errant representations. Again, by embracing queer experiences, *Homocaust* contributes to broader discourses on social justice and cultural transformation, echoing Moraga's emphasis on the importance of amplifying the marginalized.

Stick LVIII.

exhausting a burning stick in recanted heresy mark of shame  
fry a faggot a bundle of reeds

metallurgy's thin strip peel wrapped in caul fat filth  
uselessness slatternly bent

mischievous child polluted vagaries

burning perverted libertine violators re membered and assembled pink

libidinal drives suppress genital neurosis as ononisms' penetration welding  
 echolalias transcendent personhood disavowed glossolalias' metanarrative disambiguation

Michelangelo's Sistine Chapel  
 up in flames

ascension above the pyre  
 annexation in the colonial widow clouds of fag dust

the poetic yomiagne's fire yells  
 yoni yoni lingua lingua

In the poem "Stick LVIII," the imagery of "exhausting a burning stick in recanted heresy mark of shame / fry a faggot a bundle of reeds" serves as a metaphor for the violence inflicted upon queer bodies and identities. The phrase invokes historical and contemporary violence against LGBTQ+ individuals while simultaneously questioning societal roots surrounding sexuality. Here, Moraga's notion of reclaiming marginalized narratives becomes crucial. She asserts, "We have had to redefine ourselves through the process of survival," which resonates with the poem's exploration of resilience amidst persecution (Moraga, 1981). The lines "mischievous child polluted vagaries / burning perverted libertine violators re membered and assembled pink" evoke the innocence corrupted by societal expectations and violence.

The imagery of "Michelangelo's Sistine Chapel / up in flames" reflects a dramatic deconstruction of traditional art and religion, suggesting a radical reimagining of cultural icons through a queer lens. This destruction and reassembly of cultural symbols can be viewed through Moraga's lens of creating new narratives that challenge oppressive histories and the burdens imposed on those who fight and those imposed by white women in the 1970's and 1980's. The lines "ascension above the pyre / annexation in the colonial widow clouds of fag dust" signify a



transcendence from oppression, aligning with the rhizomatic notion of growth and transformation emerging from chaos and fragmentation.

*Homocaust* again serves as a critical exploration of queer experiences, embodying the interconnectedness of identity that Moraga champions positioning *Homocaust* within these times of contemporary queer and feminist literature. Building on this foundation of interconnectedness and resistance, Hélène Cixous emerges as a vital voice in feminist and literary theory as well, challenging rooted power through her writings that advocate for the oppressed like Moraga.

Hélène Cixous is a prominent feminist writer and literary theorist whose work critically addresses patriarchal dominance. Cixous introduces the concept of *écriture féminine* (feminine writing), which revolutionizes literary discourse by emphasizing fluidity, multiplicity, and the breaking of traditional binaries in language and gender (Cixous 879). This approach resonates with rhizomatic theory, which posits interconnectedness and non-hierarchical nodes of thinking and rebellion.

*Homocaust* embodies the rhizomatic logic of interconnectedness without boundaries, rejecting rigid categorizations. The poem's exploration of identity, resistance, and the quest for liberation through queer and rhizomatic themes aligns closely with Cixous's advocacy for writing that subverts. Cixous asserts that "woman must write her self: must write about women and bring women to writing," which resonates with my intention in *Homocaust* to amplify queer narratives and challenge societal constructs (879).

hullabaloo of tripwires  
and echoes of torment

new languages from languages  
spectacle and tussle desiccated

quiet noise opacity  
collect floods that not rain

move towards fertilizing  
the moons of our loins

A striking segment of *Homocaust* presents the lines: “hullabaloo of tripwires / and echoes of torment.” This imagery captures the chaotic and often perilous landscape of queer existence, suggesting the constant vigilance required in navigating societal roots. The phrase “tripwires” evokes a sense of danger and entrapment, reflecting the precariousness of identity in a world rife with discrimination and violence. This aligns with Cixous’s assertion that writing must confront and challenge the structures of power that seek to silence the marginalized.

The subsequent lines, “new languages from languages / spectacle and tussle desiccated,” highlight the process of transformation and the creation of new identities through struggle. The repetition of “languages” suggests an evolution of communication and expression, emphasizing the necessity of developing new ways to articulate queer experiences. This reflects Cixous’s idea of *écriture féminine*, where writing becomes a site of resistance and regeneration, enabling marginalized voices to emerge and flourish like in *Homocaust*.

The lines “quiet noise opacity / collect floods that not rain” further emphasize the complexity of identity and un-rooting. Here, “quiet noise” suggests the subtle yet persistent undercurrents of oppression, while “opacity” can be interpreted as the obscured visibility of queer identities. This notion resonates with Cixous’s emphasis on fluidity and multiplicity, as it underscores the often-invisible struggles faced by marginalized communities. The imagery of collecting floods without rain metaphorically illustrates the gathering of emotions and experiences that might not conform to conventional expressions.

Finally, the phrase “move towards fertilizing / the moons of our loins” evokes a sense of potential and rebirth. The act of “fertilizing” suggests nurturing and growth, pointing toward the possibility of new identities and relationships. This aligns with Cixous’s notion of rewriting narratives to embrace the complexities of feminine and queer identities, affirming the importance of self-expression in the pursuit of liberation. The importance of situating *Homocaust* within Cixous’s theoretical framework lies in its influence surrounding queer identity, resilience, social justice, rigid binaries and oppressive narratives.

While Hélène Cixous's concept of *écriture féminine* emphasizes fluidity and the dismantling of traditional constructs, her influence on June Jordan's work is significant in navigating the intersections of race, gender, and sexuality. Cixous's approach not only resonates with Jordan's themes but also offers a foundational lens for exploring the complexities of queer identities. This connection reinforces the necessity of subverting dominant narratives, allowing both authors to advocate for liberation and challenge oppressive frameworks in their respective explorations.

June Jordan, a poet and activist, embodies a spirit of errantry, navigating the complex intersections of race, gender, and sexuality through her poetic explorations and like Cixous, challenges androcentric hegemony. In her collection *Some of Us Did Not Die*, Jordan challenges dominant narratives and power structures, advocating for social justice and equality. Her assertion, “We are the ones we’ve been waiting for,” encapsulates an empowering message of self-reliance and action (Jordan 15). Jordan's poetic voice embodies a rhizomatic logic, embracing the interconnectedness and multiplicity. By deterritorializing the “self” and amplifying marginalized voices, Jordan's work offers emphatic perspectives on identity, resistance, and community building.

In relation to *Homocaust*, Jordan's themes engage with the intricacies of identity and the struggles faced by marginalized communities, particularly queer and Black individuals. Her emphasis on intensifying language about marginalized voices resonates with the thematic core of my poem, which seeks to reterritorialize the “self” and empower through poetics. Both Jordan's and my work contribute to a multiplicity of discussions on social justice, identity politics, and the ongoing quest for liberation from oppressive roots, showcasing the transformative power of poetry in advocating for change.

#### XLIV. Burn

I am faggot without future  
L'More there is money all over your shit hole and I want to lick it

deliverance's atonement walk over my corpse and bankrupt me' queer  
I am going to stick my head in the oven and it will be your fault

those that happen to forget  
I am dying my family

for I am derelict in L'More's sterilization of me  
a sewn up rhizomatic sphincter sold on the free market

you smell of dry crusty rectum  
L'More is a butcher leading other slaughter

marl hole's filthy birds shower from the Venus demon  
and feast your eyes on my ugliness

for I won't be weeping with a remedy abhorring this persona  
coma in your committee for you are denied my bread

fuck boys from the Sturmabteilung unit have arrived  
for god's arrival and for immediate witnessing

this queer leper filled with piss  
drown on the pyre

worthlessness I am off to the vault to steel the cure as refusals' reject  
a frother my virus' honey

yes mother  
today's lesson

L'More  
homophobic rage drowning in piss

as Mustafa reject  
nausea's artist

when I pull L'More's trousers down  
what do I see digesting in sodomic' castration

L'More grab your pad and pencil  
and sketch these dimensions

boss man release  
roaches in my anus as production of me

hearts conscious absence suffocated in my crib dragging you out the closet door  
never a refugee with my identity wrapped up in your interpretations

the nation's plague manager cap my slits' claim of destined misfortune's fortunetude  
your occupying patriarchal expose discrediting yourself and misrecognition me

L'More in libido's narcissism  
sewn ass regime discipline's disciples of state law

your otherness seeking to commodify my problematized disorder  
carry your hate crime written upon your anus cheeks marked for death

disjointed in sovereignty's complication  
ritualized performances in my criminalized zone of abandonment

my innumerable confined disavowed means of scope  
excluded ascensions punitive with fatigued L'More

your conforming hole  
vasectomized and a refuge'd of others *homomascunationsociality*

my gazed essence misrecognized as other  
written down as a system of difference

war armaments against parasitic rhizomatic poetics  
L'More undo me concluded in your codified identity

employing jurisdiction on this public anal pleasure  
and bold bow forward variances

collapse your rectum to the sun  
loosen sphincter control L'More

this text written in and on your anus  
your pleasures' sodomy emancipations' in my queer possibilities un male your eye L'More

yield demand's rhizomatic mirrors to expose your hole revealed  
and heartened in certain clandestine cords to self revelations

un instituting dispair's rivalry  
eluded and exclude

in the scorn of collective determinants  
L'More your bourgeois restless intransigence escapes invention

your estrangement in an ankle grab  
so I may arrive at your police'd confusion

released of terroristic authoritarian contrivances in your woman's spread  
L'More's phallocentric fixation

an indeterminate incarceration  
a dogma's bitch assassin of paradise

regulators of my parsimony yield your fleapit to pleasure's sovereignty  
L'More's law de erection agent

the authority of progenitors testicles in hand  
occupied and anatomized with fusses anxieties

signifier's fragmented mutilated privation in this locus' famine  
imperialistically negating cock indulgence in my desideratum

fiction engine this fantasy pageant  
queer paranoia

amputate me  
dismember me

castrate me  
cannibalize me

decapitate me

rape me

other me  
dequeue me

terrorize me  
spit on me

public me  
instrument me

surveil me  
pleasure me

fuck me  
dominate me

perform me  
alienate me

justify me  
bludgeon me

bugger me  
lynch me

gun me  
knife me

bomb me  
poison me

fictionalize me  
electrocute me

gas me  
drown me

absorb me  
punch me

tie me  
strangle me

run over me

x ray me

burn me

trap me

penetrate me

misrecognize me

lose me

outrage me

brutalize me

mandate me

bribe me

abscond me

subordinate me

objectify me

master me

purify me

boss me

fracture me

judge me

void me

avoid

me

internalize me

trap me

exchange

me

sell me

strike me

mutilate me

suicide me

fire me



burn me up in flames

*autocide medicide murder suicide self immolation avunculicide familicide filicide fratricide  
geronticide honor killing infanticide matricide neonaticide nepoticide parricide patricide  
pedicide proicide senicide sibicide sororicide uxoricide amicide androicide assassination  
capital punishment casualty collateral damage democide populicide ecocide extrajudicial killing  
euthanasia familiaricide femicide gynicide gynaecide gynocide feticide gendercide genocide  
homicide justifiable homicide human sacrifice massacre murder manslaughter omnicide targeted  
killing extrajudicial killing xenocide deicide episcopicide regicide tyrannicidealgacide  
acaricide avicide biocide fungicidegermicide herbicide insecticide larvicide microbicide miticide  
nemacide parasiticide pediculicide pesticide scabicide spermicide teniacide theriocide vermicide  
virucide vulpicide famacide linguicide urbicide*  
FAGGOCIDE

In the poem *Homocaust*, the line “I am faggot without future” starkly opens the exploration of identity and existential dread in the face of societal rejection. This statement reflects a profound sense of alienation, reminiscent of Jordan's work that works with similar themes. Jordan's writings often evoke a sense of urgency and immediacy, urging readers to recognize their own power and agency. As she writes, “We are the ones we’ve been waiting for,” my poem echoes this sentiment of self-empowerment, despite the surrounding despair (15). (I was lucky to know her personally as well, and her presence radiates throughout my lived experiences to this day.)

The lines “deliverance’s atonement walk over my corpse and bankrupt me’queer” highlight the themes of sacrifice and commodification in queer identity. Here, the imagery of walking over a corpse suggests a brutal reality of neglect and violence, paralleling Jordan’s commitment to revealing harsh truths about marginalized lives. This aligns with Jordan’s assertion that “we must speak for ourselves,” underscoring the necessity of self-representation in the fight against oppression (Jordan 43).

Furthermore, the description of L’More as “a butcher leading other slaughter” evokes Jordan’s exploration of Otherness, systemic violence and exploitation. In her poetry, Jordan

consistently critiques the ways societal structures contribute to the marginalization of individuals, an idea mirrored in the line “your otherness seeking to commodify my problematized disorder.” This connection between identity and commodification resonates with the rhizomatic idea that identities are formed in relation to social structures, existing in a network of interconnected maps, nodes, and histories.

The stark imagery throughout *Homocaust* continues with the line “this queer leper filled with piss,” suggesting societal rejection and the stigmatization of queer identities. Jordan's work often addresses the harsh realities of being marginalized, as she poignantly expresses, “We live in a world where the rules are written against us” (28). My poem's raw exploration of identity captures this struggle confronting violence enacted upon those who deviate from roots.

The lines “my gazed essence misrecognized as other/written down as a system of difference” further emphasize the theme of misrecognition prevalent in both Jordan's and my work. Jordan writes about the need to reclaim one's narrative and challenge the imposed identities that society attempts to enforce on the Other. She asserts, “The struggle to be seen is the struggle to be free” (53). This notion is paralleled in my poem, which insists on a redefinition of identity in the face of oppressive hegemony.

In the poem's closing lines, the repetition of violent imperatives, “amputate me / dismember me / castrate me” serves as a powerful denunciation of the societal forces that seek to dehumanize and commodify queer bodies. This visceral language resonates with Jordan's call for resistance and the necessity of reclaiming one's power. Jordan advocates for an understanding of identity that embraces complexity and multiplicity, acknowledging lived experiences rather than reducing them to the simplistic.

While Jordan's work navigates the intricate intersections of race, gender, and sexuality, *Homocaust* serves as a critical exploration of queer experiences that reflects the complexity she advocates. Again, by engaging with these ideas, my poem contributes to a broader cultural discourse aimed at challenging hegemony and amplifying marginalized voices, positioning *Homocaust* within the genres of queer literature. This exploration is further enriched by the influence of Amiri Baraka, whose unrooted, pilgrim-like approach to writing invites both poet and reader to traverse non-linear narratives, deepening our understanding of identity and activism within the Rhizomatic Poetic framework.

Amiri Baraka, a foundational voice in African American literature and a mentor during my Naropa days, emerges as a significant influence in my exploration of Rhizomatic Poetics. His plays and writings, particularly *Dutchman* and *The Slave*, exemplify a fragmented storytelling approach that disrupts traditional linear narratives. Baraka's concept of the Rhizomatic Poetic emphasizes non-hierarchical structures of meaning, allowing both poet and reader to traverse elliptical meanings through metaphorical envisioning. As Baraka states, "The thing that is important to know is that there is no other way" (Baraka 43). This idea resonates with the necessity of engaging with marginalized narratives, as both his and my work seek to amplify underrepresented voices within the cultural discourse.

## LI. Death

Evacuate your anus L'More  
emptied and impregnate us unrestricted with disconcerting intimacy

as I quench your contaminated fluids andretch'd latency  
disavowed hoarded face cum full of fiction frenetic fantasy and dramatization

L'More's masculinity a sage on the stage  
an anus of one's own

*life's but a walking shadow* L'More  
a poor player that struts his anus and frets his penetration upon the heteronormative stage

and then is heard  
no more

L'More  
It is a tale told by a fucking idiot in need of love

full of screams sound and fury  
signifying other

phallic's clout in my nationalized identity  
western civilization

anus fucked liberation  
castrated *out out* with balls in hand

the collapsed of poetic apex in this gays' gaze merriment  
wretches vile in this licentious Homocaust Queerdom

pelted transgressive sodomites evaded pleasure from behind  
hind sight blind mobius loops transverse immovable locuses anal'ized

you are Christ L'More  
Jesus' non queer

not sexed  
not fucked

no sunshine raying out your anus  
not a rhizome

father son and the holy queer  
a poetic invert

Oh L'Amour  
Oh poesy's remind

I am a living hate crime  
and Jesus is a sodomite!

Baraka's exploration of identity and activism is particularly relevant to the thematic core  
of *Homocaust*. His fragmented forms interrogate and reconfigure identity, activism, and social

justice, paralleling the poem's engagement with queer experiences and the complexities of marginalized identities. In my poem, the invocation of *L'More* serves as a critique of heteronormative constructs and patriarchal dominance, exclaiming, "I am a living hate crime." This thematic connection is reinforced in the lines where I explore the tension between liberation and oppression: "anus fucked liberation / castrated out out with balls in hand." Such imagery not only reflects Baraka's potent critique of societal norms, but also embodies a similar urgency to challenge hegemonic narratives.

The poem *LI. Death* further illustrates this connection, emphasizing identity, intimacy, and societal expectations. In the lines "Evacuate your anus L'More / emptied and impregnate us unrestricted with disconcerting intimacy," I explore themes of bodily autonomy and the violence of imposed identities. The phrase "life's but a walking shadow" accentuates the transient nature of existence within a heteronormative framework, while the concluding lines, "I am a living hate crime / and Jesus is a sodomite!" reveal a provocative confrontation with roots that oppress queers. The fragmented narrative style enhances this exploration, reflecting the realities of marginalization and the search for liberation. With "a tale told by a fucking idiot in need of love" encapsulates the deep yearning for connection amidst societal rejection, reinforcing the urgency of addressing these themes. As Baraka asserts in *The Autobiography of LeRoi Jones*, "the artist is a pilgrim of the living word," suggesting that the journey of self-exploration is essential to understanding one's identity (124). His works often emphasize the fragmented nature of experience, reflecting that "life is a walking shadow," which resonates with the non-linear, rhizomatic mapping found in *Homocaust*. Furthermore, he notes that "the art of a people is a reflection of their struggles," underscoring how art can serve as a vehicle for activism and identity exploration (74).

By employing this rhizomatic poetic framework, my poem seeks to interrogate identity and activism, echoing Baraka's call to embrace complexity and multiplicity in our narratives. Again, by drawing on the insights of Baraka, my poem becomes a site for resistance and a space for the amplification of marginalized voices, reinforcing engaging with the complexities of identity in the ongoing quest for social justice.

In his work, Baraka emphasizes the importance of fragmented storytelling as a means to navigate the intersections of race, identity, and social justice. Again this approach resonates with the themes explored in *Homocaust*, where the fluidity of identity is paramount. This exploration of fragmented narratives naturally transitions to the complexities of identity, memory, and resistance in the works of Toni Morrison, whose contributions serve as a pivotal influence on *Homocaust* and further illuminate the rhizomatic connections.

Tony Morrison's narrative techniques, particularly her use of fragmented, and sometimes surreal storytelling, align closely with the principles of Rhizomatic Poetics, which prioritize non-linear exploration. In novels such as *Beloved*, *Song of Solomon*, and *Sula*, Morrison intricately navigates personal and cultural histories, employing a style that disrupts traditional storytelling and embraces a multiplicity of perspectives. Morrison's exploration of fractured memory and identity resonates with the rhizomatic emphasis on navigating complex landscapes of "self." For instance, her novel *Beloved* traverses into the psychological scars of slavery. Morrison writes, "In this country, the only thing that matters is your past; it is what you are" (Morrison 274). Again this sentiment underscores the importance of memory in shaping identity, reflecting a rhizomatic understanding that identity is not a singular, linear narrative but a collection of interconnected nodes, maps and histories.

## IX. Belt

L'More exchanges in a violent partnership of filial legitimate hidden conquests  
through his intolerances eliciting reciprocated embargoed rhizome humdrum descension

as my alienation L'More unmechanizes my world  
and creates it un poetic arborescence

I swim amongst the evil genies  
delinked in society's enmity gaze of democracy's egress

In *Homocaust*, I seek to expand upon Morrison's themes by examining queer identities through a rhizomatic lens. The poem's exploration of alienation and societal critique aligns with Morrison's focus on the historical and psychological dimensions. For example, the line "as my alienation L'More unmechanizes my world / and creates it un poetic arborescence" illustrates the disconnection between "self" and society, like Othering in Morrison's characters who often deal with the weight of their pasts and societal roots. By invoking a rhizomatic framework, I aim to illuminate the fluidity of "selves," akin to Morrison's assertion that "there is no other way to speak of it" (28).

The poem *IX. Belt* further expands on these themes and the complexities of identity within a rooted framework that often marginalizes and alienates. The imagery of "violent partnership" and "intolerances" evokes the struggles inherent in navigating societal expectations, reminiscent of Morrison's characters who confront the intersections of race, gender, and identity. The phrase "I swim amongst the evil genies" conveys a sense of entrapment and conflict within one's environment, echoing Morrison's emphasis on the societal gaze that constrains individual narratives into Otherness.

Morrison's work serves as a liberating and transformative vehicle for articulating the intricacies of just being. Her narrative approach challenges dominant narratives and affirms the

necessity of reimagining identity through literature. As she states, "If you can't find a way to make the past work for you, it will crush you" (54). This philosophy parallels the importance of *Homocaust* within the broader discourse of queer and feminist literature, as it seeks to reclaim and reconstruct narratives that have been historically obliterated and marginalized.

Morrison's emphasis on the complexities of identity and the necessity of narrative as a means of resistance naturally leads to a conversation with Albert Camus, whose existentialist exploration of meaning in an indifferent universe patterns similar themes of struggle and "self" definition, who have both been seen as Other. Both authors challenge readers to confront the absurdities of existence while navigating the intersections of colonial influence, race and gender. Camus's assertion that "the absurd is born out of this confrontation between the human call and the unreasonable silence of the world," resonates with Morrison's portrayal of fragmented identities, highlighting how both seek to illuminate the resilience found within marginalized experiences (Camus 28).

Again in *Homocaust*, my exploration of queer identities and social justice engages with Rhizomatic Poetics, reflecting a framework that champions multiplicity, fluidity, and the deconstruction of normative narratives. Albert Camus, whose existentialist themes resonate profoundly with the rhizomatic approach to identity and meaning are apparent in my writing.

Albert Camus's existentialist writing, such as *The Stranger* and *The Myth of Sisyphus*, wrestle with themes of identity, meaning, and the absurd. Camus's exploration of existence and the search for purpose in a seemingly indifferent universe aligns with the Rhizomatic Poetic's focus on deconstructing normative roots. As Camus asserts, "The absurd is born out of this confrontation between the human call and the unreasonable silence of the world" (Camus 28). This acknowledgment of an indifferent Otherness reflects the rupturing of conventional



narratives and the exploration of fragmented experiences, a key aspect of my poem. The struggle of individuals to forge significance amidst absurdity parallels the rhizomatic quest to navigate complexities and construct new possibilities.

Camus's characters and their existential dilemmas highlights the Rhizomatic Poetic's emphasis on non-linear mappings and the proliferation of meaning. My engagement with the absurdity of existence echoes throughout *Homocaust*, where the poetic form becomes a vehicle for expressing the tumultuousness between identity and the societal structures that seek to define it. In this vein, my poem *XXV. Uppercut* captures the chaotic essence of navigating queer identity within a world rife with hostility and absurdist misunderstanding.

#### XXV. Uppercut

other exiled

I forbidding foreboding's possibility of love

capitalized absence in my un male performance

L'More sex assigns me of what I have never been all along

the moment of construction in my public pleasure hole

mise en scene qualifies existence

L'More as binary of sames' differences

L'More is me being sexed in his private anal eye gaze

and I am L'More's negation

un humanly human

set up as meaningless

creating havoc's withdrawl of reality's volition of unnaturalness and queer

The lines "I forbidding foreboding's possibility of love" and "capitalized absence in my un male performance" articulate a profound sense of alienation and the struggles inherent in societal

expectations of identity and in Camus' writing. The phrase "L'More sex assigns me of what I have never been all along" reflects the external imposition of identity, paralleling Camus's notion of confronting an indifferent world that shapes our existence in Otherness. The struggle to find meaning amid this alienation resonates with Camus's idea that the absurd arises from the disconnect between human desires and an unyielding reality.

Thus, the thematic resonance between Camus's work and *Homocaust* is significant. By employing a Rhizomatic Poetic, my poem embraces the complexities of existence, much like Camus encourages confrontation and engage with the absurd. This approach not only enriches the understanding of queer identities but also positions *Homocaust* as challenging hegemonic narratives. The connection between Camus and my work illuminates the significance of absurdity in understanding identity and resistance. Camus's influence reinforces the idea that, in the face of an indifferent world, poetry serves as a crucial means of crafting meaning and embracing multiplicity.

Camus's exploration of the absurdity of existence and the quest for meaning in an indifferent world finds a compelling counterpart in the philosophy of Jean-Paul Sartre. Sartre's emphasis on radical freedom and personal responsibility adds a distinct layer to the conversation about identity and agency. Sartre's assertion that "existence precedes essence" challenges individuals to forge their own identities in a world devoid of inherent meaning. This notion resonates with the rhizomatic approach in *Homocaust*, where I examine the fluidity of being.

Again, Sartre's assertion that "existence precedes essence" emphasizes the idea that individuals are not born with a fixed identity but rather must create their own meaning in a world devoid of predetermined significance. This assertion resonates deeply with the Rhizomatic Poetics employed in *Homocaust*, where identities proliferate and evolve in response to societal

pressures and personal experiences. The following poem illustrates the tension between identity and oppression within the framework of Sartre's philosophy:

X. Bash

dis'ubuntu unwrapped in L'More  
yet his only aim is my vanishing

my ruin  
my occupation

my extraction  
my perdition

my namelessness  
my institutionalization

my extermination our division's exiting indifferences  
my pain body circulating castration's orbit

this violent queer burden exposed  
obstructing my desire to love L'More

while weakening faculties are ethical agents in Stockholm syndromes  
divested possibilities

and bereft annals with poetic vivacity revivalism  
L'More's squalid subordinate Eden

constricting my serpent in the colonized world  
a technocrat demobilizing a regulatory agent

in L'More's constricted kingdom of departure proliferating discontent  
for his hole's rapture be positioned drudgery onto other

pleasure's extraction removed like a pogrom'd pilgrim  
a stranger

an alien  
queer this pilgrim strange

destined for mutations' occupation and pillage  
 reified as humanity aimlessly wanders

L'More's liquescent shadow repeoples as subjectivity's foreclosed executioner  
 devouring and dissimulating the violent monopoly of internalization and bad faith constraints

self-preserving appeasements in this faggot performance spank as a burnt stick pilgrim's  
 filigree snail line sidewalks a black cat glow and disappears in hates diaspora

L'More's violent potency rituals' violently supplanted regulating comportment body  
 closes the door to release excrement

fearing the public rectal liberating expulsion  
 he so represses in his tyrannical monarchical gaze of me.

In this poem, personal identity and societal constraints is vividly depicted through the figure of *L'More*, who embodies the oppressive structures that dictate the others' existence. The use of terms like "extermination" and "institutionalization" speaks to the systemic violence faced by marginalized identities, resonating with Sartre's ideas on the struggle against "bad faith." Sartre argues that "man is condemned to be free; because once thrown into the world, he is responsible for everything he does" (Sartre 28). This notion captures the essence of the poem's conflict which is the struggle to navigate the desire for love amidst oppressive forces, highlighting the burden of freedom and the weight of societal expectations.

The phrase "obstructing my desire to love L'More" reflects the complexities inherent in relationships that are fraught with power dynamics, Otherness and existential despair. Sartre's declaration that "Hell is other people" illustrates how the presence of others can simultaneously serve as a source of connection and conflict (34). This duality is evident in the poem, where desire is entangled with violence and alienation, underscoring the challenge of authentic connection in an oppressive rootedness of Other.

Sartre's exploration of the Other and how individuals define themselves in relation to others aligns closely with the poem's depiction of *L'More* as both a lover and an oppressor. The line "my violent queer burden exposed" articulates the struggle of existing in a world that seeks to marginalize queer identities, invoking Sartre's assertion that "the Other is the condition of my existence" (44). This interdependence complicates the speaker's identity, as *L'More* becomes a mirror reflecting both desire and negation.

By integrating Sartre's existentialist philosophy into the framework of Rhizomatic Poetics, I again enrich the conversation surrounding fractured memory, identity, and resistance. Sartre's emphasis on authentic self-definition promotes a more inclusive and dynamic understanding of identity, encouraging individuals to navigate their existence in a fluid and non-linear manner. As he notes, "we are our choices," asserting that the act of defining oneself is an ongoing process shaped by the myriad experiences of life (56). This perspective is especially relevant for the marginalized, which my poem seeks to intensify.

The significance of this analysis lies in its exploration of how rhizomatic theory can dismantle normative structures and challenge hegemonic narratives. By situating *Homocaust* within the philosophical context provided by Sartre, I again illuminate the ways in which queer identities resist categorization and transcend fixed boundaries. The fluidity of identity, as portrayed in the poem, patterns Sartre's belief that individuals possess the power to shape their own destinies, even in the face of an indifferent universe, like many other authors of this review. By presenting these existential themes alongside rhizomatic principles, *Homocaust* offers a unique contribution to the dialogue surrounding identity and resistance, emphasizing the ongoing struggle for authentic self-definition in an often-hostile world that typically lives in bad faith.

Kurt Vonnegut's candid and often metafictional prose blurs the lines between reality and imagination, much like Sartre's exploration of identity in an absurd world. In *Slaughterhouse-Five*, for example, he intertwines his own experiences with those of the fictional Billy Pilgrim, emphasizing the fluidity of identity and the fragmentation of experience. This approach aligns with the non-linear mappings prevalent in *Homocaust*, enriching the discourse on identity and resistance.

Vonnegut's narratives frequently contend with themes of absurdity, war, and the search for meaning in an indifferent universe. As he states, "We are all here on Earth to fart around. Don't let anybody tell you any different" (Vonnegut 109). This humorous yet poignant remark encapsulates his belief in the necessity of embracing life's absurdities, like the Existentialists, errantly as a wanderer or pilgrim. His storytelling integrates personal experiences with fictional elements to create a hybrid narrative form that aligns with the Rhizomatic Poetic's rejection of linearity and fixed roots.

float concrete narratives  
next to each

this city satire  
fragility's rise in concentricity

This excerpt exemplifies Vonnegut's panache, where concrete experiences are juxtaposed against abstract reflections, creating a mix of meanings that resemble the rhizomatic nodes of my writing. Vonnegut's assertion that "the only proof he needed for the existence of God was music," suggests that beauty and truth often emerge from chaotic and fragmented experiences, like many of my other influences have espoused (28).

Vonnegut's ability to fuse autobiography with fiction deconstructs traditional notions of authorship, offering insights into how Rhizomatic Poetics can function as an emancipating and transformative vehicle. In the context of Vonnegut's writing, my work not only aligns with his playful yet critical perspective but also extends it to navigate the complexities of identity through a rhizomatic lens. This alignment with experimentation and liberation, echoing Vonnegut's belief that "we are what we pretend to be, so we must be careful about what we pretend to be" (23). Thus, *Homocaust* emerges as a site for resistance and danger, reflecting the ongoing quest for authenticity in a world that often denies it.

This exploration is crucial because it positions *Homocaust* as a work that challenges hegemonic roots. In the context of Vonnegut's writing, my work not only aligns with his critical perspective but also extends it to navigate the complexities of identity through a rhizomatic lens as well. This alignment with experimentation and liberation reverberates with Vonnegut's belief that "we are what we pretend to be" (23). Thus, *Homocaust* emerges as a site for resistance and performance, reflecting the ongoing quest for authenticity in a world that wants the marginalized to pretend and meet the expectation of the Other.

As I turn to George Orwell, his exploration of displacement and resistance in *1984* and *Animal Farm* offers a powerful critique of totalitarian regimes and the manipulation of "truth." Orwell's insights resonate with the themes of identity and dislocation present in Vonnegut and in *Homocaust*, providing a framework to further examine how power structures impact individuals and communities to articulate the struggles of the oppressed. Orwell's insights into oppressive systems and the erosion of individuality resonate powerfully with the rhizomatic principles present in my poem *Homocaust*, yet not usually with as much humor at

times as Vonnegut. His portrayal of the struggle for authenticity amid surveillance and distorted realities speaks directly to the complexities of queer, feminist, and nomadic identities.

