

Subjectivity in Women's Writing in the Cyber Age

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Abstract: Women's creativity has undergone a long and difficult development. The emergence of the intangible cultural heritage "Jiangyong Nvshu" gave women an exclusive language to express their life experiences, but in the feudal historical environment, women's self-consciousness was limited, not deep or firm enough, and they could not really fight against the structure, and the subjectivity of women's calligraphy was only a restricted narrative of suffering. With socio-economic development and the rise of Internet platforms, patriarchy and male power can no longer force women to be silent, and the situation of female creators has improved. The Internet is not only a platform for amplifying women's voices, but also a field for women and their creations to be discussed and interpreted again. The era of blogging is not only a time for women to bravely break into the public sphere to write about their subjectivity, but also a time when they may be pressurized and even violated by the words of the other on the Internet. Through the qualitative research methods of purposive sampling and semi-structured in-depth interviews, this paper investigates the personal experiences of four female Internet users to understand their feelings about contemporary female creators, and analyzes their interpretations of the public opinion environment in which female creators find themselves, taking Jia Ling's personal experience and the heated debates her work Yolo as an example on the Internet. The four interviewees are student MengQianye, editor WangYanshi, operator Pangding and YouTuber HeNan. This paper explores the limitations and possibilities of female creators' writing subjectivity in the cyber era from public figures to the creators around them, and from the experience of the creative subject to the perception of the other, from multiple levels and perspectives.

Keywords: Cyberage; Female Creativity; Female Creators; Writing Subjectivity.

1. Introduction

1.1. Research Background

Women's writing is a unique way for women to express their right to speak in the process of gender socialization, which highlights the subjectivity of women's writing and creativity, and has a distinct feminist color. However, since the May Fourth Movement, women's writing has gradually declined and eventually failed to compete with society. The limitation of women's writing was that it did not pose a fundamental threat to the old system of male superiority and female inferiority, and the function of women's writing was only cultural and spiritual. Moreover, due to the background of the times, the economic level, the education level and other real factors, most of Nvshu express themselves in the way of complaining and narrating, so the writing of women's subjectivity is incomplete.

With the development of society and economy and the improvement of women's education level, more and more women have the ability to speak out for themselves. At the same time, with the development of science and technology, people have entered the Cyber Age, and the Internet provides a field for all people to express themselves. On the Internet platform, women's voices can be amplified, which empowers women to create freely, but at the same time, women's works and even themselves will be discussed and interpreted by more people, which also brings new problems. For example, stand-up comedian Yang Li (Yang Li, a female stand-up comedian and scriptwriter in mainland China, participates in variety shows such as "Stand-up Comedy Conference" and "Spitting Image Conference". Her golden line "Men are so ordinary but so confident" is a hot topic on the internet) was subjected to massive cyber-violence from men when she teased them about being "ordinary but confident" in one of her programs, and a report was filed against her at a

broadcaster, which had an impact on her life and work. In fact, in several years of sketch and comedy culture, women have been made fun of by men in a number of ways. In this case, the definition of "funny" in comedy has always been in the hands of men, and female creators have been subjected to a series of limitations and attacks when they try to create on an equal footing with their own selves. Another example is the female director and actress Jia Ling, whose film YOLO was released during the Chinese New Year in 2024. Before the release of the film, she sent out a microblog saying that she had disappeared for a year to make the film, and that she had lost a hundred pounds in the process, in anticipation of the release of the film and meeting everyone. This incident caused a hot debate on the Internet, with many male netizens accusing the content of her tweet as a kind of excessive marketing.

Based on this background, this paper attempts to gain a deeper understanding of the past experiences and current situation of female creators in the study, and to explore the limitations and possibilities of female creators' writing subjectivity in the cyber era from a female perspective.

1.2. Research Objective and Questions

This study hopes to provide a basis for thinking about correcting and exploring the questioning and suppression of women's subjective expression in the network era, and how women can insist on the virtuous development of self-writing and individual creativity in the new age of creativity. To this end, this study clarifies the following three core questions:

First, does cyberspace really provide a freer and more comfortable writing and expression channel for female creative writers, and can it more truly reflect individual subjectivity?

Second, in the Internet public opinion environment, will women's creative behavior and expression be influenced and changed by public discourse?

