# The Fuck Everything Manifesto

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**Introduction**

*Fuck Everything* is a browser game which situates *Otaku* (anime/manga nerd) culture, the Japanese *Superflat* art movement, fandoms, Internet culture, and hyper-masculine cultures (specifically Greek life, football, and Hip-hop/Rap culture), in a context that is meant to question and subvert the gender relations of the Millennial generation, and of society in general. This *manifesto* defends the aesthetic and thematic choices in *Fuck Everything* by correlating them to the aforementioned influences, and explains the feminist political agenda behind the game.

**Japanese *Otaku* Culture**

**The *Dating-simulation* Game**

The gameplay of *Fuck Everything* falls under the genre of a *dating-simulation* game; a popular type of computer game defined as “a video or computer game that focuses on dating or romance and may contain erotic content,” that originated from Japanese *Otaku* culture. *Otaku* are defined as obsessive fans of anime and manga (Japanese animation and comics), whose lives revolve around these fantasy worlds. Though the genre of *dating-simulation* games has since expanded, at its inception the genre included pornographic content and only offered a gameplay from the heterosexual male perspective. The *dating-simulation* genre is still overwhelmingly dominated by the heterosexual male perspective.

The standards of *dating-simulation* gameplay are as follows. There are typically ten to twenty different “good” or “bad” endings in a game (in a bad ending a character might die, in a good ending the protagonist might acquire a sex slave). *Dating-simulations* are often referred to as visual novels because of their 2D aesthetic, where gameplay resembles a slide show with audio and text, making the gameplay very passive. Rather than having fluid animation, character movement is restricted to changing postures, gestures and facial expression, much like a time-based comic. Sounds in *dating-simulations* are sometimes accompanied by or replaced by textual onomatopoeias, indicated by asterisks, *boom* or *splat*, likening them even more to a comic despite their interactivity. Plot lines are given momentum by a series of binary dialogue options that the player selects. Essentially, the only form of game play is clicking; players also navigate through space by clicking, and even simulate sex with characters by
Dating-simulations are created with the intention of transporting the player into a fantasy world. Within the plot of the game, the main character moves between “two planes of existence,” from real world simulations into one of fantasy. Characters often undergo physical transformations throughout the course of the game. Other thematic elements of dating-simulations include the tropes of hentai (pornographic anime and manga) such as “bondage, rape, incest,” sodomy to interspecies, tentacle and monster porn.

In Dating-simulation Games: Leisure and Gaming of Japanese Youth Culture, Asian Studies scholar Emily Taylor conducts an analysis of popular Japanese dating-simulation games Kana Imouto, Sensei 2, Tsuki~Possession, from Japanese game creations studios D.O., ZyX and Trabulance, respectively. These dating-simulations feature heterosexual male protagonists also establish gender role protocol, which Taylor outlines by identifying common themes relating to gender and performance in dating-simulations. The male protagonist character in games act “more knowledgeable about both his own and woman’s sexuality.” Female characters are emotional, becoming angry, happy, or sad, while the male protagonist remains static. Female characters are usually confined to stereotypes, either behaving incredibly stupid, intelligent, sporty, outgoing, or shy. They do not resemble realistic women, but are highly styled with large eyes and multicolored hair. Plots often involve magical girls with super powers, yet these female characters never play the “strong” characters. Taylor writes, “one can subdue even the most powerful
female and reduce her to a non-entity.” The male “protagonists seeks to remove each woman’s supposed power and reveal her true form which is one of weakness and a desire to subordinate to men.”

*Fuck Everything* follows the aesthetic standards of *dating-simulation* games, with its 2-D aesthetic, and choppy comic like movement. It’s display features the lower horizontal text box. It uses clicking as its method of gameplay to interact with dialogue, characters bodies, and the environment. *Fuck Everything* even employs stereotypical plot formulas such as transformation, rape, sodomy and interspecies relations. For example, in one ending the character Caroline melts into a puddle. The character Lars, a monster-like entity, might penetrate the protagonists’ anus and exits out of his or her mouth.

Where *Fuck Everything* deviates from the standard pornographic *dating-simulation* game is in how it constructs gender and dating protocol. The species of the protagonist is randomly determined; players will be assigned as a human female, human male, animal female or animal male. This is meant to simulate reality; one does not get to choose their gender or species. Regardless of the assigned character, the dialogue and story lines are identical, to assert that regardless of one’s gender, one can navigate dating and sex in the same way, because gender is at large a social construct.

The most obvious inversion of the passive female *dating-simulation* character is portrayed through the character Mimi’s stylization, as the most *anime-esque* character. At first, she seems to fit the shy quiet, easy to take advantage stereotype, but later she transforms into a tentacle monster that rapes the protagonist.

**The Superflat Movement**

*Superflat*, a contemporary Japanese art movement founded by Murakami Takashi, mirrors and comments on the nonsensical emptiness of pop and *Otaku* culture in contemporary Japan. Japanese culture is highly westernized, a consequence of globalization in postwar Japan, which is why “Americans feel they understand Murakami(‘s) (work) because he is reacting to a hypersimulated and decontextualized Japan that looks a lot like their own society.” Large subcultures of American Millennial have integrated Japanese *Otaku* culture into their own, because they grew up with the Internet, which has dramatically accelerated globalization, making anime fandom highly accessible and interactive, and even considered a staple of Internet culture.
The term *Superflat*, has various connotations that Murakami ascribes; however the definition particularly relevant to *Fuck Everything* is “the flat screen world of digital imaging… the working environment of computer graphics, flat panel monitors, or the forceful integration of data into an image.” In Murakami’s *Superflat Manifesto*, Murakami describes “society, customs, art, (and) culture” as “extremely two dimensional… one way to imagine superflatness is to think of the moment when, in creating a desktop background for your computer, you merge a number of distinct layers into one.” Like *Fuck Everything*, *Superflat* reacts to digital space and how it shapes culture.

Murakami’s more erotic works are derivative of a virtual porn “cyborgian” culture. Murakami’s large sculptural figurines Hiropon and *My Lonesome Cowboy* specifically comment on *Otaku* sexuality and gender issues.

Taylor quotes a self-proclaimed *Otaku* “a real woman will always lose to a digital chick.” The attitude is that digital women are preferred because the “opposite sex is easily controlled, understandable and beautiful.” *Otaku*’s fulfill their fantasies though anime and manga characters and have little contact with women their own age, and even prefer it this way. The Hiropon figure is of a highly styled, sexualized and animizd figurine embodying *Otaku*-imposed ideals of the female body. Though Hiropon is clearly a nude female, she has no distinctive vagina. This is not unlike the infantization of women’s
genitalia in pornography, later discussed in the section *Online Pornography*. *My Lonesome Cowboy* also idealizes the male genitalia as large and potent, yet the connotation of the word “lonesome” suggests that it is “closer to the young *Otaku* male fantasy of sex without contact of another human being.”

The decorative white droplets, and white slime like text boxes in *Fuck Everything* borrow from the ejaculatory aesthetic of *Hiropon* and *My Lonesome Cowboy*. The character Caroline appears to be a beautiful digital girl, worthy of *Otaku* fantasy, keeping in canon with pornographic ideals with perpetually erect nipples and a hairless vagina; but breaks from the “easily controlled, understandable” ideal, by being highly offended by the scripts that would please a stereotypical “digital chick”, which would make her conversational preferences inscrutable to an *Otaku* male that ascribes to these dating scripts. For example, she expresses a deep sadness and frustration at the frequency at which she is approached with the words “pretty, sexy, baby, beautiful” and “buy you a drink,” even though language has the potential to create “infinite meaning”; referring to the fact that her appearance as an attractive woman causes people to relate to her with a script that limits conversational possibilities.

*Otaku* culture is also denoted by an obsession with cuteness, or *kawaii*. Murakami’s works incorporate a *kawaii* aesthetic, in its recurrent use of smiling flowers, large-eyed stuffed animal-like characters, small fashionable girls, mushrooms etc., which is why Murakami is sometimes accused of gender bending. *Otaku* males have a tendency to fetishize and obsess over girl characters in anime targeted at schoolgirls in teens, which is why they are stereotyped as being feminine men. *Fuck Everything* incorporates elements of *kawaii* into it’s aesthetic, with its stereotypically feminine color scheme, floral patterned background, lace border, and glittering polka-dotted buttons. The themes of conquest-based sex, aggression, brawls and rape, that are a part of the story lines in *Fuck Everything*, are considered hyper-masculine, and clash with it’s *kawaii* appearance. The characters in *Fuck Everything* do not neatly fit in to any normative gender role. *Fuck Everything* aesthetically and thematically gender bends.

In the *Superflat Manifesto*, Murakami acknowledges, “youth in search of an identity that have shifted their interest in music” and acknowledges the emergence of “celebrity art,” which illustrate how youth are confused by a “explosive proliferation of media.” *Fuck Everything* also features “celebrity art,” and makes this cross over from *Otaku* culture to music. Hip-hop/rap music is specifically discussed as a genre that influences youth, and involves gender bending in a later section.

It is important to note that Murakami created a manifesto for *Superflat*, making it evident that he had a political agenda behind his art practice. References to other manifestos appear throughout this paper. I
appropriate the word *manifesto* in the title of this paper to highlight that *Fuck Everything* has a political agenda as well, in its reimagining of gender relations and roles in a hopeful step toward equality.

**Amateur Manga and *Otaku* Culture**

*Dating-simulation* games are often created by amateurs and fans that participate in *Otaku* subculture. Browser games have the ability to be globally distributed because of the Internet, thus they are not policed or censored by corporations, which is why a lot of amateur *dating-simulation* games contain more obscene and bizarre content. In this way, *dating-simulation* games are a direct derivative of the amateur manga market, a movement in *Otaku* culture where fans were able to draw, print and distribute their own original manga, or spin-offs, and fan parody manga’s implicating characters from mainstream anime and manga into their own story lines and fantasies, which was enabled by the public accessibility and use of the printing press. In the same way the printing press enabled the amateur manga market, the Internet enabled the amateur creation and distribution of independent video games, further discussed in the section *The Expansion of the Video Game Genre*.

The amateur manga movement provides interesting insight in gender relations and roles in the youth of contemporary Japanese society. 80% of the amateur comic market in Japan is female (which is quite the opposite case for comic creation in America which according to cartoonist Alison Bechdel, is very male dominated). Japanese visual culture scholar Sharon Kinsella describes amateur parody manga as an “attempt to struggle with and subvert dominant culture” through satire, making fun of the masculine heroes in the mainstream *shonen* (the term for boys action manga), by feminizing, humanizing and questioning the authority of these pre-existing characters, and creating *yaoi* fan fiction – comics with homoerotic themes, often pornographic, depicting romance between these masculine mainstream characters. The other 20% of the amateur manga market is made up of males notorious for their infatuation with and creation of the *Lolicon* genre, which infantizes and subordinates popular and powerful female anime characters. *Lolicon* manga is also often associated with pedophilia because of the way the female characters are drawn to look very young and constructed to have naïve, passive personalities. Kinsella concludes that men who subscribed to the *Lolicon* fandom express both “fixation and resentment felt towards young women,” marked by a loss of power, because of their inability to relate to the social changes that have yielded assertive and insubordinate modern young women.
The character Mimi in *Fuck Everything*, embodies these infantized *Lolicon* aesthetics in drawn style and personality. If the player selects certain dialogue options, they discover that Mimi is in fact a 17 year old minor, yet might still choose to leave the bar with her, at which point she will hand cuff the protagonist and remark, “didn’t your mommy ever teach you not to go places with strange 17 year olds?” This not only attempts to prosecute the pedophilic connotation of the *Lolicon* genre, but references Internet subcultures that allow child pornography to proliferate, and chatrooms where minors are lured by older persons. In contrast to the *To Catch a Predator* police bust cliché that has been engrained in the American psyche as the consequence of the online solicitation of minors, Mimi is capable of policing her own body. The bait-and-switch technique in *To Catch a Predator* is similar to the virtual dating phenomena *catfishing*, where users create fake profiles and develop online romances, but when meeting up with their digital lover in person, they reveal their true identity. Mimi is also a symbolic embodiment of *catfishing*, because she later reveals that she is not a 17-year old girl at all, but rather, a tentacle monster. I further discuss the relationship between Internet culture and the proliferation of pedophilic content in the sections *Violating the Syntax of Web Navigation*, and *Online Pornography*. Mimi also takes on the *Nekomimi* (cat girl) archetype of a desirable anime girl within the *Lolicon* fandom that not only subordinates the female character but also dehumanizes her by likening her to an animal. I explain the metaphor of the humanoid animal in *Fuck Everything* in the section *Furries*.