#### VI. Knock

the poetic desired truth and the land that always seemed removed  
from underneath my suburban feet is a blue print for degenerates

Shakespeare' hell is empty  
and the devils are here in this 1984's *1984*

there is no self but art  
without thinking about thinking without the earth holding me down boring desire out of me

I follow the path and don't talk to Hejinian wolves  
L'More *I'll through celery* to your grave

In *1984*, Orwell constructs a world where the state's intrusion into personal lives leads to the systematic dismantling of "self" hood. As he writes, "The most effective way to destroy people is to deny and obliterate their own understanding of their history" (Orwell 3). This manipulation of "truth" serves to isolate individuals, distorting their understanding of themselves and their reality. Such themes find a parallel in *Homocaust*, where the search for identity occurs in a landscape riddled with societal root constraints. The poem reflects this struggle through lines like, "the poetic desired truth and the land that always seemed removed / from underneath my suburban feet is a blue print for degenerates," evoking the Orwellian alienation felt in a society that imposes rigid roots and as seen in our current time.

The assertion that "there is no self but art" highlights a crucial tenet of both Orwell's and my exploration of identity. For Orwell, the repression of individual thought in favor of state-sanctioned narratives is a form of existential expurgation. In *Homocaust* "self" hood can be



reclaimed and expressed through art, despite the oppressive forces at play. The reference to “Shakespeare’s hell” being empty and “the devils are here in this 1984’s 1984” underscores the omnipresence of surveillance and control, reminiscent of Orwell’s dystopian landscape where creativity is stifled under authoritarian rule, like under Ronald Reagan or even today with Donald Trump.

Through the lens of rhizomatic theory, my poem critiques these totalizing narratives by emphasizing multiplicity of thought. The line, “I follow the path and don’t talk to Hejinian wolves,” invokes the idea of errant exploration where an important aspect of nomadic identities reflects a rejection of fixed roots and embraces a more dynamic errant understanding of “self” that resonates with Gilles Deleuze and Félix Guattari’s concept of rhizomes as non-hierarchical networks of knowledge and experience. The “celery to your grave” line introduces a visceral element of resistance, suggesting a rebellion against societal norms that dictate one’s existence, also seen in Hejinian and the Language Poets. This rebellious spirit aligns with Orwell’s insistence on the necessity of truth in the face of oppressive systems. As he famously stated, “In a time of deceit telling the truth is a revolutionary act” (4). In *Homocaust*, the act of artistic expression and “truth” telling itself becomes a revolutionary response to a society intent on marginalizing queerness, even at times by our own government. By integrating Orwell’s exploration of displacement and identity, *Homocaust* challenges hegemonic roots and presents an avenue for resistance through art, which makes one think about their thinking. The poem’s rhizomatic exploration is critical, as its importance means confrontation and dismantling of oppressive systems. By engaging with Orwell’s critique of totalitarianism and manipulation, my work seeks to irradiate the ongoing struggle for authenticity in a world that often attempts to dictate the narratives of the marginalized as Other.

*Homocaust* extends into the realm of Jean Genet, whose work embodies a similarly defiant stance against societal constraints, like Orwell and Vonnegut. Genet's subversive narratives provide a context for understanding the complexities of identity and resistance, further illuminating the themes present in my poem. His exploration of the marginalized not only parallels Orwell's critique of oppressive systems but also deepens the conversation around fluidity in the face of societal rejection.

Central to this exploration is the work of Jean Genet, whose writings subvert traditional notions of identity through a radical representation of the marginalized and queer lives. Genet employs vivid, transgressive imagery that critiques hegemonic narratives while celebrating fluidity and multiplicity. His characters, often outcasts, inhabit a world where non-normative sexualities and identities are foregrounded, aligning closely with the principles of Rhizomatic Poetics, which seeks to decolonize the "self" and embrace diverse expressions of Otherness. Genet's contributions to queer literature are not merely representational, but they create a literary space that interrogates and celebrates queer identities and experiences.

Genet's work reflects the fundamental of *Homocaust* with the amplification of marginalized voices that challenge conventional roots. In his essay *The Thief's Journal*, Genet writes, "The most beautiful things in the world are those that are not yet known," which resonates profoundly with my poetic inquiry into the unknown territories of identity, performance and queerness while possibility making (Genet 15). As I navigate the complexities of queer identity and social justice, Genet's subversive style and philosophy provide essential insights that inform my project. Here I evoke Genet's transgressive themes while exploring the intersections of desire, identity, communitas and queerness:

## XI. Slap

L'More self disciplining for the other may witness his rectal pleasure  
and he joins the league of non fellows to burn the queer

Viva L'Rectum!  
Viva L'Nation!

Those without part have no rights  
and join the community of pilgrims' departures

Through the provocative imagery of rectal pleasure, the poem critiques societal norms surrounding sexuality and the often punitive nature of these roots. The phrase "L'More self disciplining for the other" reflects the internalized oppression that queer individuals often experience, a theme prevalent in Genet's work. In *Our Lady of the Flowers*, Genet articulates a similar tension, where characters oscillate between desire and societal condemnation, mirroring the struggles expressed in my poem (42). The exclamation "Viva L'Rectum! Viva L'Nation!" juxtaposes a celebration of queer identity with a call to arms against societal marginalization. This duality encapsulates Genet's radical celebration of the non-normative, where pleasure and pain coexist in a paradox of resistance. By asserting that "those without part have no rights," the poem critiques the exclusionary nature of societal roots that seek to destroy queers as seen with Genet's exploration of outcast figures who navigate a world that denies them agency and belonging.

The closing line, "and join the community of pilgrims' departures," reinforces the notion of a nomadic errantry which is a core theme in both Genet's writing and my poem. It suggests that the journey towards self-acceptance and resistance is one fraught with struggle, yet ultimately liberating while fulfilling desire. As I engage with Genet's work, *Homocaust* emerges as a site of resistance, challenging normative identities and celebrating the complexities of queer existence.

By situating my work within the context of Genet's radical explorations of identity, *Homocaust* not only challenges hegemonic roots but also contributes to the ongoing discourse on the multiplicity of queer identities and desire through growing my power and resistance through this art. In doing so, *Homocaust* advocates for the celebration of diverse expressions of “self” hood and the rhizomatic experience.

This thematic connection resonates with the work of Samuel Beckett, whose philosophical inquiries into displacement and the absurdity of human existence further challenge fixed structures and hegemonic roots. Both Genet and Beckett confront the limitations of the conventional with Genet's subversive portrayals paralleling Beckett's exploration of existential despair. As I jump into Beckett's influential works, I find that his engagement with non-linear storytelling and the absurd aligns closely with the rhizomatic principles inherent in *Homocaust*.

Samuel Beckett, whose philosophical inquiries and creative pieces interrogate themes of human existence, challenging fixed structures and hegemonic narratives. His plays, such as *Waiting for Godot* and *Endgame*, stand as central texts in the *Theater of the Absurd*, a movement that reflects the Rhizomatic Poetic's emphasis on non-linear exploration and the deconstruction of conventional rootedness. Beckett's minimalist writing style, characterized by fragmentation and existential themes, resonates deeply with the focus on fractured memory and syntax present in *Homocaust*. His sparse language and repetitive structures expose the absurdity of the human condition, paralleling again the Rhizomatic Poetic's rejection of hegemonic roots in favor of a fluid, boundary-less proliferation of meaning that transcends the conventional. Beckett's thematic preoccupation with existential despair and dislocation resembles the Rhizomatic Poetic's exploration of identity and belonging within contexts that reject traditional notions of rootedness. He articulates this condition in his assertion that "the existentialist, if he is

honest, will admit that he is a creature of habit" (79). This underscores the struggle against the inherent absurdity of existence, a struggle that is mirrored in the lines of my poem:

Phenomenal denials of histories  
revealing me to myself

our conscious germ tool's the weapon  
untangle the web the world catches us in.

In this poem, the phrase "phenomenal denials of histories" reflects a Beckettian sensibility, where the act of revealing oneself is fraught with the weight of accumulated, often suppressed, rootedness, traces and histories. The "conscious germ tool" serves as a metaphor for the transformative power of "self" awareness, a tool to dismantle the webs of societal expectation that entrap individuals in fixed identities. Beckett's portrayal of characters ensnared in their existential conditions, highlighting the tension between the desire for meaning and the inherent absurdity of life.

The invocation of "untangling the web" resonates with Beckett's focus on the absurdity and illogical aspects of human experience. As he writes in *Endgame*, "You must go on, I can't go on, I'll go on" (46). I love this! (This is a sentiment I feel in my PhD work.) This cycle of despair and determination encapsulates the essence of rhizomatic thought and queer, feminist revolution, which celebrates instability and exploration over fixed roots, errant in its breaking of boundaries. By integrating these existential themes, my work aligns with Beckett's philosophy, allowing *Homocaust* to emerge as a site of resistance again, against oppressive systems and a celebration of diverse expressions.

The connection between Beckett and my poem underscores the importance of exploring the absurd as a means to navigate the complexities of existence. It highlights the potential for

literature to disrupt traditional narratives, creating spaces for marginalized voices and experiences to flourish. Beckett's exploration of absurdity and existential despair intricately weaves together themes of dislocation and fragmentation, reflecting the profound influence of Arthur Rimbaud's radical poetics. Beckett's minimalist style and focus on the illogical aspects of human existence echo Rimbaud's celebration of chaotic imagery and the surreal. This connection underscores how both authors dismantle traditional narrative structures, revealing a shared commitment to rhizomatic thought that permeates my own work in *Homocaust*. By engaging with the complexities of identity and the absurd, I further situate my poetic exploration within this lineage, emphasizing the transformative potential of art to navigate and disrupt hegemonic roots.

Arthur Rimbaud's poetics emerge as a profound testament to the possibilities of transcendent and often chaotic poetic visions, resonating deeply with the principles of rhizomatic thought. His work signifies a radical break from conventional forms and thematic conventions, characterized by fragmented imagery, hallucinatory language, and a radical approach to metaphor. Rimbaud's vivid, hallucinatory imagery and audacious experimentation create a dynamic poetic cosmos that disrupts tradition. This radical departure from normative constraints prefigures the *Dada* movement's celebration of the nonsensical and arbitrary, while his exploration of desire through an avant-garde lens challenges conventional narratives, similar to the themes explored in *Homocaust*.

Rimbaud's *Illuminations* serves as a pivotal reference point, where he explores the fluidity of language through fragmented images that resist cohesive meaning at times. His assertion that "one must be absolutely modern" speaks to a continual reshaping of "self" "in the face of societal constraints, a theme that resonates with the queer, feminist, and nomadic theories

underpinning *Homocaust* (Rimbaud 189). In Rimbaud's work, the juxtaposition of chaos and coherence mirrors the rhizomatic, which again eschews linearity in favor of multiplicity.

Rimbaud's bravery in challenging roots and his hints of "queerness" are foundational to his work. He openly explored themes of desire and sexuality, often subverting traditional notions of masculinity and identity. His willingness to traverse the boundaries of genre and form creates a space for alternative expressions of identity that echo throughout *Homocaust*.

Step XI.

an intourist flummoxed map to pilgrim'd language  
Foucault's stubborn will to non knowledge is my Homocaust exhaustion

Holofernes vengeance  
with Hejinian's *snakes and bees or wholly formed flowers*

grin hung around without the Foucault cat  
and Rimbaud pees phantasmagorical

god is a cunt burnt stick pilgrim who's wounded at which table I write  
ominously eclipsed in the thrush of my childhood

therefore  
I step

This piece serves as a meditation on the complexities of knowledge and identity in a world fraught with oppressive structures for which we step. The reference to Foucault's "stubborn will to non knowledge" embodies the idea that understanding is often elusive, echoing the rhizomatic concept of knowledge as fluid and decentralized. Rimbaud's influence is evident in the poem's hallucinatory quality, where fragmented imagery invokes a sense of dislocation and absurdity.

The invocation of "Holofernes vengeance" alongside Hejinian's "snakes and bees" suggests a confrontation with violence and multiplicity, much like Rimbaud's exploration of chaotic desire.

The phrase "god is a cunt burnt stick" disrupts traditional narratives of divinity and authority, aligning with the rhizomatic rejection of fixed meanings and boundaries. Fragmentation, as evidenced in the lines "grin hung around without the Foucault cat," implies an absence of guidance and clarity. Absence reflects Rimbaud's notion of the poet as an errant seeker of "truth" through chaos to attempt to find sanity in a messed up world. The closing lines, "therefore I step," signify a movement toward agency amid existential uncertainty, encapsulating the pilgrim's errant journey through fragmented identity as a core theme in *Homocaust*. In this way, the poem resonates with Rimbaud's assertion of continual exploration and transformation, ultimately asserting that identity is not a fixed state but a dynamic process. This alignment with rhizomatic thought emphasizes the potential for art to serve as a means of resistance and transformation, affirming diverse expressions of "self" in a world often dictated by normative roots.

Rimbaud's influence on my work illustrates the enduring relevance of avant-garde experimentation in addressing contemporary issues of desire and fragmentation. Rimbaud's and my poetic expressions share commitment to deconstructing roots, forming maps and nodes while allowing for a more nuanced way of thinking.

The significance of Rimbaud's work extends into the realm of surrealism, where his influence is evident in the movement's emphasis on the irrational and the subconscious. Surrealists sought to liberate the mind from the constraints of rationality, paralleling Rimbaud's vision of poetry as a means of transcending conventional understanding. André Breton, in his *Manifesto of Surrealism*, asserts that "the first step in the revolution is to bring about the unconscious" (Breton 16). This emphasis on the unconscious aligns with rhizomatic thought, nodes and mapping, which privileges multiplicity and non-linearity, over fixed narratives.



Surrealism's commitment to the fragmented and the nonsensical resonates with Rimbaud's poetic innovations, laying crucial groundwork for a poetics that continuously reimagines identity and meaning. The surrealist engagement with dreams, desire, and the subconscious mirrors Rimbaud's exploration of challenging roots.

By incorporating surrealist principles, *Homocaust* further amplifies the themes of fragmentation and absurdity that define both Rimbaud's work and queer expressions. The poem serves as a conduit for exploring the irrational dimensions of identity, highlighting the complexities and contradictions inherent in society. The significance of rhizomatic thought within the context of Rimbaud's radical poetics and its influence on surrealism highlights challenging dominant narratives, and celebrates multiplicity. Rimbaud's bravery in confronting societal roots with language and embracing a sort of "queerness" of thinking, so to speak, that underscores the transformative potential of poetry to articulate complex ideas. By navigating the fragmented and chaotic elements of existence, rhizomatic poets can create works that reflect the complexities of contemporary life, as seen in *Homocaust*. This poem stands as a testament to the legacy of Rimbaud and the rhizomatic exploration of identity that resists fixed definitions that pilgrimage and navigate diverse landscapes.

In this context, the relationship between these aspirations and Surrealism's exploration of the subconscious reveals a terrain, where non-linearity and fragmentation converge, further enhancing the resonance with Rhizomatic Poetics. Subsequently, Surrealism's interest in the subconscious, dream states, and the disruption of rational thought resonates with Rhizomatic Poetics, particularly in its embrace of non-linearity and fragmentation. Surrealist poets, although not my favorite, such as André Breton and Paul Éluard employed language to access the unconscious and disrupt conventional structures, thus aligning with rhizomatic theory's rejection

of hierarchical, linear forms. However, the gap in surrealist engagement with Rhizomatic Poetics lies also in the limited exploration of political, queer, feminist and nomadism and other social realities and in *Homocaust*.

Surrealism, with its revolutionary approach to artistic expression, has long been recognized for its engagement with the subconscious and the illogical, favoring psychological exploration over the socio-political conditions. In this context, my poem *Homocaust* integrates the principles of Rhizomatic Poetics, which expands on surrealist practices by addressing anti-root mapping.

A foundational figure in this discussion is Stéphane Mallarmé, whose poem *Un coup de dés jamais n'abolira le hasard* (A Throw of the Dice Will Never Abolish Chance) epitomizes the avant-garde spirit that influenced surrealist movements. Mallarmé's experimentation with form, typography, and language marks a departure from traditional poetic roots. His unconventional layout strategically places words and phrases, amplifying their significance beyond literal meaning. As he famously asserts, "A throw of the dice will never abolish chance" (Mallarmé 421); this phrase shows the unpredictability inherent in artistic creation and interpretation. This thematic exploration of randomness reflects the multiplicity found in my own work, as reflected in lines like "ceaselessly memetic slangs slings multiplicities weave."

ceaselessly memetic slangs slings multiplicities weave  
proliferating line maps without trace

rings rupture  
flat in poetic cum

Mallarmé's influence resonates throughout surrealist poetry, particularly in its embrace of fragmentation and multiplicity. His work encourages an open-ended interpretation, fostering a landscape where fixed meanings dissolve, thus aligning with Rhizomatic Poetics, which hails interconnectedness and non-hierarchical structures. In *Homocaust*, I adopt some of this surrealist

and rhizomatic legacy while simultaneously grounding my work in the realities faced by the marginalized. The imagery of "townspeople live amongst the demented plan of extermination" situates my poem in a concrete socio-political context, demonstrating how Rhizomatic Poetics can extend surrealist techniques to address contemporary issues of identity, trauma, and resilience.

The significance of integrating Rhizomatic Poetics with surrealist techniques lies in its potential to bridge the psychological and the material. While surrealism provides a foundation for exploring the subconscious and the arbitrary, Rhizomatic Poetics "grounds" these explorations in the lived realities of the marginalized. In *Homocaust*, the notion of "flat in poetic cum" encapsulates the convergence of varied identities and experiences, resonating with the surrealist embrace of multiplicity while also engaging with the materiality of existence. Through a surrealist lens, the lines "ceaselessly memetic slangs slings multiplicities weave / proliferating line maps without trace" evoke a dynamic and fluidness of language as seen with surrealism and my peice.

The use of "memetic slangs" suggests a constant replication and evolution of cultural expressions, emphasizing how language is not static but rather a living thing that reflects multiplicity. This sounds of the surrealist fascination with the subconscious, where meaning emerges through associations and unexpected connections rather than linear logic.

The phrase "proliferating line maps without trace" further emphasizes this notion of non-linearity and fragmentation. Here, "line maps" can be interpreted as nodes that are continuously evolving, while "without trace" suggests an elusiveness that challenges the idea of fixed meanings. This aligns with the surrealist desire to disrupt conventional narratives and embrace the chaotic, often irrational nature of the mind.

The following lines, "rings rupture / flat in poetic cum," encapsulate the collapse of traditional structures in favor of a more fluid, visceral Dada expression. "Rings rupture" implies a breaking apart of established boundaries, allowing for new forms of expression to emerge. The term "poetic cum" connotes a visceral-bodily engagement with language, blurring the lines between form and content, creation and destruction. This embodies the surrealist ethos of transcending rational thought while exploring the messy, interconnected nodes of experience and identity.

Overall, these lines not only reflect the surrealist tradition of embracing the subconscious but also align with the principles of Rhizomatic Poetics, where multiplicity and interconnectedness take precedence over fixed interpretations. In this way, the poem invites an exploration of unrooted meaning and the potential for new insights that arise from chaos and complexity.

The *Surrealists* and Rimbaud's pioneering spirits and their radical approach to identity, as seen in their fragmented and hallucinatory imagery, resonate with Oscar Wilde's exploration of societal constraints, roots and self-expression.

Oscar Wilde's works, particularly *The Picture of Dorian Gray* and his collection of essays *The Soul of Man Under Socialism*, present a nuanced exploration of identity and the societal constraints imposed upon the individual, which is a theme throughout some of his brave writing. Wilde's assertion that "the only thing worse than being talked about is not being talked about" underscores the tension between public perception and private identity, a theme central to queer theory (Wilde 68). In *Homocaust*, I echo Wilde's sentiments, illustrating the complexities of queer existence against a backdrop of societal scrutiny and oppression, which eventually killed him. Wilde's embrace of the aesthetic movement can be seen as a precursor to the fluidity of identity celebrated in rhizomatic thought. As Gilles Deleuze and Félix Guattari argue in *A Thousand Plateaus*, the rhizome "ceaselessly establishes connections between semiotic chains,"

emphasizing the multiplicity of meanings and identities as seen in Wilde's paradoxical plays, critiques and lived experience as Other (Deleuze and Guattari 7).

Wilde's notion of art as a vehicle for personal and social liberation resonates profoundly within the context of *Homocaust*. His declaration that "Art is the most beautiful of all lies" parallels my exploration of language as a site for constructing alternate identities and narratives (Wilde 71). In my work, I draw from the idea that identities can be seen as "a map that is always in the process of being made" (Deleuze and Guattari 12). The poem *Homocaust* itself acts as a rhizomatic text, navigating its various nodes, where identities, histories, and cultural references intersect, where no "truth" rootedness lays.

For example, the imagery in "the end of democracy / the private space of your rectum" highlights the tension between public identity and private desire, a key theme in queer discourse and in Wilde's plays. My poetry aligns with this perspective by presenting identities as fluid, shaped by social forces and Otherness.

In conclusion of this literary review with my poem *Homocaust*, it serves as a vital contribution to Rhizomatic Poetics, offering a terrain for exploring how queer identities and desires can be expressed through non-linear, interconnected forms. The title itself evokes a multiplicity of meanings; "homo" as both homosexual and human and "caust" as burning or destruction; immediately signaling the poem's resistance to singular interpretations. In keeping with rhizomatic thought, *Homocaust* functions as an assemblage of affects, memories, and desires that refuse to be fixed in time or meaning. By embodying the rhizome in both form and content, *Homocaust* deterritorializes the boundaries between the personal and the political, between the body and language. Like the rhizomatic "body without organs" described by Deleuze and Guattari, the bodies in *Homocaust* are not unified or stable; they are sites of

becoming, marked by trauma, desire, and resistance. The fragmented, non-linear structure of the poem exemplifies the rhizomatic process of becoming-queer, becoming Other, refusing to adhere to conventional performances, narratives or poetic forms.

Where the existing literature on Deleuze and queer, feminist and nomadic theories may often fall short in its engagement with poetics, *Homocaust* offers a practical example of how rhizomatic thinking can inform and transform poetic expression. The poem's layered meanings, shifting perspectives, and rejection of closure reflect the multiplicity and fluidity central to Rhizomatic Poetics, providing a model for how queer subjectivities can be articulated in a form that resists the normative demands of coherence and stability. *Homocaust* provides a model for how poetics can resist the normative constraints of coherence and singularity, offering a powerful articulation of queer subjectivities in the process of becoming and liberation.

Rhizomatic Poetics aligns with queer, feminist and nomadic theories resistance to fixed identities and normative structures. Just as these theories challenge rigid categories of gender and sexuality, Rhizomatic Poetics resists linear root language without singular meanings. The non-hierarchical nature of rhizomatic texts reflects the mutability and diverse wealth indispensable to these identities. The abstract nature of rhizomatic theory can sometimes obscure practical applications in literary analysis, making it difficult to translate its principles into concrete interpretive strategies. Furthermore, mainstream criticism might not fully recognize or engage with Rhizomatic Poetics, potentially limiting its impact in broader discourses.

With nomad theory, which explores identities and experiences of movement and transience, Rhizomatic Poetics offers a fitting analogy. The concept of the rhizome, with its emphasis on lateral growth and interconnectedness, resonates with the nomadic experience of fluidity and detachment from fixed places like in my errant pilgrimage. Rhizomatic Poetics allows for the

exploration of diverse and fragmented experiences, reflecting nomadic journeys. However, a gap emerges when theories on queerness and feminism emerge within the practical application of rhizomatic principles to nomadic narratives. The challenge lies in capturing the dynamic and often transient nature of nomadic experiences within a poetic form that resists the conventional and embraces queerness. Additionally, nomadic texts may struggle to maintain coherence while embracing rhizomatic multiplicity, which is vital to my process in *Homocaust*.

Rhizomatic Poetics aligns at times with feminist critiques of traditional power structures and patriarchal narratives. The de-rooted and non-hierarchical nature of rhizomatic texts reflects feminist values of diverse voices and multiple perspectives. Feminist poetics that employ rhizomatic strategies can disrupt dominant narratives and highlight marginalized voices. Yet, gaps exist in the theoretical integration of Rhizomatic Poetics with feminist practice. The complexity of rhizomatic structures can sometimes overshadow the clarity needed for feminist critiques, and mainstream feminist criticism may not fully engage with rhizomatic approaches, limiting their visibility and influence.

To clarify in Rhizomatic Poetics non-linear texts are structured more like networks or webs rather than linear narratives, mapping with nodes of thought. This reflects the idea that meaning can emerge from any point in the text and that different strands of meaning are interconnected. Multiplicity is embraced by offering multiple meanings and interpretations rather than a single, fixed one or without root thinking. Poems might explore various perspectives and voices simultaneously. Decentralization means there is no single central authority or perspective in Rhizomatic Poetics. Instead, the genre of Rhizomatic Poetics can be seen as a collection of voices or ideas that interact in complex ways. Connection through rhizomatic thinking spreads in multiple directions and rhizomatic poetics often involves the exploration of diverse and

seemingly unrelated themes and ideas that intersect in unexpected ways which makes this exploration in *Homocaust* plainly fresh.

Applying my influences and placing me in a context of rhizomatic theory within a poetic context can be challenging. Translating abstract concepts into concrete poetic practice might be difficult for poets and readers unfamiliar with Deleuze and Guattari's ideas. Rhizomatic poetics might not be widely recognized or understood in traditional literary criticism, making it harder for works in this style to gain acceptance. The non-linear and fragmented nature of Rhizomatic Poetics might be challenging for some, particularly those accustomed to more traditional narrative forms. The concept can sometimes overlap with other theoretical frameworks like postmodernism or deconstruction, leading to potential confusion or redundancy in critical discussions. Maintaining a sense of cohesion and unity in a text that deliberately resists linearity and hierarchy can be perplexing. Poets might struggle to balance the complexity of connections with a coherent overall structure. With this literature review, that features the context of the reasoning behind *Homocaust*, I aim to revere the legacies of influential people who have shaped this errant exploration.

## PILGRIM

In exploring the concept of pilgrimage within my poetic inquiry, *Homocaust*, It is rooted in nationhood, religious devotion, and patriotism. Pilgrimage, traditionally marking commemorative spaces and reinforcing hegemonic narratives, also reveals it can transcend these constructs. It is a transformative quest, breaking away from conventional boundaries to enter diverse landscapes with multitudes of layered meanings. This journey parallels the rhizomatic theory I engage with, a theory of multiplicity, rupture, and proliferation without fixed centers or



limits, accentuating *Homocaust* as a written pilgrimage beyond conventional norms and institutional ties.

The words *pilgrim* and *pilgrimage* derive from Latin, where terms like *peregrinus*, *peregrinato*, *peregrinates*, *peregrinor*, and *peregrines* and have a common root as "across the fields" referred to as "alien!" Referring to "the Foreigner"...strangers who sojourn the land, which I interpret in *Homocaust* as queer, transgressive, transient, and intermediate like the rhizome (Albera et al. 8). A pilgrim is not in their land and where they have not acquired full citizenship where the human condition is seen as the land of exile, strangers in their bodies and waiting to reach their "true" home (8). These "lands of exile" are abundant and present in my work *Homocaust*.

Pilgrim is like the Greek idea of *ekdemeo* or exiled (pilgrim, queer) "out from and to" irrespective of the destination. From the old French word for *pilgrim*, *pellerin* is wanderer, the symbolic and political construction of new territories, the circumambulation of universes and "alien" systems; new "queer systems," so to speak and emphatic to my work (8). Pilgrimages can go beyond the boundaries of the nation-state, rejecting this hegemony of manhood and nationhood (9). So like the rhizomatic, pilgrimage can deal with multi-sited identities or multiplicities; porous boundaries, "*Rhizomatrix's*" beyond the boundaries of the institutional; hybrid forms of movement (pilgrim/queer) while boundary crossing, mingling of different elements and creation of new pathways. Pilgrimage, in a narrow sense, can lead pilgrims on well-known paths to well-known places; however, an errant explorer is venturing into the unknown, the rhizomatic, abandoning their worldly conditions, cosmos, nation, cities, temples, bodies, and movements, de-centering the world with new connections in the *Rhizomatrix* (9-10).

Pilgrimage links physical movement with profound introspection and contemplation. It disrupts routine, prompting pilgrims to reflect on existential questions and beliefs while navigating diverse landscapes. This dynamic interaction between physical journeying and intellectual exploration enriches pilgrims' understanding of themselves and their place in the world, fostering thinking, like in thinking about poetry writing.

I am not writing this exegesis to probe into the conventional understanding of pilgrimage or rhizome within Western historical contexts, as such exploration would lead into tangential rabbit holes that do not align with my focus. Furthermore, contemporary pilgrimage practices extend beyond institutionalized religion. As noted by scholars, pilgrimage studies have evolved into a multidisciplinary and global field. Modern pilgrimages encompass visits to non-religious sites, reflecting shifts in societal interests. Examples include sites of historical suffering like World War battlefields in France, Auschwitz in Poland, and the Vietnam Memorial in Washington, DC, as well as places associated with cultural icons such as Elvis Presley's grave in Memphis, Tennessee (Albera et al., 4-5). For instance, while interesting, delving into the intricate details of medieval Christian pilgrimage routes would distract from my intended analysis. Additionally, I aim to avoid digressing into debates over the authenticity of pilgrimage experiences in traditional religious contexts versus modern secular pilgrimages to sites like Disneyland or celebrity gravesites, which, while still fascinating, are beyond the scope of this study. Instead, my focus remains on exploring pilgrimage as a multifaceted phenomenon that extends beyond traditional boundaries and incorporates diverse cultural, social, and personal dimensions and incorporating these concepts into my poetics using rhizomatic theory. Besides, contemporary pilgrimage manifests in diverse forms and this expansion illustrates how memoriam has become a significant aspect of modern societal engagement.

Again, as Dionigi Albera notes: “Pilgrimage studies has become multidisciplinary and global in approach. Visits to nonreligious sites have become increasingly popular. Large numbers of people are attracted to sites of suffering, such as the World War battlefields in France, the site of the Auschwitz concentration camp in Poland, and the Vietnam Memorial in Washington, DC, and places associated with icons of popular culture, e.g., Elvis Presley's grave in Memphis, Tennessee” (Albera et al. 4-5).

Dionigi Albera and John Eade from *New Pathways in Pilgrimage Studies* defines pilgrimage as:

Minimally, it is a journey undertaken by people worldwide to and from one or more places that they consider particularly special or meaningful, as well as the activities they undertake at the destination(s). Although the term has been intimately bound up with European Christianity, Pilgrimage did not originally refer to religious beliefs and practices. It gained a religious connection only during the Middle Ages. (4).

In pilgrimage studies, there's a tendency to look at colonial influences, secular nationalism, tourism, other pathways of religions, landscape, identity, gender, narrative, migration, and diaspora (Albera et al. 4-5). Although studying pilgrimage can be construed as another hegemonic project, it can break free from the hegemonic view of the root or the "One" to its Other in this rhizomatic view. Initially, pilgrimage was not inherently tied to religious beliefs and practices but became associated with European Christianity during the Middle Ages. This evolution shows the adaptive nature of pilgrimage as a cultural phenomenon that has transcended

its original non-religious roots to encompass diverse spiritual, cultural, and secular motivations worldwide.

Pilgrimage studies, as discussed by Albera et al., encompass a broad spectrum of themes and influences beyond religious frameworks. Scholars in this field examine colonial influences, secular nationalism, tourism impacts, alternative religious pathways, the relationship between pilgrimage and landscape, as well as its implications for identity, gender dynamics, narrative construction, migration, and diaspora experiences (Albera et al., 4-5). Despite these comprehensive explorations, pilgrimage studies have often been critiqued for their Western-centric perspectives and the perpetuation of hegemonic rooted narratives.

