"Roadrage" started as a nondescript notion, need of going beyond. It was a throw of despair that evolved into a reasonable and well-mannered process.

As you can guess from the title, in the very beginning I wanted to imitate the result of the car accident. Direct impact of moving object with immovable object or collision of two moving entities in a textual form – something like that. With all distortions, clashes, permutations and so on. It contained lots of graphic descriptions and liberal use of onomatopoeia. And it wasn't working. Something was missing. The only thing left out of those experiments is the title. It was constantly in use ever since and thus stuck.

But there was something sitting deep inside of me that wanted to get out. And it wasn't going away by just "doing things". It had slightly annoying presence for quite a while.

Then, after a frustrating case of continuous rewriting of a generic piece of copywriting, I decided to rewrite a poem in the same manner – replacing words and changing the sentence structure to something similar but different. It wasn't an attempt to reinvent the wheel – more of a trying something different. I wrote poems in a traditional manner and then gradually replaced every word and image with more compressed and often abstract word.

And that's where "Roadrage" really started. It was an expedition into the unknown. Now you can read the report.

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These poems are twisted backwards outward, warped inside out upside down and tied into a Moebius Strip. Because The Beatles "Because".

My intention was not to *describe* something but to *make it* with words - to make poems that will not be limited to a page. Something like a paper flower that opens in a water. I'm interested in being precise in the message and focused in the presentation. I tried to cut out all the boring and superficial bits out of the poems in order to create more dense and impactful narrative where every words means an event happening.

Intentional alienation was a way of changing perspective and exploring different possibilities. This approach gave the poems rough edges with remnants of straightforward sentences, blasts of exclamations, erratic structures and seemingly random images. It displaced and subverted the narrative but in the same time it kept the poems absolutely comprehensive.

Basically, this transforms the poems into scripts for imaginations. Because of minimized context and ambiguity of the words - reader can engage with the poem in a more interactive manner and construct personal versions of what he just read.

There is this particularly intriguing disorienting sense of unmitigated chaos among the lines – as if the light of the nether regions was gleaming through.

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Because I'm not afraid of exposing the method, here is the recipe with some effervescent namedropping:

- "Theseus ship"-method, where each element is gradually replaced but the essence remains the same;
- twisted stream of consciousness of James Joyce as seen in Finnegans Wake (thus occassional slips into evasive verbiage);
- telegram writing style as seen in the works of Ernest Hemingway and James Ellroy;
- concentrated spashes, ebbs and flows of imagery of Ezra Pound;
- corrupted, warped style e.e. cummings and Gertrude Stein;
- complete derangement of the senses as presented by Arthur Rimbaud and Brion Gysin;
- defamiliarization as conceptualized by Victor Schklovskiy;