**Internet Culture**

The phrase “Internet Culture” evokes ideas of changing the way social interaction and media dissemination take place, globalization, independent media distribution, and the never before possible mass circulation of aberrant, bizarre, extreme, and often abusive, violent and sexual media.

**Violating the Syntax of Web Navigation**

*Fuck Everything* includes surprising secret elements of the game users can access by clicking on random objects in the environment that appear to be static and irrelevant to the conquest of the characters. These secret elements reference shock websites, defined by film and media studies scholar Daniel Reynolds as “pictures or animations grotesquely depicting sexual or violent scenes” combined with
“coding that frustrates the users’ ability to navigate away.” Reynolds explains the reaction to shock websites as “shock in the form of sudden loss of volition disrupting an Internet user’s assumptions about the organization of information on the Web and preying on expectations about the Internet’s navigability.” Popularly, users are tricked into viewing a shock website, by clicking on a mistitled link, or false URL promising to direct users to a known site. In this sense, shock websites force users to view an image against their will. It violates the notion that users are in control of their Internet experience. Shock websites purposefully depart from syntax of web navigation that emphasizes usability to manipulate viewers’ emotions. Notorious shock websites include 2girls1cup, Goatse, Blue Waffle, Lemon Party, and Tubgirl. I appropriate the graphic content found on these named shock websites into Fuck Everything by displaying a rapidly looping slideshow of this shock content, setting it to the soundtrack of repeating gut-wrenching screams. This emulates another element of Internet shock culture; screamers. Screamers mislead users by linking them to a video or other animated form of media, which begins as a pleasant and engaging, then suddenly switches into a series of violent-, gory-, or horror-related images displayed successively to the user at rapid rate set to screaming noises. There are a series of online videos filming reactions to screamers and shock sites that often involve people crying or falling out of their chairs.

The jarring, surprising and forceful nature of shock websites relates to the incorporation of the paka paka effect in certain scenes in Fuck Everything. The paka paka effect is most notorious for its appearance in an episode of Pokémon, (an internationally popular anime) which was only aired in Japan because the effect caused approximately 700 seizures. The paka paka effect, is created by very bright and saturated hues of red and blue alternating rapidly in a flash. Optical illusions, such as the Rotating Snake, are also appropriated into the games scenery to contribute to a digitally induced corporeal sensation. Incorporating visuals that forcefully evoke physical discomfort and subsequent feelings of violation can be perceived within Fuck Everything as an analogy for rape in a virtual space that affects the user, rather than the protagonist character.

Mouchette.org, a website that violates the syntax of web navigation, though immensely less graphic than the aforementioned shock websites, references darker Internet culture motifs such as suicide and pedophilia. Mouchette.org is meant to embody through web presence only, a precocious (in a creepy innuendo riddled way) “nearly” 13-year-old girl with a fan following, whom she interacts with on the site. The website itself is intended to be the soul embodiment of her character who exists nowhere else but on, or more appropriately as Mouchette.org. The navigation on Mouchette.org is obscured, with drop down menus, check box forms, hypertext and images that link to pages seemingly unrelated to the associated
titles and options. The aesthetic of Mouchette.org is inconsistent; there are photographs, illustrations, animated gifs and pixel art integrated into a hodgepodge design, that doesn’t attempt to establish any unity though displayed together on one webpage. The website also includes sound effects that typically have a shocking effect on user, like a sudden moan, cry or scream.

Like Fuck Everything, the organization of (or lack there of) Mouchette.org is intentionally deceitful and unspecific in its treatment of site navigation, which encourages users to play, explore, and discover the new rules of an unfamiliar virtual land. The aforementioned “hodgepodge design” also exploits the web pages ability to display a variety of different media all at once. Fuck Everything embraces this aesthetic by layering illustrations, photographs, pixel art, animated gifs, text, movie and sound files to create different compositions and interactive interfaces. Created in 1996, Mouchette.org could be considered Internet archaeology, or older websites from the early Internet that look outdated, and would seem very out of place on a modern website. Fuck Everything features graphics that appear dated (8-bit, very pixelated, low resolution, intentional use of graphics with gif artifact) to allude to the fact that the Internet has been used as a platform to explore taboo themes because of its ability for users to take on identities separate from their physical self since it’s inception. The dated graphics are also intended to be nostalgic in millennial users, where they might encounter a mash up of childhood Internet graphics from Neopets.com to doll sprites. One secret room is comprised of a remixed graphic from Mouchette.org that reeks of Lolita suicide.
Media artist Manthos Santorineos who conducted an interview with the anonymous persona behind Mouchette.org describes the Internet as an “updated location for both our erotic and intellectual fantasies.” Dating-simulation games, shock websites, screamers and sites like Mouchette.org draw attention to the fact that, in the words of Mouchette the net can “circulate emotions,” and incite the “whole range of human emotions.” Mouchette describes the process of logging into the net as “connecting to my (her) soul.” Mouchette’s beliefs about the Internet and the human spirit are similar to the viewpoint of the fantasy centered Otaku, who feel they are more themselves through their virtually constructed identities than they are in reality.

I refer to Internet usage as an out-of-body experience, because online persona gives users the ability to be judged by the quality of their soul, rather than their physical body. I believe that this has the potential to contribute to an understanding of gender as a social construction, where the physical body and irrefutable indications of gender (biological build and genitalia) are regarded as irrelevant or even obsolete. As mentioned before, this is why I have the randomized protagonist character selection; so users are forced to navigate through a world with a gender they might not have self-elected, yet discover, after multiple game plays, that this does not change anything about the protagonists attitude, dialogue or plot development of the game; the only differences are the genitals when entering sexual gameplay.

Mouchette cites suicidejournal.com as one of her influences, a journal kept by an anonymous identity who published their suicidal thoughts and contemplations, then eventually announced their
suicide, after which their site disappeared, never revealing to the audience if the web presence were a fictitious persona, or if an actual suicide had taken place.

The report *Youth Pornography and the Internet*, speculates that Millennials have become desensitized because of the accessibility through the Internet of the aforementioned types of snuff entertainment during their adolescents. The title of the game *Fuck Everything* has a double meaning; first, it is the goal of the game to have intercourse with anything the player can click on, and second, it is a figure of speech that is a declaration of apathy and nihilism from a generation that has seen it all. *Suicidejournal.com* exemplifies how real suicide could be interpreted as fictitious or presented as entertainment, or an art project, because of the way social media interactions remove the human from the emotion. *Fuck Everything*, contains hidden references to the *University of California Santa Barbara* shooter Elliott Rodgers’ misogynist beliefs that motivated the shootings. I place Rodgers’ *YouTube* videos, under the category of Internet snuff media. His videos expressed a strong desire for and plotting of suicide and mass killing. Police were notified of Rodgers’ *YouTube* videos, but quickly dismissed him from suspicion after meeting the “polite” Rodgers in person. It is very hard to distinguish true sentiment from persona online; *YouTube* videos especially are often used to construct over-the-top personas with the hopes of generating a viral video. Filmed the day before the *UCSB* shooting, Rodgers’ *Retribution* video almost seems scripted, and could easily be dismissed as a fictitious persona or dramatic dialogue. The videos, perceived as harmless before *UCSB* shootings, are now tagged with warnings demarcating offensive and graphic content. Though Rodgers’ videos contribute to the discussion of Internet snuff media, the beliefs expressed in them are integral to *Fuck Everything*, and examined in the section *Greek Life, College Football and Campus Sexuality*.

**Furries**

Furries, another fandom associated with sexual fantasy, refer to a subculture where participants take on the identity of highly anthropomorphized and sexualized animal characters. Furries enact their fantasy on Furry forums and fan sites, or by dressing up in *fur suits* and meeting with members of the Furry community in person. Like the amateur manga movement, Furries fulfill their unrealistic fantasies through interacting with fan art of Furry personas, because Furries are not an entity in reality. *Pleasurebonbon.com* is a popular erotic Furry fandom website, which even has a flash game with a
clicking interface similar to that of *dating-simulations*, for having virtual intercourse with a Furry character.\textsuperscript{40}

According to theater and film scholar Marla Carlson, “performing an animal identity provides a way out of human norms that have become unduly restrictive and often enough has nothing at all to do with animals.” This resonates with the message behind *Fuck Everything* because it shows the potential for the Internet to cultivate and proliferate new sexualities that deviate from the harmful confines of the socially imposed heterosexual gender roles.

Users may be assigned to play *Fuck Everything* as an anthropomorphic, Furry-like character. The introductory movie for the animal protagonists explains that the character was able to “download human consciousness” that enabled them to seduce humans. The notion of “downloading human consciousness” flirts with the possibility that technology will evolve in a way that completely deconstructs the social restraints placed on human sexuality. This introduction establishes that *Fuck Everything* does not take place in our reality, despite its inclusion of pop culture references and a dating protocol that resembles our own world.
Mimi, the bartender, who embodies the *Nekomimi* (cat girl) stereotype, occupies a stratum in between human and anthropomorphic animal. Within *Fuck Everything* Furries and animals represent an oppressed demographic. Mimi relates to the protagonist, that *Nekomimi’s*, “her people” have been extremely sexualized, which has resulted in her debasement. Sparky, the beagle, who is a full fledged animal, explains that since “downloading human consciousness”, he has been unable to relate to other dogs, but also cannot obtain equal respect from humans, leading to his epiphany that his life is not worth much in the “eyes of society.”

**Online Pornography**

As mentioned before in relation to how digital pornography influenced the *Superflat* movement, *Fuck Everything* is also a reaction to pornography becoming normative and incredibly accessible through its online proliferation, its impact on culture, and the gender ideals it transmits. Media theorist Dick Hebdige explains that online pornography is “disseminating a new post-humanist set of universals… that will lead to the commodification of the body and the self,” which Hebdige correlates to an increase in plastic surgery, eating disorders, celebrity worship, couples therapy, sexual performance anxiety, pathological narcissism, etc. Hebdige coins the term “ex-imate,” which is the public and impersonal display of previously intimate interactions, which seem to be an evolving preference in this digital culture.

Hebdige’s inferences about online pornography are contradictory from earlier speculation that online porn has the potential to liberate people form their bodies and confining notions of the self so they can experience a sexuality uninhibited by social norms and gender politics. These differences in the impact online pornography has on notions of the self could be distinguished by individuals who choose to interact with internet pornography as a fantasy and accept it as something separate from physical reality, versus those who ascribe to this pornographic content as an ideal which they try to emulate in their everyday lives.