In Western contexts, the study of pilgrimage has historically been dominated by European Christian traditions and perspectives. This hegemonic influence has shaped scholarly interpretations and methodologies, often privileging Western experiences and frameworks in analyzing pilgrimage practices globally. However, contemporary pilgrimage studies have increasingly sought to challenge and diversify these perspectives by incorporating non-Western viewpoints, decolonizing methodologies, and exploring how pilgrimage manifests across various cultural and geographical contexts while breaking boundaries; a theme within rhizomatic theory. While pilgrimage studies can be seen as potentially reinforcing hegemonic narratives, it also possess the transformative potential to break free from these constraints. By examining pilgrimage through interdisciplinary lenses and embracing global perspectives, scholars can uncover the multiplicity of meanings and practices associated with pilgrimage beyond traditional Eurocentric paradigms. This approach allows for a richer understanding of pilgrimage as a complex social and cultural phenomenon that intersects with diverse aspects of being worldwide. In *Homocaust*, while using pilgrimage as a metaphor, I am breaking free from

universal, essentialized definitions that hinder investigations of locations, movements, identities, institutions, ideologies, processes, and power relations, even though stuck within the confines of language.

exultant marrow narrows liberty  
decries bindles on fugitive deleterious shores

tasting the night of day  
more naked in alarm

abducting the world of hunters  
another history already a runaway

on the trails of deerhounds  
the bamboo shoots mo'ment

their corroded nudities muscle'd root in the space of the world  
we grow faster than our verses can chance

The poem *Homocaust* challenges through its exploration of diverse identities, landscapes, and narratives. The first stanza, "exultant marrow narrows liberty / decries bindles on fugitive deleterious shores," suggests a celebration of inner "essence" or, a body without organs, which I explain later, constrained by external institutional roots and forces. Here, "marrow" symbolizes the disembodied, perhaps of individual or collective performance, which is constrained ("narrows liberty") and criticized ("decries bindles") within oppressive or harmful environments ("fugitive deleterious shores"). This could be interpreted as a critique of hegemonic influences that limit freedom and diversity in pilgrimage theory. The next lines, "tasting the night of day / more naked in alarm," evoke a sense of vulnerability and heightened awareness ("alarm") in confronting these constraints. This could signify a journey of awakening or realization within the pilgrimage experience, where traditional narratives are questioned and reevaluated.

The second stanza, "abducting the world of hunters / another history already a runaway," suggests a subversion of dominant narratives and the emergence of alternative histories or perspectives ("another history"). This challenges the hegemonic control over pilgrimage discourse, emphasizing a break from traditional Eurocentric interpretations. The imagery of "on the trails of deerhounds / the bamboo shoots mo'ment" invokes a sense of movement and transformation while boundary breaking. The "deerhounds" symbolize guides or companions in this journey, navigating through complex terrains.

The concluding lines, "their corroded nudities muscle'd root in the space of the world / we grow faster than our verses can chance," reflect a dynamic process of growth and change ("grow faster"). This growth occurs beyond fixed definitions or boundaries, embodying the multiplicity and fluidity inherent in pilgrimage practices worldwide and in rhizomatic theory.

*Homocaust* exemplifies a departure from traditional Western hegemonic interpretations of pilgrimage. It embraces a diverse array of voices, identities, and landscapes, challenging essentialized definitions and exploring the transformative potential of pilgrimage beyond institutional roots. Through its evocative imagery and themes, *Homocaust* too reconsiders writing about pilgrimage as a dynamic and inclusive phenomenon with using the theme of the rhizome to express outside of the root.

The irony of the Ph.D. exegesis within the context of the poetic inquiry *Homocaust* lies in its dual role as both a liberating exploration and a potentially confining academic exercise. On one hand, the poem asserts itself as a "pilgrim'd journey-quest" that transcends conventional boundaries of life and enters into a realm of exploration, suggesting a departure from institutionalized roots and hegemonic structures, positioning the poem as a critique of fixed

definitions and established narratives. However, the irony arises from the acknowledgment that despite this quest for liberation, the poetic inquiry is still framed within the confines of a this Ph.D. exegesis. The exegesis, by its nature, is a structured academic discourse that demands adherence to scholarly conventions, including theoretical frameworks, citations, and methodological rigor. This juxtaposition creates a productive contradiction while *Homocaust* seeks to de-center itself from institutional ties and hegemonic influences while it is paradoxically bound by the institutional framework of the Ph.D. program. This tension highlights the complex relationship between creative expression and academic discourse. The exegesis serves as a tether that grounds the poetic inquiry within scholarly legitimacy and intellectual rigor, providing a structured platform for critical engagement. Yet, it also imposes constraints on the freedom and spontaneity inherent in errant poetic exploration as a pilgrimage within itself, potentially limiting the poem's ability to fully break free from institutionalized roots. Plus, the phrase "breaking free from universal, essentialized definitions" emphasizes the poem's resistance to being categorized or confined within predetermined academic or cultural constructs. It implies a rejection of simplistic or reductive interpretations of pilgrimage and identity, advocating instead for a nuanced and multifaceted exploration of these themes. The irony of the exegesis in the context of *Homocaust* and pilgrimage, enriches its exploration of productive contradictions, while breaking from binary thinking. It challenges the boundaries between creativity and academic rigor, inviting reflection on how institutional frameworks can both facilitate and restrict the pursuit of knowledge and artistic expression. This "self" awareness enhances the poem's critical stance against hegemonic narratives and its quest for authenticity and liberation within scholarly discourse as a pilgrimage of its own.

Rhizomatic thought creates mutability, movement, and fluidity across physical and social space, yet pilgrimage is about "self-realization" through motion, which brings the inner and physical journey together, creating a complex interweaving imagined and reiterated through the flow and movement of people. Pilgrimage as a vehicle of the rhizome privileges a distinctive "spiritual" conceptualization of mobility, an inner transformation over physical mobility, and a rupture. Creating pilgrimage places is like nature creating rhizomes as components of the interconnected organic systems or nodes possibly reminding me of Aboriginal Dreamtime or Glissant, Deleuze and Guattari's rhizomatic theories. Crisscrossed by mythological tracks and paths, the pilgrim experience is like a superabundance of what can be called rhizomatic, and these so-called systems are meaning-making. Rather than focusing solely on physical movement towards a destination, this artwork emphasizes inner transformation and rupturing. It challenges the hierarchical structures often associated with traditional pilgrimage by promoting a multiplicity of meanings and connections. In this context, the creation of pilgrimage places parallels nature's formation of rhizomes in organic systems. Just as rhizomes grow unpredictably and without a central hierarchy, the pilgrimage experience encourages readers and writer alike to navigate through layers of these present themes in a non-linear fashion. It suggests that pilgrimage, in this rhizomatic framework, is not merely about reaching a physical destination but about embracing a journey of discovery and connection within a complex, interconnected world. Thus, Deleuze and Guattari's rhizomatic concepts can inspire new interpretations of pilgrimage that challenge and expand traditional understandings in errantry creating possibilities.

Pilgrimage is an identity production to build bridges between individuals and communities in relation, like rhizomatic nodes, creating abundance and variety. Pilgrimage is an individual and communal quest for moral perfection to explore the role played by leadership, power, and



authority in ritual invention and performance, as I see, for example, in queer identity, breaking free from heteronormative roots (Albera et al. 7).

Queer identity, within the context of pilgrimage and the rhizomatic framework, serves as a profound example of identity production that transcends and challenges roots. In understanding pilgrimage as a journey towards moral perfection and communal cohesion, queer identity emerges as a powerful force in redefining these concepts.

Queer identity disrupts heteronormative roots by questioning and breaking away from conventional expectations and binaries. This departure from normative roots parallels the rhizomatic idea of desire and multiplicity, where identities and communities intersect and proliferate without conforming to fixed hierarchies. Queer individuals and communities function as rhizomatic nodes, forming connections, fostering diversity, inclusivity and new desires. The concepts of queer and pilgrimage can be seen as a quest that challenges traditional notions of leadership, power, and authority. It questions who has the authority to define sacred spaces and pilgrimage routes, and how these spaces are ritualistically performed and experienced. Queering pilgrimage reclaims and reconstructs spaces of significance, offering new perspectives on spirituality, community, and personal transformation.

The rhizomatic “nature” of queer identity in pilgrimage emphasizes the interconnectedness and multiplicity of experiences. It invites individuals and communities to navigate pilgrimage not as a singular path towards a predetermined end, but as a journey that embraces differences and celebrates intersectionality. This approach fosters a shared sense of belonging and affirmation. Queer identity within pilgrimage and rhizomatic frameworks challenges hegemonic narratives and enriches our understanding of pilgrimage as a transformative and inclusive

practice. It shows the role of pilgrimage in fostering empathy, understanding, and social change by promoting dialogue and solidarity. Thus, queering pilgrimage embodies the rhizomatic principles of connectivity, diversity, and resilience, offering a powerful critique and alternative to traditional pilgrimage paradigms.

I am using poetics as my vehicle for these themes.

Step XIII.

no hero recompense or possession  
no danger of eluding the hero treasure

no road back  
but rhizomatic

no home  
no urgency

no resurrection  
no purification

no resolve until dissolution  
no elixir

no exegesis  
no bearing

no power  
no hero of land nor landscape in this performance faggotry

the sacrilege extending beyond boundaries of officially condoned beliefs and practice  
no new empirical investigation queer

The poem's structure itself is unconventional, lacking traditional punctuation and capitalization. This stylistic choice reflects the rejection of conventional boundaries and norms, emulating the rhizomatic concept of porous boundaries and hybrid forms of movement. The

fragmented lines suggest a multiplicity while challenging linear traces and fixed forms, like in boundless pilgrimage of the rhizome.

The language used is stark and direct, devoid of heroic motifs or conventional symbols of resolution and purification. *Homocaust* is not *The Canterbury Tales*. This poetic subverts traditional pilgrimage narratives where heroes seek treasure or redemption. Instead, the poem embraces the rhizomatic idea of exploration and venturing into the unknown. The use of terms like "faggotry" and "sacrilege" challenges and extends beyond officially sanctioned beliefs and practices, invoking themes of queer identity and defiance against the normative roots of writing. The poem explores themes of dissolution ("no resolve until dissolution"), suggesting a process of breaking down established frameworks and identities. This aligns with the rhizomatic notion of creating new pathways and connections, where boundaries between "self" and Other, sacred and profane, are blurred or redefined. The absence of traditional resolutions or purification rituals further emphasizes a rejection of linear progression, highlighting instead a continuous process of transformation and fluctuation.

The reference to "hero of land nor landscape in this performance" challenges conventional notions of heroism tied to physical or geographic conquests. Instead, the poem suggests a performative aspect to identity and pilgrimage, where queer identity and rhizomatic exploration become acts of defiance and assertion outside of normative expectations.

The poetics of the poem embody the rhizomatic and pilgrimage themes by dismantling conventional structures and narratives, embracing multiplicity, fluidity, and hybridity of identities and movements. Through its unconventional "structure," language choices, and

thematic exploration, the poem articulates a journey of self-discovery and defiance against hegemonic roots, offering a reflecting on queer identity and rhizomatic pilgrimage.

## RHIZOME

"Rhizome comes from the Greek *rhizoma*, defined by Merriam Webster as a rootlike, often thickened, and usually horizontal underground plant stem that produces shoots above and roots below. In botany, a rhizome is a plant structure that grows underground and has both roots (commonly, the part that grows down into the ground) and shoots (typically, the part that grows up through the ground)" (<https://literariness.org>). They can even be known as "nodes," or in writing form, we can see "poetic nodes," a point at which lines or pathways intersect or branch.

The word rhizome is also associated with theorists Gilles Deleuze and Felix Guattari, who use the rhizome metaphor to describe a process of existence and growth that does not come from a single central point of origin. In *A Thousand Plateaus*, Deleuze and Guattari name *arborescence*, "or the model of the tree, as the paradigm for knowledge and practice in the modern Western world. In this model, a small idea, a seed or acorn, takes root and grows into a tree with a sturdy trunk supporting numerous branches, all linked to and traceable back to the original seed" or I see as the hegemonic, androcentric-aborescent root (6). This concept is also profoundly described and visited in many of Edouard Glissant's writings. "The seed or acorn, thus, is the beginning point of a coherent organic system that grows vertically and progressively, continually sending out branches that are part of, and identical to the point of origin. This arborescence, they argue, is the way Western logic and philosophy have worked ([literariness.org](https://literariness.org)).

In their rhizomatic exploration, Deleuze and Guattari argue in, *A Thousand Plateaus*, that, “the grand narrative of arborescence falls apart” (7). Instead, they offer the rhizome, “an organism of interconnected living fibers with no central point, origin, particular form, unity, or structure. A rhizome does not start from anywhere or end anywhere; it grows from *everywhere* and is the same at any point. As such, a rhizome has no center, which makes it difficult to uproot or destroy. You might think of mold or fungus, which can reproduce from any cell (8).” Deleuze and Guattari challenge the traditional, hierarchical way of understanding systems and structures, or what they refer to as “the grand narrative of arborescence” (7). The rhizome is a metaphor for non-linear, decentralized forms of organization and thought. Unlike traditional hierarchies which start from a single root and branch out in a predictable manner, a rhizome spreads in all directions, creating a network where every point is interconnected with an approach to creativity embracing multiplicity, diversity, and interconnectedness.

Deleuze and Guattari’s concept of the rhizome promotes a ‘horizontality’ of thought, which means rejecting vertical hierarchies in favor of spreading outwards in multiple directions without boundaries or limits. This horizontal thinking challenges the principle of hegemony. Instead, they propose the idea of ‘social desire,’ where desire is not an individual lack but a collective, affirmative movement that is always in flux and constituted by varying elements, like in *Homocaust*. This perspective on desire emphasizes its dynamic and productive nature, constantly forming, deforming, and reforming itself as a process Deleuze and Guattari describe as the ‘body without organs’ as being inherently rhizomatic.

In my own work, adopting a rhizomatic approach means valuing connections and flows over fixed identities and structures with interconnected networks or nodes. This perspective allows for

a more flexible and adaptive approach to creativity, where ideas can emerge from any point and connect in unexpected ways. By embracing the rhizome, it opens the writing to new possibilities and ways of thinking that transcend traditional boundaries and hierarchies.

In examining the concept of "poetic nodes" through the lens of rhizomatic thought, pilgrimage studies, and queer and feminist theories, I argue that my poem *Homocaust* embodies a dynamic of fragmented performance nodes and interconnected maps. The notion of poetic nodes, which disrupts traditional linearity in poetry, allows for the emergence of multiple meanings and associations, emphasizing the decentralized "nature" of identity and knowledge that rhizomatic theory espouses. As Gilles Deleuze and Félix Guattari assert in *A Thousand Plateaus*, "A rhizome has no beginning or end; it is always in the middle, between things" (Deleuze and Guattari 25). This fluidity is evident in the way the nodes in *Homocaust* resonate with and amplify one another, creating networks of navigation through the text, non-linearly.

Using the concepts of "poetic nodes" and the rhizome, *Homocaust*, focuses these themes from the excerpt from "*Stick LVII*":

Haze'd limp wrists direct them to burn burn burn the witch  
gay panic edict don't drop the soap

in your Twinkie defense  
Milk

a fag's place hangs under the boot  
Nietzschean affirmation as a farewell to understanding

you must soak the vine that is slithering in Eve's Eden  
Oscar Wilde up in flames

bruised pink and lavender under the death bureaus  
with people of Lot becoming sexed Yehareg ve'al ya'avov

die rather than transgress  
hazing candles manhood this grammar that structures me

a burnt tree seeded fruit rhizomatic sodomite  
this unfit scapegoat does not fit the androcentric matrix in my unmasked Joan of Arc

the end of democracy  
the private space of your rectum

police arrive at the Stonewall Inn 1969  
erotic fates

Leonardo Da Vinci  
up in flames

In this excerpt, multiple nodes emerge, each carrying thematic weight that transcends the conventions of poetry. For instance, the phrase "burn burn burn the witch" invokes historical violence against marginalized communities, while simultaneously linking to contemporary discourses around queer identities and societal repression. The "gay panic edict" further emphasizes the societal constructs that police queer existence, resonating with the idea of a "fag's place" being subjugated under the weight of heteronormative oppression and the Other. This connection reveals the complexity of traversing as a rhizomatic nomad into the past and present, highlighting how historical injustices inform contemporary identities.

The invocation of figures such as Oscar Wilde and Joan of Arc serves to create nodes of cultural significance. Wilde's legacy as a queer icon juxtaposed with the martyrdom of Joan frames the discussion of identity within a broader context of societal rejection and persecution.

The line "this unfit scapegoat does not fit the androcentric matrix" illustrates the rejection of rigid gender norms, inviting a queer reading that defies traditional categorizations. As Édouard Glissant posits, "The rhizome is the place of becoming, a living interstice" (Glissant 55). In this

light, each node in *Homocaust* becomes a site of potentiality, a moment where identities are not merely represented but are in constant flux, reflecting the experiences of the marginalized.

By utilizing a non-linear structure, the poem encourages readers to engage with its nodes in varied ways. The juxtaposition of "police arrive at the Stonewall Inn 1969" with "Leonardo Da Vinci up in flames" amplifies the resonance between artistic expression and the struggle for queer rights, suggesting a continuity of resistance through creative forms over different zeitgeists.

Pilgrimage studies offer an additional layer of understanding. The notion of pilgrimage, as a journey filled with both physical and metaphorical significance, parallels the quest for identity within the poem. Each node can be viewed as a stopping point along this journey, where the pilgrim engages with historical, cultural, and personal narratives. The fluidity of the rhizome aligns with the concept of pilgrimage, emphasizing movement and transformation, placing the reader at any point within the poetics of *Homocaust*. As Deleuze and Guattari suggest, "It is the assemblage that constitutes the subject, and not the other way around" (Deleuze and Guattari 88). This perspective reinforces the idea that identity is constructed through the connections and experiences one encounters along their errant journey. Enter the poem anywhere at will.

The incorporation of queer and feminist theories further emphasizes the significance of poetic nodes while challenging traditional narratives, emphasizing the importance of intersectionality and multiplicity. The chaotic imagery in *Homocaust* reflects the tensions between identity and societal expectations, as seen through the gaze of the Other, resonating with Judith Butler's assertion that "gender is not a stable identity, but rather a fluid performance" (Butler 23). In this sense, the poem's fragmented structure illustrates the complexities of



queerness, showcasing the potential for resistance against oppressive structures through the act of writing itself in a multiplicity of nodes and maps.

The concept of poetic nodes within *Homocaust* serves as a crucial mechanism for exploring the intersections of rhizomatic thought, pilgrimage studies, and queer and feminist theories that break borders through errantry. By allowing for a multiplicity of meanings and connections to engage with the complexities of fragmentation and dislocation. Each node becomes a site of resistance, echoing Deleuze and Guattari's assertion that "the multiplicity is never a system," thus highlighting the transformative potential of art in navigating and redefining the contours of identity (Deleuze and Guattari 4).

sleeping in cow piss in a barn  
monks massaging each other

Indian trains  
go missing

Indian flower'd garlands lotus jasmine *Ragamala*  
orange heavily about my welcomed neck

is this my funeral  
sewn in scented mala

pollinated bead mantras  
un god'd in which I gallow

In this excerpt from *Homocaust*, the imagery evokes experiences, identities, and cultural references, all of which serve as poetic nodes that exemplify the rhizomatic structure of the poem. Each line stands independently yet is interconnected, allowing for multiple entry points

and interpretations, aligning with Deleuze and Guattari's notion again exemplifying that of a rhizome as "a structure without a center" (Deleuze and Guattari 7).

The opening lines, "sleeping in cow piss in a barn / monks massaging each other," juxtapose raw, earthy realities with "spiritual" intimacy. This contrast illustrates the coexistence of the mundane and the sacred as to consider how physical and "spiritual" bodies interact. The tactile imagery of "cow piss" conjures a visceral response, while the image of monks, often associated with asceticism, suggests a tender, perhaps subversive, exploration of homoerotic male intimacy and connection. This node can lead the reader to consider broader themes of queer relationships, "spirituality," and the corporeal in a world where such intersections often remain marginalized and yet can relate to many of the sections of my poem.

The mention of "Indian trains / go missing" introduces a sense of dislocation. This line functions as a node that connects to themes of migration, loss, and other rhizomatic complexities. As the poem shifts to "Indian flower'd garlands lotus jasmine Ragamala," it brings floral imagery evoking beauty and ritual, while the term "Ragamala" references a traditional Indian art form that depicts musical nodes associated with different emotions and times of day. This cultural node opens avenues for exploration into the ways in which identity can be expressed through art and tradition.

The lines "is this my funeral / sewn in scented mala" further deepen the exploration of mortality and spirituality. The "mala," often used in meditation and prayer, suggests a connection to the divine, while the idea of being "sewn in" implies an inextricable link between the fixed identity and rituals of remembrance and devotion.

The concluding lines, "pollinated bead mantras / un god'd in which I gallow," emphasize the tension between the sacred and the profane. The term "pollinated" introduces notions of fertility

and life, yet the phrase “un god’d” implies a rejection or absence of divinity. This duality considers the complexities of faith, spirituality, and identity in a world often marked by disenchantment. The use of “gallow” evokes imagery of punishment and execution, aligning the speaker’s existential contemplation with themes of societal oppression, particularly in queer contexts, the Holocaust, my stay in the camps as pilgrim, and as seen in several nodes in *Homocaust*.

The poem’s structure allows for a rhizomatic reading where each line serves as a node that can connect to various themes and experiences throughout *Homocaust*. Readers can leap from this excerpt to other sections of the poem, exploring how different images and ideas resonate with one another. The flexibility of this form embodies the multiplicity inherent in identity, experience, and expression, reinforcing the notion that meaning in *Homocaust* is not fixed but rather fluid and ever-evolving. As Deleuze and Guattari state, “The rhizome is an antigenealogy,” indicating that the connections drawn in the poem are not bound by linear narratives but are instead a web of diverse experiences that collectively challenge hegemonic roots (Deleuze and Guattari 12). I did not want to play too much with the form on the page of the poem as to not distract from its heaviness and reading with a critical lens within the own errantry of the reader to offer their own perspectives and thoughts. The rhizomatic approach offers a framework for understanding literary structures that are non-hierarchical and multiplicative, allowing for an intricate web of connections that reflect the complexities of identity and experience (Deleuze and Guattari 7).

Stick XVIII.

black cherry in the murkiest opulent saturated bottomlands breathing pores

roughened upturned edges

gather ye faggots as ye may

ole fag ash a still a fly'n

In a traditional reading, one might expect to proceed linearly through this poem. However, embracing the rhizomatic encourages readers to leap between poetic nodes throughout *Homocaust* drawing connections across different sections and layers of meaning of the themes throughout its entirety. For instance, the phrase “gather ye faggots as ye may” invites a multitude of interpretations that resonate with historical and contemporary struggles for queer identity as seen in many sections in my poem. This call to gather speaks to the resilience of queer communities in the face of societal fragmentation.

The imagery of “black cherry in the murkiest opulent saturated bottomlands” evokes both beauty and decay, presenting a complex landscape that encapsulates the richness of queer life. The juxtaposition of sensory details in this line calls forth a visceral understanding of existence that is both lush and fraught with challenges. This imagery becomes a node through which the reader can traverse the text, creating connections with other themes in *Homocaust* at almost any point.

Connecting this to another poem, we can see how the notion of poetic nodes allows for an interchange of meanings. For example, if we juxtapose the lines from *Stick XVIII* with those that explore the concepts of desire and trauma elsewhere in *Homocaust*, we can examine how the

phrase “ole fag ash a still a fly’n” resonates with ideas of loss and memory. The reference to “fag ash” conjures images of extinguished lives and the remnants of those who have been marginalized or erased, echoing the broader historical narratives of oppression faced by queer individuals as seen in several parts of the long poem, like with the burning of wood and bodies. This imagery also reflects Glissant’s notion of “opacity,” which asserts the right of individuals to maintain complexity and ambiguity in their interpretations (Glissant 5). The nodes within *Homocaust* serve as conduits for exploring the multifaceted “nature” of writing rhizomatically or interpreting in a rhizomatic context. This allows for a multiplicity of interpretations, embodying the “essence” of rhizomatic thought. By emphasizing the connections among disparate elements, we can see how *Homocaust* navigates boundlessly. The lines “breathing pores / roughened upturned edges” suggest a relationship between the organic and the rough, emphasizing the lived experience of bodies in spaces that are both nurturing and hostile. This reinforces the idea that identity is not a singular construct but rather a dynamic and ever-evolving process, much like the rhizome itself as seen dispersed throughout this creative endeavor. As Deleuze and Guattari assert, “A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo” (Deleuze and Guattari 25). This encapsulates the nodes within *Homocaust*, inviting endless possibilities with a diverse range of meanings and connections that reflect the complexities of my piece.

To highlight this in my work, when two randomly selected pieces are read together, they may organically connect, demonstrating how the text's potential meanings can resonate across a multiplicity of interpretations.

Stick LVIII.

I am a Third Reich outlaw  
don't ask don't tell

I am written in Paragraph 175  
a moral crusaders cabaret bent gassed and interned

a rainbow minority report  
Kristallnacht

arrests deemed tinder before the masses  
I am 3A artificial male sex hormone implanted

lobotomized  
drowning in immolation piss regimes

Placed with:

Sticks LIX.  
poesis  
I that name arborvitae

Here, a Rhizomatic analysis of these two random poems from my current work are engaged with themes of gender, sexuality, and historical trauma, that resist the conventional hierarchies and instead front multiplicity, interconnectedness, and resistance to dominant social structures by having being moved here for comparison. The poems' fragmented, non-linear rhizomatic placement disrupt traditional forms of categorization, particularly with regard to gender and sexuality while interrogating the oppressive historical, legal, and social contexts that shape marginalized identities while simultaneously asserting and addressing bodily autonomy and self-definition as themes throughout the entirety of my poem. Subversions of traditional, linear narratives flourish in my piece with rhizomatic, non-hierarchical, decentralized interconnectedness as also seen in my rhizomatic craft. This contrasts sharply with the arborescent model, which evokes a tree-like organization of knowledge and power as rooted

and structured. The two poems are resisting clear linearity, embracing multiplicity, and engaging in an intertextual tango of historical references embodying these rhizomatic principles. The poems both critique the patriarchal, androcentric, and heteronormative structures that govern both societal norms and the very construction of identity, particularly gender and sexuality, yet both come from different locations within my text.

At the intersection of these themes lies a historical context of persecution and marginalization. One poem evokes the legal persecution of LGBTQ+ individuals under *Paragraph 175*, a law criminalizing homosexual acts, while the other explores the theme of bodily autonomy within the framework of medicalized gender transition. These poems both subvert dominant structures by exposing the violence embedded in society with Deleuze and Guattari's concepts of rhizomes and arborescence offering a theoretical model for understanding how power operates in relation to epistemes and identity. The rhizomatic resists fixed origins and central points of authority and instead it emphasizes a multiplicity of connections, infinite potential for growth, and a rejection of hierarchy. The rhizomatic resists the essentialization of identity categories, embracing the fluidity of experience and the interconnectedness of individual and collective histories as seen through *Homocaust's* craft and syntax. The rhizomatic form is embodied in the fragmented, nonlinear structure of the text. The poems eschew traditional narrative progression in favor of disjointed, seemingly random associations that mirror the ways in which identity, history, and personal experience can be understood as a network of interconnected, rather than linear moments. This rhizomatic approach reflects an attempt to break free from dominant narratives that attempt to fix identity and history within rigid boundaries.

The first poem is a fragmented structure to evoke both the historical trauma of Nazi persecution of LGBTQ+ individuals and the ongoing struggle for gender and sexual autonomy.

The opening lines, "I am a Third Reich outlaw / don't ask don't tell," places the historical context of state-sanctioned violence against sexual and gender minorities. The reference to *Paragraph 175* grounds the poem in a specific legal and historical framework that continues to resonate in contemporary struggles for queer rights, showing the importance of my "structure" or craft positioning language as a flow between the past and in the present, as non-linear and anachronistic. My craft rhizomatically moves through time creating multiple meanings when placed in other sections of the text.

The phrase "I am 3A artificial male sex hormone implanted" introduces a contemporary medical and political critique of gender, specifically referencing the pathologization of transgender and gender-nonconforming bodies. The reference to "lobotomized / drowning in immolation piss regimes" suggests that both historical and contemporary systems of oppression act to erase or violently alter marginalized identities. The poem resists hierarchical categorization with the juxtaposition of seemingly disconnected references of historical persecution, medicalization of gender, contemporary LGBTQ+ struggles, that forms a web of interconnected histories and identities. This rhizomatic approach with the multiplicity of experiences and meanings shape the queer experience, resisting the imposition of a singular, linear narrative or root of thought. This "strange" queer, alien is embedded in the pilgrimage of the language of the text.

The second poem shifts focus to bodily autonomy and self-definition in a normative world that is seeking to impose root structures of gender and sexuality. The phrase "I that name arborvitae" disrupts the convention of identity being tied to fixed nomenclature, with the speaker reclaiming the power to name oneself. "Arborvitae," meaning "tree of life," is significant in this context, evoking both the idea of biological life and the notion of branching, a structure that



resists hierarchical order and embraces the complexity and fluidity of identity as seen in the rhizomatic. The poem's resistance to linear progression is evident in its non-traditional craft, syntax, fragmented imagery, and cryptic references. These elements highlight the impossibility of reducing identity to a singular story. By invoking rhizomatic structures, the poem emphasizes that gender and sexual identity cannot be understood through the fixed, arborescent logic of thought, which often seeks to categorize and control. The invocation of "poesis," a term that denotes both the act of creation and the materiality of being, further underscores this rejection of fixed categories, suggesting that identity is a constantly evolving, creative process.

These poems open up a space for the recognition of fluid, interconnectedness of the rhizomatic "nature" or craft of this piece which cannot be reduced to a singular narrative, but expresses multiple nodes of thinking and directions. The rhizomatic structure of these works embodies complexity and multiplicity. As such, these poems exemplify the power of Rhizomatic Poetics as a means of resisting oppressive structures and asserting autonomy and multiplicity, emphasizing the ways in which poetic form and content can function as acts of resistance, particularly in the face of institutionalized oppression. The rhizomatic structure allows the poems to escape the limits of traditional narrative and offer a more nuanced, fluid exploration of craft, identity and resistance.

Again, using rhizomatic concepts as defined by Deleuze and Guattari here, with a non-hierarchical, decentralized structure emphasizing multiplicity and interconnectedness, the poem defies a linear narrative and instead moves through various historical, social, and personal references in diverse networks. For example, "Haze'd limp wrists direct them to burn burn burn the witch" and ending with "Leonardo Da Vinci up in flames," connects different eras and figures without following a singular, central idea, but several. This interconnected, non-linear

approach embodies the rhizomatic, creating meanings and associations that don't stem from a single origin but rather from multiple, interwoven points.

With an arborescent critique the arborescent model represents traditional hierarchical structures, typically seen in Western logic and philosophy. It is characterized by linear progression and clear origin points. My poem critiques this model by presenting themes that resist hierarchical categorization. For instance, phrases like “a burnt tree seeded fruit rhizomatic sodomite” and “this unfit scapegoat does not fit the androcentric matrix in my unmasked Joan of Arc” challenge the conventional structures and norms imposed by language, syntax, society, and particularly those related to gender and sexuality. The reference to “the end of democracy” and “the private space of your rectum” further underscores the poem's resistance to hierarchical and androcentric thinking, emphasizing personal and bodily autonomy against societal roots.

Again, poetic nodes are points where different lines, themes, or ideas intersect or branch off, creating moments of connection and divergence. In this poem, several nodes can be identified: “Milk / a fag's place hangs under the boot” intersects themes of oppression, LGBTQ+ history, and resistance. Also “you must soak the vine that is slithering in Eve's Eden / Oscar Wilde up in flames” connects biblical allusion with literary history and the persecution of LGBTQ+ figures. Where as, “police arrive at the Stonewall Inn 1969 / erotic fates” intersects historical events with themes of eroticism and fate, creating a powerful node that highlights the significance of Stonewall in LGBTQ+ history. These nodes contribute to the overall complexity of the poem, allowing for multiple interpretations and accretion with layers of meaning where the poem's language is rhizomatic rather than arborescent. It doesn't follow a clear, linear progression but rather is interconnected multiple ideas and images. Each stanza or line branch out into different

directions, connecting various themes like historical events, social critique, and personal identity in a non-hierarchical manner with errantry in mind.

