

The Unorthodox Jukebox of the Picaresque Young Girl Phenomenon: An amelioration of subsumable genres

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Abstract

We live in a dodecahedron-structured cybernetic enmeshment of technology running through an extension of media convergence. In this context, the psychic fragmentation of a postmodern aesthetic is radically splintered and spreadeagled. The reflexivity praxis, embedded in a multisensory milieu navigating strange peregrinations (from modernity to postmodernity to post-post modernity), is tearing apart the current fabric, particularly through cinematic endeavors. Therefore, cinema hyphenates the piquant postmodernist aesthetics by orchestrating fragmentation, hyperkinetic synergy, anachronistic mode, pastiche, meta narratives, beats of simulacrum, and the dementia praecox of mutagenicity, to name a few. Films like *Everything, Everywhere, All at Once* (2022), directed by Daniel Kwan and Daniel Scheinert, encapsulate the current vertiginous reality through a metaverse of careening camera movement, frenetic editing, and the pulverization of the fractured self. A new neologism called "transgenre" gets illustrated in the film, wherein multiple genre textures (science fiction, comic book aesthetic, melodrama, comedy, action, and a LGBTQ troupe) are indicated through singular sequences or even images in the film. This film clearly obfuscates the clarity of genre iconicity and exhibits a continuum of energy (flowing), but an interesting embodiment of the young girl concept through the character of Jobu Tupaki provides us with a structure in which postmodernism, transgenre, and the young girl get encapsulated. The nihilistic and sassy daughter of Evelyn Wang has been fractured across realities of the metaverse, which renders her a powerful omniversal being bent on causing chaos and destruction. I shall attempt to outline the major configurations and

reconceptualization's of several cinematic genres while foregrounding the plane of reality in which postmodernist cinema transforms into a trans genre, or rather undergoes a metamorphosis into a trans genre. Additionally, it explores the phenomenon of a young girl functioning as a sublime and spectral obsequiousness amalgamated into the infrastructure of postmodernism, resulting in the atomization of trans-genres showcasing everything, everywhere, all at once. Furthermore, the confluence of these genre aesthetics prepares a bouillabaisse that embodies several configurations of young girls or the becoming of young girls (by all genders and ages) through an apocalyptic dread, permeable brain leaks, and a genre mix.

Keywords: *cybernetic enmeshment, postmodern aesthetics, fragmentation, trans genre, young girl embodiment, genre mix.*

Preliminary material for a theory of the young girl is a fragmentary collection of haphazard aphorisms, hypotheses, and constellations of observations resulting in a rollicking polyol of the young girl concept. Tiquun (an anonymous group of French intellectuals in the late 1990s and early 2000s) opens this labyrinthine by declaring that a wager is being waged under the "hypnotic grimaces of official pacification."¹ Within the perimeters of the Anthropo-technical project, forms of life are at stake, wherein the very existence of multitudinous forms of life is under attack, which therefore

necessitates a deliberate curation, regulation, and diminution of these configurations via citizen profiling. The figure of the young girl emerges as a result of imperial strategy, which is not a gendered concept. It's appropriate for both the "nightclub going" and the "second-generation North African girl painted to look pornstar old."² Rather than cataloging the genealogy of several young girl frameworks augmented in cinema, I am more interested in delineating a framework of "the becoming of a young girl" as deciphered by Tiquin and Rebecca Coleman, following

1 Reines, Ariana. "Preliminary Materials for a Theory of the Young-Girl." MIT Press, 22 June 2012, <https://mitpress.mit.edu/9781584351085/preliminary-materials-for-a-theory-of-the-young-girl/>. Accessed 25 January 2023.