The human female protagonist in *Fuck Everything* expresses an attitude influenced by pornography in her self-sexualization. She remarks that laser hair removal has finally enabled her to achieve her ideal “vagina of an 8-year old.” This remark takes a stab at representations of women in pornographic anime and the mainstream pornography industry’s perverse tendency to present infantized female genitalia as an ideal vaginal aesthetic. The characters in *Fuck Everything* do not represent an ideal vision for gender, but is rather a reflection of our own flawed, gendered society.
Lawyer Eric M. Winston explains the need for the Internet to be “treated differently from other forms of media because of its unique nature.” Winston is also sensitive to the deeper understanding and tolerance of varied sexualities online pornography can create stating that, “the Internet itself transforms our concepts of sexually explicit and obscene material. It gives us the ability to experience life through the eyes of many different people with many different outlooks. Our concepts of obscenity are altered by the Internets’ ability to present us with a vast array of ideas and concepts that people may never have considered before.” Winston also perceives the potential for online pornography to be liberating, expressing that the cultural “struggle about what is permissible in porn,” will be undermined by the need for the “human soul to freely dream, express and receive.”

Law professor Eugene Volokh uses the metaphor “dark alley” for this virtual space riddled with obscenity and pornography. In *Fuck Everything*, the protagonist might follow a character down a dark alley; the locations in *Fuck Everything* create an environment that resembles physicality and uses it as a stage for plots representative of virtual space to unfold.
The Expansion of the Video Game Genre

According to game developer and critic Anna Anthropy, games are an experience composed of rules, making them uniquely suited for exploring dynamics. For this reason a digital game is the perfect medium to subvert dating protocol and socially imposed gender dynamics. Anthropy remarks that, “if one looked solely at videogames, one would think the whole of human experience is shooting men… surely as an artistic form that has as much weight in popular culture as the videogame does now has more to offer than such a narrow view of what it is to be human.” Currently, videogames are created by a small insular demographic of people, predominately white males, and originate from a single culture, which is why they present such a narrow perspective. Videogames have the potential to be a legitimate art form because they transmit ideas and culture; however, they are largely disregarded as an artistic medium because they are commercially distributed and focus on entertainment rather than cultural value. Anthropy notes that if an art form (be it poems, music, film, paintings etc.) has attracted authors from many demographics outside of the mainstream, the form has reached “cultural maturity.” Videogames as an art form are very far from “cultural maturity.” Open-source software and the Internet give the average individual the capabilities of creating and distributing their personally-made videogames; in this day and age, there is no reason videogames can’t offer the perspective of a plurality of voices. There is a lot of uncharted territory in videogames and amateur game creation. As a woman, I created Fuck Everything as a representative of a demographic excluded from videogame culture.

Newgrounds.com is considered a hub of global (but overwhelmingly from western cultures) self-made amateur games; which is heavily populated with “adult” rated games, most of which adopt the format of a dating-simulation. Since dating-simulation games are not nearly as popular in western societies as they are in Japan, on Newgrounds.com they offer an even narrower range of gameplay and diversity, subscribing to the male protagonist, female passive storylines, and the gender stereotypes these games reflect and transmit. Though these Newgrounds.com games are created by amateurs, within the adult category of gaming, they still do not reflect the plurality of voices that Anthropy envisions for amateur game creation.
Anita Sarkeesian is a feminist, media critic and blogger, became famous for the controversy surrounding her vlog *Tropes vs. Women in Video Games*, which discussed misogyny in video game culture. Among the popular representations of women in video games she identified were women as background decoration and the damsel in distress. Sarkeesian became the target of online harassment by male gamers who detested the vlog and demonized feminism. She was even e-mailed images of herself being raped by video game characters.
Throughout this manifesto you find several examples of rape fan art targeting hyper-masculine cultural icons. Since rape drawings are a tactic to silence feminism, I wanted to use this art form to attack patriarchy. This outraged reaction to a feminist critique on videogames illustrate how violently protected the male gaze is in gamer culture.

**Use of “txt tlk” and Emoji’s**

The inclusion of “txt tlk,” smart phones, Emoji’s (an emoticon application specifically for smart phones) in *Fuck Everything* are meant to evoke zeitgeist, and reference how technology is changing how people socialize. As I mention in the *dating-simulation* section of this thesis, sounds in *dating-simulations* are sometimes accompanied or replaced by textual onomatopoeias, indicated by asterisks, such as *squee* or *splat*. Emoji’s and textual sound effects compensate for the naturally occurring elements of human, in person, physical interaction (sounds, laughter, facial expression) that are lost in virtual communication.

The red slime monster character, Lars only speaks in “txt tlk.” Emoji’s are sprinkled throughout the game to alert the player how their protagonist is feeling or reacting. The soundtrack of the game consists of a series of rap songs with lyrical content that complements the storylines and morals enforced in *Fuck Everything*. For this reason, the soundtrack is not interrupted by audio affects, but accompanied by textual onomatopoeias. The function of Emoji’s and “txt tlk” are further discussed here in the section titled, *Tinder, and the Appropriation of Jameis Winston*. 
Feminist Interpretations

_Fuck Everything_ is concerned with gender equality and the progress of women, so it can be categorized as a feminist work. The game cites the majority of its artistic and thematic inspirations from cultures regarded as masculine, and applies feminist theory to critique these cultures. My work has been subject to some online criticism from individuals identifying themselves as feminists, who found its depictions of sexual violence potentially contributing to rape culture, and accused me of adopting an oppressive male sexuality and portraying feminism as man-hating.

Writer Susan Sontag’s essay _Against Interpretation_ makes a case for resisting the interpretation of art, which would make the aforementioned quarrels with my work obsolete. Sontag notes that art is not necessarily a reality and should not be interpreted as such; “To understand is to interpret. And to interpret is to restate the phenomenon, in effect, to find an equivalent for it.” While creating _Fuck Everything_, I was preoccupied with the outrageous, blatant perpetuation of oppressive gender roles in American culture, and attempted to create a metaphor that would mirror its absurdity in a way that articulated its widely accepted values as unjust and obscene. Sontag says that interpreting works of art “set(s) up a shadow world of meanings,” and argues that “our world is depleted, impoverished enough” so it does not need this mirroring. Instead of creating this shadow through interpretation, Sontag believes that “all commentary on art now should be to make works of art.” This manifesto, however, emphasizes that _Fuck Everything_ does in fact have a meaning beyond its existence as a work, and has a feminist agenda, regardless of other interpretations. Sontag remarks, “it doesn’t matter whether artists intend, or don’t intend for their works to be interpreted.”

In the book _Pimps Up, Ho’s Down: Hip Hop’s Hold on Young Black Women_, author Denean Sharpley-Whiting cites several different feminist perspectives, that illustrate a lack of solidarity, and confusion in what constitutes a feminist, and clashes in ideals about what behaviors are helpful or harmful to the progress of woman. The following are feminist quotations cited in _Pimps Up, Ho’s Down: Hip Hop’s Hold on Young Black Women_ illustrate this conflict between feminist perspectives.

Novelist Zadie Smith writes on feminism; "I myself have never been able to figure out precisely what feminism is. I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat."
I find myself saddened by the term feminism, because it reminds me that I was born into a world that did not assume men and women were equal. Not only was this not assumed; the fact that the term feminism had to be coined demonstrates that the concept of the equality of the sexes has actually been (historically and presently) emphatically refuted, and required organization and retaliation against the dominant culture to even begin to be articulated.

Author and Journalist Katie Rophie rejects the notion that “we live in a rape culture,” and that “feminist preoccupation with rape and sexual harassment is that of women victims, offended by a professor’s dirty joke, verbally pressured into sex… offended by sexual innuendo.” Rophie’s denial of rape culture is inaccurate, with sexual abuse in the US statistically occurring at odds greater than one in three. She fails to consider the variety of ways feminists can be concerned with sexual abuse, without playing the role of victim and being over sensitive.

Authors Joseph Heath and Andre Potter explain that people are reluctant to identify themselves as a feminist, even though they believe in the equality of the sexes, because in their minds it has a connotation that means something other than “simply the belief in the fundamental equality of men and women.”

Sharpley-Whiting remarks that “what feminism is and what feminists look like is conformed to all sundry stereotypes… notoriously bad dressers… serious with dour personalities… Eschew to all things dealing with beauty.”

Just like patriarchy, some facets of feminism impose beliefs on how women should behave. Author Naomi Wolf states that women should choose to look how they want to look, and be shameless, greedy, pursue pleasure, and tolerate other women’s choices. Tolerating other women’s choices is critical to avoiding this hypocrisy.

Referring back to Sontag’s Against Interpretation; critics create their own meanings for works beyond seeing the work of art as simply a work of art. Divergent beliefs amongst feminists stem from different interpretations of feminism; this explains how a work intended to be feminist, like Fuck Everything, could be interpreted as misogynist. Sontag writes “the function of (art) criticism should be to show how it is what it is, even that it is what it is, rather than to show what it means.” These concepts regarding feminist interpretation are critical to the following section, about navigating and participating in Hip-hop/Rap culture as a feminist and interpreting lyrics.
The roles women are confined to in mainstream Rap culture are very similar to the roles women occupy in the stereotypical, male-protagonist-centered *dating-simulations*. In both “women are routinely reduced to conquests and objects,” parodied in *Fuck Everything* by enabling the protagonist to actually have sex with various inanimate objects such as a bar stool, a beer bottle, and a blow up doll. These objects are placed alongside actual dateable characters with personalities, to demonstrate the differences in conduct when handling a human being versus an object. Every male-centric culture discussed in this *manifesto* perpetuates the objectification of women. Also, these sexist tropes that objectify women and permeate rape culture are a part of all mass American media and is not just specific to the Rap genre. The soundtrack to *Fuck Everything* is considered rap, which is why this is the music genre given emphasis in the manifesto. The soundtrack is from a mixtape titled *Rappist* by Fellatia Geisha, my rap persona. Rap is the primary music genre I have consumed all of my life, which is why I have always been inclined to rap. I did not begin rapping to combat rape culture and patriarchy, but using the medium in this way happened naturally when I embarked on this project. I love rap music, and consume the music of most of the rappers listed in this section. I am aware that most popular music genres including rock and pop transmit the same misogynist messages as rap music, they are just not relevant to *Fuck Everything*. A 2013 facebook data analysis shows that Hip-hop is the most widely consumed genre by Millennial, making it extra relevant to this manifesto which addresses zeitgeist.

This manifesto is first and foremost against censorship. Rather than critique the artists lyrics and their image, I am critical of popular culture and the mass media which proliferates and consumes this type of content, mostly uncritically, while under representing, marginalizing, or sexualizing the voices of women, while the majority of positive and progressive Hip-hop and rap music goes un-noticed by the mainstream. Instead of censoring or telling these rappers to stop, I embrace creativity as a safe place to channel aggression, and use what is defined as acceptable within the genre to defend my artistic decisions. The emphasis of this paper is rape culture, sexism and shock value, amongst other things, so unfortunately this is not the place to discuss and give weight to all of the positive music within the genre.
Mainstream Hip-hop

The following brief and limited explanation of problems with misogyny in “Hip-hop”, that is not in it’s entire context because of the scope of this manifesto, and is taken from the texts *Misogyny and the Emcee: Sex, Race, and Hip Hop* by Ewuare X. Osayande, and Pimps Up, Ho’s Down: Hip-hop’s Hold on Young Black Women by Denean Sharpley-Whiting.