Nodes include the intersection of oppression and identity in “Milk / a fag’s place hangs under the boot,” and the blending of biblical and literary references in “you must soak the vine that is slithering in Eve’s Eden / Oscar Wilde up in flames.” These intersections create accretion that invite deeper layered exploration and interpretation that engages with themes of interconnectedness while critiquing traditional notions of literacy. Embracing a rhizomatic approach and creating poetic nodes, the poem embodies multiplicity and diversity, challenging the complex web of historical, social, and personal influences that shape identity and resistance.

The philosophical writings of Gilles Deleuze and Félix Guattari are where the idea of the “body without organs” (BwO) originated which connects to concepts embracing rhizomatic nodes and mapping, instead of a trace of rootedness. They reconsider the conventional view of the body and its organization by introducing the concept of an organ-less liberated body in their collaborative work *Anti-Oedipus*. The idea of an organ-free body is symbolic and philosophical of nodes, rather than biological or anatomical. It stands for a potential state and a body not arranged or constructed by imposed systems or social norms, but in nodes that break from the root. It is a body in development, like in *Homocaust* as free and unencumbered by rigidity and limitations in nodes of errantry.

Deleuze and Guattari's main idea is that any point of the rhizome can be connected to any other and is non-hierarchical, mapped in the wildness of the node or rhizome. Rhizomatic Poetics subsequently has the principle of multiplicity, the state of being various. Rhizomatic Poetics has the principle of a-signifying rupture, specifically in my poetics with *Homocaust*.

chapped limbs of remembrance  
 your drupes spasm in tender milk

ooze a prune tree in my manuscript of hindrances  
 flowering dirt

In the poem form and content illustrates the principles of rhizomatic theory and a-signifying rupture through its fragmentation into difference nodes. The poem's structure, consisting of four lines divided by a blank line where meaning emerges from disparate elements rather than from a central, unified root. The opening phrase, "chapped limbs of remembrance," evokes a sense of roughness and decay associated with memory, suggesting a physical manifestation of past experiences. This is followed by "your drupes spasm in tender milk," a striking juxtaposition of involuntary movement ("spasm") and nurturing substance ("tender milk"). The term "drupe" (fruits with a central stone) adds another layer of complexity, blending botanical and corporeal elements in a way that disrupts conventional associations. This disruption is a key feature of a-signifying rupture, where the flow of meaning is interrupted, allowing new nodes of interpretations to surface.

The subsequent lines, "ooze a prune tree in my manuscript of hindrances," introduce a sense of fluidity amidst obstacles. The "prune tree" symbolizes both fruition and preservation, while the "manuscript of hindrances" suggests a recorded history of challenges. The final image, "flowering dirt," combines growth ("flowering") with decay ("dirt"), encapsulating the cycle of life and the interaction of creation and destruction. These images and symbols do not form a linear narrative but rather a network of associations and nodes of thinking. The motif of growth emerging from decay is evident in the juxtaposition of "chapped limbs" and "flowering dirt," as well as the idea of oozing and spasming drupes. These themes align with the rhizomatic concept

of multiplicity, where various interpretations and nodes coexist without a single, dominant interpretation. Words like “chapped,” “spasm,” “ooze,” and “hindrances” introduce a sense of discomfort and struggle, while “tender,” “milk,” and “flowering” suggest nurturing and growth. This choice of words creates a dense, evocative texture that resists straightforward interpretation, embodying the a-signifying rupture by disrupting the flow of conventional signification.

In *Homocaust* I am eliminating linearity and traces from a poetic methodological approach. In *Homocaust, Itinerarium: Burnt Stick Pilgrim, Invocation* nodes of possibilities are central themes throughout the poem. The *Itinerarium* is a “road map” and “prayer” for pilgrims. It is rhizomatic “directions,” for the entirety of the *Homocaust* poem. A burnt stick pilgrim is self-referential to my “being” a faggot/stranger (pilgrim). The term *itinerarium* is the setting of the poetic rhizomatic itinerary of errant nodes.

intersects in human and nonhuman ahimsas at consistency’s war  
on porous boundaries this terminus register of cantor articulation song

ruminates on a history of my persecution  
for my poetics inadequate following atrocities

for how to go on living after Homocaust but in these writings  
steps towards clarity

This invocation is a prayer for travel and opens this poem. Every part represents a step towards “clarity” in thought, purpose, and language. It is a journey and a reminder that being a pilgrim means being willing to face the world’s rhizomatic chaos.

The poem is an accumulation of accretions that examines language and poetics and the delusions of “home” and “self” as performance. The *itinerarium* refers to creating “my path” by taking errant risks, becoming an explorer, and exercising agency through writing, which offers

poetic possibilities where these imperfections of life's difficulties must be accepted, later discussed, in Glissant's errantry.

I suspend these poetic segments and nodes delicately upon the page, their stillness a testament to the weight of their words. In their serene placement, I invite immersion into language, allowing each syllable to envelop them in a profound contemplation. The profoundness of the language reigns supreme, beckoning interpretation and reflection to dwell within its depths like a "prayer." These small "prayers" eventually lead to numerating them as to steps towards clarity or of nodes of possibilities. This stillness demands interpretive attention. The strategic placement of each segment slows the reader's gaze, encouraging a pause that allows the weight and significance of the words to fully register. The profoundness of the language takes center stage, inviting interpretation and reflection in possibilities.

*Homocaust's* layout emphasizes the importance of each word and phrase, isolating them in a way that magnifies their impact. This isolation creates a space for deep reflection, where the reader is invited to engage with the language on a profound level and also to make connections to other nodes within the poem. The segments function almost like "prayers," concise yet loaded with meaning, inviting introspection and contemplation. This sense of stillness is further enhanced by the careful use of line breaks and spacing. Each break serves to control the rhythm and pace of reading, guiding the reader to absorb and ponder each segment thoroughly. The visual arrangement on the page, therefore, becomes an integral part of the poem's meaning, transforming the act of reading into an interpretive experience where the reader must think about their thinking. These segments, much like a series of "prayers," leads the reader to understanding with each step bringing them closer to chaotic rhizomatic "clarity," therefor leading to a structure of couplets throughout *Homocaust*.

Again, when applied to poetics, rhizomatic theory transforms the craft of writing by embracing fluidity and interconnectedness in the construction and interpretation of texts. Unlike traditional narrative structures that follow a clear beginning, middle, and end, Rhizomatic Poetics encourages fragmentation, decentralization, and non-linearity. This approach allows for a text to be approached from multiple entry points and nodes, each offering a unique perspective and contributing to the overall meaning in a dynamic and ever-evolving manner. On the page, Rhizomatic Poetics manifests through techniques that disrupt conventional narrative flow and reader expectations. This can include the use of fragmented and disjointed syntax, nonlinear progression, and intertextual references that create a web of meanings rather than a singular, cohesive lyric. A poem written with rhizomatic principles may juxtapose disparate images and ideas, inviting the reader to make connections between them rather than providing a clear, linear poetic not necessarily through a sequential understanding connecting different nodes across time and space, allowing for a multitude of interpretations and connections to emerge.

Rhizomatic poetics also encourages the reader to become an active participant in the creation of meaning. Instead of passively receiving a predetermined message, the reader navigates the text's multiple pathways or nodes, constructing their own understanding based on the connections they make. This participatory aspect of rhizomatic theory highlights the collaborative "nature" of meaning-making, as the text is not seen as a static object but as a living, breathing entity that evolves with each reader's engagement and encourage intertextual connections within the complexity and interconnectedness.

## MINOR LITERATURE

My work is classified as a Minor Literature since it uses innumerable types of ambiguous language within the context of the dominant and constantly changes its compounds to produce new and unusual results. Minor Literature, as defined by Gilles Deleuze and Felix Guattari in *Kafka Toward a Minor Literature* is not literature written in the language of a minority but is instead a literature constructed by members of a minority population within the language of the oppressor; the dominant language of my queer mind (Deleuze and Guattari X).

Deleuze and Guattari posit that Minor Literature emerges from the need of major culture to grasp the "metanarrative" of a minor culture. Through its focus on language, political elements, and the collective, Minor Literature serves as a means of integrating the group within a major language and society. Possibilities morph into the unfamiliar and the rhizome transcends a world of institutions, offices, roots and registries like when, "The castle is God the world of the father, a power that cannot be grasped; The cockroaches anxiety, castration, the dream world and it's multiple metamorphoses" (13). Like Kafka, this *Homocaust* poetic "machine made of assemblages of nouns and effects, of heterogeneous orders of signs that cannot be reduced to a binary structure, to a dominant or transcendental signifier, or ultimately to some phantasm" (XI).

this pilgrim interloper between divine and human worlds  
take these queer legs beneath these jeans

where poesy has the right to assert its empire  
in the dusty verdigrises of acumen

where erasures of Cypress California  
forgotten here in this office of no office

raging in Boulder Chinook wind  
and Jean Benet Ramsey ribbons

could not serve better authenticities turning my ashes into poetics  
with these rainbow feet suitable for pilgrimage



My assemblages of this Minor Literature in *Homocaust*, is transforming lyrical poetics with a network entangled with movements and stops, of impulses and experiences interminably through various nodes. Lyrical poetics is a typical poetic style focused on expressing personal emotions, thoughts, and experiences in a subjective and often musical manner through vivid imagery, metaphor, and symbolism, aiming to evoke a range of feelings with the use of rhythm, rhyme, and meter in a traditional manner which is not what *Homocaust* attempts. My work resonates with Deleuze and Guattari's concept of Minor Literature, particularly in how it challenges and redefines language within the dominant, root, heteronormative, androcentric, arborescent, cultural framework.

According to Deleuze and Guattari, Minor Literature emerges when members of a minority construct their literary expression within the language of the dominant culture, thereby transforming it from within. This transformation is evident in my writing, where language is not merely a tool of expression but a medium of resistance and subversion. The symbolic and associative meaning effects reflect power dynamics and existential anxiety that resists being dominated by a single overarching structure, root or interpretation. This resistance is crucial in Minor Literature and in *Homocaust*, where the emphasis lies not on conforming to established norms but on forging new paths of expression that challenge and unsettle the dominant culture's expectations. My poetry signifies a rejection of fixed boundaries and a willingness to explore spaces that traditional literature often overlooks or excludes through errantry.

Like in Deleuze and Guattari's theory on a "body without organs" (BwO), my methods are always defining a new space of a line of errant action that uses countless verbal forms,

uncertainty, changing compounds, yielding a constant flow of fresh-strange pilgrim poetics, feeling at times like an unconsciousness as counter from which the inexhaustible arborescent world presses towards a new awakening within the rhizome of possibilities.

*Homocaust* stands in direct opposition to hegemony. It constantly teeters on the edge of being obliterated, ruined, or transgressed, yet it defiantly rejects. The use of opposites in language might initially seem to reinforce binary thinking, but in the context of Minor Literature and *Homocaust*, which again serves to subvert these binaries by teetering on the edge of obliteration and ruin, constantly threatened yet defiantly standing in opposition to hegemonic roots. This dynamic tension is not about reinforcing binaries but about destabilizing and transcending them. My poem *Homocaust* resists the simplistic reduction to binary opposites by embodying a fluid, ever-shifting node-like stance that challenges the dominant culture's need to trace, classify and control instead of map. It specifically reacts against the rigid boundaries and limitations imposed by traditional literary forms such as heteronormative narratives, fixed gender identities, and canonical genre conventions. These established norms often marginalize and silence queer voices, forcing them into predefined categories that do not accommodate the complexity and fluidity of queer experiences or other marginalized groups.

For instance, in the lines from *Homocaust*, “sleeping in cow piss in a barn / monks massaging each other,” where the stark imagery evokes a visceral response. This raw, unrefined language disrupts the expectations of a polished literary aesthetic, reflecting the realities of queer existence often ignored or sanitized by the mainstream. By foregrounding such imagery, I create a linguistic space that challenges the reader's preconceived notions of beauty and decorum, thereby illustrating how my poetry operates as a minor literature that subverts established hierarchies of

taste and meaning as seen in this homoerotic stance on monks that walk for peace. My avoidance of capital letters, except for proper names, alongside a deliberate minimalism in punctuation, contributes to the text's accessibility. This choice embodies Deleuze and Guattari's idea of minor literature as a tool for political expression, where the form of the text mirrors its content. By presenting the poem in a straightforward manner, "devoid of elaborate structure or distraction" I invite readers into a more intimate engagement with the text. This simplicity enhances the impact of the language, allowing the starkness of the imagery to resonate without the interference of traditional poetic conventions or mere lyrical writing. The absence of punctuation creates a flowing quality where the lines themselves become nodes through which the reader can navigate the complexities of queer existence, much like a rhizomatic structure that allows for non-linear connections. For instance, the phrase "a fag's place hangs under the boot" resonates with themes of oppression while simultaneously reclaiming space within a hostile environment. The juxtaposition of the everyday and the grotesque underlines the resilience of queer identities, which persist despite societal attempts to suppress them.

This exploration aligns with my assertion of the "minor queer pilgrim," wherein the poem serves as a map of lived experience that navigates through trauma, desire, and resistance. Each line, each fragment, functions as a node, inviting readers to jump between different meanings and interpretations, like a "body without organs." The concept of pilgrimage in this context transcends a physical journey and it embodies an ongoing exploration at any juncture throughout *Homocaust*. Through this resistance and disembodiment, *Homocaust* transforms language and meaning, asserting its place within and beyond the oppressive frameworks that seek to contain it.

The poem is not merely surviving within the dominant narrative, for it is actively reshaping and redefining it, challenging established norms and paving the way for new possibilities. By functioning as “detached” literature, *Homocaust* allows the work free association from the constraints of traditional syntactic tropes and genre styles in as many nodes as possible. This literature introduces a reversal of traditional structures, embodying a Rhizomatic Poetic that breaks away from polarities and linear structures, thereby freeing itself from conventional boundaries and limitations of typical representation.

*Homocaust* then becomes a style that allows transcendence, breaking from apparatuses conditioned by roots and bodily or thinking constraints. This zigzagging form formulates new ways of using language, performing a deterritorialization that defies the dominant narrative and opens up innovative expressive nodes. The poem’s use of both the collective and the individual persona is not a universalizing essentialist gesture but a deliberate choice to reflect the shared experiences of those marginalized by dominant narratives, particularly within queer and minor literature contexts. This connects to the refusal of a singular, fixed self, embracing instead a fluid, collective identity that defies containment through the use of the rhizome. *Homocaust* offers a new space for poetic and personal transcendence, embodying the principles of queer and minor literature by continuously challenging and destabilizing the boundaries imposed by dominant cultural and literary norms.

I think using rhizomatic poetic language, I am not a "self" but a performer of languages.

swiping a certain sound is a horse and a bird  
look at the circle stealing pictures

In *Homocaust*, the accretions are like ongoing experiments that absorb different ways of arranging words. Traditional language, or major literature, becomes less inevitable as the focus shifts towards the urgency of the thematic rather than adhering strictly to form or body, not exemplified in the minor. Words and ideas become mixed up, breaking apart and coming together in new ways causing disruptions and connections that go against the usual linear flow. There are difficult choices of deciding what stays and what gets left out, adding new dimensions with surprising fragments that break away from traditional major-rooted writing. Sometimes it's incomprehensible and mysterious, nullifying subjectivity and paying attention to the struggle of breaking down established thoughts that can hold you back from engagement and fresh thinking. Denuded, the structured approach gets mixed up with what the observer communicates, going beyond clarity and embracing the economy of ambiguity in this unique poetic journey, where language and its potency are constantly questioned.

languages obeys in my pretend agree  
provocation in my negate

word work shovels at meaning pickaxe  
your grammar a power marker to other

command order in language not life  
saying for saying

The syntax is reinterpreted, maybe carnivalesque at times and not concrete. Still, all are welcome in association with this *Homocaust* transcendence. In *Homocaust*, desires for rebellion, adventure, and exploration wait to burst forth into the boundless realm of minor language, yet they find themselves ensnared in Wittgenstein's metaphorical fly bottle, endlessly dissected instead of language that is set free on a journey of infinite interpretation due to being stuck in

language (social-epistemology.com). The boundaries constantly shift and dissolve in this rhizomatic work, offering countless entry points to confound any attempt to contain it like in its inescapable forms.

Not form is also form. In a rhizomatic poetic context, "not form is also form" means that rejecting major-traditional poetic structures still creates a distinct method of organization and expression. Rhizomatic Poetic thinking likens growing and spreading through non-hierarchical, interconnected nodes while breaking from the major. This contrasts with linear, hierarchical models of major-thought. Thus, the absence of major poetry becomes characterized by fluidity, multiplicity, and continuous exploration of minor-thought. This approach liberates poetry from conventional constraints, fostering unpredictability and open-endedness, where meanings and structures are ever-changing while subverting major traditional forms establishing dynamic and adaptable new ways of thinking, reflecting complexity and interconnectedness. Through these new minor poetic intersections and interpretations, I'm establishing a principle of multiple entryways, resisting the hierarchical major-structures that stifle desire and instead allowing it to flourish across time and space, creating connections that sprawl like rhizomatic nodes. This approach rejects fixed interpretations and embraces the fluidity of expression within the celebration of the minor.

Paradoxically with enumeration, I navigate the landscape of my work within the confines of the traditional "major" structure, strategically punctuating the poetic terrain with nodes of emphasis such as the "Step," "Stick," or "Punch." Occasionally, I diverge from this path, bestowing titles like "Coda," upon the culmination of thematic threads or assigning arbitrary names to individual poems. Eschewing the ostentatious rearrangement of words for mere visual

impact, I again opt instead to beckon the reader towards introspection, inviting them to traverse the labyrinth of language with their own rhizomatic thoughts of interpretation. Henceforth, I meticulously craft the structural framework of my poetic compositions in *Homocaust*, typically aligning them along the margins and orchestrating their formation into couplets of major thinking. This deliberate architectural choice serves a dual purpose: firstly, to afford the reader, as said prior, ample opportunity to linger upon each individual line or section, allowing for a profound and immersive engagement with the linguistic tapestry woven therein. Secondly, the coupling of lines fosters a harmonious dialogue within the language, cultivating a dynamic that augments cognitive and emotional experiences. This intentional arrangement bespeaks a conscientious effort to instill a sense of contemplative stillness, inviting dwelling within the nuance'd nuances of each verse, thereby transcending the boundaries of mere reading to embark upon a transformative rhizomatic errant pilgrimage of individualized introspection and hopeful enlightenment. By eschewing the ostentatious rearrangement of words for mere visual spectacle, like in concrete poetry, I advocate for a poetics that invites readers to introspection, encouraging them to navigate the labyrinth of language through their own rhizomatic interpretations, unpretentiously. Drawing on non-hierarchical interconnected expression, my approach seeks to engage on a profound level, fostering a participatory experience where meaning is co-created through interaction with the text. This dynamic relationship between the poem and its audience emphasizes introspection, advocating for a form of poetry that aligns with rhizomatic thinking, where again meaning is continuously generated through multiple entry points and nodes of interpretations.

Again, in *Homocaust* this Rhizomatic poetry transcends traditional dichotomies, generating fresh sonic landscapes and compositions that rupture the chains of conventional meaning while

liberating raw, unformed expressions as a challenge to the major, body or the root “One” submission. My poetry invites readers to enter from any angle, disrupting the linear reading experience and opening doors to endless possibilities, even when trapped in major language and within these written pages.

monuments un fixed in space  
unboundary'd the dominant core nonhierarchical liberations

*Homocaust* escapes in errantry with new lines of oblique intensity while rupturing heterogeneous lines of major rooted institutionalism. The poem's form and content use oblique intensity and symbolic experimentation, incorporating elements of errantry, misfitting, and adventuring. These techniques reveal new ways of thinking within the poem's structure. Even while the poem is constrained by the medium of written language and its simple lined structures, it still illuminates fresh perspectives. *Homocaust* flies away and breaks the symbolic tests of experimenting, forcing away from sobriety to all possible states of desire, a way out, or even a way into another side with innumerable contaminations and dimensions of discoveries that construct an alternate infinite universe of endless nodes.

The poem is a rhizomatic network of body or *One* revolt with all the ways out from arborescence demands that the root submit to, because in this capitulation to hegemony, paradoxically a situation from which there is no way for the poetic to escape this trap of writing and thinking, while using a minor language.

Another aspect of freedom within *Homocaust* involves moving away from fixed roots and embracing the pilgrim's journey towards establishing pathways and nodes of departure away



from the major, exploring a spectrum of intensities in a quest for flight. It's about discovering a realm where all structures dissolve, including the roots that bind us, allowing for a fluid mutability that creates new zones of liberated thought, unbound by major rooted conventional forms and hegemonic expressions enforced by a major literature. Let there be nothing but rhizomes, vibrations, minors, and the edges of language as nodes for wandering errant escape. "A continuum of intensities" that, "Flee the director, the business, and the bureaucrats, to reach that region where the voice no longer does anything but hum...my ape nature fled out of me, head over heels and away" (Deleuze & Guattari 13-14).

un foundedly nullify the ends  
away go the river edges

Once again, *Homocaust* is written in what Deleuze and Guattari would call a Minor Literature in their book, *Kafka: Toward a Minor Literature*. Minor Literature again doesn't come from a minor language; instead, it is that which a minority constructs within a primary language (16-27). The unimaginable impossibility of not writing exists through literature from which a minority or marginalized person has been excluded, which at many times in this life I feel.

Another characteristic of Minor Literature is its politics. The political domain has contaminated every statement. "The person is political." Through the lens of minor literature, "the personal is political" became a pivotal slogan for the feminist movement in the late 1960s and early 1970s rooted in Carol Hanisch's influential essay concerning those marginalized by dominant society. It emphasizes that personal struggles, often overlooked or silenced, are not merely private matters but reflections of systemic injustices and power dynamics. By highlighting the experiences and voices of underrepresented groups within minor literature, it challenges prevailing cultural norms and underscores political significance.

Suppose the writer is in the margins or entirely outside their fragile community. In that case, “this situation allows the writer all the more the possibility to express another possible community and forge the means for another consciousness and another sensibility,” like in a pilgrimage (16). It is only in connection to the subject that something individual would be separable from the collective and lead its own life with innumerable nodes of possibilities.

Marginal literature is proletarian literature as basically a minor practice of a significant language. To “push this movement of deterritorialization of expression” even further and to choose the other way or invent another way (7). The goal is always to further the direction of deterritorialization and vibrate with a new intensity, thus arrive at a perfectly intense and unformed expression, pushing deterritorialization to such an extreme that nothing remains but intensities. The goal is to tear a minor literature away from its language, allowing it to challenge the language and making it follow a revolutionary path, like on a new rhizomatic pilgrimage. How do you become a nomad, an immigrant, and a “gypsy” in relation to your own language? Kafka answers this: “steal the baby from its crib, walk the tightrope” (19). Be a pilgrim, and become, becoming in the “Possibility of the invention” (19-20).

and even if this man sits at a blank page  
it doesn't mean words suit this cosmogony

with these trippings' steps  
poems inhabited by spirits' ash heaps

and colorful victims more present than the living word  
against despondency offending libretto's authority

in need of talisman daring  
captured by my own authority to relish in this errantry

In *Homocaust* the writing walks this tightrope by Othering the Other and turning the root on its head by using the dominant language transformed into a Minor Literature of possibilities.

elucidate torments ossuary  
the discernment aurora of fonts

the dead time inked in the tattoos of gamble converted and hooked to the tilt  
an exercise of echoes in the art of nomads

The concept of the Other encompasses marginalized identities that challenge societal norms, particularly through images like 'ash heaps' and 'colorful victims' laden with historical and symbolic weight. These phrases evoke a the complexity of queerness. The poem navigates a space where the Other is both marginalized by and central to the narrative, reflecting a transformation of dominant language into Minor Literature as a form that challenges and redefines cultural and linguistic norms. By Othering the Other, *Homocaust* subverts traditional power dynamics and opens pathways for marginalized voices to assert their narratives and authority within a cultural context that often silences them. This poetic journey through language and identity embodies an errantry, a wandering exploration, that seeks autonomy and reclamation, challenging conventional representations and once again inviting new possibilities for understanding and expression.

I agree with Deleuze and Guattari that, “the line of abolition just as a language of sentence is traversed by a line of escape to liberate a living and expressive material that speaks for itself and has no need to be put into form...take flight or align with nonsense,” even while trapped in form (21).

XXXIII. Pummeled  
L'More my cure

shut your anus for I'm a disease that ends humanity

a burden of abnormality's hermaphrodite phthisic erythorbic depletion of lineage  
pervert's sterility of the future un nurtured and exiled

I am your occupation originator of the non law  
L'More you subjugate as self preservation and I dismantle your anus

for you to protect your bloodline from this diseased faggot  
in heredity's suburbia

*Homocaust* represents a range of intense states that break free along lines of escape, flowing through a continuum of reversible intensities and crossing barriers with a focused use of language that's no longer confined to traditional rules. The internal tensions within language itself become a tool for movement. This conscious approach permeates *Homocaust*, as it strives to dismantle the dominant, androcentric patterns of language usage.

...a tool that allows a move toward the limit of an ocean or surpassing of it, marking a movement of language toward its extremes, towards reversible beyond or before...the purposes of new sobriety, a new expressivity, a new flexibility, a new intensity...language stops being representative to now move towards its extreme or its limits...it escapes from the informational myth to evaluate the hierarchical imperative system of language as a transmission of orders, and exercise of power or resistance to the exercise. (22-23)

As in *Homocaust*:

what glitters and moves immovably  
a simplified universe

the most intense coppice  
the sky of the page

clipped the midnight eludes  
erecting language out rock deserted history dissipated smothered misery

vomiting un learnt poetasters  
abandon fervor elsewhere

bricking a poem  
in my language to understand you

Distribution of these “languages” vary by connecting ambiguously without borders outside multiple centers of power, paradoxically territoriality deterritorialization and converting into something unique by taking flight on a new line of escape taking on rigid syntax and pushing it toward a deterritorialization. There is nothing major or revolutionary that is revolutionary except in the minor (22).

In *Homocaust*, the poetry embodies a precarious balancing act of Othering marginalized voices while simultaneously subverting established linguistic and cultural norms. Through its exploration of these themes like with "torments ossuary" and "the discernment aurora of fonts," the poem navigates dominant language that is transformed into a Minor Literature of possibilities. This transformation aligns with Deleuze and Guattari's notion that language can serve as a tool of liberation and expression, even within the constraints of form. The poem's use of imagery and language, such as "dead time inked in the tattoos of gamble" and "exercise of echoes in the art of nomads," reflects a poetic practice that escapes traditional boundaries, embracing flight and aligning with at times nonsense as pathways to authenticity and freedom. These elements illustrate a deliberate effort to challenge and dismantle structures that

marginalize voices like those articulated in the poem's defiant assertion against norms and prejudices. Here, I am exploring in *Homocaust* the concept of a "minor" queer pilgrim as an outsider within our linguistic framework, navigating through language. Due to this complexity I format my work simplistically as to not so distract from the language. This exploration reveals how various centers of power operate within the language, blurring distinctions and complicating the boundaries that confine us.

Again in *Homocaust*, my exploration centers around the identity of a "minor" queer pilgrim where the deliberate simplicity of the poem's formatting is intended to amplify these complexities rather than detract from them. By presenting the text in a straightforward manner, devoid of elaborate structure or distraction, the focus remains squarely on the language itself and its ability to convey nuanced meanings and critiques. For instance, the poem juxtaposes powerful images like "Hundertwasser is King in Vienna" and "uncut black cocks in power suits with naked Patti Smith Redondo Beaches," highlighting the presence and influence of various power dynamics within language. This minimalist approach engages with language implications of the rhizome, revealing how these centers of power operate and intersect within the textual landscape. The simplicity of format serves as a strategic choice to foreground the intricate linguistic explorations of marginalized identities and experiences. I recognize the need to elucidate specific techniques and craft decisions that facilitate this boundary negotiation and connectivity. Through these techniques, my poetry seeks to liberate. Yes, I invented this poetic journey with agency on the first degree!

We have all been constructed within institutions. The compulsory education machine does not communicate information. It imposes semiotic coordinates upon the child, possessing all the dual formations of grammar, the order-word, and the root. Language is made not to be believed but to

be obeyed and to compel obedience. As Deleuze and Guattari paraphrase, language is not life; it gives life orders (39-69). Language is a map, not a tracing, and is performative, creating a "self." It is intersubjectivity where everything is brought into being by saying it, by statement acts, or being illocutionary, and can be many voices and transmit order-words; hegemony. The assemblages are in constant variation, transformations in dismemberment as a constellation of voices under conditions of possibilities (81).

The majority, considered the root, holds power and dominance in society. Any deviation from this norm is viewed as minoritarian, as a departure from the expected trajectory. Minoritarian identity, like a rhizomatic journey, is a potentially creative process, breaking away from hierarchies and roots. Unlike the majority, which remains stagnant, all meaningful change emerges from the minoritarian perspective. Becoming minoritarian implies autonomy and challenges the power dynamics ingrained in majoritarian consciousness. By regionalizing or “ghettoizing,” individuals become revolutionary, forging unforeseen paths by connecting diverse minority elements. The conventional order becomes a symbol of oppression, urging individuals to break free and explore new possibilities (105-107).

Step V.

I am a pilgrimaging Jacobipede  
creating sacred space

I am not a hero  
nor conquistador

just a fallacious queer map  
a hero otherize'd budding errant exploits

The excerpt, as an example of the minor, is a reminder of how language functions as a tool of obligation and obedience within institutional frameworks, shaping identities and perpetuating hegemonic norms while attempting to break free from such constraints. This perspective aligns with my use of rhizomatic exploration in the poem, where I position myself as a "pilgrimage Jacobipede," rejecting heroic or conquistador narratives in favor of a fallacious queer mapping. This approach mirrors Deleuze and Guattari's concept of minoritarian identity as a creative departure from dominant societal structures, challenging norms and advocating for autonomy. By decentralizing experiences and embracing marginalized perspectives, the poem seeks to disrupt conventional orders symbolizing oppression, thereby fostering new pathways and possibilities. Through this I aim to elucidate how my poetic technique not only reflects but actively engages with these theoretical frameworks, offering a transformative rhizomatic perspective on language, identity, and resistance.

The aim is to wander freely without clear form, challenging established systems. It's about seizing opportunities, forging connections, and diving into collective endeavors to build new worlds. Like Deleuze and Guattari say, individual identity fades away, making room for radical transformation and self-destruction, clearing the path for proliferation against internal fascist tendencies and the cancerous elements within us for the purpose of liberation. It's mapping out intensities, where obstacles mark thresholds for continual construction of limitless possibilities. This abstract machine harnesses desires to empower the marginalized, refusing to be confined by borders or rooted structures. It's about breaking free, embarking on a journey away from the traditional norms and hierarchical systems (149-166 ).

The rhetorical questioning in this analysis serves as a powerful tool with the concepts of rhizomatic thinking in my critique. It encourages readers to reflect on their own experiences and



societal influences. For instance, in "Homocaust Rhizomatic Poetic," I challenge both writers and readers to consider where their lines intersect and ponder the paths their own lines take. Which map guides you? Are your lines rigid and dictated by society? By posing such questions, I aim to make the abstract ideas more relatable and concrete, connecting them to the material political conditions and contexts in which we live.

This poetic system transcends boundaries, suggesting that on these lines of flight, new ideas emerge, challenging control and empowering rhizomatic nomads to forge their own conduits. This can be disruptive to societal norms, as what one person sees as creative, another may see as confining or oppressive. Micro-formations of power lurk everywhere, threatening to destabilize established structures and micro-fascisms in new continuous lines of flight and brings about new forms.

## RHIZOMATIC POETICS

We live segmented lives, both spatially and socially, often trapped within binary systems. Ethnologists use the term segmentarity to describe primitive societies where centralized power exerts control over linear structures. The tree symbolizes rigid dichotomy and conformity, shaping individuals who operate within society's confines. In contrast, *Homocaust* Rhizomatic Poetic challenges these norms, encouraging exploration in thought and expression away from root thinking. Thriving in a Rhizomatic Poetic involves embracing your full power and pushing the boundaries of your potential away from the root.