Third, how can the subjectivity of women's creativity be truly presented in the Cyber era?

2. Characteristics of Women's Writing in the Cyber Age

In the cyber era, women's writing has become a new normal, more and more women express their ideas and opinions on the Internet, women writing is increasingly the dominant part of contemporary media, blogs, magazines and the Internet(Zobl, E. 2012).and in the context of the cyber era, women's writing is characterised by diversity of types, timeliness of publication, and fast dissemination speed.

First of all, the type of diversity, cyber era of all stages of all classes and all ages of women can freely express their views, in these women's writing, there are teenage girls heart of the successful female entrepreneurs have a successful career to share, the type covers a variety of. For example, you can see many styles of bloggers in Jittery Voice and Xiaohongshu[1], female vloggers share their lives and goodies, and outdoor hiking bloggers write about the beauty of the scenery and the experience of hiking in the wilderness, including the well-known Pamela[2], who, as a sports blogger, drove a wave of sports on the Internet, and wrote and shared her experience of sports and fitness, which has been sought after by a large number of women. Not only that, female science fiction novelist Hao Jingfang's[3] involvement in science fiction topics, romance novels on teenage novels, the writing of youth stories, female politicians' political opinions on the Internet, and ordinary women's writing about their daily lives The Cyber Age has made these writings more personalised and individual(Yunyi, H. 2023).

The second feature is the timeliness of women's writing, the Internet provides a platform for women creators to express their views and opinions anytime and anywhere, when women brainstorm to produce their views on a certain thing or a certain practice, they can immediately record it and publish it on the Internet platform instantly. Platforms such as WeChat and Weibo allow women to quickly express their feelings in the form of a circle of friends, and the convenience of the internet has made timely writing possible, allowing women to immediately record their opinions on mobile phones, ipads, or laptops anytime, anywhere, and not only that, but also the large-scale use of social networking software and a variety of apps that can be used to express opinions and ideas are springing up all over the world. Not only that, the large-scale use of social software and a variety of APPs that can express opinions and ideas are springing up, allowing different individuals to choose different forms and platforms for writing, and women can choose the most comfortable and favourite way to write.

The third characteristic is closely linked with the Internet, the popularity of the Internet allows almost everyone to write and disseminate,for the age of Cyber, without leaving home you can know the world's economic and political forms, the microblogging speed of the hot search also allows a variety of miscellaneous anecdotes in the fastest possible time on the hot list. The speed of hot search on Weibo also allows various anecdotes to hit the hot list in the fastest time. Women's writing can choose more publishing platforms, such as writing through vlogs and plogs, which are extremely common in douyin and Xiaohongshu, and can be spread quickly, and even quickly and massively with the support of platform traffic. The Cyber era has made women's writing

spread faster and more widely.

On the one hand, women have a platform to express their opinions and wishes, and the power of speech is no longer concentrated in the hands of men, and they have a certain status in cyberspace; however, the phenomenon of discrimination against women can still be seen everywhere in media reports and social media, and the media amplify the negative image of women through agenda-setting, deepening the public's prejudice against women, which has led to the problem of discrimination against women remaining relatively serious (Wang,Xiaoqian2021) .

Especially in online writing, the requirements for the appearance of female writers are very harsh, and if a female writer does not conform to the public aesthetic or male aesthetic, then to a large extent, the female writer is very likely to encounter cyber violence(Jankowicz, N. 2022). As representatives of women on the Internet, Li Xueqin[4] and Yang Li,[5] who have expressed their views on the Internet, have also encountered large-scale cybercrime and violence because of their appearance.

2.1. Cyberspace

Cyberspace is a widely discussed concept in philosophy and computer science, referring to virtual reality in computers and computer networks. The term was first coined in 1982 by William Gibson, a Canadian science fiction writer, and popularised in his novel *The Neuromancer*.