2 Tiquun. "Tiquun - Preliminary Materials for a Theory of the Young-Girl: Tiquun: Free Download, Borrow, and Streaming." Internet Archive, 22 October 2016, <https://archive.org/details/TiquunPreliminaryMaterialsForATheoryOfTheYoungGirl>. Accessed 25 January 2023.

on Deleuze's notion of molecular becoming.³ Capital anthropomorphizes the functions of young girls in an age of reformatted spectacle and neutralized biopolitics. While the emblematic figures of masculine young girls are embodied within the character frames played by actors like Salman Khan, John Abraham, and recently Shah Rukh Khan in Indian cinema, the constant sculpting of their bodies to transcend into a production and exhibition of the young girl phenomenon is one of the proliferations being discussed in this paper. Whereas the feminine young girl unearths a rebirth of the alienated and splintered masculine imagination, which is then further extended in the realm of new digital media aesthetics. As Tiquin writes, "It's the freed slave returning as such to tyrannize the former master."⁴ However, it's evident that spectacle cornets say that women are the future of men in a realm of cybernetic slavery. The dissolution of Freud's anaclitic attachment type into a narcissistic type is a recalcitrant annihilation of gendered cryptograms from the symbolic order.

³Chisholm, James S., et al. "Moving Interpretations: Using Drama-Based Arts Strategies to Deepen Learning about *The Diary of a Young Girl*." *The English Journal*, vol. 105, no. 5, 2016, pp. 35–41. JSTOR, <https://www.jstor.org/stable/26606369>. Accessed 25 Jan. 2023.

⁴ ibid

Coleman cites Deleuze and Guattari in her seminal work *The Becoming of Bodies: Girls' Images Experience*, which follows a similar trajectory.

*The girl, therefore, 'is defined by a relation of movement and rest, speed and slowness . . . She is an abstract line, or line of flight. Thus, girls do not belong to an age, group, sex, order or kingdom: they slip in everywhere, between orders, acts, ages, sexes: they produce n molecular sexes in the line of flight in relation to the dualism machines they cross right through*⁵

Similarly, the male young girl conforms to Foucault's "discipline of the body," with all the bare-chested men delivering money shots with their ripped muscles, 6- to 10- abs on display and drowning in a culture that endorses the Balenciaga look.⁶ This body abstraction produced by a young girl contains anionic spectacles, which also manufacture her into a model citizen as defined by consumer society. Dissolution and

⁵Rebecca Coleman. "The becoming of bodies through images: girls, media effects and relationality." *Lancaster EPrints*, https://eprints.lancs.ac.uk/id/eprint/30849/2/Feminist_Media_Studies_08_Final.pdf. Accessed 25 January 2023

⁶Foucault. *Foucault's Docile Bodies: Distracted*,

<https://ccdigitalpress.org/book/strategic/chapters/pigg/problem.htm>. Accessed 25 January 2023.

metamorphosis are thrust in the postmodern sublime by the young girl's configuration, which depicts the absolute imagery of sovereignty and androgynous muscularity, all mounted on a Hennessey Venom. These drone-like consumerist subjects, through the channels of the technocratic sublime epitomized by voice assistants such as Alexa or Siri, render a new edifice that enables the postmodern sublime to assemble a trans genre. The composition of the young girl phenomenon along with the mechanics of Deleuze's becoming produce a format under which the figure of the male-young girl becomes an all-pervasive force splintered all across Instagram (flexing money, muscle, and moms). To understand the terrain of postmodernism, we shall move onto Booker. M Keith Booker, in his book *What's New in Film and Why It Makes Us Feel So Strange*, categorically enumerates the genealogy of postmodern cinema by attributing several key features to it:

- freely mixing images from different historical products.
- quasi-referential to icons
- dark undertones (Charlie and the Chocolate Factory)
- Instability of personal identity

- Deconstruction of high- and low art Venn diagrams.
- Self-referentiality
- Simulacrum iconicity

These features can be easily identified in films like *Time Code*, *Moulin Rouge*, *Memento*, *Fight Club*, *Zelig*, and *Requiem for a Dream*. Following the concept of the young girl in the postmodern moments while moving through the origins of music video and the MTV-style editing, which thoroughly changed the composition of a young-girl aesthetic, trans genre can be categorized as a post-postmodern moment in its configuration, which allows genre mixing through a chemical processing of the sublime. Hip-Hop rappers such as Travis Scott, Jay-Z, Kanye West, Drake, Tupac, and Notorious BIG, through their African American renditions of a masculine-becoming young girl, correspond to the notion that "masculine sex" is the victim and object of its own alienated desires, whereas artists such as Rihanna, Beyonce, Doja Cat, Cardi B, Nicki Minaj, and Meghan Thee Stallion produce the opposite end of this abstraction of a young girl projected through the new media and music video aesthetics that substitute poetry for ethnology and

Marxism for metaphysics, as expressed by Tiqqun.