Deleuze and Guattari argue that living in a state of unbounded desire holds revolutionary potential, unlike those whose desires are constrained by societal norms. This approach advocates crafting a lifestyle based on personal rules rather than conforming to expectations, suggesting

that true liberation and happiness come from embracing one's unique route and desires (209-216).

#### VI. Knock

the poetic desired truth and the land that always seemed removed  
from underneath my suburban feet is a blueprint for degenerates

Shakespeare' hell is empty  
and the devils are here in this 1984's 1984

there is no self but art  
without thinking about thinking without the earth holding me down boring desire out of me

I follow the path and don't talk to Hejinian wolves  
L'More I'll through celery to your grave

*Homocaust* employs unrooted craft decisions that contribute to its thematic innovation of the Rhizomatic Poetic. The use of citations, such as references to Shakespeare's "hell is empty" and Orwell's "1984," situates the poem within a broader literary and cultural context, creating a dialogue between past and present and reinforcing the idea of continuous, non-linear intertextuality central to rhizomatic thinking. The aphorism "there is no self but art" encapsulates the poem's theme of dissolving individual identity into the creative process, suggesting that art transcends personal identity and becomes a universal mode of existence where others think about their thinking and fill in meaning elliptically. Imagery of paths and feet evokes a sense of journey and movement, the "blueprint for degenerates" suggests a plan for non-conformists, and biblical references infuse the poem with spiritual and moral questioning, reinforcing the exploration of non-conformity. The lyric address to L'More, especially in "L'More I'll through celery to your grave," a wink to Lyn Hejinian, adds a personal and confrontational tone, challenging authority and societal expectations, emphasizing the poem's rebellious spirit. These

craft decisions critique structures that embody a rhizomatic approach in form and content to engage on multiple levels, echoing the poem's sense of exploration and boundary-pushing.

Subsequently, in *A Thousand Plateaus*, Deleuze and Guattari developed a philosophy around the rhizome that I have used in my writing of *Homocaust* from within writing about my pilgrimage as a new order of thinking about language having been aided, inspired, and multiplied in rhizomatic thoughts. They think a "book has neither object nor subject; it is made of variously formed matters and very different dates and speeds...lines of flight; movements of deterritorialization and destratification" (3). In my expressions of my poetic themes of errantry, pilgrim, queer, fag, Other and rhizome, I have rhizomatically assembled here in my "book" language through accretion, rupture, assemblage, multiplicity or what they might call the "body without organs" which is continually free and dismantling the organism, causing a-signifying particles in possibility and errantry with other assemblages and in relation of different multiplicities, metamorphosed in a flight from ideology intensities in segmentations and convergence of a new poetic language I have created in my piece.

The root doesn't get far for the "binary logic of dichotomy" as the tree of a delusion and root must be aborted in indefinite multiplicity, flourishing with possibility (4). Like William Burrough's cut-up method there are multiple folding fragmented meanings without reduction in its laws of combination where, "The abortionists of unity are indeed angel-makers" (5). Shatter the linear unity of knowledge and a system of this kind explodes as a rhizome (3-5).

A rhizome as a subterranean stem differs from the roots. Rhizomorphic writing is the goal of my work. The work assumes diverse forms, from extension in all directions, connection, heterogeneity, movement, evasion, and rupture. Connection and heterogeneity ramify and form

branches or offshoots of language, like this metaphor of the rhizome, while growing and developing in range of complexity rupturing the root which I do in *Homocaust*.

With heterogeneity, any point or node of a rhizome can be connected to anything else and must be. This differs from the tree or root, which plots a point and fixes an order. Semiotic chains of every nature connect to various diverse nodes, different regimes of signs, and states of things of differing status fighting against types of social power.

A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic but also perceptive, mimetic, gestural, and cognitive; there is no more extended language itself, nor are there any linguistic universals, only a throng of dialects, patois (jargon), slangs, and specialized languages...there is no mother tongue or root, only a power takeover by a dominant language within a political multiplicity. (7)

Arborescence, like in *Homocaust* Chapter 2, is dismantled.

Stick XIX.

the hydrocyanic acid bitter almond taste of rosaceae prunus dulcis plantae almondare ovate winter buds

creating  
is cyanide

With Deleuze and Guattari's principles of multiplicity, it is only when the multiple is effectively treated as a substantive multiplicity, that it ceases to have any relation to the *One* (root/god) as subject, natural, hegemonic spirituality, dominate images, and a one perspective

world. Multiplicities are rhizomatic and expose the One or androcentric arborescent root. There is no unity or paradoxically there are multiple unities! A multiplicity has neither subject nor object, only nodes of determinations, magnitudes, and dimensions that increase in number through multiplicity as the multiplicity grows and grows. This rhizomatic weave forms assemblages like nerve fibers, expanding its continuous connections and proliferating a notion of unity in a new power takeover of possibilities full of multiple meanings. Multiplicity is deterritorialization that connects with other multiplicities as broken chains of effects and variable speeds opening rings of a-signifying and a-subjective, defined by indefinite articles of rupture and breaks, separating structures or cutting, allowing more rhizomatic language to start up again and again with possibilities (8).

This Rhizomatic Poetic, like a pilgrim, at times boundless is constantly fleeing, trying danger and risking in this new line of flight has formations that reject power and micro-fascisms just waiting to crystallize as a circulation of intensities pushing deterritorialization even further while jumping from one differentiated line to another and exploding.

In *Homocaust* a new rhizomatic language that is no longer attributed to or subjugated by anything signifying exists where broken directions in conjugate deterritorialized flows of new circles and new points located outside the limits (root). A rhizome increases territory by deterritorialization and extending the line of flight to the point it becomes an abstract machine covering the entire plane, carrying the seeds far away where "all the devil's weed plant and extend the size of your territory" (11).

Deterritorialization is accelerated by the movement of intensities and opens up a world of new possibilities. There is an emergence of a new rhizomatic language that defies conventional meaning and engages in transversal communications to draw attention to how poetics differ from

traditional methods of depiction. There's a sense of triumphant upheaval, as if the language play multiplicities are sudden explosions of creativity that help in comprehending the world.

In *Homocaust* there's a feeling of victorious upheaval springing forth. As a metaphor for the unrestrained growth of awareness, the text portrays a condition of drunkenness in which directions become fractured in deterritorialized flows of new connections and locations placed beyond traditional limits. As a sign of development and expansion, the rhizome writing here deterritorializes and expands one's domain, becoming an abstract machine that spans the plane of existence. In the end, the poem implies that adopting a rhizomatic way of living enables one to sow the seeds of ideas widely, so extending one's creative and intellectual sphere. It's a call to free oneself from the confines of conventional structures and bounds by embracing the chaos and dynamism of rhizomatic thought.

## CARTOGRAPHY, DECALCOMANIA, PLATEAUS & MULTIPLICITIES

In *Homocaust*, I draw upon Deleuze and Guattari's concept of rhizomatic thought, incorporating their theoretical elements of cartography and decalcomania to create dynamic and interconnected poetic nodes. Unlike a structured or predictable model, a rhizome is an evolving, non-hierarchical network that resists easy tracing or reproduction. Rhizome is a map, not a trace. This idea of "trace" in poststructuralist philosophy, particularly as articulated by Derrida in *Of Grammatology*, denotes the marks of presence and absence in language and meaning (Derrida 2016). I use mapping instead of "trace" to explore how language and memory leave imprints that are not straightforward but layered and complex within the rhizomatic, with its emphasis on growth and connection in multiple directions.

Think of the rhizome as a map instead, not a simple tracing. It's an experiment creating connections between different fields and allowing for modification. It's an active force shaping the unconscious rather than a passive reflection. The map offers multiple entry points, unlike tracing, which always leads back to the same origin. The map is about performance; it's continuous and adaptable, while tracing tends to confine the rhizome back to its roots. Trace is in the eyes of the Other where traces of the past and the Other's gaze continually shape and reshape our understanding, thus *Homocaust* embodies the idea that trace, as perceived by the Other, is integral to the construction of meaning and identity within the root. This external gaze imprints upon the individual, creating a layered, complex interplay of presence and absence that can define both the "self" and the poetic expression.

The idea of mapping is tied to the notion of avoiding root hegemony. Deleuze and Guattari argue that tracing seeks a single source or ultimate meaning, reinforcing hierarchical power structures. When applied to poetry, tracing involves searching for a fixed meaning beneath the surface of each line or phrase. This approach limits interpretations and supports a hierarchical view of language. We need maps.

Instead, Deleuze and Guattari advocate for a rhizomatic perspective in mapping, where meaning emerges from interconnected channels of thought rather than a singular origin. Embracing this perspective allows poetry to be more open, exploring multiple interpretations and uncovering new forms of connections within the text and beyond. I can guide the poetic nodes, maybe with blank pages or numerations, but it is up to the reader where they begin or end transgressing meaning making and forever changing it at each and every read.

Decalcomania, the process of smudging the root and blotching the trace, aligns with the principles of cartography (mapping over tracing) and embodies the dynamic transfer technique developed in the 18th century. This method involves spreading a medium like ink or paint onto a surface and then covering it with another material, such as paper or glass, to transfer a pattern, which can then be further embellished. This technique, adopted by the Surrealists, allowed for the creation of imagery by chance rather than through conscious control, challenging traditional forms of representation (<https://www.moma.org/collection/terms/decalcomania>).

In *Homocaust*, desire is not seen as a lack, as it often is in psychoanalytic thought, but as desiring production, a fundamental concept in Deleuze and Guattari's philosophy. Desire, frequently tied to feelings of shame and guilt, traditionally anchors the queer individual to patriarchal expectations. To subvert this, *Homocaust* provides an unobstructed outlet for desire, allowing it to transcend societal constraints and create new maps and nodes of meaning. By incorporating techniques like decalcomania, the poem maps new possibilities over existing traces, challenging and reconfiguring the patriarchal and heteronormative root thinking that seeks to define and limit queer desire. In my exegesis, I engage with the concept of decalcomania as a poetic technique that underscores the rhizomatic connections present in my long poem, *Homocaust*. Drawing on Gilles Deleuze and Félix Guattari's theories of Minor Literature,

I explore how this approach allows for a layering of language and imagery, creating a dynamic cartography of queer identity and experience. This method not only challenges dominant narratives but also reflects the complexities of navigating multiple identities within oppressive rootedness.

raging in Boulder Chinook wind  
and Jean Benet Ramsey ribbons



could not serve better authenticities  
turning my ashes into poetics.

Here, the juxtaposing of "Boulder Chinook wind" and "Jean Benet Ramsey ribbons" evokes a tension between the natural and the tragic. The "ribbons," as symbols of remembrance, overlay the tumultuous imagery of "raging wind," illustrating the intricate relationship between personal grief and collective identity. This layering exemplifies the decalcomania effect, where the meanings of phrases bleed into one another. Through this technique the layering embodies the rhizomatic principle of multiplicity, much like a rhizome consists of interconnected nodes while my poem's imagery interweaves to form a complex narrative that resists linear interpretation.

The concept of cartography further enriches this analysis. Cartography is not limited to geographic mappings; it represents the intricate web of relationships that define queer identities and experiences. Deleuze and Guattari propose that Minor Literature serves as a map that challenges dominant narratives and illuminates alternative pathways (Deleuze and Guattari 12). In *Homocaust*, this mapping is embodied by the figure of the "pilgrim interloper," who traverses the boundaries between divine and human realms: "this pilgrim interloper between divine and human worlds / take these queer legs beneath these jeans." This imagery suggests fluidity in identity and a resistance to fixed categorization. The "pilgrim" acts as a cartographic figure, illustrating how individuals navigate their paths through complex maps while breaking borders and boundaries. This layering of meaning allows the poem to function as maps of queer identity, emphasizing the intertwined "nature" of rhizomatic writing, "where poesy has the right to assert its empire / in the dusty verdigrises of acumen." In this instance, the assertion of "poesy" as an empire contrasts with the "dusty verdigrises," evoking a tension between creative expression and institutional knowledge. This juxtaposition reflects the decalcomania effect as well.

In this example, “where erasures of Cypress California / forgotten here in this office of no office,” “erasures of Cypress California” serves as a layer of historical context that informs within a specific geographical landscape. Overlaying this with “office of no office” introduces an ambiguity that suggests both absence and presence navigating the complexities of accretion, memory and identity.

With obstruction or arborescent it's all over and no desire stirs, for it is always by rhizome that desire moves and produces. Whenever desire climbs that tree, internal repercussions trip it up, and it falls to its death and the rhizome wins. It acts on desire, bends it queer by external productive continuous outgrowths, trying the Other, and reversing a-symmetrically. The intervention of the root assures a new power to take over the map, thereby opening them up to the possibility of not having rigidified territorialities that cut roots and make new connections while burgeoning. “The coordinates are determined not by theoretical analyses of intensities but by pragmatics composing multiplicities or aggregates of intensities,” which gets rhizome production going (12). Here, “a hallucinatory perception, synesthesia, perverse mutation, or play of images shakes loose, challenging the hegemony of the signifier and arborescent root regaining their freedom and extricating themselves from the “tracing,” that is, from the dominant competence of the hegemonic language; rhizomorphic and penetrating the trunk, but putting them to strange new uses” (13). And I agree, “We're tired of “trees”” (14-15).

In line with the rhizomatic poetics principles, my poem explores the concept of desire and how it relates to the rhizome as opposed to the arborescent-androcentric structures of root. Desire is rhizomatic. It is always looking for connections and creating new forms. Desire runs against internal obstacles that prevent it from ascending the tree-like arborescence structure, which finally causes it to die and return to the rhizome.

I investigate the intervention of the root in my work, which stands for the revolutionary imposition of hegemonic language and hierarchical systems. This intervention limits the possibility of fluid linkages and rigidifies territorialities in an attempt to exert control over desire and turn it into maps of possibilities. My poem embraces multiplicities and calls for the dismantling of these trace systems with perpetual desire flourishing!

XXI. Knockout  
L'More's mystic hole  
sceptered copulatory gland

his boy pussy  
a rep for the law in its state of poverty of pleasure

L'More fails to seize on his hole's creativity and poesy  
an inmate in his own house

father's blood an heir to his authority  
anatomized in his aesthetic pleasure gaze by looking at castrated fear of not having

and the pleasure derived of a respectable excretion  
reflected in the rectal desideratum mirror

phantasmagorical queer un signifies your manhood L'More  
your cum bullet in my mouth your castrations' mastery

I am isolated in poetics'cum of ceaseless differentiation  
cursed and defeated

demolished my performance of steel clad identities  
as James Baldwin shades occlude L'More's fetishization of phallus

and his anal protection spies surveillance in his paranoia  
faggots here be dragons til' the end of earth

turn to fucking faggots L'More  
for you are my muse and voice here in this rhizomatic poetic

protector of your anus and democracy's Jesus  
loosening sphincter control

a Homocaust's hermaphrodism of the soul for L'More we are both human boys

in the natural order of disorder's trauma

pilgrimage  
in wander

*Homocaust* challenges the primacy of the signifier and arborescent root and embraces multiplicities of intensities in order to undermine these trace structures. The rhizomatic pilgrim is the "cum bullet," of possibilities against the Other. Through synesthetic experiences, whimsical imagery, and hallucinogenic perceptions, my poetry breaks free from the limitations of the mainstream and follows a route toward emancipation. It rejects the staleness of trees, signifying a rejection of hierarchical structures and fixed meanings in favor of the rhizome's dynamic and freeing qualities of nodes and maps. I emphasize the significance of accepting rhizomatic movements and eschewing the impulse to go back to fixed origins. My poetry encourages readers to consider the vast and freeing possibilities by celebrating the variety of interpretations and the possibility of making new connections through root castration!

In the poem various poetic techniques and linguistic strategies are employed to explore and challenge the semiotic possibilities and ambiguities within the rhizomatic. The poem opens with the evocative phrase "L'More's mystic hole," immediately introducing a charged, almost sacred imagery that juxtaposes mysticism with explicit sexuality. The "sceptered copulatory gland" and "boy pussy" continue this theme with authority and subversion, challenging traditional notions of masculinity and power, yet being vulnerable.

The repetition of *L'More's* name throughout the poem creates an insistent mantra, drawing the focus to his character as muse, devil, and symbol of torment. The phrase "a rep for the law in its state of poverty of pleasure" critiques structures that fail to acknowledge or appreciate the complexity of queer desire, reducing it to a state of impoverishment or lack. This is further

emphasized by the line "an inmate in his own house," suggesting a confinement and lack of freedom within the self-imposed or imposed boundaries within our performances of identity and desire.

The poem employs a language of anatomical and aesthetic care, such as "father's blood an heir to his authority" and "anatomized in his aesthetic pleasure gaze," to dissect and scrutinize the inherited and performed aspects of identity. The "rectal desideratum mirror" serves as a metaphor for self-reflection and the inherent anxieties and pleasures found in queer desire, where fear and desire are inextricably linked.

Imagery of castration and phantasmagoria, particularly in "castrated fear of not having" and "phantasmagorical queer un signifies your manhood L'More," destabilizes traditional symbols of male power and virility, transforming them again into sites of vulnerability and ambiguity with a wink to Rimbaud. This destabilization is further explored through the line "your cum bullet in my mouth your castrations' mastery," where pleasure and emasculation coexist, highlighting once again the complex interplay of power, desire, and identity.

The poem's narrative voice, reflecting on "poetics' cum of ceaseless differentiation," speaks to the endless birthing process of deterritorializing, formation and reformation, a key aspect of rhizomatic thinking. The invocation of James Baldwin, with "shades occlude L'More's fetishization of phallus," situates the poem within a broader literary and cultural context, aligning its themes with Baldwin's explorations of sexuality and identity.

The concluding lines, "turn to fucking faggots L'More / for you are my muse and voice here in this rhizomatic poetic," assert a reclamation and celebration of queer identity and desire,

positioning L'More as both a figure of so called "inspiration" and as an Othering partner mirrors this instability, eschewing tradition to engage on multiple levels. The use of aphorism, such as "there is no self but art," underscores the poem's philosophical underpinnings, inviting readers to contemplate the dissolution of fixed identities in favor of a more melted art-centered existence.

Through synesthetic experiences, imagery, and hallucinogenic perceptions, my poetry breaks free from the limitations of the mainstream and follows a route toward emancipation. While it rejects the staleness often associated with trees and hierarchical structures, it also acknowledges that rhizomatic intensities can be co-opted by systems as well. This recognition prevents the establishment of a binary where rhizomes are seen as inherently good and revolutionary, and trees as stale and conservative. Instead, my work embraces the rhizome's dynamic and freeing qualities while remaining vigilant about how these qualities can be reterritorialized for poetic and thinking purposes.

### Step III.

I am a pilgrim palmate'd and spread  
an intourist in the Derrida rings

where Orpheus sings no more  
he writes

yes let's celebrate the contributions of brutal genocidal landgrabs  
and chewing Earth's cartilage's poetic possessions of non myopic terrains

where adjectives are foreigners  
and poetic biology hangs from the gallows of this writing table

rethinking the possible  
concocting the protocols of clarity

who's wounded at which table I write  
and where no dogma lives loudly

for this is not a complaint  
it's a poem

"We should stop believing in trees, roots, and radicles" (15). They have made us suffer too much (Oh man! Do we have to give up loving trees? Ha!). They are the basis of all arborescent cultures. The imagery of "command trees, centered systems, hierarchical structures," or finite networks is denounced by discontinuity and a nervous, temporal, and collective rhizomes (16).

The self-identification as a "pilgrim palmate'd and spread" indicates a journey marked by openness and multiplicity, akin to the branching of rhizomes. The reference to being "an intourist in the Derrida rings" invokes Jacques Derrida's deconstruction, emphasizing the fluidity and interconnectedness of concepts and rejecting linear, hierarchical roots. The poem critiques historical atrocities ("brutal genocidal landgrabs" and "chewing Earth's cartilage's poetic possessions") but moves beyond simply lamenting these acts. By transforming these harsh realities into a space for "rethinking the possible" and "concocting the protocols of clarity," the poem embodies a rhizomatic gesture, turning oppression into fertile ground for node-like pilgrimed errantry. The imagery of "adjectives are foreigners" and "poetic biology hangs from the gallows of this writing table" suggests that language and meaning are fluid and evolving, resisting fixed interpretations. Declaring "this is not a complaint / it's a poem" shifts the focus from a linear narrative of suffering to an exploration of language. In this way, the poem transcends the limitations of complaint, embracing the rhizomatic qualities of adaptability, interconnectivity, and perpetual becoming.

The rhizome is a liberation and offers an escape route encompassing the Beatniks, underground movements, Black Lives Matters (Patrisse Marie Khan-Cullors Brignac is the

American activist, co-founder of the Black Lives Matter movement and my former student!) protestors, Acid House Ravers, and subsequent lateral offshoots with indirect external ties.

The poem perhaps embodies the essence of Walt Whitman's *Leaves of Grass*, which eschews lineage and boundaries that defies the conventional. Similarly, it echoes Patti Smith's *Johnny*, whose defiance against external influences reflects a rhizomatic resistance to hierarchical roots. Rhizomatic offshoots, in this context, entangle roots and disrupt the knots of arborescence, continuously challenging static models while unraveling through anarchic distortions. The imagery of "constantly rearranging furniture" serves as a metaphor for this perpetual state of resistance where Rhizomatic Poetics becomes adversarial or liberating. By invoking Whitman and Smith, the poem situates itself within a tradition of boundary-defying creativity, while simultaneously questioning and subverting the establishment. The poem's rhizomatic movement is captured in resistance and reconfiguration, which turns language into representations of meaning. The poem challenges boundaries and fixed structures, like galloping-unrestrained Smith *horses*.

The Rhizomatic Poetic connects any point to any point, directly or indirectly depending on how I, in *Homocaust*, juxtaposed or how the reader interprets. It introduces diverse regimes of signs and even states beyond signification, characterized by dynamic motion and overflowing metamorphosis. This process involves segmentary accumulation and multiplicity, leading to changes in the very "nature" of named things that are up for interpretation.

endlessly un root the soil  
mute emerges a lesson of attached selves

the taciturn receptacle versus your mounts subsists



fell drunk amid skirmish

The rhizome is an anti-memory, always detachable, connectable, reversible, adjustable, and has multiple entryways and exits. Its lines of flight are a-centered, non-hierarchical, without an organizing memory where the “plateau is always in the middle, not at the beginning or the end. A rhizome is made of “plateaus,” “a continuous, self-vibrating region of intensities whose development avoids any orientation towards a culmination point of the external end” (16).

In *Homocaust*, I explore poetic form within the rhizome concept. Traditional forms like sonnets and haikus, with their rigid structures and fixed rules, contrast with the fluidity of rhizomatic thought. These forms emphasize linearity, hierarchy, and constraint, mirroring arborescent structures. In contrast, my poetry breaks away from these traditional modes by embracing a rhizomatic approach through non-linear narratives, fragmented imagery, and intertextual references reflecting the unpredictable and interconnectedness of rhizomes with references of a multitude of meanings that resist singular interpretation. Again, by doing so, it transcends boundaries, allowing for multiple entry points and interpretations. This rupture from established traditions not only challenges expectations but also aligns with Deleuze and Guattari's vision of a dynamic, non-hierarchical form of expression that continually evolves and adapts.

there is no self without this earth holding me down to do this work  
I am an edit before death

burying my brethren burning tongue into blossom  
I fall quiet

the drink of nightmares facing east west creating language illusions

as maps plowing divergent semantic turfs claiming the world I want to enter

Deleuze and Guattari call a "plateau" any "multiplicity connected to other multiplicities by superficial underground stems in such a way as to form or extend a rhizome" (17). "They no longer belong to the form of expression of a hidden unity, becoming themselves dimensions of the multiplicity, a sort of flight of rupture circles of convergence" like my *Homocaust* assemblages (17).

The queer strange pilgrim is nomadic and rhizomatic in this *Homocaust* poetic, abandoning the strata and arborescent unity. The nomads invented a war marching in opposition to the state apparatus (18). Make rhizomes and not roots, and never plant! My running lines in *Homocaust* never plot a point like an old-fashioned poem or pilgrim, for like in Jerome Kern and Oscar Hammerstein's *Show Boat*, "old man river he just keeps rollin' along." The root is to be, yet the rhizome..."and"... "and and"... "and and and" ... "or and"...coming and going rather than starting and finishing. Rhizomatic Poetics does away with foundations that nullify endings and beginnings.

## BODY WITHOUT ORGANS

The Body without Organs, in the philosophy of Deleuze and Guattari, is potentiality. It is a place where hierarchies and fixed structures collapse to make way for the formation of new forms and connections. It is a conceptual framework that questions accepted ideas of the body as a hierarchical, ordered structure and instead sees it as a place of ongoing becoming and change which inspires free thinking in *Homocaust*. The body without organs is not dead but a living body that is more alive and teeming once blown apart into new nodes of meanings. The organization ceaselessly varies and alters while concerning Other and binaries. A dance that

grows and diminishes like a swarm of bees, murmuration of birds or school of fish; enveloped in or envelops others like a castration of roots (16-26). I lovingly agree that in my writing it is like a field of... “flying anuses, speeding vaginas, there is no castration...A swarming, a wolfig...dances and expeditions...naked and exposed to the wilderness...schizoid positioning a becoming of heavenly nuptials. We go through so many bodies in each other: depersonalization, infinitives, and intensities of multiple depersonalized selves” (26-38). For instance, in my poem I depict scenes where depersonalization and a plurality of selves converge, illustrating a rhizomatic becoming that transcends fixed identities and opens up new realms of expression and thought.

queer clarity skipping rope with the reaper scribes poesy

these poetic screams transcend an extermination mass for the purpose of my healing

patch worked rhizomes meditating in phrontistery steps

schedules haphazard study in my torn jeans

In a Rhizomatic Poetics, the idea of the Body without Organs (BwO) is essential to comprehending the fluid and dynamic character of both identity and creative expression. In other words the BwO is a metaphor for the creative process itself in the context of rhizomatic poetics. Similar to how the BwO lacks fixed organs and preset roles, Rhizomatic Poetic thought in *Homocaust* rejects inflexibility while embracing freedom and desires. Rhizomatic Poetics rejects rigid frameworks and linear narratives in favor of open-ended inquiry and plurality of meaning, just as when the BwO is devoid of set organs or predetermined functions.

The BwO embraces the chaos and complexity of interrelated flows and intensities, much like the rhizome, and resists hierarchical organization. The BwO becomes a space of creative experimentation and possibilities within Rhizomatic Poetics. It's an environment where lines are blurred, identities change and converge, and fresh ways of expressing oneself are created via the interaction of many influences and viewpoints. The BwO reflects the spirit of rhizomatic thinking, encouraging thinkers and artists to investigate the spaces between established categories and conceptions and to accept ambiguity and uncertainty even though we are all trapped within language that describes it.

Like in *Homocaust* and with Deleuze and Guattari's thinking we should strive for the unformed, unstable, which flows in all directions by freeing intensities or nomadic pilgrim singularities and be free from the strata that are judgments from God while breaking with form; rhizomatics, nomadology, and a body without organs. In other words, the unformed, unorganized, non-stratified, or unstratified body and all its flows, free us so we may wildly "dance."

## EMPHATIC GLISSANT, MULTIPLICITIES AND THE RHIZOMATRIX

Édouard Glissant's *Poetics of Relation* is acclaimed for its profound exploration of identity, culture, and the interconnectedness of human experiences, and is considered essential due to the rhizomatic, historical and intellectual contexts it addresses. Emerging from the postcolonial landscape of the Caribbean, Glissant's work challenges the rigid, singular narratives imposed by colonial powers. His concept of "Relation" redefines identity as a fluid and dynamic process, shaped by continuous exchanges and interactions with others, rather than as a fixed, isolated construct. Glissant's contribution to decolonial thought is significant, as he emphasizes the

importance of understanding and appreciating the histories and cultures of formerly colonized peoples. Moreover, his interdisciplinary approach, blending literature, philosophy, history, and cultural studies, makes his work relevant across various fields of study.

The emphatic *Poetics of Relation* are Glissant's most acclaimed essays. He advocates openness to the unknown and unpredictability. In his essays, Glissant tackles questions of hegemony and agrees that the root tree, unity, and structure must break through by a rhizomatic rupture into radical new errant "systems." Vascular roots are traceable, but the rhizomatic is tearing away from this root "truth." Additionally, Glissant's concept of "errantry" is central to his work, describing a state of perpetual movement and questing that defies fixed origins and destinations. Errantry embraces the unknown and the unpredictable, constantly seeking new connections and relations. This aligns closely with my own project in *Homocaust*, where I draw upon Deleuze and Guattari's concept of rhizomatic thought, rejecting hierarchical structures in favor of interconnected forms of expression. My poetry, much like Glissant's theory, seeks to dismantle traditional, fixed narratives, instead embracing chaos and complexity to foster new connections. By embodying the rhizomatic and the Body without Organs, my work reflects the ongoing becoming and change that Glissant celebrates, pushing the boundaries of identity and cultural expression to explore human experience. This connection between Glissant's errantry and my poetic practice highlights the transformative potential of poetics.

Édouard Glissant advocates for the multiplicity in an individual and borrows Deleuze and Guattari's expression of rhizome to expose the complexity of these identities. Glissant applies this concept to illustrate how individual and collective identities are not singular or static, but

rather dynamic and interrelated. Specifically, Glissant is referring to the identities shaped by the diverse cultural, historical, and social influences.

"Rhizomatic thought is the principle behind what he calls the 'Poetics of Relation,' in which each and every identity is extended through a relationship with the Other" (Glissant 11). This means that identities are continuously formed and reformed through interactions with different cultures, languages, and histories. For example, the Caribbean identity is not rooted in a single origin but is a tapestry of influences from the colonizers, the enslaved, the indentured laborers, and the indigenous populations. These diverse roots do not simply coexist but engage in a dynamic process of relation, constantly influencing and reshaping one another.

In my own work, *Homocaust*, I reflect Glissant's ideas by embracing the complexity and multiplicity of identities through the use of a rhizomatic poetic language. My poetry interlaces various cultural, historical, and personal influences. By exploring these interconnected identities, my work aims to challenge hierarchical structures and celebrate the nature of identity formation and "selves" of performance. This approach aligns with Glissant's *Poetics of Relation*, emphasizing the ongoing process of becoming and the transformative potential of interconnection as new nodes and maps.

Again, writing it is never complete and never fully formed. Rhizomes have intuitions of fragmentation, like when on a pilgrimage, becoming experimental as a map that can go in any direction. The rhizome is a mass of errant roots, like paint squished between two glasses, horizontally and not vertically powered, all equally plateaued. There is no distinction between the genesis and the structure where no center exists and there are no unifying principles with multiplicities.

Edouard Glissant proposes errantry as a non-monolithic formation of identity. Errantry is produced through an engagement with the Other on unmeasurable terms. It is a form of wandering chosen rather than enforced, a privilege rather than an exile. Errantry cements relations rather than self-determination or nationalism. ([fotomuseum.ch/en/2021/08/04/errantry/](http://fotomuseum.ch/en/2021/08/04/errantry/))

hullabaloo of tripwires  
and echoes of torment

new languages from languages  
spectacle and tussle desiccated

quiet noise opacity  
collect floods that not rain

move towards fertilizing  
the moons of our loins

Here the inquiry into rhizomatic structures is evident. The phrase "hullabaloo of tripwires" evokes a chaotic and interconnectedness, where each tripwire represents a potential tip off explosive point of interaction, much like the rhizome's non-linear, non-hierarchical roots and node making, reflecting the rhizome challenging traditional structures and boundaries.

The "echoes of torment" and "new languages from languages" suggest a transformative process, where existing forms of communication and expression are deconstructed and reformed. This aligns with Glissant's idea of a *Poetics of Relation*, where identities and languages evolve through their interactions with the Other. The poem's imagery of "spectacle and tussle desiccated" implies a stripping away of roots, revealing new understandings.

Glissant's theories illuminate how language functions not only as a medium of communication but also as a site of cultural interaction and transformation. This demonstrates how my work embodies these principles, revealing the tensions and possibilities inherent in the

act of writing within a dominant linguistic framework or within a minor literature. Language, is inherently a construct of interaction. It evolves through contact with other languages, cultures, and experiences. Glissant posits that language serves as a vessel for expressing collective memory and cultural identity, while also acting as a site of conflict and redefinition (Glissant 10). In *Homocaust*, I consciously blend rhizomatic thinking and intertextual references to create a distinct linguistic landscape that resonates with Glissant's vision.