Cyberspace can be understood as a virtual environment made up of computer networks. It is a borderless, virtual, interconnected space that contains a large amount of digitised information and data. In cyberspace, users can communicate, access information, conduct business, etc. through the network. This space exists alongside the real world and has become part of people's daily lives. The cybercitizen has attracted particular attention, with critics interpreting the cybercitizen as a symbol of a new type of subject, and the phenomenon of the body in cyberspace as a metaphor for postmodernity, suggesting that subjectivity, which has been enshrined as a deity for centuries after the Enlightenment, is being fundamentally questioned, is being fundamentally challenged, and that dominant forms of racial, gender and class identity are being radically challenged, and that it points to a kind of posthuman uncertainty that illuminates the postmodern condition of pluralism. Condition of plurality. Feminist literary critic Donna Haraway argues that Cybercitizen is a cultural protagonist who stands out in a world without myths, responding to postmodern multiculturalism and attempting to construct an ironic mythology that is faithful to feminism, socialism and materialism[6].

It can be said that Haraway's cybercitizen subverts the traditional innocent natural objects, and as a postmodern metaphor, establishes its unique identity and logic. On the other hand, Chinese women's writing, in their journey to usher in the cyber era, defy the established gender laws and reveal themselves in the cyber world. Firstly, the interactivity of network technology and communication puts netizens on an equal footing in network communication. Any blogger or Internet citizen can set up a personal webpage and classify it as his or her own personal domain, either private or open, with the boundaries between the communicator and the recipient blurred, the authority of information dismantled, and gender barriers and discourse restrictions nullified. Secondly, the guarantee of anonymity makes speech more free and

authentic, as Peter Steiner joked in a cartoon published in *The New Yorker* in July 1993, "No one on the Internet knows you're a dog." Compared with the traditional media, the virtual, timely, interactive and open nature of the Internet breaks the original communication norms, and establishes a new mode of communication in the change of communication methods and communication modes. The encounter between the Internet and women has brought unprecedented opportunities for female writers to speak their words, and women have begun to open up the black box of their sealed words, release their original desires, and begin to discover and state themselves. At the same time, the availability of Internet technology has also provided women with the opportunity to focus on themselves as human beings in the midst of long-established gender differences, and to discard the traditional morally prescribed patterns of female behaviour, especially the reticence to speak out on sexual ethics and behaviours. McLuhan said that the medium is an extension of the human central nervous system, and he predicted that the Internet would bring about radical changes.[7]

Overall, cyberspace is a very important concept that reflects the impact of information technology and computer networks on modern society. As technology continues to develop, the importance of cyberspace will continue to grow.

2.2. Subjectivity in Women's Writing

"Feminine writing": this term is derived from the French word "recriturefeminine", a term used by French feminists to refer to the creative work of women writers. In this manuscript, the author translates it as "female writing". As Woolf discusses in *A Room of One's Own*: "Does 'women's writing' mean work created by women? A work that represents women? Or is it work that diagnoses what women are?"[8] In this paper we will only interpret it as encompassing all three.

In this paper, the term "subject" is defined as a person who can think and act independently. In Lacan's psychoanalytic theory[9], the other is a verbal sign that refers to a person without subjectivity and an object without subjectivity. In *The Second Sex*, Beauvoir said: "The male under patriarchy is the absolute subject, and the female is the other. By establishing a discursive system that places women in the category of the other, men unfold a new network of male social power and construct their own subject position"[10]. Thus, under patriarchy, all attributes associated with masculinity are affirmed and, on the contrary, all attributes associated with "femininity" are denied and devalued. As a result, women are "excluded" from masculine society. In other words, women are "rejected" and "alienated" from male society. Men's subjectivity is also based on such a relationship of opposition to women. This "exclusion of women from the world of literature" was captured by Woolf, who wanted to fully possess women's "gender consciousness and create consciously as women". In other words, it is women's own history to express women's own image, spiritual world, psychology, etc., and it is fundamentally dependent on them. Therefore, it is necessary for women to create in their own way.

Sisu said, "The first step to achieving 'women's writing' is to return to their own bodies. This is how women challenge their compulsion to be dominated by the male root language by writing about themselves"[11]. This return to the body refers to allowing one's body to exist as an independent entity and to be articulated. Based on the values of patriarchal

criticism, women's literature is often labelled as "inferior", and women's right to speak has long been denied and they are forced into "silence". Unlike the traditional era of writing, the study of women's writing and creation in cyberspace can also be a way to explore women's subjectivity. The cyber era has provided a new creative space for women's writing, and this paper will explore how women's subjectivity in writing is expressed in the context of the cyber era.