Osayande writes that “every community of men around the world is guilty of creating a structure that inhibits and prohibits the progress of women, and acknowledges an “ever growing awareness of the reality of sexism as a form of oppression.” Osayande refers to rap music as rap(e) music, because the genre is steeped in references to sexual abuse, rape, objectification and oppression of women.

Sharpley-Whiting comprises a list of particularly abusive and sexist attitudes in rap music:

"If you got a daughter older than 15 I’mma rape her” - *X is Coming*; DMX

"I was thinking the worst but yo, I had to let my niggas fuck her first, loaded up the 44 yo then I straight smoked the ho” - *One Less Bitch*; NWA

-“If she’s talking bout keeping it, one hit to the stomach, she’s leaking it” – *Confessions*; Usher, Joe Budden

To which I add:

“Poured molly all in her champagne, she don’t even know it, I took her home and I enjoyed that, she don’t even know it”- *U.O.E.O.N.O.*; Rick Ross

“I had to rape his bitch cause the hoe was stacked, I fucked her from the back, with my gun to her back”- *Let’s Plan a Robbery*; Three 6 Mafia

“My nuts are there, rape your mother live in despair”- *Body Language*; Action Bronson

“I’ll leave ‘em lookin’ like a rape victim”- *Talk Like Sex*; Kool G Rap

“Fuck her in the ass every time I’m in a bad mood, ain’t got a choice, no, she do it ‘cos she have to”- *O.K.*, Mac Miller

Some of the aforementioned lyrics might not be considered Hip-hop, but are still in the rap genre.

Sharpley-Whiting even categorizes NWA’s an DMX’s lyrics describing sexually violent fantasies as a form of “snuff porn,” another recurrent theme in *Fuck Everything*. The misogynistic scripts enacted in rap music subscribe to heteronormative and widely accepted structure of dominant man and the submissive women. While this graphic content may not seem anymore obscene than some of the other media discussed in this manifesto, it is important to remember that Hip-hop is not a small subculture, but a part
of the mainstream American media, permeating all levels of mainstream culture. Osayande illustrates how American society celebrates and rewards “self admitted womanizers and woman beaters.” Snoop Dogg, a producer of porn and perpetrator of lyrically “smacking hoes”, is also featured in commercials selling fabric softener on family television networks. Three 6 Mafia won an Oscar for the best original song *Hard Out Here For A Pimp*, a song that “outright denigrate(s) women and celebrate(s) their actual oppression.”

In addition to containing misogynist content, Hip-hop is also notorious for its homophobia. Homosexuality undermines patriarchy by disturbing its power structure by “posting the fact that there can be men and women that desire another way of existing as men and women that doesn’t reify stringent and oppressive gender roles.”

Some women involved in Hip-hop culture are also known for gender bending, one of the themes in *Fuck Everything*. Film director and feminist Tiona McClodden writes that “some women will adapt an extreme masculinity to get along, dress aggressively, then people respond to your lyrics. The problem is you are left with the very same sexism and misogyny of male rappers.” In some instances female rappers attempt to conform to the ideals of masculinity, in order to gain respect from other male rappers, risk duplicating the very male privilege that their presence on the Hip-hop scene is meant to disrupt. Saying that women are adopting the masculinity or the sexuality of other men implies that this aggressive sexuality does not belong to females and cannot be feminine. The entire purpose of this *manifesto* is to emphasize gender as a social construct only! Types of sexual attitudes do not just belong to men or women.

Though female rappers occupy a more empowered position in Hip-hop culture than a dancer or a groupie; the lyrics and the attitudes they express still illustrate the box patriarchy has put them in. The following lyrics discussed represent an extremely limited sample of rap lyrics, and again, this *manifesto* emphasizes mainstream representations of gender that contribute to patriarchy, and does not include examples of more positive and progressive rap music that shatter this stereotype. The attitudes I recognize most frequently from mainstream female rappers: how sexy ones’ body is, contextualizing your self worth in terms of a man, putting down other women, how clean and good ones *pussy* is, shopping designer, money. Sex is presented in a favorable way towards men.

Here are some lyrical examples:
“Ho, I got yo boyfriend, ho I could take yo man, I can take yo man” – *I Got Yo Boyfriend*, Jacki-O

“And I’m spending his new cash, few trips, new bags, damn she is too bad, oh you mad? That I’m his new bitch,” – *New Bitch*, Iggy Azalea

“He like it when I make this ass vibrate (twerk),
Bend it over make make this thing shake (twerk)” – *Twerk*, Lady

“This pussy so clean, like soap in yo mouth” – *Wowzer*, Trina

There are many exceptions to these stereotypically female attitudes of rappers, which are sometimes regarded as “duplicating” misogyny. Sex is presented in an oppressive, degrading way towards men.

“Got the cam cord layin’ in the drawer where he can't see
Can't wait to show my girls, he sucked the piss out my pussy”
- *Suck My Dick*, Lil Kim

“I’m raping you,”
- *Lookin Ass*, Nicki Minaj

I do not regard these lyrics as “duplicating misogyny.” Rather, I think they are a completely called for retaliation against misogyny in Hip-hop, and create a context where men have the opportunity to experience the type of oppression women are subject to on a real life and every day basis.

**Otaku Rap**

Josip On Deck, one of the rappers I collaborate with on the soundtrack for *Fuck Everything* says he is pioneering a genre of rap music that represents the voice of the Otaku, and is loaded with all the sexual tropes for women discussed previously in the section about Otaku culture. There are some interesting crossovers between Otaku culture, Superflat, and Hip-hop. One of the rap songs featured in *Fuck Everything*, titled *TentaRape*, was created in collaboration between Fellatia Geisha, my rap pseudonym, and Josip on Deck. *TentaRape* lyrically describes the visual tropes of tentacle *hentai*. Rather than rap the role of the female who is raped by the tentacle monster, Fellatia Geisha instead chooses to rap from the perspective of the tentacle monster and makes reference to violating both men and women. In the introductory ad-libs to *TentaRape*, Josip on Deck says, “no more Internet today,” illustrating how bizarre anime pornography is categorized as something that’s of the Internet. *TentaRape* is played in *Fuck Everything* when the character Mimi transforms from a kawaii girl into a tentacle monster. Josip On Deck’s most popular song, *Anime Pussy ft. Killa Karisma*, and its affiliated music video, has achieved viral success on Youtube. *Anime Pussy* lyrically conveys the previously discussed attitudes of Otaku’s who
prefer digital fantasy girls to real women, with lines like “I wanna fuck, I don’t care you ain’t no real person” and “we don’t want no real girls they can go away.”

Murakami Takashi created artwork for Hip-hop artist Kanye West’s graduation album and related merchandise. In the Superflat Manifesto, Murakami talks about his visual inspiration coming directly from music, describing how an Aphex Twin song sounds like how the the kanada effect (a style of animation in anime to depicts an explosion) looks.

**Horrorcore**

Of the discussed genres, Horrorcore probably has some of the most disturbing lyrics, which are justified by affiliating with the fictional horror genre, which unabashedly depicts rape and violence toward women and portrays women as primarily victims. I’ve included a few lyrics from horror core artists that depict graphic rape.

“I’m joking, I only want to cut her throat open. Then throw her off a boat and watch her float in the ocean. Murder or rape? Burger or steak? You take the pick.”- Horrorshow, King Gordy

“I’m also into sodomizing secretaries, I’m very scary, my ice pick rips through virgin cherries…So girl take fucking caution, cause if you’re walking home alone tonight, you might wind up a bitch on auction, and if I can’t take you while you’re conscious hun, I’ll be like Ralphus and shoot into you from my blow gun,” –Eat Shit & Die, Necro

“Clench my fist and cold clocked the whore, rape the bitch, and tell a nasty lie, whip out my shank and cut her eye, I’m down about liking to use handcuffs, cut off her titties and use them for earmuffs.”- Insane Like, Insane Clown Posse,

By identifying with a cinematic genre fiction is emphasized which helps the listeners perceive this as entertainment. Self-proclaimed “King of Horrorcore,” King Gordy, also creates celebrity sodomy/rape fan art, a recurrent theme in Fuck Everything. King Gordy’s song, featuring Bizzarre, Justin Beiber, chants the lyrics “I fucking hate you Justin (Hate you), I want to rape you Justin (in your ass),” the rest of the song details Justin Beiber’s rape and murder. This is just another example of the level of extreme Fuck Everything is participating in by referencing these genres.

**Tyler, the Creator & Eminem: Cultural & Gender Displacement**

There are some visuals in Fuck Everything directly inspired by, or literally interpreted from, rap lyrics. Superflat comments on “celebrity art”, a media trend derived from youth crafting their identities
from celebrity music culture. *Fuck Everything* incorporates “celebrity art” of Tyler the Creator and Eminem. Both Tyler, the Creator and Eminem are rappers notorious for their lyrics depicting graphic rape and transmitting misogynist and homophobic messages. Tyler, the Creator even had an incident in Australia, where a feminist group came to protest his lyrics in the front row of one his shows. Recall that women artists involved in the Amateur manga comic book market subverted the ultra-masculine characters of *shonen* manga by creating fan art that depicted them as submissive or in homoerotic relations with other characters. *Fuck Everything* features fan art of both Tyler, The Creator, and Eminem on all fours being sodomized, placing these celebrity icons of masculinity in an emasculating context. This fan art is a visual interpretation of Tyler, the Creator and Eminem’s own lyrics respectively.

In Tyler, the Creator’s song, *Yonkers*, he raps that he is “in a threesome with a fucking triceratops, Reptar.” In another song, *Trouble On My Mind*, he alludes to this *ménage a trois* again with the line “Reptar, triceratops, dinosaur dick.” Reptar is a cartoon dinosaur from the 1990s *Nickelodeon* cartoon, *Rugrats*. Tyler, the Creator’s “fan art” depicts him in a threesome with Reptar and a triceratops.

In Eminem’s song *FACK*, his lyrics instruct a woman to “shove a gerbil in (his) ass through a tube.” The song *FACK* is the only song appropriated into *Fuck Everything* that is not affiliated with *Fellatia Geisha*, and plays when users first enter the bar where clickable gameplay begins. Only the verse describing gerbil sodomy is played on a loop:

"Ok I'm done I already came twice, you 'aint gotta make me come I'm all out of gas, not so fast, ah your finger just went up my ass, ow that hurts take it out now, no wait a minute, ohhh, put it back in in in in, this don't mean I'm gay I don't like men, I like boobs! boobs! boobs! now see that gerbil, grab that tube, shove it up my butt…"

*Fuck Everything* users who rigidly subscribe to gender roles might have an internal dialogue similar to this verse in *FACK*. Users are giving the opportunity to experience scenarios that depict sexualities they would never otherwise experience, perhaps causing some confusion, anxiety and need for self-convincing re-assertions like "I like boobs, boobs, boobs!!!!"
The lyrics have been reimagined into “fan art” that undermines the masculinity of both Tyler, the Creator and Eminem’s rap personas. They are also referential to popular themes in *Fuck Everything*: bestiality, and in Tyler, the Creator’s case, sexual relations with cartoon characters.

Before labeling Tyler, the Creator and Eminem as misogynist or homophobic, it is important to understand the context these rappers create for their lyrics in their rap identities. I attempt to construct a feminist interpretation for both Tyler, the Creator and Eminem’s body of work, to demonstrate issues in interpreting artwork for more than “what it is,” as described by Sontag in the previous section. Below I list some of their lyrics, and the attitudes they reflect.