For instance, phrases such as "pollinated bead mantras / un god'd in which I gallow" exemplify this fusion, evoking both natural imagery and "spiritual" connotations. This blending suggests an intersection between the organic and the divine. The resulting new linguistic register transcends traditional boundaries and challenges.

My poetry operates as an individualized language shaped by personal experiences and cultural influences. By employing a distinctive vocabulary and syntax, I construct a poetic that resists assimilation. The line "bruised pink and lavender under the death bureaus" showcases a uniqueness and fragility. The juxtaposition of "bruised pink" and "death bureaus" reflects the binary tension between vulnerability and resilience. This idiolect acts as a counterpoint to dominant linguistic norms, like in a minor literature.

The phrase "this grammar that structures me" highlights the constraints imposed by conventional language while simultaneously asserting the agency to redefine those roots. By manipulating language it encourages one to reconsider a new understanding of meaning.

"Quiet noise opacity" introduces the idea of hidden, underlying connections that are not immediately visible, much like the rhizomatic roots beneath the surface, as seen in *Homocaust*. This opacity allows for a the potential of meanings, as it resists clear, hierarchical interpretation. The "collect floods that not rain" metaphorically illustrates nourishing the "moons of our loins,"



symbolizing creative and generative potential embodying rhizomatic inquiry by exploring how language, identity, and meaning are in constant mutability, influenced by a myriad of unseen connections and interactions. This approach demonstrates how my poetic work immerses into the mechanics of rhizomatic thought, using form and content to reflect the ongoing process of becoming and the interconnectedness of all elements within the poetic landscape.

The philosopher Jonathan Roffe describes Deleuze, Guatarri and Glissant's concept of multiplicity as follows: "A multiplicity is, in the most basic sense, a complex structure that does not reference a prior unity. Multiplicities are not parts of a greater whole that have been fragmented, and they cannot be processed, not formed, under the surface and subterranean and experimental" ([cj4.medium.com/below-is-the-revolvy-article-on-multiplicity-in-full-the-most-import-piece-of-writing-on-the-7d051fa8f1c1](https://cj4.medium.com/below-is-the-revolvy-article-on-multiplicity-in-full-the-most-import-piece-of-writing-on-the-7d051fa8f1c1)). When trying to describe anything, writing becomes oppressive like when writing an exegesis! Rhizomatic "self" stories, with their multiple and ever-changing entry points, form the core of my poetic pilgrimage. These self-stories represent the fluid and multifaceted "nature" of identity, reflecting how we define ourselves in response to specific times, situations and being in the eyes of the Other. In my poetry, this dynamic is evident through the exploration of different personas, shifting perspectives, and varied linguistic expressions. Each poem acts as a momentary snapshot of the "Zeitgeist of 'I,'" capturing the essence of a particular phase in the continuous journey of self-discovery. This rhizomatic approach emphasizes that identity is not static but an ongoing and evolving process of diverse nodes and maps.

Poetic rhizomatic thinking also resonates as improvised with multiple rhythms and unpredictable directions like Cecil Taylor's (a teacher of mine at Naropa) improvisational jazz or like in a Jack Kerouac novel. This act has an interconnectivity of entities of language, like

pilgrims as communities of strangers coming together and then apart moving in and out of multiplicities. Glissant, Deleuze, and Guattari invite us into a conceptual, deterritorializing playfulness to "pilgrimize," de-westernize or de-colonized by paying attention to the interconnected materiality of beings (human and otherwise) and of thought by seeking the lines of force that open us to the not-yet-known or a pilgrim a-centered multiplicity, which resemble a bunch of multiplicities. The pilgrim questions hierarchies, binaries, and heterogeneity with diverse multiplicities that are unnatural and ruptured on their journeys. The intensity of difference is to show not in order, but to take flight and de-stratify at different speeds to rupturing.

The rhizome metaphor embodies a sense of freedom akin to that of a pilgrim, navigating non-linear pathways that lead in novel directions and possibilities. It suggests a departure from fixed beginnings and endings, embracing a progressive epistemology that defies static, hierarchical structures. Again, in Deleuze and Guattari's framework, randomness plays a crucial role within the rhizome concept, disrupting traditional linear narratives and opening up multiple entryways without prescribed hierarchies. This approach contrasts sharply with hierarchical systems where contingent factors determine outcomes. A rhizomatic writer is a "foreigner" pilgrim, in his native tongue and writes practically xenoglossic or a language no one has ever learned. A pilgrim uses maps and nodes, like in a Paul Auster novel, carving out a new language with new ways of living with or without rules and with experimentation shot off in different directions while wrestling and de-sweating during subsequent breaking from an academic abstruse root.

In the landscape of contemporary poetry, my work resonates with the ethos of free association and linguistic experimentation championed by the Language Poets, such as Lyn Hejinian, and others like William S. Burroughs. Like Hejinian's explorations into the expansiveness of

language and Burroughs' cut-up techniques, my poetry in *Homocaust* ventures into a realm of hallucinatory frenzied neologisms. It embraces a poetic where newly coined terms and unconventional syntax dismantle and reconstruct thought, embodying a multiplicity of selves and identities, from Other to queer to pilgrim to stranger. This approach echoes Hejinian's fascination with the malleability of meaning through language and Burroughs' method of disrupting traditional forms to uncover new possibilities in expression. By engaging in this linguistic and conceptual dismantling, my poetry seeks to challenge and expand upon existing literary conventions, offering a transformative journey through the intersections of performance, identity, language, and perception. This method aligns with the pioneering spirit of the Language Poets and Burroughs and also pushes the boundaries of poetic form and meaning.

amputate walking refusals hunted by artifice  
arid mirrors rush at orts meat

icy an offal of rat touched loin  
travel onerous conduits between languages

no intention resists the upsurge fantasy  
illumination becomes stellated

fugitive triumphant escapes  
writing the shadow of what will write

Again, the *Rhizomatrix* breaks with radical new systems of somewhat unlimited nodes emerging, tearing away from the "truth," structured in a unity never fully formed, un-intuited of fragmented nature, becoming experimental and fragmented, that can go in any direction. This pilgrim is a community of strangers as communities of "selves," in the *Rhizomatrix*. This poetic *Homocaust* is rhizomatic! The rhizome operates by variation, expansion, conquest, capture and offshoot thus making the Rhizomatic Poet a "true" auditor of our chaotic world. The

poetic errantry is a temptation of desire to go against the root by de-structuring and taking up the problems of the Other, making it possible to find "oneself" in divergent possibilities.

#### IX. Belt

L'More exchanges in a violent partnership of filial legitimate hidden conquests  
through his intolerances eliciting reciprocated embargoed rhizome humdrum descension

as my alienation L'More unmechanizes my world  
and creates it unpoetic arborescence

I swim amongst the evil genies  
delinked in society's enmity gaze of democracy's egress

Identity is no longer complete within the root for one who is errant (who is no longer traveler, discoverer, conqueror or just naughty) strives to know the totality of the world yet already knows he will never accomplish this and knows that is precisely where the threatened beauty of the world resides. This is how we should audit this world and do it poetically within the Rhizomematrix!

In errantry, one challenges and discards universalism. This generalizing edict summarized the world as something obvious and transparent, claiming for it one presupposed sense and one destiny. The poet plunges into the opacities of the world. Generalization rooting or essentializing the universal is totalitarian. Like a pilgrim, the rhizome is uncovering what had gone unnoticed. An inexhaustible tangle and expanses of possibilities.

Glissant says that the "thought of the Other" is the moral generosity disposing of me to accept the principle of alterity, to conceive of the world as not simple and straightforward, with only one truth-mine, but also the thought of the Other (38).

Let that sink in.

The "Other of thought" is precisely this altering in *Homocaust*. I must act! I change my thinking without renouncing its contribution. I transform, and I exchange. Poetry has its source in an idea, in desire, not in the literal fact or the root. The Rhizomatic Poetic I investigate in *Homocaust* is evidence of every possible elsewhere. "To consecrate the union between elsewhere and possibility, the poet demanded of himself permanent abstinence from something impossible for themselves" (81).

What's the use of poetry, then? "The poet's truth is also the desired truth of the Other," where poetics opens onto unpredictable and unheard things while coughing up new poetics, like the relief in L'More's anal relaxation (85). Can I exist without the Other?

Poetry can be a roll of the dice, as the Surrealist Stéphane Mallarmé proposed, endlessly resuming simultaneously language stitched together or a like the freedom of anal jouissance after a good fuck in the ass or a shit, which are my hopes for my torturer L'More. Rhizomatic Poetic thought creates the opportunity for an infinite sort of conjunction, perpetuated through conquests of ideas like a fantasy being fragile, inescapable, obscure, and revealing where the future is transcended. "Poetry invents its tongues," as Glissant said (80). For neither is it a question of exploring, but one of going toward an unrealizable totality, without being required of anything, like a pilgrim. Poetics are relationships of subversion and an appreciation of disorder. Glissant likewise claims a right to this opacity. These principles of thinking and writing strive to depict a world to come and open to auditor poets and reader auditors alike. "The poet's truth is also the desired truth of the Other. Glissant's name for the relations between all things is the world, which appears threefold: as tout-monde (the world in its entirety), écho-monde (the world of things resonating with one another), and chaos-monde (a world that cannot be systematized)" (82). Here Glissant's ideas are emphatic to *Homocaust*. The suffering experienced by human cultures does

not permanently confine us to a silent reality or to the minoritarian, where mere existence is grievously limited. Sometimes, this suffering allows for an absence of freedoms that subsequently and paradoxically liberates us, lifting us above constraints and the opaque violence that accompanies hegemony facilitating contact and connection between peoples, languages and experience. Surprisingly, even the most peaceful thought can embody violence as it envisions the risky dynamics of Relation, avoiding the comfortable trap of generalization. This non-trivial, anti-violent violence is an act of opening and creation, imbuing a deeper meaning into the operational violence experienced by those on the margins, rebels, and deviants who specialize in distancing.

I agree with Glissant when he speaks of marginalized and deviant individuals anticipating these clashes for they embody its future extremes. The rebel, by refusing to be confined by any tradition (except maybe the tradition of Rhizomatic Poetics, of course), including those defended by more powerful groups, paves the way for this clash or, at the very least, its understanding. They defend their right to transcendence. The lives of marginalized and deviant individuals exemplify this right to the extreme. We have yet to fully grasp the outcomes of the myriad forms of distancing that are determinative. These emerge from diverse backgrounds, transcending traditions while ultimately realizing them while breaking free from the root.

Despite the terrifyingly immediate nature of cultural encounters today like with oligarchs taking over countries, Trump's reemergence, backlashes to LGBTQ+, immigrant racism etc., another vast expanse of time lies ahead of us. However, to counterbalance oppression and foster Rhizomatic Poetics, we must embrace this forthcoming time, seemingly as infinite as galactic spaces. Glissant's "Thought of the Other," is sometimes assumed by dominant populations but is wielded with sovereign power or proposed by those underneath seeking liberation. The motion of

thought's Other is propelled by its confluences, where each party is transformed by the Other to alleviate uncertainty, for we turn to the imaginary construct of totality, transforming the chaos of the world into contemplative chaos. This distancing extends beyond imposed norms.

Dependencies hinder the hard work of independence within this relation. Yet, independence, despite its discomfort and precariousness, holds value, rendering every distancing determinant and every self-determination transcendent. Thus, we imagine through Rhizomatic

Poetics complete meaning upon these crucial differentiations. Absence or denial of this poetics would constitute a failure to embrace the thought of the Other, which encourages me to accept alterity and recognize the world's multiplicity of "truths." "The thought of the Other," should prompt action, altering and exchanging perspectives without forsaking their contributions. This transformative exchange is the essence of rhizomatic thought, urging us to evolve (154-155).

When writing a poem with rhizomatic principles in mind, one explores the complex network of relationships between all occurrences and embraces the ambiguity that exists between "truths" and identity!

My poem examines the idea that the poet's reality is equally the Other's desired "truth," illustrating the diversity of viewpoints and the resonance between various experiences.

*Homocaust* explores these notions that oppression and pain can act as triggers for change and liberation, opening doors for innovative ways of thinking about our thinking and communicating.

It welcomes the rebellious spirit of the outcasts, who forgo convention and open the door for rhizomatic interactions. The ideas are liberation and a way to let go of preconceived notions and standards and embrace the fullness of independence and relationality lying at the core of the poem. The poem honors the transformational capacity of poetic imagination as well as the inventive force.

The Other is the reader and the writer is Other in a constant loop of interpretations and “truths” in infinite auditing of the world yet trapped in the same language relation. The poem demonstrates the moral need of accepting and letting go! The poem proves the moral necessity of banishing the root of the Other of ideas and of being open to change and alterity. It encourages the reader to put these ideas into practice, to accept that identity and perspectives are flexible, and to participate in the continuous process of change and interchange devoid of the root. Through this, *Homocaust* projects a discursive knowledge that's unrooted in "identity," and it is unrooted in the thought of a "self" and of a territory and sets in motion the idea that living in the eyes of the Other, plus Othering, a voyage in “performance faggotry,” that is truly fucking exhausting!

A relation of identity is linked not to the world's creation but to the conscious and contradictory experience of contacts amongst the world. It is produced in the chaotic network of relation, not in the hidden violence of filiation or root. Wouldn't it be a viable solution to embellish the alienation? (146-157). *Homocaust* is that embellishment.

*Homocaust* unfolds as a boundless expanse, weaving its intricate web with leaps of imagination and infinite variations, traversing realms of transversality in reactive liberation of thought. It exists as an unrealized magnitude, enmeshed within an inexhaustible labyrinth of possibility. Beyond mere spatial dimensions on the page, it embodies its own dreamed time, an odyssey of pilgrimage unfolding and breaking inner borders within its very “essence.” “I find it quite pleasant to pass from one atmosphere to another through crossing a border. We need to end the idea of borders that defend and prevent. Borders must be permeable; they must not be weapons...” (Édouard Glissant in *One World in Relation*)



[https://www.documenta14.de/en/south/34\\_edouard\\_glissant\\_s\\_worldmentality\\_an\\_introduction\\_to\\_one\\_world\\_in\\_relation](https://www.documenta14.de/en/south/34_edouard_glissant_s_worldmentality_an_introduction_to_one_world_in_relation)).

Relation and Rhizomatic Poetics are those that simultaneously realize and express motion. It opens, gathers, scatters, continues, and transforms the thought of these elements or forms and this motion. It is unpredictably preserved in their diversities as a linguistic multiplicity. These poetics' construction is deviant in relation to any supposed classicism or scholarly illusions. A variety and fluid equilibrium where my minoritarian language is fissured with contaminations permitting me to escape hatching conclusions independently, and reconstituting words or the root into Rhizomatic Poetics, in *Homocaust*. Like with *Oh L'Amour: My Bruise'd Juvenile Tormentor*, thought disjoints in contaminations, slovenliness, barbarism, dominations that devise systems of variables and variances' infinite abyss with hopes of becoming becomings in a new rhizomatic knowledge. Rhizomatic Poetics become our duty as writers and for auditing or making sense of this senseless world.

This is why we stay with poetry. And despite our consenting to all the indisputable technologies, despite seeing the political leap that must be managed, the horror of hunger and ignorance, torture and massacre to be conquered, the full load of knowledge to be tamed, the weight of every piece of machinery that we shall finally control, and the exhausting flashes as we pass from one era to another- from forest to city, from story to computer- at the bow there is still something we now share: this murmur, cloud or rain or peaceful smoke. We know ourselves as part of a crowd in an unknown that does not terrify us. We decry our cry of poetry. Our boats are open, and we sail them for everyone (11).

Yes!

I agree with Glissant and here he expresses “the mind” of *Homocaust* in which I am conveying through poetics for these normative notions of the root are totalitarian. “I call the Poetics of Relation, in which each and every identity is extended through the relationship with the Other” (13). This nomadism or pilgrimaging, which supposedly liberates being on the one hand, is in a reaction to a settled way of life, root, “truth,” and society. Still, on the other, we must counter with nomadism, skepticism, and anarchy, with the wanderlust of errantry growing keener, voyaging and exile both considered necessary for a being's complete fulfillment, to escape a will to civilize. This idea is linked to the passion to impose civilization on the Other. Bit by bit, the concept of civilization helps hold together opposites whose only former identity existed in their opposition to the Other (14). The West is fixed, and our adventure must be made in movement. “The root is monolingual; for the troubadour”... “errantry is a vocation only told via a detour,” with errantry as a temptation (the desire to go against the root) and, frequently, actually experienced (15).

Does the root determine a person's worth? The concept of “Thought of the Other” remains entrenched in a dualistic framework until the recognition of differences becomes inherent. Root-centric ideologies often lean towards generalizing universals, a concept encapsulated within the notion of essentialism. Civilization,” or root however, functions as a binding force, harmonizing opposing forces within its embrace (17) Within the paradigm of root thinking, identity transcends mere essence and extends into relational contexts. It is within this framework that the notion of errantry finds resonance within the rhizomatic poem. As elucidated, “Errantry gives on and with the negation of every pole and every metropolis, whether connected to a conqueror's voyaging act...” (18). This assertion underscores the inherent dynamism within relational constructs,

countering the monolithic intent of totalitarianism. Indeed, "Relation rightfully opposes the totalitarianism of any monolingual intent" (19). The concept of errantry, when juxtaposed against the rootedness of individuals, reveals an inherent immobility within the latter. As articulated, "Their (root) errantry is, in effect, immobile. They have never experienced the melancholy and extroverted luxury of uprooting..." (20). This observation highlights the contrast between the confined existence of the rooted and the liberating journey of the marginalized internal exile, reminiscent of the voyage undertaken in relation to L'More.

In errantry, the thought of that which relates (pilgrim) challenges and discards the universal distrust of the fathomless world and the root will suddenly open up other avenues and soon help to correct whatever simplifying, exclusions may have arisen from such a perspective (20). Like in *Homocaust*, "the poetics of worldwide *Relation*, ready to replace the former hegemony," renounce its certainty that there is a versatile model and "rightfully escapes the control of the Western discoveries: explorers, merchants, conquerors, ethnologists-those men of intelligence, faith, and law" (26).

We know the Other is within us... "For, though the world is not a book (root), it is nonetheless true that the silence of the world would, in turn, make us deaf" (27). The universal essentialism possessed in this world equals domination, and poetic trajectory abolishes hegemony or root. "The empire is the absolute manifestation of totality," and Rhizomatic Poetics abolishes this trajectory (30). The rhizomatic poet negates the notion of center and periphery, like in the *L'More* section, where encountering the Other activates poetic imagination and understanding. It is the shock of elsewhere and renunciation of the earth with new forms of expression and new entanglements of worldwide relations with no ideological stability, like in L'More's "self" discovery of his anal pleasure.

Glissant says, "Every expression of the humanities opens onto the fluctuating complexity of the world," like an anus and "we imagine the disclosable aesthesis of Chaos" (33). As complex as the whole, that cannot be reduced, simplified, or normalized, the pilgrim frontier is open in new and original errant dimensions, never becoming fixed and an adventure and an explosion of language. The root is the "violent sign" of their consensual, not imposed, sharing, and it is the wish of the poet to discover the world is now, for everyone; "the work of the work, sharing in the life of the world detangling the root" (23-36). Like when Glissant says;

Poetry has its source in an idea, in a desire, not in the literal fact of birth, to consecrate the union between elsewhere and possibility. The poet demanded of himself permanent abstinence from something impossible...and in this arrogant rigidity, language thickens its nodules and spreads rhizomatically. Dwellers and pilgrims live in this same exile in the root. In this enclosed space, poetics ruptures it and enters an open world, a crossing that may be strictly forbidden with daily survival on the system's edges, a habitual lobotomy of bits and scraps. Within this universe of domination and oppression, of silent or professed dehumanization, forms of humanity stubbornly persist (65).

*Homocaust* breaks between forms of sensibility and seeing people as things as *L'More* "sees" Other and poetics radical separation "that impossible apartheid" of poetry is an act of survival to blot out the shutters of life through poetic obscurities with many detours, digressions, and transgressions with the immersion of a new individual in a tangled derangement of the memory and rhizomatic knots, "we take delight in the coils of time" aggravated by the void where

rootstocks have diffused and memory no longer functioned except as decoration and "when, from a specific enclosure, the deepest voice cries out" (76).

I agree with Glissant when he speaks of the master reality and that these representations "systematized their reproductions of reality and recognized the legitimacy of its aesthetic," but to shudder breaking root of reason expansion over depth as a reaction against so-called natural order proliferating diversified natures against dogmatic certitude to transcend the poet's truth that is also the desired truth of the other..." "poetics open onto unpredictable and unheard of things" (83). Rhizomatic Poetics aims for the space of difference exclusion but, rather, where the difference is realized in going beyond in search for diversity with sudden flash of revelation and deranged in the senses... "a hoodlum afar and a saint at his desk" It is these archipelagos of languages that are the lightening of poetry in multiple vertiginously to knit something up and transcended for "poetry invents its tongues" in a relationship with tangency and subversion. (84-85). We must take this route as a defense of languages that can come through rhizomatic poetry in unimaginable possibilities. The aim is to transcend conventional truths and explore unpredictable and innovative dimensions of language and meaning. It celebrates poetry's ability to invent new forms of expression ("invents its tongues") through a dynamic relationship with tangency and subversion, defending the potential of rhizomatic poetry to unlock these new possibilities.

"On the other side of the bitter struggles against domination and for the liberation of the imagination, there opens up a multiple dispensed zone in which we are gripped by vertigo. But this is not the vertigo preceding the apocalypse and Babel's fall. It is the shiver of a beginning, confronted with extreme possibility. It is possible to build the tower in every language" (108). I agree with Glissant with his "containerization of

expression” and quest for identity- penetrable opacity renouncing the absolute that constitutes what is possible. In this multiplicity there is the implicit renunciation of an arrogant temptation to participate in worldwide entanglement (109). This intertextuality is fruitful and capable of transcendence. It is all the more urgent to untangle “former alienations” carefully (109). “Opacities must be preserved; an appetite for opportune obscurity in translation must be created” in this inter lexicality of languages that “would already have slipped away toward Other, fruitful and unpredictable controversies in this autonomy away from the “ghouls of totalitarian...” “This “relation, or totality in evolution, whose order is continually in flux and whose disorder one can imagine forever...” is like a swirling magma or weave (110-134). “Passivity plays no part in Relation; blow the usual way of thinking off course, driving out the now weary rules of former classicism, making new follow-throughs to chaos-monde possible” (136). Poetics in the world inspires while abandoning filiation's linearity (139). “To go beyond judgments into the unexpected dark of art's up-surgings. Its beauty springs from the stable and the unstable, from the deviance of many particular poetics and the clairvoyance of relational poetics. The more things standardize into a state of lethargy, the more rebellious consciousness it arouses” (138-139).

The joy of poetics safeguards the freedom of imagination, thus making us human. Art makes us human for it makes us think in multiplicities of points of view! “The highest point of knowledge is always a poetics,” and those who “dominate benefit from the chaos; those who are oppressed are exasperated by it” (140). The self and root “identity is no longer just performance. It is the capacity for variation, yes, a variable-either under control or wildly fluctuating” away from the institutionalized. Rhizomatic Poetics is

produced in the chaotic network of Relation and not in the hidden violence of filiation. It does not devise any legitimacy as its guarantee of entitlement but circulates, newly extended. It does not think of land as territory from which to project toward other territories but as a place where one goes on, rather than grasps (141). Relation identity exults the thought of errantry while violence triggers exclusion, so we must erode assimilation in our Rhizomatic Poetics. To challenge the establishment and be intolerant of filiation's "root rootedness" in a "unhumdrum'd rhizome'd" land! The Rhizomatic Poet must escape the lethal, indistinct confusion of assimilations and the negations of the Other (L'More). We must endlessly risk this aesthetic of disruption and intrusion, for it is worth defending against every form of alienation. "A lack of this poetics, its absence or its negation, would constitute a failing" (154).

Desire plays a pivotal role in driving the poet to navigate through complex terrains of assimilation and the negation imposed by external forces, encapsulated by the figure of L'More. It is the poet's perpetual challenge to disrupt established norms and intrude upon conventional boundaries, advocating for an aesthetic that embraces disruption as a crucial defense against alienation. The assertion that the absence or negation of such poetics would constitute a failure highlights the significance of desire in fueling this relentless pursuit of innovation and resistance within poetic expression. It positions desire not merely as a personal motivation but as a force that propels the poet toward transformative acts of creation and defiance in the face of constraints against desire.

The aesthetics of *Homocaust's* turbulence is the poetics I assumed and the road I am to travel. As Glissant projects, "To suspend the suspense, we have recourse to this imaginary construct of totality, employing which we transmute this mad state of the world into chaos that

can contemplate. Dependencies are infirmities of Relation, obstacles to the hard work of its entanglements” (155). A release, an opening, a creation where “the rebel paves the way for such a shock” by refusing to be cramped by any tradition and does away with trajectories, itineraries, and pilgrims along in a counter-turbulence to defuse oppressions for knowledge is boundless (156). These new relationships change, divert, and evade rest, for the imagination is limitless, creating magma profusion.

Glissant’s *Poetics of Relation* calls upon the imagination conceivable in the transport of thought and never is complete (174). These Rhizomatic Poetic fantasies “spread the radiance of their dazzle” and are open and mysterious and poetically necessity’s newness, and drive every sweetened possible fashion. “Relation struggles and states itself in opacity. It defers self-importance.” Relation scatters from being, subverts the subject, and risks the being of the world (175). Like in L’More, “relation comprehends violence, marks its distance and weaves no boundaries; a pilgrim in thought and these real foundations of Relation is freedoms, and in these opacities, we can be saved” (176-181). There are limits to absolute “truths,” and “it is impossible to reduce anyone, no matter who, to a truth he would not have generated on his own”. “We clamor for the right to opacity for everyone” (194)!

Rhizomatic Poetics explodes, multiplies, and dis-individuates a reflected density of existences. These *Homocaust* poetics, perhaps, allows us to understand our actions in the world better while creating rhizomes. Thus, the "actions" involve challenging and redefining traditional norms of poetic form and thought, fostering a more inclusive and expansive poetic discourse that reflects the intricate realities of contemporary existence.

The imaginary becomes complete from the margins of every new  
linear projection. Are the imaginary comments with a dirge, or are they just



giggles? Or an uninterrupted process of revelation against petty local masters. Against an intolerant, nationalist seclusion. Against those who erect borders. Those obsessed with military power. Those who are the repositories of the collective consciousness. The mouthpieces (200-201).

Rhizomatic Poetics is in the expanse, weaving our imaginary, rioting in its noise with boundless energy. Rhizomatic Poetics indulges screams in a world to be uncovered, and this celebration “sun strolls by, in the savanna’s silver shuddering and the ochre smell of the hounded earth” (209). Rhizomatic Poetics is a forever expanding revolution!

## NAVIGATING THE RHIZOMATIC LABYRINTHS WITH THE LANGUAGE POETS

In *THE L=A=N=G=U=A=G=E BOOK*, edited by Bruce Andrews and Charles Bernstein, David Bromige in *Some Fields The Track Goes Through* quotes Theodor Adorno’s *Prisms*, “Irresponsible play, seeks to overcome the ruinous seriousness of whatever one happens to be” (Bromige 57). *Homocaust* is this charge.

What is Language Poetry? As stated before the term “language writing” has been persistently challenging to define. Its manifestations have been many and exceedingly various in a phenomenon as essentially boundless for according to authors Charles Bernstein and Bruce Andrews, Language Poetry is language and ways of making meaning, that takes for granted neither vocabulary, grammar, process, shape, syntax, program, or subject matter. “In experimental poetry, aesthetic discovery is congruent with social discovery. New ways of thinking and further relationships among the components of thought make new ways of being possible,” as in Rhizomatic Poetics (Hejinian 332) .

Language poetry are poems that are not isolated and autonomous but are a “rarified aesthetic object or a person (the poet) having no irreducible, ahistorical, unmediated, singular kernel of identity, and language is a preeminently social medium. In the structures of language, there are social structures in which meanings and intentions are already in place, where institutionalized stupidity and entrenched hypocrisy are monstrous and should be attacked” (Hejinian 333).

Racism, sexism, xenophobia, homophobia, transphobia, and classism are repulsive. With generations shocked into awareness of atrocity, experimental poetry and aesthetic discovery are congruent with social discovery (320-324). Thus, “New ways of thinking (new relationships among the components of thought) make new ways of being possible” (325). This is why, with these influences, Rhizomatic Poetics is a vital manifesto for our time. It is a mix, shying away from several confining labels, with meanings and values realized, revised, produced in writing, and stripped of language dogma, in our world that gets stranger by the minute as root thinkers are continuously trying to hold us down to tradition or the institutionally enforced lies of “self.” Language Poetry is invention, combustion, increasingly spontaneous, and with the language being a surprising tool, it is astonishing what can be done with it, for a poem would extend itself as a “forest of possibilities” continuing without a permanent meaning that can extend itself, fiddling with what is next in many various/mixes like in Rhizomatic Poetics (Eigner 3).

*Homocaust*, like in *THE L=A=N=G=U=A=G=E BOOK*, embodies language play; a realm of daydreams woven from fragments moving in discontinuity. Drawing from Language Poetry, the Rhizomatic Poet aligns with Nick Piombino's notion of “temporarily acquit and illuminate with guided opacity...they can diagram the space any way they like” (Piombino 6). This verbal irregularity allows planting enigmas within text, revealing and concealing simultaneously. It does not strive for cohesion but remains unresolved, with

"an opaque exterior, not offering entry or exit" (7). In *Homocaust*, the exploration of language play resonates deeply with these principles. Rhizomatic Poetics embraces fragmentation and discontinuity as essential tools of expressions inspired by Nick Piombino's concept that poetry seeks to disrupt conventional narratives and structures. Unlike traditional poetry that aims for seamless cohesion, Rhizomatic Poetics thrives on verbal irregularity and the freedom to diagram spaces of meaning in unconventional ways. The poetry in *Homocaust* navigates through layers of ambiguity and multiplicity to engage actively with the text's shifting contours and open-ended possibilities. This commitment to language play not only challenges established norms but also enriches the poetic landscape.

Similar to the Rhizome concept, this poetic form is active, unbounded, and less structured, rendering the enigma sightless. It defies discourse that aims for quick monologic impact, existing beyond fixed locations or objectives. Instead, it embraces dissolution of logic and sequence to foster possibilities and strip away reason, inviting playful exploration. The enigma speaks in all directions, serving as the only detached attachment allowed in the text, forming a network of mysteries (Davies 7-9).

This flexible poetic body defies expectations, experimenting to create ambiguous situations where language becomes a mystery, liberating our thinking from conventional constraints (Seaton 11-13).

envision flying peacocks with galloping antelope and drum charging oxen  
lifting the throb at the avalanche pedestal

and in the shadow of the Beats pilgrimaging into India's Samsaras  
I can be a cypress tree

Similar to the concept of the Rhizome, which eschews fixed structures and linear narratives, this poem operates in a realm where it rejects conventional discourse that seeks quick, monologic impact, opting instead for a poetic space that transcends fixed objectives.

The imagery blends fantastical elements like “flying peacocks with galloping antelope and charging oxen,” alongside scenes of pilgrims journeying into “India's Samsaras.” This juxtaposition’s ambiguity intersects in unanticipated ways by challenging diverse interpretations. Each line serves as a detached attachment within the larger text where each element contributes to the whole without hierarchy or predetermined order by embracing the dissolution of reason and embracing possibilities.

All notions of form are implicitly coercive, and when you assemble language, it can become a powerful language of resistance.

an ambiguous sphere of transcendency for the scattered. The poem is a simultaneous structure, impersonal, autonomous, released from the charge of expression, of assertion, and an arbitrary construct, absurd, self-destroying, no longer aspiring to convince or even to hoax. The poem is an agent of transformation, equal in value to the poet and therefore capable of changing them. The poem is a means of escape from identity leading into a world of contemplation, indifference, and bliss (Unknown and DiPalma 14-15).