The theory of "*unheimlichkeit*," which was proposed by Sigmund Freud in his seminal essay, *The Uncanny (1919)*, and Martin Heidegger's philosophical insights on it, discusses the dwelling and our existential association with the world, which further rises in a state of technological globalization, creating a perpetual state of not being at home, through which an effect of estrangement is produced.⁷ The uncanny nature of this phenomenon is encapsulated in David Lynch's films like *Blue Velvet (1986)* and his acclaimed TV show, *Tweek Peaks (1990)*. It's worth noting that the troupe of unheimlich spans not only genres but also registers, as seen in the genre configuration. If extreme freedom in extreme genres produces a form of trans genre, then puritanism in extreme genres produces a configuration that is showcased in TV shows like *Wanda vision (2021)*, which refers to a transformation of tele-visual media from the *Dick Van Dyke* show in the 1950s to *Be witches* in the 1960s, and then to the happy

ending/the office beyond the 1970s. This TV show is a postmodern work of art that uses the various frameworks of a young girl and her transformation through the listed decades to coddle and then disrupt the symbolic order. The character of Wonder Woman that re-emerges in different time zones through different DC movies always presents a version of a young girl that has adapted to those times and is striving towards another configuration with passing time, keeping the markers of her being a young girl intact. The bleeding of Wanda's young girl into the transgenic configuration while conceiving its genre template is a result of the post-modern technological sublime that's being embodied by Wanda in the protection of Vision (a series of magical spells and chants that are able to create a layer of altered reality beyond the real world to live her dreams in this fabricated reality).

Roberta Garrett in her book *Postmodern Chick Flicks, the return of the woman's film* highlights a range of filmic cycles with postmodernist aesthetics, allowing chick flicks to return while incorporating the postmodernist tenets listed above. She enlists another category, i.e., Nasty Postmodernism, epitomized by Tarantino's *Reservoir Dogs*

⁷Freud, Sigmund. *Freud, "The Uncanny"*,

<https://courses.washington.edu/freudlit/Uncanny.Notes.html>. Accessed 25 January 2023.

(1992), Stone's *Natural Born Killers* (1994), and Harron's *American Psycho*, which easily illustrates a form of young girl viewed through the non-gendered concept as narrated by Tiqqin and Coleman. Another film, *Fight Club* by David Fincher, showcases male hysteria rooted in late capitalist culture and unconsciously foregrounds the destabilization of masculine identity in post-modern society through a hyperbolic networked accoutrement. It's important to note that the melodramatic mode, when positioned in a postmodernist aesthetic, creates a structure for allusionism and new women's films that simultaneously highlight the perceived destabilization of male power, which additionally changes the way in which society hyphenates the relationship between gender and power. Now again reviving the ubiquitous impulse of Tiqqin's writings, which simultaneously bemoans the vacillation or granulated ethos wherein the young girl emerges as an embodiment of ephemeral, lackadaisical principles regarding the spectacular, which in turn becomes a cogent personification of the reification in an anthropomorphic convergence. This figure also rendered an evident paradigm refracting its urban ethos: "frigid consciousness residing

in banished grace within a synthetic corporeal vessel" ⁸

"Take off the Chanel

Take off the Dolce

Take off the Birkin bag (take it off)

Take all that designer bullshit off

And what do you have? (Bitch)

Huh, huh, uh, you ugly as fuck

(You out of pocket)

Huh, two ATMs (hah, hah, hah, hah)