**Rape:**

“And you call this shit rape, but I think rape’s fun”  
-*Blow*; Tyler, the Creator

“While you’re kissin her cheek, and smearin her lipstick, I slipped this in her drink”  
-*Guilty Conscience*; Eminem

**Sexist:**

“Goddamn I love bitches, especially when they suck dick and wash dishes cooking, cleaning, grant my wishes, and make me and the Wolf Gang sandwiches”  
-*Transylvania*; Tyler, the Creator

“Baby, make us same French toast and show us some skin”  
-*Old Time Sake*; Eminem

**Homophobic:**

“I hate gays, gangbangers and fucking jerkers  
Unless it’s gay gangbangers that’s fucking jerkers  
Whoa yo, yo no homo, I’m not gay, faggot”  
-*AssMilk*; Tyler, the Creator

“I’ll still be able to break a motherfuckin’ table over the back of a couple of faggots and crack it in half”  
-*Rap God*; Eminem

**Bestial:**

“Fuck a little puppy, kick the puppy while he’s yelping”  
-*Insane*; Eminem

“I’m awesome, and I fuck dolphins”  
-*Tron Cat*; Tyler, the Creator
Self-implicating homosexuality:

“I’m out the closet, I’ve been lying my ass off,
All this time, me and Dre been fucking with hats off”
-My Dads Gone Crazy; Eminem

“What the fuck you want me to do? Start to gobble his
mic, and start jacking him off until his cack blasting
off?”
-Goblin; Tyler the Creator

Self-feminizing:

“Soak me up in a tampon”- Bastard; Tyler the Creator,

“I was born with a dick in my brain, yea fucked in the
head, my step father said that I sucked in the bed,
till one night he snuck in and said, we’re going out
back, I want my dick sucked in the shed”
-Insane; Eminem

Absurd:

“I did not mean to be obscene or make a great big
scene,
and don’t treat me like I’m Pee Wee Herman, this
movie’s, PG”
-Ass Like That; Eminem

“Well, lick my dick, how does that sound? (Umm)
Smell my gooch, you could kiss my buns And I don't
give a shit, ban my rectum”
-Tamale; Tyler the Creator

Political:

“So to the parents of America
I am the damager aimed at little Erica
To attack her character
The ring leader of the circus of worthless pawns
Sent to lead the march right up to the steps of Congress
And piss on the lawns of the White House
To burn the casket and replace it
With a 'Parental Advisory' sticker
To spit liquor in the faces of this democracy of
hypocrisy
Fuck you Ms. Cheeney
Fuck you Tipper Gore
Fuck you with the freedoms of speech
This divided states of embarrassment will allow me to have
Fuck you”
-White America; Eminem

Political (continued):

“This is for the niggers in the suburbs
And the white kids with nigger friends who say the n-
word
And the ones that got called weird, fag, bitch, nerd
Cause you was into jazz, kitty cats, and Steven
Spielberg
They say we ain't acting right…

Political (continued):

…Always try to turn our fucking color into black and
white, But they'll never change 'em, never understand 'em…
…Radical's my anthem, turn my fucking amps up
So instead of critiquing and bitching, being mad as fuck
Just admit, not only are we talented, we're rad as fuck,
bitches”
-Oldie; Tyler the Creator

When the lyrics are collectively assessed, it is impossible to pinpoint any particular
stance or normative association with sexuality. Recall the section Online Pornography in this
manifesto, which suggests that an individual’s ability to distinguish between fantasy and reality, is the
difference between the content in question having a positive liberating affect or harmful one. The
sexually violent imagination expressed in their lyrics is not one that resembles the oppressive
patriarch, but is more like the bizarre “untampered fantasies” in amateur manga, that deal with gender
bending, interspecies relations, nonsense, as well as rape and violence. Still, because of Tyler, the
Creator and Eminem’s mainstream influence, their lyrics that depict rape can still contribute to a rape
culture, taken out of context from their practice, and assimilated into a script that directs masculinity.
Also relevant to *Fuck Everything* is Tyler, the Creator’s crossover in TV entertainment with his show *Loiter Squad* that airs *Adult Swim*, a network attributed with bringing more progressive diverse and progressive media into the mainstream sphere. *Adult Swim* is one of the first and only networks broadcasting a variety of anime shows since 2002. *Adult Swim* is also known for their large library of browser games, and opportunities for independent game creators. Several of Anna Anthropy’s games appear on the *Adult Swim* website. Tyler, the Creators work is not related to anime or independent game culture, yet he has previously been curated into this genre with his integration into the *Adult Swim* network.

The term gender bending, a characteristic of the *Superflat* movement, can also be applied to the identities of Tyler, the Creator, Eminem and the practices of certain female rappers. In more than one music video, Eminem dresses in drag. In Tyler, the Creator’s comedy series *Loiter Squad* he dresses as a woman frequently. Drag is not a canon in rap music visuals. Professor of Anthropology, Peggy Reeves Sandy states that “today we live in a culture where some boys are terrified as being viewed as effeminate by other boys who bully.” A hyper-masculine culture would never condone a high instance of cross-dressing, because this would put it at risk of being perceived as queer or effeminate.

Feminist theorist Barbara Creed writes that “man has erected a series of taboos against women, all of which relate to her sexual functions; such as menstruation.” Because of raps propensity to be crude, there is a plethora of lyrics from different rappers referencing menstruation, revealing a variety of masculine attitudes towards menstruation. Patriarchy places “the feminine,” which in this discussion is menstruation “on the abject side of the masculine symbolic order.” The following lyrics are from a sample of male rappers that occupy the mainstream vein of Rap.

In his song *A Milli*, Lil Wayne refers to menstruation as a disease.

“She said she on her period, I said yuck.” *Yuck*; 2chanis, Lil Wayne

“Don’t fuck her on her period, aint into horror stories.” *All That (Lady)*; Big Sean

“I got a bitch on her period, that’s a money loss.” *Got A Bitch*; Rick Ross (Referencing how a ho is worthless on her period, because no one will have sex with her because of the social stigma on period sex.)

The attitudes the above rappers express towards periods is consistent with what patriarchy ascribes. In contrast, Tyler, the Creator and Eminem continue to gender bend by expressing more celebratory attitudes towards menstruation. In Tyler, the Creator’s song, *Lisa*, he raps a narrative about having a *bitch*, who is so bad at cooking she cannot even make Kool-Aid, and he becomes so thirsty
that he drinks her period blood. In Tyler, the Creators sketch comedy series *Loiter Squad*, he has a skit where he pretends to be a woman’s period, by depicting himself coming out of a woman’s vagina wearing all red, with his skin painted red, and then announces that he is menstruation.

In Eminem’s song *Berzerk* he raps “I’m bout to bloody this track up everybody get back, that’s why my pen needs a pad because my rhymes on the rag,” using menstruation as a metaphor for the potency of his lyrics. In *Without Me* Eminem announces that he is “back on the rag, and ovulating,” which is ignorant to mechanics of menstruation (you can’t menstruate and be ovulating at the same time!), however, still demonstrates that he is comfortable portraying himself with female reproduction functions.

Fashion photographer and feminist artist Petra Collins, known for her *American Apparel* T-shirt design of a hairy, masturbating, bleeding vagina, created the shirt to celebrate and remove the stigma of menstruation. *American Apparel* is considered fashionable and trendy internationally amongst youth, and indicates a movement of perceptions of menstruation from abject to cool. In an interview with *Vice*, she expresses her fan-love for Eminem, and has a photographic work in which one of her friends masturbate to a desktop background picture of Eminem. In the song *The Real Slim Shady*, Eminem raps “feminist women love Eminem,” ironically, because he is usually labeled a misogynist; but this might actually be the truth!

The plausible feminist interpretations of Tyler, The Creator and Eminem, whom for other feminist are the embodiment of rape and misogyny, illustrate the complexities of the term feminism mentioned before. In *Fuck Everything*, the character *Caroline* is the embodiment of this assimilation of menstruation into cool, trendy culture. Caroline is attractive and fashionable, and expresses no shame insisting on period sex with the protagonist.
Tyler, The Creator and Eminem use a similar approach as *Fuck Everything* to deal with the malleability of identity. They seem to struggle with gender and cultural identity displacement. Both reference in lyrics and interviews feeling in-between the black and white community, never fully identifying with either, and thus culling a diverse audience. They also struggle with confining their music to a genre. They both have extremely violent lyrics, reference bestiality, self-deprecate and gender bend. Their extreme content resembles cartoon violence because in the context of their entire body of work. They truly deal with the way creative mediums enable you to construct identity and become whomever you’d like.

“I’m a fucking unicorn, and fuck anybody who say I’m not” – *Radicals*, Tyler, The Creator

“Todays child is growing up absurd because he lives in two worlds and neither of them inclines him to grow up”– *The Medium is The Massage*, Marshall McLuhan

**Against Censorship**

Like the Internet, Hip-hop is also one of the cultural forces contributing to the mainstreaming of pornography, and negotiating what constitutes legal obscenity. Sharpley-Whiting writes that “as Hip-hop has taken over American pop culture” strip clubs and pornography have “gone mainstream,” a byproduct of the glamorization of sex work in rap music.
The obscene nature of some rap music has made it a medium that challenges what is protected under freedom of speech, and what is legally obscene. In 1989, 2 Live Crew Luke’s album, *Nasty as They Want To Be*, was ruled by the government as legally obscene, raging a “battle over the government’s authority in dictating what constitutes obscenity, and what citizens should watch and read.” 2 Live Crew Luke were arrested for performing songs off of *Nasty as They Want To Be*. The obscenity ruling was overturned, considered a violation of freedom of speech, and publicity from the trial increased album sales.

*Fuck Everything* comments on obscenity in our culture, and is thus subject to being categorized as obscene. I received the 2013 Undergraduate Research and Creativity Award to create and research a web comic, titled *Maybe She Likes It*, that explored the impact obscene Internet content has had on the Millennial generation. I received a student feature on the Florida State University website, that summarized my practice, intentions and enthusiasm, and linked to my website, where visitors could read *Maybe She Likes It*, and view my other work. The Honors office received a complaint from a disgruntled citizen, insisting that my student feature profile be taken down, because it evidenced that FSU was funding pornography with taxpayer dollars. The Honors office defended my research as having a valid place within academia, my student profile remained on the FSU websites repository for student profiles, but was immediately taken off circulation from FSU’s home page, and the link to my website was taken off the profile.

Despite 2 Live Crew Luke’s censorship and arrest, the overturning of the obscenity label illustrates the protection of creative products under freedom of speech, and the lucrative publicity institutional censorship will draw to the work in question, which encouraged me to not self-censor my artwork out of fear of legal persecution.

The political agenda of *Fuck Everything* is as driven by feminism as it is protection of first amendment rights. This is why I have difficulty agreeing with feminists who protest rap music by insisting that there are subjects that are too offensive be uttered, even though they obviously permeate human consciousness. Obscenity in hip-hop has a lot of political value in terms of first amendment protection rights and ethics in creative cultural production. The interpretation, be it of an art work or a rap song, may be drastically different from critic to critic, and risks removing the work from “what it is.”
Millennial Appropriations and Mutations of Rap

“Twerk, twerk Miley, twerk (laughs), only in America!” – Somewhereinamerica, Jay-Z

I did not want to talk about race in this manifesto, but I was previously criticized for discussing rap music without any racial context, and cited for cultural appropriation. All of the media in this game is situated in a cyber context, which intentionally erases origin of and physicality of all the cultures it meshes to discuss the liberating potential of Internet experiences, and how identity is not fixed. The 1997 MCI TV commercial advertises their Internet services with the tagline, “There is no race. There is no gender. There is no age,” in online communication. Unfortunately, racism is still alive in America, so it is important to acknowledge why some uses of rap culture by white Americans is problematic. Since Miley Cyrus’ VMA performance and the rise of Iggy Azalea, I’ve seen many articles describe 2014 as the year of cultural appropriation; this is more than something that is just trendy now, it is zeitgeist.