The Rhizomatic Poetic composition is an investigation where the word becomes an act where the poem can be a stretch of thinking. A line of thought in the environment of multiplicities’ Others (Watten 17-18). In *Homocaust*, as a poet I am delicately manipulating language,

intricately weaving unitary concepts into complex symbolic operations. It leaps between words, provoking thought beyond the ordinary, either removing the “self” from unity or forging new unities and relations (Grenier Hedge 19-20). These experiences defy formalization, eschewing structured ideas or definitive processes in favor of alternative forms and inventive processes, guided by Rhizomatic Poetics as pathways that reject adherence to any poetic code of conduct away from the root (Watson 21). In my poetic practice, I approach composition as an investigation where each word and line serves as an active agent. Inspired by the notion that a poem can extend beyond traditional boundaries, I conceive of poetry as an exploration unfolding amidst multiplicities (Watten 17-18). This approach encourages me to avoid linear constraints and instead embrace non-hierarchical meanings where interpretations proliferate. Each word is not merely a static element but a node in a network of connections, inviting diverse readings and interpretations. By engaging with this philosophy, my poetry is liberated and there to provoke thought, challenge conventions, and foster a multiplicity of perspectives. It allows me to explore themes and ideas through a lens that values openness, complexity, and diverse linguistic and conceptual nodes.

and if writers are whores I am a rhythmic complication  
I am suburbia's Walt Whitman claiming the world I want to enter

a stranger to myself as a liquescent sift greased on counterfeit disposition  
not missing the chance to listen to myself for I am not a clock but intricate hopscotch

In a Rhizomatic Poetic, poetry isn't confined to the past or present but anticipates a future that's yet to unfold (Greenwald 23-24). It's conceptual, like blueprints for what's to come, evolving over time. The relationships within these poems are open-ended, allowing for endless interpretations without imposing specific meanings for the reader (Lally 25). There's a sense of

liberation in this approach, as artworks are no longer burdened with the need to convey specific expressions. Instead, they're allowed to grow and shape themselves organically, much like with random sounds (Mac Low 26-28). It's about embracing systemic chance and transforming traditional formats, reflecting the unpredictability of life as in the rhizome.

In *Homocaust*, I embrace a methodology where the composition has organic growth described by Mac Low's concept of allowing forms to develop autonomously, akin to how random sounds shape themselves naturally. This approach rejects rigid preconceptions of form and structure where the poem evolves. Just as random sounds can lead to unexpected melodies or harmonies, my poetics unfold with a mutability that allows for spontaneous shifts in rhythm, cadence, and tone, where this is essential in capturing of a Rhizomatic Poetic, where the emphasis is on exploration rather than adherence to predetermined rules. By permitting the poem to shape itself organically, I aim to create works that resonate with a sense of spontaneity and openness with textures and nuances of language in unexpected ways.

Stick IV.  
carboniferous spike moss  
androcentric reproducing spore sperms

a mass extinction of me  
where trees are colonized pilgrims

forests gymnosperms  
naked seeded and arrested

where I am burned at the stake and the Haoma trees of dying gods knowledge eradicate inverts  
with Walt Whitman up in flames

let the motherfucker burn Faustian  
and two hundred thousand ways to burn a fag

In Lyn Hejinian's Book *The Language of Inquiry*, poetry is seen as transformative, and poetry can turn language upon itself and thus exceed its limits. Language is nothing but infinite meaning yet making it paradoxically trapped within language for there is no thought without it. They are translations, transmutations, and the endless radiating of denotation into relation. Poetry can be transitional and transitory. Poetry acknowledges a process of inquiry while experiencing experience (Hejinian 26-29).

Like this, in *Homocaust*, writing unfolds as a spontaneous act within the confines of intentionality and within the constraints of language. It encompasses a vast array of sonic connections, forging intricate linkages. Within my poetry, there exists a multitude of rhizomatic possibilities, boundless and expansive, defying the constraints of opposites or the Other. The perpetual and exuberant uneasiness of possible narratives change relationships between things, and meaning becomes elliptical where the reader too adds their meaning, therefore making us human, as we think abstractly, unlike other animals, while uniquely experiencing the relationship of no relationship at all (29).

In Lyn Hejinian's *My Life* the fragmented, autobiographical prose-poems invite readers to bring their personal interpretations and experiences to the text. Each passage, filled with disjointedness and non-linear reflections as focus on experimental use of language and its impact on meaning. Interaction between any text and the reader's perspective accentuates how contexts and personal narratives underwrite interpretation, making a poem an developing experience.

## XII. Pelt

When shitting L'More stops at the threshold of the othersphere  
his excreting privateness publicly executes abject degradation pacifying mores

L'More's peace inflicts violent atrocities to establish strongholds of fear  
not to comprehend his private pleasurable excrement release

I have something L'More does not  
anal pleasure

so thwarting inception thus violently extorting cruel violence on others  
L'More's systemic brutality and torture

burn the faggots at the stake  
L'More's lack of anal pleasure corrupts his freedom body

thus imposing stringent norms of repressed intimacy for himself  
to guarantee his utopian supremacy and provocation of repressed mobilization

affirming his class of sovereignty over faggots  
maintaining principled preeminence

by destroying anal pleasure and sequestering compromising entanglements  
of sphincter jouissance

Poetry is a fantasy of titillating surfaces of public display and varieties of nonsense. "Poetry shouldn't succumb to piety, even with regard to illogicality and nonsense. Poetry is the ability to expand one's consciousness" (11). Again, like Glissant, Deleuze, and Guattari, we consider poetry an art of linkages alike in Rhizomatic Poetics not based on the *One* or hegemonic androcentric root. With poetic narratives, I exercise my will to believe that the reader is the writer too yet also stuck in language. Poetry, like Hejninian conjectures is, "points of departure for a foray into the world and back again" with nomadic homing in an array of meanings like an errant pilgrim (14-15).

Rhizomes grow carelessly. "Poetry plays with order, makes order-disorder, and disorder of order" (16-19). May you be separated from what you love and hate...may you be divided in that way...what was a passion, is now a pencil. The mind remains free..." Poetry obliterates the presence of everyone, including one's "self" (20-21).

Step XXI.  
poetics necessity to mitigate suffering



for poetry is not innocent

it is guilty  
a confederacy that should admit itself so

this poesy is nothing more than a reaction  
a prerequisite for denial mitigating rhizomatically my suffering

I agree with the language poets and apply these ideas to my writing when making decisions, when at times arbitrarily, “something drapes the walls” in tangents, with a potentially infinite capacity for questioning with forces of combination. It constitutes a relation in which we release the flow of time and pilgrim to endless possibilities within language (22).

#### Step IV. Possibility’s Ode to Rhizomatic Pilgrims

wasteman hallow-land parataxis e tu  
solipsism synecdoche metonymy green grass blue

the mango tree cannot bear lemons  
god gunt coup

a doom loop of rivers flowing backwards  
dongie dongie do

“Language gives structure to awareness. And in so doing it blurs, and perhaps even effaces, the distinction between subject and object” (23). This is an undefined act where “memory is the girth.” However, “the need to discover relations between writing and the world and to relate those discoveries to others gives a more profound sense of urgency to thinking or theory and, therefore, to negotiating reality through poetics (23-25).

Rhizomatic Poetry is never-ending while applying improvisatory techniques while dismantling language patterns into distortion and deconstructions of transgressions (28).

Rhizomatic Poetics is the possibility of asserting its power to improve the world, for this world

requires improving, and the attentive and active force with political and ethical dimensions of language is essential to this poetics. We can be endless in language constructs.

## **CODA**

in the syllabus of marrow  
the moon toasts the lucky people

for I am the end of biology  
antifragile

poetics guillotined  
on the threshing floor citadel

this is a portrait of not us  
un duel'd spread in the sunlight of other

for even my pumpkins  
vine gold

In poetry, form actively shapes meaning, evolving and transforming alongside language, thereby allowing poets endless opportunities to experiment with structure, rhythm, and syntax. This dynamic interplay is evident in the poem "CODA," where the unconventional arrangement of imagery and metaphors, such as "in the syllabus of marrow" and "the moon toasts the lucky people," creates meaning that resists straightforward interpretation. The line "for I am the end of biology" exemplifies this fluidity, presenting an "antifragile" identity that challenges fixed notions exploring multiple accretions.

The practice of poetry, in being a study of language, involves alertness and then it is incumbent on us to developed nodes of invention which have a genuine distaste for the "truth" in a process of inventing; invention of the writer using meanings, meaninglessness and

meaningfulness, with the necessity of inventing. The reader too is an inventor as Hejinian states (29-33)!

In Rhizomatic Poetry, the reader is not just a recipient of pre-determined meanings but an active participant in the creation of the text's significance. Alas, this poetic form, characterized by its non-linear structure and multiple entry points, invites readers to navigate and interpret the poem in a way that is unique to their own experiences and perspectives. By employing ambiguous imagery, fragmented syntax, and open-ended language, rhizomatic poetry resists fixed interpretations and encourages readers to explore various pathways within the text. This method transforms reading into an inventive act, where the reader constructs personal narratives and meanings, thereby becoming a co-creator of the poetic experience. This dynamic interaction ensures that each reading is a unique event, fostering a deeply personal and evolving relationship between the poem and its audience.

Rhizomatic Poetry rejects closure of the conventional power of performance while making meaning into "fantasy." "The writer experiences a conflict between a desire to satisfy a demand for boundlessness, containment, and coherence, and a simultaneous desire to be free, with unhampered access to the world prompting a correspondingly open response to it as an ever-regenerating plenitude of languages' resources in their infinite combinations" (41). Countless directions work in motion. Form does not necessarily achieve closure. "Indeed, the conjunction of form with radical openness may be what can offer a version of the "Paradise" for which writing often yearns -a flowing focus on a distinct infinity" (42).

The concept of the "open text," as discussed by Roland Barthes in *The Pleasure of the Text*, emphasizes its openness to the world, especially to the reader. It encourages active participation and challenges the traditional authority of the writer or the *One* over the reader, thereby

questioning hierarchical structures in literary interpretation and engagement. It speaks for the writing that is generative rather than directive. Like in *Homocaust* “the writer relinquishes total control and challenges authority as a principle and control as a motive” (42). The process resists reduction and commodification and “explodes the polarization of desire on only one pleasure, and disconcerts fidelity to only one discourse.” It is an improvisation “that curves, swirls, and across intersections, to words that catch the eye or attract attention repeatedly” (43).

In *My Life* Hejinian, “challenges our inclination to isolate, identify, and limit the burden of meaning given to an event” recontextualized “with new emphasis where repetition disrupts the initial apparent meaning scheme.” Diverse meanings are set in motion and extended, postponing the thought's completion indefinitely. “The poem is a mind” (44). This is what I am achieving in *Homocaust*.

Rhizomatic Poetry and *Homocaust* became a conjunction between expanding ideas and thought through language. Statements become interconnected as resistance and inversions of flows of thoughts. In my writing are discoveries of newly structured ideas that are stepping forward. It is somewhat of an open text of chaos, with each piece of writing anew with uncertainty, curiosity, and sometimes incompleteness. The form is not a fixture but an activity of insistence, repetition, unfolding, sensations of flow and change. “Art exists by means of this interaction or struggle,” while sometimes appearing to be a structure for the purposes of clarity (47-48).

Step XVI.  
can we raise a sun soaked yam  
possibilities

In Rhizomatic Poetics, we confront the vastness and uncertainty of the world, where the poem itself embodies a desire for exploration. I am achieving this as Hejinian hopes for in my poetics. "Language is one of the principle forms curiosity takes. It makes us restless" (50). We're constantly propelled forward; poetics never settle. Engaging with it is always an active experience. Writers and readers venture beyond the text into a world of inference, constructing narratives that vary with each reader, expanding into a vast realm of the rhizomatic (45-58).

*Homocaust* begins anew. "It is only after the beginning and before the end that things and thinking about them can begin anew." The poet embarks on a journey through dark woods, crossing a portal into the strange simultaneity of the poem itself, like a pilgrim (65). The poem becomes a locus of restless perception and anxiety, provoking activity and disrupting logic. It's a collage that challenges power and defies convention. In exploring the phenomenon of speech and meaning, it moves beyond traditional subject-object distinctions into a fluid, nonautonomous realm (62-68).

For Hejinian, like in the *Rhizomesphere*, "I foresee going ahead of language into the high world where vision, hearing, memory, the body are not the firsts, the second, nor the third element, no longer need time for space nor God" - a realm where true confession remains elusive (72-74).

Within the *Rhizomatrix*, endlessness unfolds in discontinuities, portraying psychological contradictions in unthinking, unexperienced ways (76). Nonterminal acts lead to cognitive discontinuities and poetic resistance, where meaning perpetually teeters on the brink of crisis. Ambiguities abound, resisting displacement in experimental expressions where "the eruption of something uncontrolled" takes center stage (77-79).

a valediction to understanding soaks the creeping figs that resemble vaginas

or is it kidneys

The goal in my poetics of possibilities against the root, is to achieve this vision. Poetry is like a mind, an imagination” (80). However, it is limited in the constructed self and language factor. “Our individuality is at odds with the concept of some core reality at the heart of our sense of being” (200). In the West “self” has come to be defined as something “having a single character or quality throughout” and “the union of elements (as body, emotions, thoughts, and sensations) that constitute the individuality and identity of a person? The possibilities are infinite contingencies and contextualities and that the sense of being, of ‘selfhood,’ can only be reached after one is in place and surrounded by possibilities” (202).

xenoglossic fruitage  
effectuate possibilities with tongue’d autobahn speed

totals de limited  
re animating the sacralized unconstraints

When we acknowledge Other, it is an exercise of possibilities. “It is here that the epistemological nightmare of the solipsistic self, breaks down, and the essentialist yearning after truth and the origin can be discarded in favor of the experience of experience” (203). With the “reader, too, it is the entity we call a “person” held up in Glissant’s boundless *Relation*, breaking down the boundaries of a personal life and a being. An object of description but without the authority to describe the Other, like in *Homocaust*’s *L’More* section (Hejinian 206).

One’s phenomenological status, one’s appearance as a person between “self” and Other, transgressing the borders like a pilgrim. Blurring the boundaries as it must breach boundaries to figure a person out (L’More) (207). A person or self “is “several.” My performances are a set of incipencies, incomplete, coming into view here and then there, and subject to dispersal, and the

idea of the “person” enters poetics where art and reality, or intentionality and circumstance meet” (208). “The “person” is both the agent and the agency of the making of the quotidian,” yet in boundless possibilities” (209). An invention that imagination seems to place a “person” in the extreme longitudes of a literal realm of experience” of fantasies comprising bodies of new knowledge. In ever-changing contexts, the self excludes the Other and has no strict bounds. It is not named and is a delimited self in chaotic social conditions (199-215). Within the enforcement system, knowing is indirect, oblique, and a perception.

### I. Punch

My name inhaled marked for extinction  
from L'More my own personal dictator

so I walk pilgrimaged with phantasm's appetite of memory as an act of endurance  
and who's might's aphorism's anonymities are distrusted by the unfathomable queer creation

in me not a pastime  
nor a spectacle of sentiments nor aesthetic objects

but words impart habit to a realization that could certainly not be afflicted  
by permanent desuetude

The Rhizomatic Poetic, much like the Language Poets, breaks down structures while ushering in freshness and innovation. It's about what it avoids doing and isn't restricted by formalism. It's like a "good fog" of illusions, guiding us away from prescribed cultural references without becoming stagnant, while exploring the illusions of false bottoms and trapdoors. It's like a semantic journey through "souvenirs of tourism," not bound by grammatical quicksand, urging us not to stay rooted in one place. It's a play of masks and transcendence through semantic elixirs and vivid imagery, all while embracing individual contexts and invention. We shape the rules as we proceed, liberated from the weight of context. Within the confines of language, we choose whether to obey authority or embrace the improvisation of rules, where deviation seems

more enticing in the absence of strict guidelines. In this realm, nothingness takes familiar shapes and pleasing forms without reservation. We boldly navigate through realms and interactions, like pilgrims crossing boundaries without hesitation. It's a playful anarchy of free expression where words transcend their usual usage, inviting diverse interpretations and meanings. Rhizomatic Poetics stands against commodification, blurring the lines between texts and readers, potentially reshaping broader social roles. It fosters a semantic atmosphere rather than individualistic references, inviting communal exploration amidst all its complexities with endless possibilities.

We acknowledge the Other (*L'More*) without the mediation of obedience, and what is made concrete is what is genuinely absent while the toppling of babel occurs. "A string of lights of needed copulation in an arbitrary nature of "Otherliness" (Andrews 31). The Rhizomatic body of Poetics is not organized around a referential axis. It is not genitally contained in the androcentric root of hegemony and leaves play of the linguistic units in unconscious castration (32-38). The fragments in my work are poetry in the shape of various possible worlds or *elsewheres*, willfully letting it happen authentically, and it can be artlessness with spontaneity like in Kerouac's novels. It is an art that must be in constant flux, with the voice a possibility for poetry and not an essence or universal. Consciousness becomes a juxtaposed language full of possibilities of meaning in a variety of dispositions and series of choices, boundless in possible worlds. Writing necessarily consists of attaching numerous bits and pieces in various ways where writing is an illusion, and there are no thoughts except through language. There is no "natural look" or sound to a poem. The essential thing is to build a world of poetics, rhizomatically (Bernstein 39-45).

#### Step XXII.

turbulent poetics' itinerarium a coexistence of multiple others  
gold bar azeotropes' roaches in the mad state

refracted in a poetic sputum



hemorrhaging me and oystering me onto the open road

conquesting heredities' intolerant atrocities clotting thought that refuses my mot juste  
unfurling shock into the marginal sassafras' den of this Lucretia

Rhizomatic Poetics is another step toward randomness in a world full of lies and crass symbols, and here there is the need to stretch meaning (Sherry 46-47). Associations are chosen by the reader or writer in free association of fragments of ideas and is de-historicized (Piombino 48). In *Homocaust*, associations are crafted through a free play of language and ideas, in a process of association where meanings emerge unpredictably from fragmented elements. This approach, akin to Nick Piombino's concept of de-historicization in poetry, risks disconnecting the text from its historical or contextual moorings, potentially leading to interpretations detached from original intentions or cultural contexts. In response, my poetic practice navigates this risk by embracing a deliberate interplay of elements that invite multiple readings and interpretations. By weaving together diverse fragments and allowing for open-ended associations, I aim to create a space where readers actively participate in the construction of meaning, bridging the gap between de-historicization and the reader's imaginative engagement with the text.

Language invades in unexpected ways into other things in a constructed behavior as my invention to undercut, as in *Homocaust*, and undercut the root with "the energy of that jumping, that shifting, is what drives thought...the web of everything interrupts everything else upon that surface over which our lives are always wandering" (Foreman 50).

Rhizomatic Poetics begins at a point of alienation with the fetish of originality as minoritarian. Still, rhizomatic writers overcome the burdens of the past with "the hold solipsism always wants to maintain on us" (51). Yet this originality is profoundly artificial and leads to a castrated writer. So it is up to the reader "to be the willing receptor of transformative agencies"

(Rasula 52). Even *Homocaust* cannot hold the reader imprisoned in their thinking. Only fly bottled language can do that.

In the tumult and rituals of writing poetry, the author must relinquish control and allow “the writing process” to take over. Echoing Glissant, Deleuze, and Guattari, “the subject loses authority, disappears, is unmade into a network of relationships, stretching indefinitely. The subject is deconstructed, lost...(54)” It becomes a multi-dimensional fabric with endless associations, detached from fixed truths and hollowed out. The process involves accentuating, folding, and creasing, a cacophony of voices disrupting... it's the language itself that speaks, not the author... the dethroning of the sovereign subject... writing as surplus, not reduction; an ongoing act of construction... a performance in perpetual revolution culminating in play and liberation from universality where ambiguity is endlessly generated and not stifled as innovation, as scandal to disorient with an impertinent unrestrained style; multiplication of focal points, devoid of authorship into an unsettled state... dispersion or eruption breaking free from constraints into a game of designations that defy the usual signified, unsettling the subject and denaturalizing spontaneous, de-intellectualized, a-historic acts (Andrews 55-56). “To shape temporality and dissolve the chaos of cogito as being through thought in the sensory world lingering in ellipsis and the false conceit of formalist contiguity” (Kelly 58). To construct this grammatical fiction it assumes a transcendental illusion not through universals but transcendental in signifiers revolt, so we exchange them for boundless stories (Bernstein 60).

absence beating in the cry  
disgorge the song

thirsty toes in mire the night rose abridged in the inconsequential subjugations  
otherness fortified us

The *Homocaust* performance is the recognition and the acknowledgment of its absolute integrity to be free from any dependency on the presence of “self.” Deprived of their integrity and Otherness, but to lose the Other is, in the same instant, to abandon one’s sense of “self,” which is our myth of Western civilization of identity. Identity destroys aura (Benjamin 64). “Therefore, we must understand systems and boundaries of confusion and complexities with all the possible audiences as the history of fire is presented with the tree in shapes and all kinds trapped in language, spontaneously drifting strange spines of trees in multiple tongues. “I” emerges in a commotion of thought that is so on and so on of bastards of filling where the tops of trees jump from one branch to the other” (Seaton 66-69).

Stick IV.  
carboniferous spike moss  
androcentric reproducing spore sperms

a mass extinction of me  
where trees are colonize’d pilgrims

forests gymnosperms  
naked seeded and arrested

where I am burned at the stake and the Haoma trees of dying gods knowledge eradicate inverts  
with Walt Whitman up in flames

let the motherfucker burn Faustian  
two hundred thousand ways to burn a fag

In Stick IV of *Homocaust*, the interplay of Rhizomatic Poetics intertwines ecological, historical, and mythological themes, reflecting both individual, “Self,” and collective annihilation. The poem begins with visceral imagery of "carboniferous spike moss" and "androcentric reproducing spore sperms," grounding the reader in a primordial landscape marked

by cycles of life and death. The phrase "a mass extinction of me" poignantly encapsulates personal loss amid broader ecological crises, while the depiction of "trees as colonize'd pilgrims" highlights the paradox of growth and conquest, evoking colonial legacies that reshape landscapes and identities. The reference to "forests gymnosperms ... naked seeded and arrested" symbolizes both vulnerability and resilience, suggesting a halted progression reflective of societal struggles.

As the poem shifts to the imagery of being "burned at the stake" alongside "Haoma trees of dying gods," it elevates personal suffering to a mythic level, contrasting sacred symbols with violent acts, while the mention of Walt Whitman "up in flames" critiques the divide between ideals of unity and the harsh realities of persecution, particularly for queer identities. The closing line, "let the motherfucker burn Faustian / two hundred thousand ways to burn a fag," serves as a striking indictment of societal violence against marginalized identities, layering personal and societal struggles with tragic excesses. Ultimately, *Homocaust* transcends linear narrative to engage in a rhizomatic exploration of identity, survival, and the relentless cycles of destruction and rebirth, transforming the text into a site of resistance that bears witness to the complexities of existence amid chaos inspired by the Language Poets.

Rhizomatic Poetics is consumed by its multiplicity of language forms. Associations in the *Homocaust* poems are instances and are not fixed and something unique in continuity and not fixed in aesthetic intentions but in obfuscation. Like the poet, the poem moves through time and experience, with no paradigm for root poetry or experience. "Since I am a poet, my consciousness is a poetic process, and instants of that consciousness are markings on a map of my poetic geography. This is quintessential Rhizomatic Poetics. Through harmonic, repeating, reverberating, echoing, and iconographic alteration, the "flicker" effect of language transcends the "flat" character of historicism" (Piombino70).

Writing and experience have dissimilar flows. Rereading adds a new dimension to reading, for the meanings derived are for continuously assessing new experiences with each read.

“Language today is the enemy of the state and historicity because of its power to germinate systems antithetical to custom because custom is partly dependent on coded laws...”

“Historicism debunks efforts to reify poetic language...” “Words closely seen are mirrors of consciousness, tones of thought and feelings, traces and bones of human experience” (72-73).

With these authentic possibilities of extension, poetry is ultimately the most realistic human expression, like a map ever wandering like a rhizome in a non-fixed chaotic universe of possibilities.

Rhizomatic Poetry bridges the gap between events and moments. It's not just about capturing the essence but drawing language from every aspect of existence. For poets, expressing an experience is a complex endeavor. Thoughts flow in multiple streams simultaneously, much like ever-changing tides. These "sandstorms of pauses" give rise to multiple perspectives, representing different states of being and translating various interactions into free-flowing, dreamlike statements. Upon attempts at rereading anything, new mind explorations using language emerge as a symbolic representation of constantly evolving experiences. By engaging attentively, readers are subtly encouraged to relive, in silent agreement, the emergence of a random sequence of images. My private and individual expression dismantles structures (like L'More allowing anal relief), and as I reveal form in my own way in order to express a Rhizomatic Poetic (70-79).

Some of *Homocaust* are words and phrases picked at random yet systematically deranging language which begins to demand their form through experimenting with language while looking for relationships, connections, synchronicities and exploring possibilities with the possibilities of

synesthesia, where it may feel like writing in water on a never ending coaster until the inevitable ability to absorb all infinite possibilities.

# CONCLUSION: *RHIZOMATRIX* MANIFESTO & FORM: "AND AND..."

Rhizomatic Poetics removes fixed meanings, while paradoxically allowing the reader to explore endless interpretations, encouraging a liberated and open form of thinking. The work is structured by language that engages with the writings of others, evolving into poetry that asserts its power to resist (Meyers 83).

language languages' dearth  
the vagabondage poetics' elocutionary mass

gaze of both sides projected onto self  
only total eyes other's either

Rhizomatic Poetics is a practice of deformation of linguistic form. Decompositions that annihilate the subject where the "personal collapse into flux and dilations," disintegrations where structures are abandoned and flow in accord with the unique. "Julia Kristeva has written of literary practice as the exploration and discovery of the possibilities of language as an activity that frees man from the given linguistic networks" (87). Although form is added, it is there as a guide for the major-tarian and for the poem to be recognized and to not just gibberish.

In *Homocaust*, the poet navigates themes of language, identity, and perspective through the lens of Rhizomatic Poetics, with the line, "language languages' dearth," which conveys a sense of fragmentation and inadequacy in communication, particularly for marginalized voices. The phrase "the vagabondage poetics' elocutionary mass" positions poetry as a nomadic force that resists fixed meanings, allowing for the emergence of voice that asserts presence in the

*Rhizomatrix*. The lines "gaze of both sides projected onto self" and "total eyes other's either" highlight the tension between self-perception and external judgment and Otherness, emphasizing how identity is shaped by societal expectations and the perceptions of others. Together, these lines are advocating for a multiplicity that resists erasure and redefining "Self."

Rhizomatic Poetics is a larger struggle against all forms of preconditioning. Language games that speak of "new meanings achieved through bypassing older forms of meaning," an ex-communication of semantic meaning that can be transcendental and expanding un automatized bits of scrap (McCaffery 88). "The body is no longer the ultimate parameter, and the voice becomes a point of departure rather than the point of arrival, which becomes less the controlling and more the manipulable factors..." (90). Units of meaninglessness incorporate many subversions that compel us to think with ambiguity; "Drawn from their inner selves alternate meanings whose power resides in the imagination" and into possibilities (Burnside 104).

*Homocaust*'s semblance is as if each section can stretch, deform, and even break apart, and still have an inner cohesion that keeps it together. For example at times I use numeration and titles for movement and clarity. Yet, the possibilities of this Rhizomatic Poetic stretch to the outer limits while operating within endless bounds of creativity. The arrangement of words and syntax opens doors to a myriad of potentials of images, descriptions, critiques, and more. Once again, the "sentences" in the poem are not adhering to conventional grammatical structures and draw readers into constructed representations, allowing each word to reference spatially and temporally slashed orders established by writing norms. As Bernstein puts it, "The lamp sits atop the table in the study, slashing each word, narrowing down the possibilities of each other, limiting the interpretation of each word's meaning by creating an ever more specific context" (Bernstein 115). These cuts are abrupt, aiming to challenge symbolic norms and foster new

beginnings. Meaning mechanisms multiply, and reading projections become less confined.

Rhizomatic maps offer freedom from constraining tools, allowing anticipated projections and actual wording to dynamically structure themselves in a twist of momentum. This process forms a space within shifting parameters, creating intertextual, de-structural rhizomatic nodes. These referential vectors span different domains of discourse, pushing compositions to the limits of sense and meaning, where judgment intersects with aesthetic reasons, resulting in the emergence of this new Rhizomatic Poetic form and structure (115-121).

Humans don't exist in isolation from the objective world; however, we often oversimplify complex realities, leading to moments where meaning eludes us, but it does not have to for we can create our own meanings.

derision sings its tango  
pass through bodies unemployed

exalted secret liberty  
no community here

be stripped of its individualities extracted against this drive  
dead scorched in the forgotten earth of our voices

The rhizomatic voice unravels the tension between individuality and communal identity. The phrase "derision sings its tango" suggests a rhythmic yet mocking interplay of disdain, evoking a world where scorn and dismissal move through the fragmented spaces between bodies that are "unemployed," both metaphorically and literally, denoting a loss of purpose and connection. The "exalted secret liberty" juxtaposes this derision, hinting at an idealized, yet unattainable freedom, one that exists beyond the reach of "community." Here, individual identities are "stripped" and "extracted," a process of disintegration against an overarching drive towards homogenization or erasure. The imagery of being "dead scorched in the forgotten earth of our voices" evokes a



haunting silence, where once-vibrant expressions are now reduced to mere remnants accentuating the rhizomatic notion of fragmented, disjointed existence in a world where voices and identities are disintegrated.

With this, writing poetry is social. Words are mere opaque windows and substitutes of metaphor. Their meanings sit outside language in a sort of “illusionism.” Rhizomatic Poetry does not become complacent literature for it is an ornament for thinking. Art’s purpose! “More radically the poetics would be those of subversion: an anti-systemic denotation of settled relations, and anarchic liberation of energy flows” (Andrews 133-136). Without entrapments of syntax, codes, and grammar, experimentalism diminishes or obliterates to violate the structure of the sign, instituting opacity and promoting spillage or dissemination, like in *Homocaust*.

Rhizomatic writing attacks the structure of the sign. Interchangeability and the erosion of the system territorializing tendencies that are homogenized meaninglessness deviate from established rules, and the representations and consumptions of fixed meanings bypassing the referential fetish of hegemonic roots and blow poetics apart in poetic magma eruptions and demystify social control and the possibilities of meaning slash not by demolishing relations but creating them, no holds bar. “Meaning will insist on spinning out of the closed circuit of the sign” or root to disorganize the fetish into openings (133-136).

Rhizomatic writing, in its challenge of the sign, operates within the framework of poststructuralist mechanics by destabilizing and reconfiguring traditional linguistic and semantic hierarchies. Unlike deconstruction, which seeks to uncover binary oppositions and hierarchies within texts, rhizomatic writing “attacks” by subverting these structures altogether, often through fragmentation, multiplicity, and non-linear narratives. In my poem this is evident as the verses disrupt conventional syntax and coherence, allowing disparate images and ideas to coexist

without a fixed narrative thread. For example, the poem's juxtaposition of "exalted secret liberty" with "no community here" challenges traditional dichotomies of freedom and belonging, creating a space where meanings freely collide and recombine. This rhizomatic approach dismantles fixed meanings and encourages readers to engage actively in deciphering the text, thereby emphasizing the plurality of interpretation without dichotomies.

The autonomy and "self" sufficiency in a Rhizomatic Poetic in itself and for itself appeal to another world, not a product of the coercive, limiting, commoditized world. In my experimental moments, another world is made. Possibilities otherwise "not allowed" and a forever changing bridge from the reader to text where we may no longer be aware that decisions are being made for language control equals thought control and equals reality control, thus this poetic theory can liberate your mind. *Homocaust* is revolt and liberation.

Writing in a Rhizomatic Poetic intertwines revolution and liberation struggles with concepts of power and Otherness. It seeks to redefine writing and poetry by critiquing established power structures and dismantling apparatuses. This approach makes poetry not just as a creative endeavor but as a critical tool that challenges dominant narratives and encourages alternative perspectives. It aims to disrupt traditional forms of expression and engage with diverse voices and experiences, advocating for a more inclusive and multifaceted understanding of literary and social discourse. "The legitimacy of writing as a critique of power then stands or fails concerning its historical timeliness..." (Bernstein 138) Writing remains exterior to power to new "self" expression with possibilities opening before it in becomings. Writing can belong to imperial despotic representation, and the concern should be against oppressive structures. Therefore rhizomatic poets, as minoritarian, should be the lords of their domain (138-144)!