You steppin' or what? (You out of pocket, huh)" - Kendrick Lamar-N95

Linda Williams has deciphered melodrama as trans genre in regards to the suspension of the classical spatial-temporal articulations of representation and an abiding commitment to the search for moral innocence. Films like Harmony Korine's *Spring Breakers*, Andrea Arnold's *Fish Tank*, and *The Souvenir (1 and 2)*, directed by Joanna Hogg. The

⁸ ibid

Kierkagaadian dread, which entails anxiety in its principal form and carries the magnitude of existentialism within, is converted into an apocalyptic dread, which is also present in the melodramatic modes rendered in the above-listed films. Herein, trans genre is fanatical about finding traces of unsullied innocence besmirched by the complex's evil presence. The characters of Conor in *Fish Tank* (2009), Alien in *Spring Breakers* (2013), and Anthony in *Souvenir* attest to the same. The dread encompassed in our world is ecological, so Freud's notion of re-entering the symbolic order through crevices isn't plausible, leaving us nowhere to run. The big screen of cinema, which is ontologically postmodern, envelopes these anxieties with a reassuring illusion of a sheltered and wider space to exist in our minds that are shrinking within the reigns of paranoia and the esoteric encampments of existentialism. Media creations of apocalyptic dread centered on a young girl phenomenon are perfectly illustrated in *House of Dragons* (Rhaenyra Targaryen) and *Game of Thrones'* (Cerci). Similarly, trans genre is of the brain rather than the mind, the brain being a mind reduced to the brain, the chemical in dread. *In the Dust of This Planet* by Eugene Thacker

expounds on the stream of perspective, which sequentially observes and views the genre of horror as a gateway to envisaging a beyond-belief world by limiting our ability to understand the world we live in. Contrary to what Jennifer Wawrzinek writes, to immerse oneself in the sublime necessitates confronting and pushing against the confines and constraints that delineate one's identity. Furthermore, the undefinable Urgernauth (A subsonic resonance that exists within and transcends the realm of silence) permeates through a membrane of postmodern fabric, from which the figure of a young girl emerges, rendering a state of trans genre.

It's important to note that reconfigurations that are rendered within the nucleus of the postmodern sublime disrupt established pecking order and identities and can only be ascertained in distinct scenarios as they subsist within the dimensions of the space-time continuum, which furthermore represents continuous configurations and reconfigurations wherein each change for that system connects the "perceiving subject and the world inextricably."⁹ The constant slippages between temporal and spatial

⁹ ibid

realities in the film *Everything Everywhere at Once* are evidence of this, as Joy Wang, aka Jobu, is unable to maintain her existence as her origami wings fail. Another feature of the postmodern sublime is that it handles the notion of the grotesque while simultaneously merging into a single tradition. The ethicality of the postmodern sublime resides in the fact that rather than defining the sublime, it is more pertinent to explore its practical frameworks. This beat is superimposed on the phenomenon of young girls becoming sublime, which resides in and functions as prestidigitations. Mallory Young's seminal work *Bad Girls and Transgressive Women in Popular Television, Fiction, and Film* mark another line of thought wherein popular manifestations like Lisbeth Slander in *The Girl with the Dragon Tattoo* (2009) and Michonne in *The Walking Dead* (2011) lay out a template that starts from Pandora (the first human woman created by Hephaestus) to Princess Shuri in *Black Panther: Wakanda Forever* and even the Black Widow in the MCU.¹⁰ Films like Quentin Tarantino's *Kill Bill: Volume I and Volume II* (2003), *Harley Quinn: Birds of Prey* (2020), and *Captain*

Marvel (2020) embody the young girl as a configuration of a superhero, as discussed above.

