

Plasti(e)cological Thinking

Working out an (Infra)structural Geoerotics

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Critical Perspectives on Social Science



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Introduction

Geopoetics is a field of inquiry that is increasingly inspiring new and innovative modes of practice and conceptualization . . . [it] launches a multivocal investigation into the forms, theories, and poetics of earth-making—because, at its etymological root, that is precisely what geopoetics is: Earth-making. (Magrane et al. 1)

Qualitative hyper-fractalization thus agglomerates the heterogeneous qualifications in counterpoint to the topographical synaptic fractalization producing new, artificial procedures of subjectification. (*Schizoanalytic Cartographies*, Guattari 185)

Where does Eco-poetics stand today? How does it help one figure out ecological complexities that find currency in post-neoliberal society? Does one still really need to experiment in the field of planetarity soaked in eco-poetics? Does Eco-poetics still have much in store? Can “plasti(e)cological thinking” be taken into account as a “portal” for making significant advancements in the field of (infra)structural geopoetics? These unsettling questions at once lead me to call the futurity of stratified planetarity into question and at times direct me to engage myself in the systematic deterritorialization and destratification of Eco-poetics. This chapter seeks to offer a critical overview of the nascent state of Eco-poetics in the ancient past and how it has been developing over time. In short, the epigenetic progression of eco-poetical thoughts in the past is sharply pitted against the contemporary epistemic strands of Eco-poetics that stand inflected by critical theoretical “turns” so as to help readers understand continual epistemic folding and unfolding of “ecotheory” Different phases of development of Eco-poetics are intended to be mapped to examine how Eco-poetics assumes a number of critical dimensions in the process of differential becoming and consequently, how it stands wedded to the critico-epistemic frameworks of geopoetics, thereby offering eco/geo-critical metamodels to respond to the evolving eco/geo-logical crisis. Onto-epistemic becomings of Eco-poetics are intended to be brought out to facilitate one to figure out why and how the contemporary figurations of Eco-poetics fail to offer effectual strategies to deal with the insidious upshots of stratified planetary thinking. It is by destratifying and deterritorializing contemporary eco-poetics, this manuscript aims at working out an (infra)structural geopoetics that stands premised on the “zoographical” insights in general and particularly on a micropoetics of bio-geo-eco-semiosis. In a nutshell, this manuscript looks forward to rewiring “ecotheory” anew.

Ecopoetics Then

What is “eco soma”? I approach this phrase as a mash-up, an encounter zone all by itself. . . . I propose “eco soma” as a method for working with somatics in performance. . . . In an eco soma enquiry . . . I am part of both a human and a non-human ecology and I am part of a set of historically and culturally grown relations. All of this brings embeddedness and entanglement. (Kuppers 1)

Whereas Kuppers seeks to comprehend “eco soma” in terms of human-non-human “embeddedness” and “entanglement” thereby referring to the intensive “creative flights of connection” that “eco soma” embodies, one may be reminded of the nascent stage of epistemic zones of “ecopoetics” which started off in a sluggish fashion and most importantly, people of that time were not quite conscious about the critico-epistemic potentials of “ecopoetics” in examining ontico/ontological transhistoricality of the Earth. If one carefully investigates the syntagmatic formation of the word “ecopoetics”, he has to take note of the two comprising words—ecology and poetics—both of which have points of convergences and divergences but above all, “productive” conflation between the two results in the configuration of a sort of epistemological framework which, generally, helps one make use of poetical insights to investigate the continual becoming and unbecoming of the ecology through what Guattari calls “enunciative fractalization” in *Schizoanalytic Cartographies*. Here, one may argue that “ecopoetics” could be subsumed as the geo-aesthetic logic of becoming that holds ecological entities up for the critical appreciation of readers. Following this contention, it needs to be stated that “ecopoetics” has been understood by critical thinkers from various epistemological viewpoints. For example, whereas in “Ecopoetics”, Kate Rigby proposes to consider “ecopoetics” as “an ecocritical neologism” which calls for the incorporation of “an ecological or environmental perspective” into “the study of poetics” (79), Timothy Morton moves up a step forward and contends in “Coexistence and Coexistents: Ecology without a World”: “Life forms are connected in a mesh without a center or an edge. . . . Thinking ecology without worlds (singular and plural) means thinking coexistence and intimacy in constant flux” (169). Morton’s Heideggerian “eco-logic” in a way points at the chaosophical “plane of immanence”—the veritable zone of operativity for “ecopoetics”. Ecopoetics, therefore, seems to offer a number of “zones of indiscernibility”, allowing ecological and somatic elements to intersect each other at multiple points. It also calls for the close study of poetic materials having eco-geo-logical underpinnings. It is true that Ecology has its distinctive sounds and colours, expressions

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