Rhizomatic poets do not behave hierarchically. “The formalist contends that by radically altering the structure of conventional discourse, by decontextualizing, fragmenting, foregrounding the material element of language, they will illustrate the lesion and gaps within ruling class ideology” (Davidson 149). Eliminating boundaries and writing freely is a humanizing practice; a capacity of creation that makes us think about our thinking instead of bathing in the hoard forced roots of the “fag” burners where every day is not anew.

In Rhizomatic Poetics, the status quo and upsetting of the ruling class are maintained by “taking the power of coherent action out of the hands of any single social or political unit” (Eigner 150). Rhizomatic Poetic work is to make the revolution clear and thorough and to stand outside. The possibility of making a change and any critical theory must exist within revolutionary praxis to establish a revolution to counter-hegemony and is a precondition for social transformation (Inman 154). These Rhizomatic Poetics “are attempts to undo and rupture generations of meaning production and power of extension by reification” hegemony into spectacle and breakdown the hierarchy and dictatorship of a language (Leo 157).

“All meaning is a construct, built from the determinant code of language. New meanings exist only to the extent that they have been previously repressed, not permitted to reach consciousness” (Silliman 168). Make it anew to undermine and subvert, for poetry cannot be owned in the *Rhizomesphere* and truly has no status for it is meant to open to nearly total freedom. The rhizomatic approach reterritorializes the antiquated thinking and even modernism by challenging hierarchy, binares and embracing multiplicity, thus challenging singular narratives and fixed meanings. “This detachment is the highest existential fun license of the irresponsibility of thought. What could be better? Why doesn't anyone seem to want it” (Schjeldahl 184)? I want it!

Societal norms can constrain our expression through the language we use. Where “ the police are even in our mouths...censorship gags...a constraining power, a human power, and its official policy which standardizes the value of words empties them of meaning...how can I treat my sentence so that it refuses the articulation of power? How do we find a language unusable by the oppressor? A syntax that would send back the spiked words and tear apart the language of all the Pinochet's? Rhizomatic Poetics doesn't want to be possessed and to write is a form of liberation in the face of ‘eating your tongues old dogs’ ” (192).

Meanings are not established in the field of Rhizomatic Poetics; rather, meaning is always sought after. Concepts and things act as portals, "opening the imperial sign and allowing language to exist beyond the need to contain the world" (Davidson 197-198). They are not inherently tied to the worlds they occupy. Rhizomatic Poetics is about freedom of mobility and the capacity to change words, upending the hegemony of the arborescent root, which is why we keep naming things anew. The capacity for linguistic play, rearranging systems for changes in a multiplicity of transient forms, is symbolized by root castration. Through linguistic waters *Homocaust* upends logical coherence to expose language's malleable and rhizomatic character.

Rhizomatic Poetics breaks the crust of habit with “continual athleticism, leaping free of the variety of the familiar” (Pearlman 199). Rhizomatic Poetics is stretching metaphors waking up in various uses, surfaces, and suggestions where one can't pin down what's put. Rhizomatic Poetry breathes new life into tired, conventional language by melting it down in the crucible of linguistic exploration. It forges fresh pathways to understanding the essence of things, like a spirited investigation into the very heart of existence, intoxicated with the myriad possibilities (Grenier 205).

In *Homocaust*, Rhizomatic Poetic ambiguous zones exist with each statement as engines in reassembly splitting meaning rearranged, puzzling, jolting confines of memory juxtaposed as something at an angle that may cast shadows of a quality of nonsense turning back to find a tail while lost in the forest; like riddles misleading depriving something of the Other and render it unrecognizable.

A dislocation of perspective is similar to the fear expressed in xenophobia. Words both hide and reveal armed with enigma and paradoxes. A person never fears more when he does not know where he is going and approaches pilgrimized possibilities. The rhizomatic poet's only intervention is to write to seek "clarity" in a transient and accidental patchwork. "They will stand among the fiercest winds and keep the sheep out" (Fucking sheep! Always following.) (Bernstein 208-212). So we put pebbles in our mouths, inducing theoretical anything, mis-readings, and creative mistaking of complexities (Bromage 214). The way words grow out of words and phrases, light on other words to forget the "self" as new forms of seeing opening holes in the static Root, leaving language open to change circumscribed by any prior formality (Gottlieb 223). Torn, ripped, pressed, and pushed to the edge of organized utterance beyond the edges and sheared in expansive modes, a collection of temporal approximations sufficiently bogged down in a morass of convention (Grenier 237).

return deprived bellow before innumerable waves' enemies  
appease feverish yesterday to weave distant becoming

Through a rhizomatic lens the phrase "return deprived bellow before innumerable waves' enemies" suggests a cyclical yet fractured return to a state of vulnerability or loss, where "waves' enemies" represent the relentless, opposing forces of the Other. The act of "appeasing feverish yesterday" implies a process of calming or coming to terms with past turmoil, while "to weave

distant becoming" denotes an effort to craft or shape a future that is yet to materialize. This narrative highlights the non-linear, interconnected nature of growth and adaptation, where past conflicts and disruptions continuously interlace with the potential for new, emergent identities and experiences. The rhizomatic approach influences future possibilities, emphasizing an ongoing, non-hierarchical process of becoming.

The crudeness of socialized institutions needs to let through and individualize the Rhizomatic Poetic experience to be able to bloom while loosening up the root, while punching through barriers. With all our rhizomatic cells, we refuse to be subordinated to the "selves" most widely recognized and accepted. That is, I want poetry that has room for me. A cell "of one's own," so to speak; getting beyond it and therefore people who now see through the delusion we constructed of "self." Us struggling for autonomy, whether it's blacks, feminists, bisexuals, queens, working-class renegades; Let's use Rhizomatic Poetics to interpret our experience in ways the Other will have to stretch to understand.

rigidity unpeopled  
nascently whetted moves us outside self

not a stranger  
errantry raises the voice of the impossible consults with the universe

Rhizomatic Poetics is not to coalesce, but is there to move and does not just lug language around and is not always about organization. There is no strictness by the old system of poetry production repressed in a sort of unit of positivist patterns with some purity in fixed concepts, for knowledge is subjective. In the rhizome, we have an intervention with a stage set for multiple meanings of interpersonal relations of disruptions, deviations, and flows that is not an assembly line. Rhizomatic Poetics is to disorient language and rupture constant improvisations to stretch

the boundaries, to open up the world for us to be created by crushing old units of thought with new units where thought is questioned (Andrews 224-226). Only in this rhizomatic turmoil does change come and is solved while being explored in the weave of poetics (Silliman 250).

Rhizomatic Poetics must turn its back on the unadventurous preoccupations of orthodoxies and be its negation and antithesis of the root to discover the errant world. “Every word uttered by the lyric voice sets a limit, announces it's in the ability of the voice to say all there is to say; It is this limit which resonates, giving full sense to insufficiency. The lyric voice, dialectically opposed to the unsayable, discovers itself a lack” (Trotter 252). To cope in this “post-rational” world rooted to be rhizomatic, irrational, random, or subjective without the possibility for order, there's a continuity for the freshness of space and it must be allowed while “attempting to purify the language of the abstract pollutants which have been allowed to creep into it” (Byrd 255-256). Rhizomatic poetry is developing associations on multiple planes in a collage of fragments for a person's life is a collage of fragments through a matrix of complex associations, juxtapositions, dialectic contradictions, puns, melodic relationships, and complementary rhythms in unexpected ways (256).

Rhizomatic Poetics is a journey of displacement, shifting, and nomadic drifts where text traverses pages while words flow arbitrarily, their skeletal structures contorted internally, challenging syntax and withholding the gravity of utterance. In the realm of Rhizomatic Poetics, mastery lies in orchestrating these displacements, where meanings constantly slide and shift (McCaffery 257). Reading and writing become vigorous mental exercises of disjunctions and aborted paths that support transformative interpretations revealing its duplicities.

As readers, we break with transitivity itself, entering an ambiguous zone where language speaks of language, echoing the disappearance of the subject. Nomadic landscapes extend

beyond the confines of traditional lines, inviting a self-reflexive interrogation of text limits embracing freedom and defying linear expectations (258). In a Rhizomatic Poetic experience, multiple meanings coexist, offering a critique of reason while challenging the notion of linearity.

Since language is a public commodity and everyone shits, how does it become unique? Poetics can be a whole mess of miscast pieces, periods and “castoff slugs,” so it is a choice to do it so that...

the concept of artificial can be disposed of having any relation to the process of acquiring the elements of language and put instead into an investigation of the use of language, which is where the selective compositional process becomes the essential factor through an artificial selection of ripping off, collaging, and splicing text as “self”-consciousness point of differentiation in a mess of interactions and of course it never finishes, never exactly originates, only begins to be aware that it is occurring then carries through whatever growth is appropriate in an arrangement of improvisational being as flexible as a possibility; The working through of any fundamental process will contain a sequential logic according to its own particular, essential dynamic. The character of that dynamic, which it acquires only in the exact and self-same process, becomes its definition. It is what it is, and what it wants to be is what it struggles to become. The intention is not a fixed ideal form but a synthetic utilization and transformative integration process. Not in the sense of achieving anything. No, I don't want any models of perfection. I just wish for a dynamic process. It's got to take you and keep you in the process of



becoming what it is. Nowhere to get, of course, nothing ever finally resolved. Things take form and then disintegrate into reconstruct, resemble, rearrange, and another temporal configuration. The point is to work with that continual rearrangement, the redefinition. What was not contained in the form of what it originated in can get to another place, and it keeps on (Druker 264-266).

Rhizomatic Poetry is insufficient and linguistically incapable of truth-telling and it “keeps on.” The Rhizomatic Poetic acts in motion are constantly retrieved from one plane to another. “A bifurcation, which registers radiations and bleeds through abstraction in explosions which fracture the present traffic...between the outside which encloses us and the inside which projects and endorses us. A tumescence of illusions; ‘a surface without grips’” (Andrews 277-278).

Rhizomatic Poetics is written as elimination, “burning on the city limits, pushing itself in every sense into the margin,” while a vulgarization of the root where there is a delightful alternative to the arborescent (Mengham 281-282). “Sparks of meaning set out where none is apparent...we write our way repeatedly through this dilemma” as a becoming...” waking continually from the sense of the nailed down confusion” (Davies 283). Let the motherfucker burn! The Rhizomatic Poetic unconscious act is the fullest possible range of thought!

The Rhizomatic Poetic is against the hegemonic pervasive heterosexual assumptions and performances. Without the restrictions of the meaning of gender, without homophobic consequences producing new forms in the exclusion of hierarchy in possibilities of gender in a loss of formalism, not entering into a relationship of subordination while applying multiple lenses at once. Who devises these violent protocols of the androcentric root, and whose interests do they serve? In Rhizomatic Poetics, we rethink the possible.

While we all grapple with self-deception, there exists a realm of possibilities where the dominant gaze creates a framework through which the Other is viewed. To fulfill the expectations set by this gaze is to perform one's identity. This interaction opens up endless possibilities, as diverse readers with varying perspectives interpret and shape the understanding of "self." Navigating this process involves a continual act of "self" definition and performance, shaped by the demands and expectations of this gaze. Moreover, poetic imagination faces obstacles, yet its potential faces the unpredictability of a pilgrimage, where each journey brings unexpected revelations. Just as a pilgrimage uncovers new insights, poetry explores new frontiers through language that invites novel perspectives and possibilities.

In this light, *Homocaust* offers a political commentary wrapped in imaginative mischievousness. I deliberately reject the traditional hero archetype, which often perpetuates an ethnocentric view of progress. Instead of positioning myself as a hero imposing dominance over others, I embrace the concepts of "unheroing" and "unselfing." Again this approach subverts the hegemonic nature of the heroic narrative, promoting a more inclusive perspective that deconstructs power hierarchies and embraces plurality.

Consequently, though I engage in adventure and errantry, my approach is not colonial or domineering. My personal journey is guided by a commitment to "being" rather than conquering or imposing upon others. This reflects a pursuit of understanding what it means to be a "self" in a non-hierarchical way, acknowledging that completely escaping the influence of the Other may be impossible.

During my pilgrimage, navigating diverse landscapes and cultures profoundly influenced my writing. Encounters at Auschwitz-Birkenau and personal interactions with individuals from different backgrounds shaped my perspective. Witnessing history's remnants and celebrating

amidst solemn surroundings highlighted the contrast of darkness and hope, resonating in my work. Traveling through Eastern Europe, experiencing peril and wonder, and engaging with communities in Israel, Palestine, Gaza, and India broadened my understanding. These encounters, filled with personal revelations, enriched my writing with empathy, introspection, and a deep appreciation for human complexity. These experiences help shape my “self” performances. I am the performance, and the performance is both forced on me and projected. *Homocaust* embodies a profound release, an odyssey of self-disintegration where the world becomes boundless, unexamined, and life itself becomes synonymous with risk, like in Rhizomatic Poetics. It rejects predetermined fate, embracing instead the rhizomatic birth of a new existence, paradoxically “unselfed” through performance. I strive for detachment, embracing the path of a wounded queer pilgrim in constant motion.

Navigating queerness entails a struggle between self-perception and performance, a perpetual battle against societal ostracization while asserting agency. Language constructs the “self,” continually shaping possibilities for performance, a conquest that avoids colonization while embracing decolonization through the imaginative realms of *Homocaust*’s poetics. These rhizomatic threads echo the violence inherent in existence, challenging entrenched narratives and historical meta-narratives.

Like with the character I’ve christened *L’More*, life embodies an ironic blend of love and terror, like the hoard screams of the faggot collectors, a symbol of resistance against misfortune, immigration hurdles, homophobia, and familial strife. This queer rage signifies the demise of democracy in the performance of “self.” Life’s hardships become a rhizomatic poetic journey, a meditation on hegemony, Otherness, and the complexities of human nature.

Amidst life's trials, Rhizomatic Poetics offer a semblance of salvation, providing a performative self that counters hegemonic forces and exile, both physical and existential! The metaphor of the Arborvitae, the tree of life, serves as a potent symbol, fueling the burning of arborescence, the presumed essence of faggotry, and the absurdity of homophobia. The rhizomatic shocks and disrupts established narratives, challenging phallogentricness and binaries while revealing the potential for liberation through language and exploration. Burn the "self!"

In this poetic pilgrimage, the eradication of Others parallels the possibility of new growth, a rhizomatic liberation rooted in the past yet open to the unknown. Trees, like pilgrims, disperse their seeds, rooted in nature and time, yet transcending its limitations in all possible elsewhere. Through language and exploration, they catalyze a rhizomatic liberation, birthing possibilities yet to be realized. In *Homocaust*, Audre Lorde's fiery demise, "Audre Lorde up in flames!" becomes an inconceivable symbol of catastrophe.. The language dances between "homoerotic" nuances, the tragedy of Matthew Shepard, the pristine allure of nature, the cardinal sin, and the mythical Garden of Eden. It's a cruel irony to witness nature's beauty exploited to fuel such heinous acts of destruction. Metaphorically, it blurs the lines between performance, identity, and the profound Otherness embedded in *Homocaust's* poetic expression.

Queerness, in the face of hegemony, feels akin to a terror of a living death; a taboo, stigmatized existence where even the most intimate expressions of love are condemned. The queer individual becomes a wanderer, a pilgrim navigating a landscape fraught with phallogentric homoeroticism and societal rejection. Each stanza echoes with the struggles of queer existence, where suburban landscapes hold both the potential for liberation and the threat of violence.

Analogies abound between the strength of trees and the imposition of borders, reflecting on the objectification of the Other and the divisive nature of societal constructs. In the *Arboretum*, echoes of lynching and burning linger amidst heterosexist rhetoric, weaving a complex narrative where nature, queerness, and history intersect. Through the lens of *Homocaust*, the pilgrim emerges as an alien, the homosexual as foreign, yet both find solace in the rhizomatic burn which is an act of defiance against fabricated narratives and the shackles of heteronormativity.

In this performance of “self” and Other, nature stands as the only true arbiter, casting aside societal norms and embracing the raw essence of existence. Within its embrace, the constructs of heteronormativity wither, leaving room for the emergence of authentic identity and expression.

Is there hope? I believe so in the *Rhizomesphere*.

In *Homocaust*, we encounter a tangled web of imagery: trees, death by fire, and the symbolic significance of names, particularly those of people, trees and wood that are destined for the flames. Amidst the poetic beauty of these names lies a chilling commentary on the power dynamics between nature and humanity's phallogentric patriarchal order. The text probes into the grim reality of planning and executing historical burnings, inviting us to confront the depths of human insanity whilst liberating through writing. These burnings symbolize not only physical destruction but also the eradication of identities and histories. In my poetry, I represent these atrocities by knitting together imagery that evokes brutality and trauma. By reframing these historical events, I aim to disrupt power dynamics that have historically silenced marginalized voices. Misogyny and queerness emerge as critical lenses through which I negotiate these representations, offering perspectives that resist patriarchal and heteronormative structures. Through my writing, I navigate these power dynamics by amplifying voices and experiences that have been marginalized and forgotten, bringing to light suffering and resilience in the face of

historical violence. Through this rhizomatic lens while mapping the contours of societal neglect during the AIDS crisis, the poem showcases the apathy of figures like Ronald Reagan. The irony of the tree of life blended with death imagery serves as a stark reminders of our capacity to Other while barbarity operates as a binary duality, reflected in the power of language to both oppress and emancipate.

In the face of this hegemonic onslaught, Rhizomatic Poetics emerges as a beacon of resistance, challenging the discriminatory laws of Nazi Germany, the Ronald Reagan Era and the Trump Era while subverting the tired stereotypes surrounding queerness. Through the meticulous cataloging of atrocities, each poem becomes a testament to resilience and defiance, while the decay and ash of arborescence symbolize the inevitable destruction of oppressive systems. Yes!

As I grapple with the existential questions posed by *Homocaust*, the creative process becomes a journey of “self” discovery and introspection. Contemplating the myriad directions the work could take, philosophical, poetic, or prosaic, as I confront the daunting task of distilling complex ideas into tangible form, navigating the tumultuous waters of artistic expression with courage and conviction.

As Glissant said, “I find it quite pleasant to pass from one atmosphere to another through crossing a border. We need to end the idea of a border that defends and prevents. Borders must be permeable and not be weapons against migration or immigration processes”

([https://www.documenta14.de/en/south/34\\_edouard\\_glissant\\_s\\_worldmentality\\_an\\_introduction\\_to\\_one\\_world\\_in\\_relation](https://www.documenta14.de/en/south/34_edouard_glissant_s_worldmentality_an_introduction_to_one_world_in_relation)). In the realm of poetic creation, Édouard Glissant beckons us to embrace the boundless possibilities that lie beyond the horizon of the known. He invites us to venture into uncharted territories where Rhizomatic Poetics serve as gateways to the unforeseen and the unprecedented.

Glissant's vision transcends the confines of linear thought, offering instead a kaleidoscope of infinite conjunctions that defy conventional boundaries. In this Rhizomatic Poetic odyssey, the future becomes an exploration of invention, where new tongues are forged and old paradigms shattered. Rhizomatic Poetry reveals itself as both enigmatic and illuminating as a beacon of hope in a world yearning for relation. *Homocaust* takes relation in an intentional rhizomatic approach within the labyrinth of the chaotic mind. Poetry, that elusive art, serves as a catalyst for introspection as inquiry that compels to seek answers within ourselves while traversing viewpoints, metaphors, and elliptical narratives, inviting us to decipher the meaning waiting to unfold.

My writing, deliberate and purposeful, draws from a reservoir of phrases and words, juxtaposing them in meaning and ambiguity. Each section is a canvas revisited, revised, and reshaped in the constant movement of rhizomatic nodes. In this Rhizomatic Poetic odyssey, meaning emerges not from the words alone but from the spaces between them as the echoes of thought reverberating through the corridors of language and sometimes numeration.

The autonomy of each poetic piece, standing boldly on its own has a vast expanse of expression. The rhythm, akin to marbles dancing in the mouth, resonates with pauses, beats, and the daring subversion of enjambment. What cadence does the reader perceive? What impact do the poem's two-line stanzas and breaks wield? In the labyrinth of *Homocaust*, adjustments are made to guide the reader through the cacophony of sounds. Each word carefully placed, reminiscent of Kerouac's subconscious intent, undergoes manipulation to orchestrate a reading experience navigating multiplicities of direction. Jack Kerouac's writing, particularly in works like *On the Road*, reveals a subconscious intent that resonates with rhizomatic theory, much like the spontaneous, stream-of-consciousness style Kerouac expresses. In his narratives, Kerouac's

ideas and experiences flow freely without hierarchical constraints. Like in the rhizomatic principles where knowledge and creativity spread unpredictably and uncontrollably are much like the meandering journey of his characters across America. Kerouac's depiction of the Beat Generation's quest for freedom, self-discovery, and rebellion against societal norms aligns with rhizomatic concepts of multiplicity, diversity, and the rejection of fixed narratives. The paradox of rhizome lies in its informed yet intentional spontaneity. How does one beckon the reader into this realm of coherence? How do layers of words weave into space and sense-making without overt direction? I offer a little help in this, but leave most to its interpreters. The “structure” or order is where meaning-making collides with the randomness of emotion and consequence, shaping a disoriented orchestra of existence through the writer and the reader. *Homocaust*, transcends landscapes with authoritative discordance, urging readers to engage with unfamiliar realms of thought.

In the dialogue of Rhizomatic selves, where voices echo like pilgrims on an unconventional journey, poetic philosophy intertwines with the agony of existence. Lanes and branches of “dialogue” converge in rhizomatic accretions, offering a multifaceted exploration of linguistic unrooting. Thus, *Homocaust* emerges as an expedition where beauty intertwines with terror, and the meta-narrative unravels in the tumult of expression. It is a demonstration of the boundless possibilities of Rhizomatic Poetics, where each line becomes a gateway to uncultivated realms of understanding while breaking free from the root and the impossible Other.

Rhizomatic Poetics, my now obvious vessel, propels me through themes of wood, queerness, and “victimhood,” blurring the lines between sincerity and irony. In the movement and action, I infuse verbs and prepositions, orchestrating free verse couplets that weave a tapestry of the personal. Through cycles of writing, editing, and revision, I unearth the pilgrimage of self-



discovery, confronting childhood trauma and poetic retribution. The evolution of my craft shows the shifting sands of narrative cohesion, where fragmented verses coalesce into a testament against hegemonic thought.

I worked on how the poems sound and play off the tongue when spoken aloud, and I am aware of the density of the language. In my reading, I am constantly dragging words and their synonyms into my poetic play. Nothing is set in stone, of course, here (until now), and sometimes I even cringe, but mostly, I am finding nuggets with which I am pleased. Maybe there are even a few diamonds, gems and turds. Thinking of my accretions, I began constructing the effect and sound versus the understanding. My poems seem to float between the abstract and concrete, with much to work with and contemplate in their density. In my exploration I place a deliberate emphasis on the auditory qualities and the rhythmic interplay of language, which enhances the performative aspects of my work. Words are chosen not only for their semantics but also for their ability to resonate when spoken aloud. I am thinking in *Homocaust* about words to words or words to space and sense-making. Sometimes it is the music of the poetry and not so much the meaning. Should we always pay attention to the words? I am reimagining poetics here and focusing on my voice, the *sound* of my voice, how the words create effect, and how it fits my content. What are the effects I want? Working on finding directions to follow became combinations of voices exploring and not becoming exclusive.

Some questions I grappled with were, since I have moved into more of a poetic form to help with my understanding of this Rhizomatic Poetics, my ideas through language movements and action, I progressed through the conscious use of certain verbs and prepositions, which helped my movement. Also, I make a clear connection between the chapters. How did I work on making those connections and creating movement and connections? That is up for the interpretation of

the reader. Has the piece become more readable, and did I even need it to be? How does it feel when the poem moves from a very poetic to a more narrative style? Was I to stick to one style? Does the mixing of lyrical/prose styles work? How can I improve on that and make it more readable? The questions just never end, but must for now.

In my endless readings of *Homocaust*, I often see an unpretentious style of couplets or stanzas that separate with space, and as the stanza continues into the next stanza, enjambed, primarily successful. Does it benefit me to work with enjambment? I played with it a bit. Should I stick to poesy? Should I continue to experiment in prose? These I wrestled with intensely for a few years while writing *Homocaust*. Subsequently, I decided to focus mainly on the themes of “Pilgrim,” “Rhizome,” and “Other.” I have picked a lane where the lost highways have narrowed, yet I made choices as times to guide the reader.

I have also been thinking a lot about repetition, unity of voice, and controlling my language into more simplistic forms. Different styles focus on my voice, the sound, how the words create an effect, and how it fits my content while thinking about the effects I want and how to enhance the poetry with these specific effects. I am exploring the direction as a combination of voices. I am also thinking about hybridized forms; ie “Steps,” “Stick,” and “Punch,” and the advantages and setbacks of different forms. I settle on a more simplistic form, yet at times longer, divergent, discursive couplets. When doing public readings, I feel the *Homocaust* “sound-voices” are *divine*. I truly do.

I had a lot of discussion with my “self” on bridging the reader to the pieces. What is the reader’s “way in” or “out” of the pieces? I contemplated footnote David Jones style being more explicit, or do I let the rhizomatic mind of the reader interpret as they please? I chose to skip notes for I want the reader to feel and interpret at will. My poems can sometimes be like

surrealist headlines, but I do not want to be that simple. I think of the possibilities here of a map, footnote, or some form helping the reader understand the context of the work, but I do not choose this, for the “reader is a writer” stuck in their “selves” also stuck with me. Does it need an accompaniment, explanation, or something imposing for understanding and looking into shaping the possibilities? Is there a need for a “mapping” of the rhizomatic poems' threads/lines/plateaus to find connections and overlap? I think that will fall into a “trace” if I concentrate in that direction. I see the reader involved as their own Rhizomatic Poetic auditor, and I do not want to force their meaning upon them but let them read, see, and comprehend with their own world views.

I thought about how my themes cross and how they may look on the page. Words such as *fag*, *root*, *wood*, *branch*, and *rhizome layers*, are formatted on an ever-expanding document without an end that circles back, like a mind map with no boundaries that can go in any direction. I turned to keep the format more straightforward, for reading these poems is already a dense, complex exercise.

I worked on the poems aloud to find rhythm. Repetition is obvious, but how does each node of a *pilgrim*, *queer*, *fag*, *tree*, *root*, *arborescence*, *Otherness*, *performance*, and *rhizome* connect thematically? I have spent much time getting “control” of this project. It's sense and the need to find what it is on which I am sounding off. The “defamiliarization” and some academic language need a sense of focus or a “narrative” trope to guide the reader and get them to turn the page. Or does it? Is it too esoteric for the reader to connect? Did it need something “familiar” to ground the “familiar?” How do you have a Hejiniian or Stein sense that rhizomatically is concrete? Is that even possible?

I also look at entrances (ways in) into the work and make the job not just “unique to me.” How do I allow an entrance for the reader? I looked at shaping time and being conscious of the esoteric. I have been looking at a framework for solving this “problem,” but do I need to resolve this? It is Rhizomatic Poetry, for Christ's sake. These seem to be the core of rhizomatic thought, which is my obsession and is the vision in my work.

This series of my poems are a continuation of exploring the Rhizomatic Pilgrim. I was falling deeper into the abstract as I fell into the “rabbit hole” of Glissant, Deleuze & Guattari, and the other founders of the philosophy of Rhizome and Language. I am constantly editing and revising my mind and the poetry. At times I feel my poems are floating in need of a home. I want them rhizomatic, but I needed to “ground” them somehow in the overall oeuvre of my work themes, which are in this exegesis I suppose. I eventually see a “fit” and keep at it. I take all of these thousands of pieces I have collected in my rhizomatic thought journals and justifications with my performance point of view of my constructed “selves” and make them cohesive. I help the reader relate to each piece while trapped in language floating and unrooted in the rhizomatic language.

With the intersections of pilgrimage and rhizomatic thought, I grappled with the concept of the *arrant* and its implications for my poetry. Initially, pilgrimage appeared as a structured journey, yet the actual experience unfolded in a rhizomatic manner, with unexpected connections and divergences emerging organically. This realization prompted me to contemplate how these moments of wandering off the expected path could be integrated into my poetic methodology. Reflecting on my own experiences, such as fucking at the PLO headquarters in Gaza in 1995, where I found myself in a unique and surprising situation, underscored the unpredictability inherent in both pilgrimage and the rhizomatic approach. These moments of potential not only

influenced the thematic content of my poetry but also shaped its poetics, allowing for a more flowing and experimental rendezvous with narrative.

I contemplated the “effect” of letting the reader in, becoming a hard one for me as a sort of “chicken or the egg” philosophy and epistemology of my thought. This led me to revisit Patricia Smith’s “Incendiary” poems, James Baldwin’s groundbreaking narratives, Lyn Hejinian’s masterful ideologies, Gertrude Stein’s *Tender Buttons*, everything Louis Zukofsky, Neil Stephenson’s phenomenal Science Fiction epic *Snow Crash*, William S. Burroughs novels and to read everything Jack Kerouac (the “true” *Rhizomatic Poet!*). I cannot fathom another infinitesimal amount of writing here about those influences for there is no rabbit hole so deep.

The rhizome is nothing new, but why hadn’t this rhizomatic way of looking at the world taken more prominent flight over the last hundred years or so? Is it Postmodernism in disguise? This permitted me to explore possibilities in rhizomatic writing and how to make it make sense.

I also spent time with some of the pilgrims from the walk over the last few years on Zoom during Covid-19 and had questions for them. What do you remember about each city/country? I also asked about their favorite and worst recollections, memorable people along the way, unforgettable places, meeting me, my relationship with you, thoughts on my coming out, as many details you can muster about Gaza and especially the night in the PLO warehouse. I asked also about their thoughts on our person in charge in India and his sexual assault on me and thoughts on what am I missing and what you would like me to know? Then, I began incorporating this language into the poems, which were somewhat obscure, clandestine, and unseen, using text notes, word banks, and my initial notes from my memory.

I started by thinking about how to create and answer my question. What I am not doing is as important as what I am doing. Is it as Byron would have it, “thinking all earths and artists are a frozen impression?”

So, how do you create a Rhizomatic movement for the work? Once on the page, things become static, even in the rhizome. I think about the nodes of repetition, the nodes of wordplay, and the non-linearity of the work. I think of end stops, lineation, and syntactic units, each line standing independently. What are the style principles that I am trying to achieve?

My repetition is evident, and I am trying to reconnect with previous nodes. Why rhizome and not linear? Why pilgrimage? Why is this the tool for my achievement? And yet language is rhizomatic so I had no choice but to express it in writing.

*Homocaust* is my answer.

The Rhizomatic Poetic is against the hegemonic pervasive heterosexual assumptions and performance without the restrictions of the meaning of gender without homophobic consequences, producing new forms in the exclusion of hierarchy in possibilities of gender in a loss of formalism not entering into a relationship of subordination applying multiple lenses at once. Who devises these violent protocols of the root, and whose interests do they serve? In Rhizomatic Poetics, we rethink the possible. “Metaphors lose the “metaphoricity” as they congeal through time into concepts, so subversive performances becoming deadening clichés...commodity of culture” (performance) (Butler xxii-xiii); delimiting power; yet, unfortunately, we are not outside the language that structured us.

My poetic inquiry, informed by my walk around the world and the principles of Rhizomatic Nomadic studies, has contributed to the establishment of novel foundations in Creative Writing, Queer, Feminist, and Pilgrimage studies. Through the rhizomatic assembly of language,

employing accretion, rupture, assemblage, and multiplicity, I have explored themes of errantry, pilgrimage, Other, queerness, and the rhizome. This process continually deconstructs conventional structures, giving rise to a-signifying particles and fostering errantry among diverse assemblages. By transcending ideological boundaries, my work converges towards the creation of a new poetic language, a Rhizomatic Poetics, embodying the fluidity and transformative potential inherent in the act of our trapped language expression.

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