Tiquin provides no escape for the young girl as well as no redemption, and those who seek moral comfort or vice in need of condemnation should search elsewhere. Following the same line of thought, Kathleen Mallory, in her article *Trauma and Survival in the Detective Fiction of Carol O'Connell*, refuses conventional happy endings for women. By doing so, she posits the young girl figure as caught in a push-and-pull between the victim's trauma of subjugation and the simultaneous trauma rendered by the utilization of unrestrained fury. Mabel in Cassavetes' *A Woman Under the Influence* (1974) and the character of Carol White in *Safe* (1995) underline this tension. In her work, Nalo Hopkinson explicates the effect of carnival as materialized by a woman named Tan. By becoming the midnight robber, she performs her own subverted version of the hero's journey (through this call to adventure, transformation, and return) through this act of her presence, the redefinition of herself amidst the coercion of societal and familial structures. This theory, presented by Nalo Hopkinson through the

¹⁰ ibid

figurations of *Black Panther II* (2022), is encapsulated by Shuri, the deceased T'challa's sister. The figures of Batman and Superman, as well as several other superhero figures from DC and Marvel, can be classified by applying the above-mentioned theory to them. In the digitized world of social media and connected media, a splintering of postmodernism that underlines the permanence of trans genre comes about. There has been a silent gender revolution in which the tribe of young boys has turned girlie and the girls serve as the superego function for boys. These men were transformed into lithe, muscled sex for women, while the shape-shifting, adapting, and following whimsy of desires were embedded within this reconfigured object, transforming it back into a subject. Social binaries, or instinctive sensory biases, which form the fabric of the postmodern network, are blasted off with sexiness and brains. The digital media is another zone of categorization where male presence is quite higher than that of women, so naturally the convergence process of "becoming a young girl" and manifesting the ordeals is exhibited reluctantly. From the functionality of only fan pages, sex work, and bourgeois gentility to

the reversed spectatorship of imperial forces acting as hacker figures in order to keep a surveillance eye on their products. This realm of social media, along with the coda of gendered transmutation, is precisely foreshadowed in Tiquin's writing. The absorbing narrative of the comic series *Saga* (created by K. Vaughan and Fiona Staples) precisely orchestrates a configuration of the figure of a resilient female protagonist that's inherently transforming the conventional bad girl archetypal beats. It deftly illustrated through its performativity that this alternate form of femininity exhibits the duality of effectiveness and persona, skillfully eclipsing more established norms with a modicum of tact. In this framework, a young girl—a "bad girl"—looks beyond the conventions of patriarchy and heteronormativity while still not becoming a part of society. Tiquin wrote that a young girl is like "capitalism and protozoans"; she demonstrates the skill of adaptability, and furthermore, she branches onto multiple linkages wherein a young girl structures a maniacal reproduction of the dominant ethos.¹¹ These young girls from the *saga* also resonate strongly with Miyazaki's

¹¹ *ibid*

animation films (especially Princess, the warrior character), and how the young girl lives alone but adores the impersonality of what people say or do. It's important to note that the figure of a young girl reveals the peripheries of spectacle wherever it is and wherever she finds it. According to Tiqqun, this is because separation can accumulate in the spectacle, even in a carnal union. The androgynous Japanese otaku with virginal martial heroines also brackets the same argument. Characters such as Faith Connors (*Mirror Edge*), Aloy (*Horizon Zero Dawn*), Samus Aran (*Metroid*), Ellie Williams (*The Last of Us*), which was previously a game but is now a limited HBO TV show), and Lara Croft (*The Tomb Raider*) encapsulate the young girl figure in gaming. Herein, the figure of a young girl as a sublime rider on the aesthetics of postmodernism bleeds into trans genre film as a spectral effect, losing its genre boundaries. *Love, Death, and Robots* (2019) is a Tim Miller Netflix TV show that combines comedy, horror, science fiction, and comedy through the phenomenon of a young girl rendered using postmodernist aesthetics (hyperkinetic cutting, self-referentiality, animation, and heavy motion CGI, to name a few).

