

sistance to the new enclosures and she is presently writing her dissertation on the politics of fear and mobility in urban fortress North America.

¹Coined by Strategy Centre co-founder, Eric Mann, the term “factory on wheels” is meant to signal an overlooked continuity between the industrial factory as a historic site of organized resistance to capitalism and the city bus where an increasingly diverse and dispersed working-class population encounters one another in a similar kind of social and organizational proximity that suggests radical possibilities for social justice organizing, only this time in the often overlooked and unlikely figure of the lumbering urban bus.

²The Wobblies, the shorthand name for the Industrial Workers of the World (IWW) was an internationalist autonomous labour movement born amidst North America’s profound labour upheavals at the turn of the twentieth century. The IWW pioneered a radical labour movement dedicating to organizing the unorganized across industrial sectors, national, racialized, and gendered divides. The Wobblies were especially groundbreaking in their organizational approach that was uniquely horizontal and democratic and their communicational style which emphasized street theatrics to communicate across linguistic barriers.

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FARIDEH DE BOSSET

a tilt

i. You judge my words
like the Carthage God, Baal.
Harsh and unforgiving.
You fear the fertile womb,
the new moon,
the first spring storm.
You fear the fresh breath
erasing the old.

ii. It was only a thorn
embedded
in the flesh of a finger,
confident
in its lodgment, nesting.
But the flesh raged
against the uninvited guest
protesting and defending
its boundaries.
A fight that only blood
could wash clean.

iii. And the tree sheltered
the crow.
Now the darkness belonged
to both.
They had to share it,
they had no choice.
And somehow they found
a common joy
in waiting
for the sun rise.

iv. The dizzying swing
of the rocking chair
was comforting.
The tilt was menacing enough
to be a reminder of the
bitterness
of loss
yet of the sweetness
of not falling.

v. They met in a washroom
at the intermission
of “Oh happy days”,
almost shivering
in their shriveled old skin,
sad and struck by the play,
two strangers sharing
an experience
and talking of their lives
spent shoveling paper and
laundry,

keeping busy
of pleasing the world
with little delight,
sustained by a faint hope.
And here they were at the end
of a road and its detritus
seeing their lives played
on the stage.
And they went back for
the second act.

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