

MILLENNIALS AGAINST PATRIARCHATE: Internet, Popular Culture, Feminism



Mother, loosen my tongue or adorn me / With a lighter burden - Audre Lorde,
Call

Somali poet Warsan Shire as a motto for her tense, powerful collection of poems *Teaching My Mother How to Give Birth* sets just the verses inspired by this introduction, but also, royally, over all work. Following a long tradition of quoting / intermingling (words, thoughts, feelings) I lend Lorde's verses because they go into several key directions for this work: 1) Women - feminist - aware of their position in society and art; 2) to say as much as possible, to say ALL is important; 3) Being a woman and creating is difficult. I mention Warsan Shire in order to position directions on a common map - if it was not there, I would never find out about Lorde's song *Call* from which the quoted lyrics are taken; if there was no Internet, I might never find out about Warsan Shire. Work thus stands at the junction of virtual and "real", tangible production of content and does not assume the first to the other and vice versa. This hub is, of course, the ideal point of entry for popular culture that, with the great help of the Internet, has penetrated all the cornerstones of human existence and is absolutely inseparable from most discourses that dominate public and private spheres. The popular culture likewise attaches to all the parts of this work - knowingly and unconsciously cares for the language of memoirs, cares on the internet portals, creates the universe of the girl's existence. What is also populist, or at least inspired by the internet feminist critique that equally writes about popular culture as well as popular culture, is my own language. He is one of the innumerable variants of the answer to Roxane Gay's question: "How can we find the right language for all the great and small injustices that women encounter?" (2014). As this, among others, has been shown by Kate Zambreno and Maggie Nelson, there is a world of interwoven theoretical, lived and literary, even at the academic level. Their books, along with a number of other autobiographical, memoirical-essay works, will serve as the more personal and political insight I deeper deeper into a piece of modernity that allows women to feel at least not so radically for a moment when they are writing about their day, their hobby or her ass. Unfortunately, it is clear that writing about yourself (a woman, a girl, a non-male) remains a radical act, even when it comes to instant culture of the Internet that moves the limits of

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"eligibility" fast enough and globally enough to accept much "more controversial" content from those autobiographical. It is even more radical to accept the ("diary") records of teenagers as valid and equal to the rest of the literary production. Rookie, an online magazine for teenagers, dedicated to most of the third part of the work, is filled with content every day that actively helps in the destigmatization and demystification of girls. This section of the Internet is the most exciting and provides the most opportunities in developing a different, more positive relationship to a female / girl experience - girls do not focus solely on building their own identity (which is still enough to be impracticable), but also on fellowship, friendship, reflection on political, personal as political, and early awareness of the fact that their voice is not inexcusable, in fact, that can bring about real changes.

Although the Internet and the communication / visually / immediacy enabling it interwoven with autobiographical elements are the foundation upon which much of the work lies, all the work is pervading (reinterpreted) what I mentioned in the introductory paragraph only in the brackets but with the intensity of the curses - feelings. The position assigned to them is by no means the position I would like to take, but definitely (mostly) corresponds to the historical as well as the contemporary relation of theory to subjectivity. My goal is to implicitly and explicitly reveal more about the value of writing about feelings and "influencing" feelings. In this sense, work at all levels, from primary and secondary literature, through internet sources used in equal or even greater extent than those reckless, to footnotes that are often completely uncharged with any theoretical justification, committed to the legitimacy of subjectivity. Subjectivity as a place of resistance, subjectivity as creativity, subjectivity as a vanished past, an uncertain present and a desirable future of expression. Writing about her own experience, even when she is literary or "thoughtful", cannot possibly exclude some kind of emotional reaction, whatever Virginia Woolf said. Also, this is the form of writing (and existence) of the answer that Gay gives itself to writing a book about the feelings that the popular culture sparks, not giving up reflections that relate to subjectivity, risking that it is called a "black woman" by a thousand times and not even worse for that.

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If I want to describe in the shortest lines what the closest texts are to be mentioned in the first part, then I have to summarize a mass culture with autobiographical writing. Autobiographical writing has always belonged to those who write, therefore, from the very beginnings of mass culture belonged to almost everyone - anyone who learned to write (and read) could memorize their experiences. Although the growing literacy of English-speaking inhabitants in the 19th century still did not mean that anyone who wrote something really was writing or publishing, certain writing patterns on their own experience began to appear in the ranks of the working class. Thus, proletarian writers wrote about personal the drawbacks that ultimately led to success, which later became a series of so-called rags-to-riches autobiography or books of advice / self-help books while in the 18th century they were extremely popular with the so- prostitute narratives and scandal novels / memoirs. On these foundations lie the memoirs I have chosen for this work. Cited books were not created as classic celebrity autobiographies, with the help of the so-called. ghostwriters or from the simple need to sketch someone's way of life, from birth to power and glory, with a clear message of hard work and despair of their dreams, as well as completely contradictory messages of happiness and "right moment." What is particularly interesting is to see in which places such types of writing are intertwined with the hybrid letter of scientists such as Maggie Nelson or Kate Zambrano and ask if there is more need for the theoretical text to strictly separate the memoirs and the languages of the popular culture. What is of the utmost importance is to confirm how much women's voices are needed not only to create the fiction we consume in the form of television series, movies, and fairy tales, but to talk freely about their experience that, more skillful than self-help books, can help other girls and women.

Women's self-made memoirs are available to the masses on the market ever since it was formed. The eighteenth-century production emphasized "truthfulness, factuality and documentary" for the emergence of a new literary novel. Roman, in order to legitimize his existence, tried to skip the boundary between "literature as a fictional, fictional and therefore untrue and less valuable, and historiography as true and therefore valuable" and are popular eighteen hundredth novels authors such as Daniel Defoe or Samuel Richardson

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insisted to the truth of their deeds. The popularity of such a strategy soon led to a parody (Gulliver's Trip, Tristram Shandy), so the novel at a striking rate set and "corrected" himself and used the audience to the conventions that have remained until today. Still, in the beginning, novels and memoirs moved from the same premises - what the audience wants is truth and accessibility or, more concretely, their own sales experience. Where are the women's experiences then? Writing before the emergence of mass culture (and mass literacy) was reserved for men, so it was not surprising that the most popular novels about women's experience were written by men (Moll Flanders, Pamela ...) and that in the 19th century British authors (Charles Dickens) "Rock stars" and guest on reading in the United States, while the authors enjoyed no moderate popularity that only later reached and exceeded Jane Austen's reach in some cases. The eighteenth-century memoirs written by women had to negotiate with the mass culture under the conditions set by the novel and under the additional burden of the women's authorship - the greatest chances for success had memoirs of "dead women" which, precisely because of the persistence of the truth of the novel, categorized as memoirs, but as "novels about scandals" or "chronicle scandals" (Breashears, 619). Despite these doubts, the 18th century was based on all types of memoirs oriented towards the market:

Like other eighteenth-century memoirs, it relates the author's life story within its historical and social context, blending the personal with anecdotes of others. This wider sphere of specification not only increases the potential for sales, but situates the appeal memoirist socially, tracing her rise and fall and attributing blame where necessary. [...] conversational style creates a sense of intimacy designed to transcend the social barrier between authors and reputable readers.

(Breashears, 610)

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