Now I'll analyze Tom Tykwer's *Run Lola Run* (1998), which is 81 minutes of hyperkinetic visuals employing all the post-MTV editing skeletons (animation, jump cuts, flash frames, split screens, red color tinting, whip pans, slow motion, fast zooms, etc.) that contribute to the film's sense of frantic action. This configuration of a young girl endowed with postmodernist aesthetics bleeds into the realm of trans genre, recapitulating on a small scale Lyotard's suspicion of grand meta narratives (which he saw as central to a postmodern film). *Lola's Run* uses music video aesthetics to suggest the contingent and provisional nature of history and reality, emphasizing the chaos theory in which young girl phenomena are used as a distinct entity but bleed into the trans genre (thriller, action, and melodrama), which emerges as a spectral representation losing its genre precincts. As rendered by Tiqqun in his little nuggets of seductive wisdom, there's a transformation of an eco-young girl into an industrial-young girl that's illustrated by social media networking configuration. His fragmentary methodology of representation seeks to stimulate a reimagining of how our content consumption and modes of communication have transformed. At this point, I'd like to

introduce a show called *Euphoria* (2019–21), which is a splashing, explicit high school drama dealing with complex sexual identities, galas, stigmatization of appearances, narcotics, sexual abuse, masculine toxicity, self-harm, and the quintessential notion of a perturbing mother figure. What I'd like to emphasize here is that this show depicts not only several permutations and combinations of the young girl phenomenon, but also the swaggering sociopathic jock Nate's version of the embodied young girl (who begins the process of becoming the young girl after discovering his father's dark past and the fall of symbolic order in a privileged white family). From exploring the version of a trans activist young girl in the character of Julie to Cassie Howard's perfection, Jules displays the rigors of labor involved in becoming a young girl every day in a quick yet long montage of her getting ready. This show illustrates several versions while instilling them together so they interact and are in conflict with each other for the narrative to move forward. Nate is a flawless and unadulterated rendition of a young girl who, through metamorphosis with postmodernist aesthetics, curates a configuration of a young girl who is able to handle the sublime of post-

modernity while simultaneously acquiring the logistics of a trans-genre handling stratagem.

The number of men's health magazines and their cognates (grooming products) in supermarkets and on the internet is comparable to the female beauty products market and cosmo. Tiquin writes that "his muscles come from the gym, her breasts are silicone" as the specter of Man and Woman haunts the streets of the metropolis.¹² Today, Wall Street and Silicon Valley have shifted to computer screens for hackers to amass cryptocurrency while spending nearly all of it on the young girls' exclusive fan subscription. The transition mapped from the velocity-driven ascent of ambitious young professionals who conduct and embody the paradoxical blend of frivolity and profound earnestness when it's matters of money and career, but here this is to denote that this is not a coincidental but a charged consequence of the progressively abstract and immaterial forms of labor (as exemplified by Cassie in the TV show *Euphoria*) and capital (as illustrated by Jordan Belfort in Scorsese's movie *Wolf of Wall Street*). We are aware that yesterday's tangible riches can easily

¹² *ibid*

dissipate into tomorrow's fleeting incertitude. The configured liaison between a young girl's appearance and this ebullience is uncannily analogous, serving as an investment that must cash rewards before it disappears, abruptly finding itself superannuated, socially undesirable judged as excessively mature to extricate further advantages within professional and social environments that increasingly adhere to the ageist and sexist representations of the spectacle. These representations, though indirectly, galvanize the conformity of young girls and offer remuneration within these contexts. In the postmodern and post-Web 2.0 eras, humanity is reformatted and proclaims itself to be made up of citizens (imperial drones). All previous "patriarchal authority figures, from politicians to bosses and cops, are young-girlized, including the Pope." ¹³ Women are today recuperated as an emancipation myth, although paradoxically, they remain entwined with the insulating fabric of society. Within this context, the young girl harbors a deep condescension for being desolate, recognizing its disapprobation of both herself and the broader social fabric.