Race relations expert Nadra Kareem Nittle defines cultural appropriation as “members of a dominant group exploiting the culture of less privileged groups—often with little understanding of the latter’s history, experience and traditions.” Marshall McLuhan’s book The Medium is the Massage theorizes and predicts how electronic information, mass media, and globalization will shape the world. He writes, “any understanding of social and cultural change is impossible without a knowledge of the way media work as environments.” Millennial have grown up with Rap music already engrained into mainstream American culture, which is contributing to Millennial appropriation and de-contextualization of rap culture at large. Rather than immediately accuse these white rappers of stealing culture intentionally, we should acknowledge raps profound influence on American youth, and how many Millennial consumed rap as their primary source of media. Rap music is attracting more demographics and voices than ever before; yet the mainstream media perpetuates the same stereotypes and power structures over and over. Though I avoid critiquing art forms for their political correctness, I have some issues with the way many of the more popular white female rap artists use rap music to situate their sexuality and create identities.

In the past five years, the term “white girl rap” has come to describe a genre, which includes rappers like but not limited to Kreayshawn, Lil Debbie, V-Nasty, Brooke Candy, Iggy Azalea, Kitty Pryde, Chanel West Coast and sometimes Miley Cyrus. I see these women being marketed to other white women who like rap music, which is a category I am often lumped into, even
though I am Latina (which is hard for me to say, because I strongly identify with cyber culture and am American born and assimilated). I am bothered that this is how the media believes white women enjoy and interpret Rap music.

Guardian columnist Hadley Freeman describes Miley Cyrus’ MTV Video Music Awards performance in August 2013 as “a young wealthy woman from the south doing a garish imitation of black music (and dance) and reducing black dancers to background fodder and black women to exaggerated sex objects” to the effect “of a minstrel show.” When interviewed about her performance, Cyrus responded that “she feels like Lil’ Kim inside,” and she loves “hood music.” Cyrus’ routine at the VMA’s featured the dance move twerking, which has African-American roots.

Even more disturbing, rappers Iggy Azalea and Lil Debbie later claimed that Miley Cyrus was copying them; copying their copying of black music and use of black women as silent background dancers. In regards to twerking, Azalea says “I’ve been doing that on stage for two and a half years…(Miley) probably watched my videos and decided to try it.” In an interview with VLAD TV, Lil Debbie express that she feels Cyrus ripped of her video Ratchets, which also features black women as twerking background dancers. None of these women can see that their use of twerking is not unique to their identity, but a symptom of zeitgeist, being part of the generation that has venerated rap culture from a young age, where this dance is derived from. To put into perspective how engrained rap culture is for the Millennial, I’d like to note that the first time I was asked if I could twerk was in 6th grade (eleven years old), at my first school dance. It is no surprise to see these white women in their early twenties are twerking, but they should cite its origins instead of claiming it as their own. Rap music has had a profound, lifetime influence on the Millennial, and I believe that there will be a point where what initially seems like garish cultural appropriation, will morph into cultural convergence.

In a video interview on Bossip, a celebrity magazine, Lil Debbie was questioned about her music video Ratchets for using only black women as background dancers in her music videos, to
which she responded “I am just a white girl in this world… I showed up and the dancers were there.” This implies that because of her demographic, she has no control over her image, and admits to being a product of the industry. She then goes on to admit that she does not write her own lyrics, and has ghostwriters, saying, “I hate every white female artist that is sitting their completely fronting (lying), that they write their own shit.” Female rappers are often accused of not writing their own lyrics, it is a sexist stereotype, which Lil Debbie not only perpetuates, but also believes. Lil Debbie, Iggy Azalea, and Miley Cyrus each demonstrate through their image and lyrics that as a women, they are still subordinate to the patriarchal structure in the industry, and assert their power in the medium by marginalizing and objectifying other women.

This is a generalization (like everything in this manifesto), but my critique for this genre is that “white girl rappers” express themselves in a way that emphasize their privilege. It seems as though they are completely unaware that they are in fact a part of an oppressed demographic. The following lyrics exemplify some of the common attitudes in this genre (pining over men who do not want them, domestic references like cooking, objectifying other women, and partying):

“We went from nothing to something, liking to loving, it was us against the world and now we just fucking, It’s like I love you so much and now I just hate you,” – Black Widow, Iggy Azalea

“Drinking out the bottle, I got no respect, looking like a model, who just got a check,” – 23, Miley Cyrus

“Lordy, shorty you’re a 10 and I wait for your drunk dials at 3:30 AM I love them. So call me sober when you’re ready, not going steady, but babe I planned our wedding already” – Okay Cupid, Kitty Pryde

“Aint got a care in the world, middle finger up, skater girl, sipping liquor up, faded girl, hitting better bud, later girl”- Alcoholic, Chanel West Coast

“So come on girl we ain’t no cops, we just wanna see that booty pop, so strip girl like it’s hella-tonna-hot, in the kitchen shakin’ while we cookin’ in the pot” – Booty Poppin, Kreayshawn

“I got that purple, grape, I can bake a cake”- Bake a Cake, Lil Debbie

“Next time they call you a slut, Brooke Candy tells you not to give a fuck” – Das Me, Brooke Candy

At first I was excited about Brooke Candy, she expressed that her work had an agenda to reclaim that words “slut” and “fag,” and abolish the double standard applied to men and women’s sexualities. As soon as she was signed to Sony, the content of her lyrics shifted to being only about money and sex (compare her album Opulence [Sony] to the song Das Me [Pre Sony]).

I do not want to call any of the aforementioned rappers inauthentic for their appropriation of rap culture, which has African-American origins. Some of the aforementioned rappers re-use
stereotypical tropes of the mainstream rap genre; for example flashing guns, wearing grills, rocking face tattoos and referencing selling drugs. Many critics label this type of content, which originated from reflecting the struggles and experiences of inner city youth, as cultural appropriation, because it is unlikely that these women have lived these experiences. We must not be prejudice and make assumptions about and individuals’ upbringing or privilege based on their heritage, race or appearance. Kitty Pryde, for example, uses the rap medium to address topics that represent her experience. Popular culture critic Emerald Pellot says it is unfair to cite Kitty Pryde for cultural appropriation because her content addresses “love, Facebook, house parties, and popular culture.” American drummer, DJ, music journalist and record producer, Ahmir-Khalip Thompson, also known as Questlove, writes on Iggy Azalea’s chart topping success that, “we’re truly going to have to come to grips with the fact that Hip-hop has spread its wings.”

As I became conscious of these Millennial mutations of rap music, I felt that because of my appearance as a “white girl rapper”, Fellatia Geisha was parodying their content, as much as I was appropriating the stereotypical trope of misogyny in the rap genre. How are these women managing to rap about nothing, in an age when feminism is at the forefront of discussion (and even #trending), and issues of gender inequality are undeniable? Are they not affected by American rape culture? In general, why are the instances of male creators representing rape in mainstream media much more prevalent than women creators, who are the most oppressed by rape culture?

The Sound Track to *Fuck Everything*

The soundtrack to *Fuck Everything* comes from a mixtape I released under my rap persona, Fellatia Geisha, titled, *Rappist*, a hybrid of the words *rapper* and *rapist*. The lyrical content of the songs featured on *Rappist* strive to disintegrate the roles designated for women in all genres discussed in this manifesto. The identity uses rap to address sexism, and references an array of different cultures including but not limited to rape, college campus, Internet, gamer, and otaku culture. I do not want to be misconstrued as appropriating rap music ignorantly, but know that I am guilty of cultural appropriation of multiple cultures through the Fellatia Geisha identity (and in *Fuck Everything* in general). This appropriation of a broad range of cultures references the cultural clusterfuck that the Internet has created in how it has globalized and decontextualized many cultures, likely contributing to a sense of cultural displacement and identity confusion amongst Millennial.
Fuck Everything falls in the genre of Net Art, which relies on remix theory and the aesthetics of sampling. Eduardo Navas, author of *Remix Theory: The Aesthetics of Sampling* defines remix theory as “the global activity consisting of the creative and efficient exchange made possible by digital technologies supported by the practice of cut/copy and paste.” He goes on to accredit the essence of remix to Hip-hops early DJs, who pioneered sampling and turntabalism. Navas states that “remix… has been extended to other areas of culture, including the visual arts; it plays a vital role in mass communication, especially on the Internet.” *Fuck Everything* remixes many different graphics into the compositions that make up the game. Appropriation and de-contextualization (or re-contextualization) are inherent to net art practices.

The *Florida State University* logo is a Seminole Native American, and headdresses are commonly worn to sporting events. Perhaps I’m referencing how ignorance and insensitivity regarding cultural appropriation is condoned and celebrated on our campus.

All the different genres and demographics within the Rap genre come with their own set of problematic sexist ideologies. It’s difficult for me to situate Fellatia Geisha within a genre. The genre Hip-hop had an original political agenda to transcend racial oppression, yet seems hypocritical in the way the culture oppresses women. Fellatia Geisha is not Hip-hop, the identity is self-aware of being a Millenial mutation of Hip-hop, and does strive to transcend oppression in the context of present day sexism. The identity falls short in achieving this by being full of lyrical contradictions and lacking political correctness, through emulating and parodying problematic popular cultures. The work addresses a completely different struggle against oppression than what Hip-hop originally intended. This is why I’ve decided to place Fellatia Geisha in the genre of *Psycho-erotic Cyber-rap*. I had to make up a genre so as not to offend anyone by invading or appropriating their practice.

Fellatia Geisha is also a huge troll, which makes the work inflammatory and easy to discredit to some. “Trolling” is a phrase derived from Internet culture which performance and net artist Ann Hirsch describes as “someone who posts deliberately provocative messages with the intention of causing maximum disruption and argument.” She describes the conflict of being both a troll and a feminist; while she strives to “educate both men and women in subtle and affirming ways on the power discrepancies that still exist between them.” However as a troll, she sometimes fails in educating individuals by “fighting fire with fire” and trolling misogynist trolls. She writes:
“(sometimes) I feel like I’m fighting a losing battle. And it doesn’t matter what I throw at my opponent in terms of reasoning, statistics or feelings. I know I’m never going to change that dickheads misogyny against me, no matter what I lay on him. So it’s much more fun to fuck with him, just a little.”

The harsh critiques from some feminists about my approach to feminism often make me bitter that because of this unconditional state of existence I was born into (being female), I’m supposed to try and represent women as a whole to contribute to the progress of our gender. I don’t want to represent all women, I want to represent myself (and the various personas that make up myself) as a woman, and create. I write manifestos to educate people and explain my practice seriously, but through my Fellatia Geisha persona, I find great empowerment through trolling and being insincere.

The words “bitch,” “cunt,” “slut,” and “ho” are regarded as being particularly harmful to feminist progress, yet they show up in Fellatia Geisha verses all the time, and in the dialogue of *Fuck Everything*. Fellatia Geisha’s agenda is to create a context where the terms playa, groupie, pimp, the man, bitch and ho are sexless. In the hyper-masculine-identity-subverting fan art in *Fuck Everything*, the anus is targeted as a sexless orifice, which is sexually vulnerable for both genders.

