

Pop-Feminist Narratives

*The Female Subject under Neoliberalism
in North America, Britain, and Germany*

EMILY SPIERS

OXFORD
UNIVERSITY PRESS

Contents

<i>List of Illustrations</i>	ix
<i>List of Abbreviations</i>	xi
<i>Note about Translations</i>	xiii
Introduction: Assembling the Narrative Threads	1
1. The Pop-Feminist Subject	25
2. Postmodern Literature in North America: Tracing Pop-Feminism's Narrative Arc	64
3. North American Pop-Feminism in the Post-Digital Era	116
4. British Pop-Feminism on the Literary Marketplace	135
5. German Pop-Feminism and Generational Narratives	184
Conclusion: Pop-Feminism and the Future	232
<i>Bibliography</i>	239
<i>Index</i>	253

List of Illustrations

1. The pop-aesthetic and stylized cover of *Wir Alpha-Mädchen*.
Copyright © 2008 by Hoffmann und Campe Verlag, Hamburg. 4
2. The front cover of *April Fools' Day* courtesy of Kathleen Hanna. 99
3. Inside page from *April Fools' Day* courtesy of Kathleen Hanna.
Note the playful mix of illustration, handwritten text, and type
face typical of riot grrrl zines. 100
4. The front cover of *GUNK #4* shows how Bikceem intersperses the
autobiographical (the photograph depicts her as a child) with a
political commentary on the lack of racial diversity in riot grrrl.
'Have you seen me?' implies the answer 'No'. Photograph courtesy
of Ramdasha Bikceem. 104
5. Bikceem's polemical passage is on the left side of the page. Observe
how she juxtaposes her text with the graphic illustration, the statistics
on the beliefs of white Americans about race, the dictionary definitions
of 'black' and 'white', which she has annotated to reveal racism at
the level of language, and with the image of emaciated black men
behind a white man in uniform. The advert for a comedy show
underlines the bleak irony at play in Bikceem's work more generally.
Photograph courtesy of Ramdasha Bikceem. 105
6. The front cover of Sheila Heti's *Brillantine*. Photograph
courtesy of Sheila Heti. 107
7. The poem 'Lipstick' and the excerpt from Henry Miller's
Under the Roofs of Paris are linked visually by the illustrations
of women, which range from the hyper-feminine to the
melancholic. Note how Heti's handwritten attribution appears
to turn Miller himself into a faceless man in a bowler hat.
With kind permission from Sheila Heti. 108
8. This cut-and-paste calendar page by Kathleen Hanna demonstrates
the thematic and aesthetic affinity between Hanna and
Acker's work. Note especially the reference to pirates, that eminently
Acker-esque theme. Photograph courtesy of Kathleen Hanna. 110
9. The front and back covers of *GUNK #5*, with kind permission
from Ramdasha Bikceem. 112