¹³ ibid

Conclusion

A frequently encountered phenomenon known as resonance occurs as the singer's vocal vibrations preempt surrounding air particles, which plummet against the glass in a latent undulatory pattern. With the amplification of the singer's voice, these waves become more efficacious, possessing the capability to rupture the glass itself. "There is no logical explanation for the sudden onslaught of terror, the overwhelming sensation of being condemned," shared poet Sylvia Plath in her introspective diaries, "except for the uncanny alignment of external circumstances reflecting inner doubts and fears." ¹⁴ This shattering of glass can be compared with the shattering of postmodernity's fabric through the sublime, which is articulated through the young girl phenomenon that instead unlocks the cascade of trans-genes. Zilcosky's seminal work *Uncanny Encounters* elucidates the concept of the uncanny post-breaking of glass through

¹⁴ Plath, Sylvia. "Sylvia Plath Quotes (Author of The Bell Jar)." *Goodreads*,

https://www.goodreads.com/author/quotes/4379.Sylvia_Plath. Accessed 25 January 2023.

its sublime, wherein the character of Joy Wang appears in everything everywhere all at once, Katniss Everdeen in the *Hunger Games franchise (2012–2015)*, and Lucy's character in Charlie Kauffman's *I'm Thinking of Ending Things (2020)*. I've tried to highlight and foreground the new configuration of young girls and the notion of "becoming a young girl" through a detailed analysis of several film and media theories. Now imperial forces have reconfigured themselves as icons of hackers in order to maintain control while the trans from trans genre is desegregated into the performative mode of trans in gender (through which Rebecca Coleman explains the concept of prosthetics culture wherein through an experimental individual out of contextualization of mimesis takes place, which showcases the idea of molecular becoming in terms of trans genre and everything is constant). The substitution of longitudes and latitudes for historical narratives highlights the abundant diversity embodied by the molecular woman, a role executed by the young girl herself. Over the course of several decades, the historiography of post-modern cinema and its conceptualizations of the young girl phenomenon have been rendered in various

formats such as melodrama, Hardcore porno stag flicks, carnival grotesque mode, or even horror. Tiqqin's interpretations evoke a global sense of surveillance integrated with a bio-power mechanism, urging us to resist succumbing to the push for demise—a rallying cry initially hollowed out by Kathleen Hanna of *Bikini Kill*, the *riot grrrl* movement. The spectacle has awakened the presence of a young girl everywhere and within everyone; no one, whether in proximity to computer screens, TV sets, or even Apple's much-awaited Vision Pro, is immune to her captivating magnetism, which beckons individuals to affirm their worthiness of engaging with the spectacle's imagery. Ultimately, the young girl epitomizes the complete assimilation within a disintegrating social reality, which, when juxtaposed with a postmodern aesthetic, creates a framework capable of handling the sublime of postmodernity; she is all encapsulated in the apogee of trans-genre cinema. Eugene Thacker, in her nine disputatious sections, hints towards a world without us in which it's possible to have a species without an organism

*“There are things known
and there are things unknown
and in between are the doors.”*

— **Jim Morrison, [Letters from Joe](#)**

Oleg (embodying the ape) in *The Square* (2017) by Robin Ostlund also pushes this idea into a contemporary envisioning of this concept. This idea could be envisioned in the horror of digital apparatuses and preposterous AI software, which evoke a sense of digital horror and paranoia, wherein *Black Mirror* episodes *V* and *VII* (i.e., *White Bear* and *White Christmas*) envision a layout that corresponds to the above-listed argument. While films like Michael Gondry's *Eternal Sunshine of the Spotless Mind* (2004), Olivier Assayas' *Boarding Gate* (2016) & *Demon Lover* (2002), and Philippe Grand Rieux' *La Vie Nouvelle* (2002) offer us a vision of the various configurations of young girls, the post-modernist aesthetic of these films opens the way for trans-genre cinema as a corporeal and eldritch mechanic while simultaneously bleeding into it. In the end, Lil Nas's *Industry Baby* (2021) music video is another example of a type of young girl who is pushed into the surface of LGBTQ configurations. Deleuze's

explanation of the molecular woman goes hand in hand with Tiqqun's explanation of the Young Girl. Tiqqun, too, says that the young girl is not characterized by a specific age group. Tiqqun tells us that the young girl resembles her photograph or image, which is exactly what Coleman has tried to explain through the subject-object dissolution. Living in the times of Henry Jenkins's convergence culture and Kitley's extensions, the digitalized world that we exist in has led to the splintering of genre boundaries and an amalgamation of sublime ordeals that function as subsets of each other in the logical frame of things.

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