In the parody video *If Men Were Women*, by BuzzFeed Video, women take on masculine roles in order to critique common sexist attitudes men enact on women everyday, to emphasize how wrong they are. Why do the commonplace expressions of patriarchy become clearly unjust with a women perpetrator? This inversion is a common technique used on the Rappist mixtape to address sexism. Fellatia Geisha presents her sexuality in a way that is unfavorable, and even abusive towards men.

There are countless examples of men sexually harassing or raping women in the media, that are simply regarded as entertainment. Why is it that when a woman inflicts this violence on a man in the media, this form of entertainment suddenly becomes a feminist statement? Rape culture negatively impacts men and women differently. In a way, the ‘Rappist’ mixtape raises awareness about male rape. The feminist agenda simply means gender equality, and male rape is a hugely underreported crime. Also in the mainstream media, there are countless representations of men raping women, to the point where it’s accepted as normal. Perhaps if there were more representations of women raping men in the media, male rape would not seem like such an anomaly, and would not be as stigmatized. I think it is important to depict women in the media as having aggressive, dominating, sexualities, because this is a real and underrepresented occurrence.

In *Fuck Everything*, songs from *Rappist* play throughout the story of the game, intentionally queuing songs with lyrics that complement either the ongoing visual or thematic plot element. The
songs from *Rappist* are also found in the juke box element of the game, where users can just listen while having access to the lyrics, as well as to external links to *YouTube* videos where available.

Below I show some examples of lyrics from *Rappist*:

“People yell at me
when I walk down the street
what the hell I mean
haven't you ever seen a girl before?
Cars slow down like I'm some whore
good lord,
feel so threatened as a pedestrian
all got shit to say like lets be friends
y'all make me wanna wear a burqa
in my heart I know I am twerking
used to like to take my shirt off
but not attract this dirt mob of slobs
and sob
coz they're yelling so fucking loud at you
this crowd of dudes
looking at yo nudes
your ex posted
just say no shit
haven't you noticed
that all girls have vaginas and tits
bitch I'm just tryna exist
your a fuckin sexist”
- *F*uck *I* Look *L*ike; Fellatia Geisha

“Boy I like the way you lick clit,
I’ll leave you with a split lip,
Rock you in your face
Stab your brain with your nose bone”
- *Split Lip*; Fellatia Geisha

“Tonight’s the night I’m gon murder my rapist
camera in hand I’mma video tape this
- *Self Fellatio*; Fellatia Geisha

“I make more tents pitch than a music festival
I remove more balls than a tumor in a testicle”
- *C@ T1t*; Fellatia Geisha

“Misogynists massaging this because they cannot process it”
- *$0 Kr1$p*; Fellatia Geisha

“I got the the herp
lip, burnt tip of bowl
before you hit it
to get rid of herpie germs
you better off burping worm
coz u penis might sprout
French peanuts
I'm talking bout red bumpy shit
no head or humping bitch
plus I got lumpy tits”
- *Purple Song*; Fellatia Geisha

“Treat the clit like a scroll bar, Let me see ya BFG, Roald Dahl”
- *Just Begun*; Fellatia Geisha

“I’m the type of groupie that might slip you a roofie, tried to made him eat my coochie, but he was just too sleepy”
- *Boy Wash My Dishes*; Fellatia Geisha

“Turn me inside out like a harlequin baby, make me scream and shout, his balls I’m gargling, maybe?”
- *B.I.M.B.*; Fellatia Geisha

“F*uck this shit like there’s a turd in my vag”
- *Lact8n 'n H8n’*; Fellatia Geisha

“Got Antoine, suckin my tampon, like damn son! Film that shit on my Samsung!”
- *Yo Turn*; Fellatia Geisha

“That’s that viral, recall the dial tone
*internet dial up noise*
Sound like home to me, homie
Goatse, freaky, deep throat the D”
- *Woo-pish*; Fellatia Geisha
Greek Life, College Football and Campus Sexuality

White college aged males are Hip-hop’s core consumers. This demographic also describes the Greek life Fraternity community, another hyper-masculine culture cited as contributing to rape culture. This does not suggest that Hip-hop influences rape culture found in Fraternities, rather, it illustrates how these cultures converge because of their shared interest in misogyny; it is all the same patriarchy. Fraternities are also associated with white male privilege and institutional sexism.

The United States is likely one of the most rape-prone societies in the world. A study conducted at the University of Arizona by Mary Koss, concluded that one in every four women on campus have been subjected to rape or attempted rape, and these findings have been replicated in many other studies since.

In the book Fraternity Gang Rape, Sex, Brotherhood, and Privilege on Campus, Peggy Reeves Sanday describes the attitudes in behaviors in fraternities that create rape-prone environment. This does not imply that all fraternities are guilty of this behavior, however it is a fact that some fraternities do perform their gender in the following ways. Male bonding and sexual dominance in fraternities are enforced through pornography, heavy drinking and dehumanizing references to women as sexual objects. Brothers experience social and sexual dominance by belittling their sexual partners. Many college campuses follow a sexual culture that accepts the sexual exploitation of women as a normal part of male sexual expression. Brothers use gendered scripts to guide their interactions with women. There is no reason to interact with a woman if she is not interested in having sex with a brother; removing the possibility of having platonic friendships with women within this fraternity setting.

In male-bonding practices, women are perceived as a threat to homosocial bonds. In Fuck Everything, the male protagonist is introduced as a “bro” who has a very close bond with his “bro”, Brody. Brody acquires a girlfriend, ruining his relationship with the male protagonist. To alleviate his feelings of loneliness and betrayal the protagonist decides to make sexual conquests at a bar.

The female protagonist introduction has the longest and most descriptive story. This is because the scripts for the protagonist regardless of gender do not change. Men involved in hyper-masculine cultures do not have to explain or contextualize their sexual conquests. The extended introduction for the female protagonist attempts to contextualize how she perceives sexual conquest, something that needs no explanation and is just assumed in the very simple short introduction for the male.
protagonist. This mirrors the double standard imposed in fraternity culture that treats men and woman’s sexuality differently.

Another form of sexism practiced in fraternity culture is the imposition of the double standard; where men are lauded for having numerous exploitive sexual conquests with different women, women are shamed and looked down upon for practicing the same behaviors. One brother interviewed by Sanday says, “sometimes a woman has to resist your advances to show how sincere she is.” This illustrates that women are expected to repress their desires in order to be respected, which is also why brothers regard resistance to sexual advances as insincere, causing brothers to register “no’s” as “maybe’s”. Brothers describe women as inferior, cheap or slutty for giving into the sexual pressures the brothers impose. Language is used to attempt to control, restrict or exploit women through shame. The word “slut”, like, bitch, ho and groupie, is a gendered derogatory terms that refers only to women, but the actions that warrant these labels, are identical to the behaviors of men who receive honorary titles like pimp, playa, or “the man” which are gendered to be only applicable to men.

As mentioned before, the Fellatia Geisha rap persona attempts to render these terms, used to restrict acceptable sexuality based on gender roles, sexless. In Fuck Everything, the song Campus Carnage plays when references are made to sexism in Greek life, and makes the words pimp and ho sexless with the line (addressing fraternity brothers), “bitch I am the pimp, and you are the hoes” to make the brothers comprehend a female sexuality which perceives men as being degraded through her sexual conquest.

When comparing the conduct expected from fraternity brothers verses what is expected from sorority sisters, it becomes evident that Greek life is a form of institutionally enforced gender inequality, which holds men and women to different standards. Some fraternity houses are wet and aloud to have alcohol in them, while all sororities are dry, forcing women to get drunk with men outside of the comforts of their own home, which definitely contributes to rape-culture. Sorority girls are sent to “standards” for, for example, attending a fraternity brother’s birthday party where they were in the presence of a stripper. Binge drinking and the sexual exploits and conquest of women are encouraged in the fraternity, but causal sexual relations with too many men and sloppy behavior are scorned in the sorority, another cause to be sent to “standards”. “Standards” refers to a system in Greek life, where repercussions are determined for members who behave in a way that is deemed unacceptable by other members, which can range from paying a fine to being expelled from the group.
Elliot Rodgers, the UCSB shooter, is also relevant to the discussion of gender politics in Greek life. In Rodgers’ 140-page “misogynist” manifesto and video Retribution, he asserts with righteousness, his reasons for targeting “the hottest sorority”, using them as a symbol for the hatred and rejection he felt from women. The shooting was without a doubt, a sexist hate crime. Feminist Jessica Valenti, identifies the patriarchal ideologies expressed in his manifesto as: over the top sexual entitlement, the rage against women who rejected him, and the belief that women should not be in control of their own sexual choices. This is the same set of ideals found in Greek life used to define different standards for fraternities and sororities, which do no restrict fraternity brothers, but force sorority sisters to police their actions.

If women are oppressed by these patriarchal ideals, why was it a man’s subscription to these ideals that lead him to believe he was exacting some sort of great social justice by murdering women? The sorority was targeted as a gendered institution a symbol for hot consumable girls that were off limits to Rodgers. Rodgers’ rationale for this targeted killing comes off as irrational, selfish entitled and sexist. If a fraternity were targeted by a woman as a gendered institution, because of what it symbolized; the oppression of, privilege over and entitlement to women; how would the rationale for this Retribution video sound?

In the juke box interface in Fuck Everything, through the video icon affiliated with the Campus Carnage song, users can access a video that expresses the female rationale behind targeting a fraternity for a mass killing because the oppressive ideology their institution comes to symbolize; the same ideology that inspired Rogers to target the sorority.

In referring to this document as a manifesto, I am also referencing Rodgers’ manifesto. It becomes its antithesis; I am proposing a violence free agenda of escaping and subverting oppression in gender roles through art. Rodgers used violence to enforce oppression and demonstrate privilege over not only women’s bodies but their lives as well.

Fuck Everything also contains subversive fan art of FSU’s star quarterback Jameis Winston. This work does more than just re-imagine a cultural icon of masculinity in a submissive way, it responds to the mishandling of the investigation surrounding Winston’s rape accusations, likely due to his elite athlete privilege, and the blame-the-victim/slut shaming attitudes that were expressed by an overwhelming amount of FSU’s students.

An investigation was not conducted until after the end Football season, nearly a year after the accuser reported the rape. The accuser was allegedly advised by the police officer who handled the
case, that she would be “raked over coals” if she pursued the case because of Tallahassee huge football culture. The accuser received death threats from some FSU students, and was advised to transfer schools for her own safety.

The Tallahassee community’s treatment of the Winston rape accusations, sends this message to women: if date raped by an elite athlete, there is nothing that can be done about it, and it would be better to keep quiet, because no one will believe the accuser.

Sharpley-Whiting asks the troubling question; “if men can stop sexual abuse, why wouldn't they want to?” She laments that too much of American culture at large gives men and boys every reason to continue the violence and continue getting away with it, which is perfectly illustrated through the mishandlings of Winston’s investigation.

The Winston fan art, titled I Bleed Garnet and Gold, I Got the Harness, You Got the Hole depicts the Heisman trophy winner receiving fellatio from a Pi Kappa Alpha fraternity brother, and paints him in another position, on all fours being sodomized by a woman wearing a Heisman trophy strap on. The margins of the painting contain passed out battered women. The PKA fraternity at FSU has a history of date rape accusations; some students refer to it as the “date rape” fraternity. As the fraternity regarded as the most masculine and desirable on campus, the gender performances typical of fraternity outlined by Sanday, can be transposed onto PKA. The painting does not in anyway interpret Winston as guilty, and simply calls attention to the presence of a rape culture on campus.

Fuck Everything appropriates the Winston fan art in the television interface as a news flash about Winston’s pornography leaking. Changing the channel on the TV reveals a National Sorority LARPing (Live Action Role- Playing) Championship. These images reimagine possibilities for these gendered college cultures; a way for an elite athlete to be slut shamed? A Sorority involved in fantasy role-play culture that has received national recognition as sport? Wouldn’t that be more interesting?

While viewing the television the rap Garnet & Gold plays, which lyrically describes Winston’s sodomy with the Heisman trophy, while making fun of the borderline religious Winston fandom at FSU, and stating neutral, unsurprised statements about the rape scandal like;

“elite athlete privilege is like next to religion, worship the pigskin, your face on Jesus’ body, they see you like god see, nobody really knows what happened, you know how ho’s be acting, but I’m still reacting to the action that wasn’t taken, I don’t know who’s faking, it’s just the status of gender relations of this generation, so sue the institution, is that prostitution?”

FSU Men Measure Up is a campaign on campus with programs to help men prevent sexual abuse on campus. FSU Men Measure Up posters are prominently placed around campus, and attempt to
convey the message that \textit{FSU} is doing its part minimizing campus rape-culture. Older manifestations of the \textit{FSU Men Measure Up Campaign} posters include valuable statistics about the state of sexual abuse on campus but contextualize the statistics in misleading way.

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An older poster from the \textit{FSU Men Measure Up} campaign that is no longer circulated. It reads:

"72% of FSU Men surveyed agreed that consent to have sex is not implied just because a woman is willing to go home with a man."

The above poster contains the most jarring statistic of the early \textit{FSU Men Measure Up} campaign posters. In a school with a population of approximately 41,000 students, one can apply the above statistic and approximate that 7,790 students, concentrated in a small area around \textit{FSU}’s campus, at least condone, if not participate in rape culture. Below are some examples of other \textit{FSU Men Measure Up} posters that were removed from the campaign.
The removal older posters from campus and online demonstrate that the FSU Men Measure Up organization became aware that their posters did not convey statistics that reflected the message “FSU men measure up when it comes to sexual violence prevention.” Here are the new posters that are found on campus and on the FSU Men Measure Up website:
Statistics have been eliminated from the new posters of the campaign. The only statistics that remain are the ones that affirm that FSU men do not contribute to a rape culture. This is far more harmful than the previous posters, which at least showed the statistics, so viewers could make an informed opinion about them, without being given a convoluted interpretation of them. The intentional obscuring of these statistics by FSU Men Measure Up illustrate how the campaign is contributing to rape culture, by attempting to tell women that there is no reason for them to expect sexual abuse from FSU men, without providing legitimate supporting evidence. The statements on these new posters are presented as facts, but are actually subjective statements derived from an undisclosed statistic, judged by an organization that has already demonstrated their inability to recognize what percentages constitute laudable male conduct. The posters went from being misleading to being blatant propaganda.

The train of thought, that removing the statistic from the campaign posters was an improvement from the old, demonstrates that the FSU organization responsible for helping men prevent sexual assault on campus, does not understand rape culture, and the steps necessary to prevent it, at all. If FSU Men Measure Up wanted to create posters that were actually helpful to understanding and preventing sexual abuse on campus, they would make all significant statistics about rape culture on FSU’s campus (for example a statistic in the first “72%” poster) and display the approximate number
of students this percentage represents on campus. The accompanying text should not attempt to
persuade students that rape culture is not an issue on campus, but rather inspire activism, to get
involved with *FSU Men Measure Up* to help fight an ongoing problem that is far from a solution.

Come on *FSU*, I thought you were a historic women’s college. At least rap music reminds us
that we live in a rape culture by articulating it, which is far better than trying to cover it up. *FSU Men
Measure Up* posters are incorporated in a secret room in *Fuck Everything*, which likens the posters to
war propaganda to illustrate that the campaign is an institutional cover up (or maybe denial) of an on-
going social problem.

*Fuck Everything* is self-aware of its creation within *FSU* academia, during a time when *FSU*’s
rape-culture has received national scrutiny. Part of *Fuck Everything*’s political agenda involves
publishing an academic work that will remain in *FSU*’s digital repositories, to permanently demarcate
this time from the perspective of a female student. Blame is not placed on the *FSU* administration and
staff; all college campuses with large Greek life and football cultures are involved in a rape-culture, so
socially engrained, it is difficult to offer a simple solution. *The Fuck Everything Manifesto* and digital
game assert that the solution starts with the disintegration of gender roles.

The lyrics in *Campus Carnage* depict a violent female reaction to sexism on campus that
references recent national news stories that illustrate college campus-specific sexism. The song verges
on insensitive and threatening, appropriating lines from Elliot Rodgers *Retribution* speech in the
context of a Greek life related shooting. *Campus Carnage* tells the story of a woman who after being
date raped at a fraternity party returns the next week to shoot up the place. Again, the lyrics reference
the Winston fan art.

“Date rapists
could fellate anus
taste this gun metal
had fun with my petal
but I wasn’t settled
I was passed out
Ass out on yo couch
Said you read my mouth
And I was like yes,
Suck on my breast,
You did it in jest,
You made me injest
This roofie, then I got woozy
Week later knock knock,
It’s me with an uzi,
Drew you on two knees
Cock cock blowin
Jameis Winston

46
I was all up in him
Bitch I am the pimp
And you are the hos
Smacking them with
Profilactics all up in
They ass holes
Ain’t no denying me baby
I am that supreme lady
That alpha female
I broke outta jail
Just so I could nail
Your balls to a red cup
Give me head till I nut
Like nutter butter to a pup
What the fuck
White boys, white boys
All I see is white boys
Bitch I’m Samara
Won’t see tomorrow”

*Campus Carnage* exploits raps tolerance for snuff lyricism, and within the medium, is unapologetic to interpretations of the verse as man-hating, because of how misogyny infested the Hip-hop genre already is.

The painting, *I Bleed Garnet and Gold, I Got the Harness, You Got the Hole* achieved a viral success online, and was most widely circulated on blogs related to sports and fraternity culture such as *TotalFratMove.Com* and *Bro-bible.com*. The feminist art blogs I personally submitted the work to had no interest. This again, relates to divergent interpretations of feminism; a painting meant to question Greek life becomes celebrated by it? A painting made with a feminist agenda, ignored/viewed as offensive by feminists? *Bro-bible.com* also wrote an article about Fellatia Geisha, that demonstrated fraternity cultures failure to process any representation of female sexuality outside of what is perceived as acceptable within fraternity culture.

*The Duke Porn Star*, Belle Knox is also relevant to the discussion of sexism, pornography, patriarchy, and fraternity on college campuses. Belle Knox did not want her porn star identity to be affiliated with her real name, but a fraternity brother discovered her porn identity and quickly circulated it with all of his brothers, then subsequently the entire Internet. Of course, Knox was subjected to slut shaming, flying trash, name calling etc. at *Duke*, and chose to temporarily withdraw from classes. It is not unusual for college aged women to do porn; the shock that captivated the Internet was that a woman smart enough to attend an Ivy league school would do porn. In our culture once a woman becomes a sex object in the eyes of society, it is difficult for her to be seen in any other context, especially an intellectual one. Knox was a Women’s Study major, and was mocked in one of
her porn videos by the male cameraman for labeling herself a feminist. Which is why the Campus Carnage verse ends:

“I think I’m Belle Knox
Well, why the hell not
Velvet box martyr …”

I call Bell Knox a “velvet box martyr”, because of the intense public scrutiny of her personal decision to do porn, and her insightful writings as a feminist involved in sex work. Criticism and ridicule of Belle Knox’s self proclaimed feminism, illustrate, again, clashing interpretations of feminism.

**Tinder, and the Appropriation of Jameis Winston**

*Tinder* is a dating application for smartphones, where users profiles are comprised of photos of themselves, with very little other personal information listed. Users select their sexual orientation, age range, and distance they are willing travel, and are then given a series of profiles to either “yes” or “no” individuals as someone they are interested in having relations with or not. If both parties “yes” each other as a potential love interest, they are able to send messages to one another.

*Tinder* has transcended the stigma of virtual dating by creating what, journalist Susannah Butter calls a “gamification” of dating, describing it as a fast paced and entertaining like the actual smartphone gaming application *Candy Crush*. In this way *Tinder* can be labeled a *dating-simulation game*, by considering the meaning of these words put together, rather than applying the definition of the game genre. *Tinder* resembles a pick some one up at a bar interaction in how vain the premise of interaction is, choosing who to talk to based on their attractiveness. It is interesting to observe how people act and perform dating protocol in a virtual environment that also has the immediacy of reality.

While using *Tinder*, I matched with the alleged profile of Jameis Winston. I saved and incorporated the messages between Winston and I, and created an iPhone like interface within *Fuck Everything* where players can scroll through our conversation. Winston was fully aware that I was responsible for creation of his fan art. When correlated with this research, these few selected messages offer a unique insight into how an elite athlete interpreted his fan art.
None of these *Tinder* messages and corresponding speculations are meant to suggest that Winston is a rapist. I simply investigate and attempt to understand another interpretation of fan art, while examining another facet of technology, sexuality, dating and gaming.

Winston is a victim of being scrutinized by the public eye, which could lead to the perception that all people harbor strong personal feelings towards him as either a “hater” or a “fan.” The text “not sure if you hate me or want to fuck me,” is particularly insightful, because it suggests that Winston does not perceive a gray area between hate and desire. The line “seemed personal to me” indicates a failure to see him self as a symbol for a cultural issue that is much larger than himself.
The text “winky face for rapist” is particularly ironic, because the winking Emoji is typically used to give text messages an air of invited sexual flirtation. Though the wink gesture can also mean “just kidding,” a gesture which in this context would mean “I was just kidding about not being a rapist”. The Tinder conversation demonstrates clashing interpretations of the same artwork, while simultaneously illustrating the ambiguity in meaning of “txt tlk” and Emoji’s that leave the language and conversation in itself open to interpretation as well.

**Conclusion**

*Fuck Everything* is a dating-simulation game that concentrates the hyper-sexuality, perversity, masculinity and obscenity of present day cyber and rape culture into one fantasy world. *Fuck Everything* appropriates themes of *Otaku* and Internet culture for metaphors of attitudes found in hyper-masculine rape cultures, especially Greek life and college football. It has a political agenda; to expose gender as a social construct, and propose new ways of expressing gender that will contribute to the disintegration of patriarchy and rape culture, and the reinstatement gender equality. The creative influences, *Otaku* culture, Internet culture, and Hip-hop are considered famously perverse, challenging freedom of speech and the legal definition of obscenity. It is highly ironic that this is the content in question by most of society, not the institutionally supported and funded football and Greek life cultures, who are the perpetrators of actual sexual abuse, instead of the creative, fictional depictions of it. The informed integration of *Fuck Everything* into these obscene sexist male facets of culture condone its offensive content because of the definitions of what is acceptable within those contexts.
Bibliography


*Pleasure Bon Bon*. <http://www.pleasurebonbon.com>


Valenti, Jeissica. “#YesAllWomen reveals the constant barrage of sexism that women face.” *The Gaurdian,* 28 May 2014. Web. 10 Jul. 2014.


Additional Resources

The following is a list of sources appropriated in the game *Fuck Everything*, but not discussed in the accompanying manifesto.

2girls1cup. < http://www.2girls1cup.cc >


*Blue Waffle*. < http://www.BlueWaffle.biz >


*Pixelian*. < http://pixelian.tumblr.com >

*Total Frat Move*. < http://totalfratmove.com/ >

*Total Sorority Move*. < http://totalsororitymove.com >

*Tub Girl*. < http://www.TubGirl.me >


Endnotes coming eventually…