In cyberspace, women's subjectivity in writing has changed in different periods, and individual women's groups have embodied their personalised subjectivity in short-video platforms. As Sisou[The Laughter of Medusa is a 2023 book published by Shanghai People's Publishing House and written by [French] H el ene Sisou.] says in this article "Medusa's Laughter", in this time of breaking old ground, women must take part in writing, "You are what you are, your body belongs to you, accept it." Each one of us is an individual, so we have the right to write, to express, and to express our personal views and attitudes through writing, and nothing can be an obstacle that prevents that from happening.

Over time, women's consciousness of subjectivity has gradually awakened, and women have gone from "losing their voices" under the influence of male power to breaking out of the cage and pursuing the awakening of the consciousness of subjectivity. The birth and development of new media on the Internet have given women more channels and space for self-expression and the right to construct their own discourse, and cyberspace has provided rural women with the opportunity to rebuild their subjectivity, and the awakening of a wide range of female cyber celebrities, and the awakening of women's consciousness in general, although it is generally a good sign, there are also many shortcomings and deficiencies behind this appearance.

In the Cyber era, women have encountered many difficulties and challenges in the process of writing, as well as numerous deficiencies and flaws. Most women's writing on the Internet tends to be fragmented and spontaneous, and such women's writing is to some extent unsystematic and some of it is of low value. Not only that, the articles about female subjectivity are not very comprehensive, and the relevant articles about Nvshu are found to be incomplete through querying, but the relevant research and articles on Nvshu are not uncommon on the Internet, and a lot of scattered information can be obtained by searching for Nvshu on the Internet, which has not formed a system, nor is it very academic, and its authenticity still needs to be studied, and it cannot be directly used as a reference. Not only that, in terms of the research on female subjectivity, there is no comprehensive reference for the academic articles that can be examined, so there are still shortcomings and deficiencies in the theory. Moreover, the popularisation of the Internet has made the Internet filled with a large number of mixed opinions, which can easily affect users who are uninformed or have low discernment ability, and female creators who have just started to write can easily be influenced by these opinions to produce some negative outputs and negative views, and these shortcomings and deficiencies are a great threat and challenge to female writers in the Cyber Age.

3. Literature Review

The categories of references can be categorised into the definition of feminism, changes in women's written subjectivity over time, and the embodiment of women's subjectivity in cyberspace by groups of individual women on

short video platforms. With the development of time, women's subjectivity is gradually awakening. Moro, for example, uses texts to study women's awakening from "losing their voices" under the influence of male power to breaking out of their cages and pursuing a sense of subjectivity (Moro, C. 2023). With the development of technology, the birth and development of new media on the Internet has provided women with more channels and spaces for self-expression and discourse construction: Lian Furong and Zhu Wei have studied the opportunities that cyberspace provides for rural women to rebuild their subjectivities (Lian, Furong & Zhu, Wei. 2024)., and Gu Jieyu has studied the success of cyberfamous women's discursive construction in cyberspace by screening the content of their posts. And even more examples of South African women challenging authoritative churches through online platforms all reflect the growing quest for female subjectivity in cyberspace and how women realise their subjectivity in cyberspace (Gu, J. Y. 2019).

Toffoletti, K., & Thorpe, H. These two scholars focus on female athletes and social media, giving five examples of athletes who have analysed the reimagining of feminism in the digital age and efforts to assert individuality in the marketplace (Toffoletti, K., & Thorpe, H. 2018). Press, A. L. This scholar analyses terms such as the "New Woman" and "New Feminism" in relation to the media environment in the age of cyber. The scholar analyses terms such as "the new woman" and "the new feminism" in the context of the media environment of the cyber age to give us a better understanding of the challenges facing women's writing (Press, A.

L. 2011). Tracy, J.-P. focuses on the enormous tools that social media platforms have created for feminist advocacy when used in conjunction with traditional activism. tremendous tools and uses case studies to provoke readers to think. At the same time, the massive use of social media in the age of cyberspace has allowed women's writing to be publicised and promoted, enabling women to be more vocal and expressive (Tracy, J.-P. 2022). Zobl, E. in his article highlights feminism's long history of self-governance and challenges, and examines the process of media production of women and feminism in the context of participation in space, technology and cultural citizenship, with women's writing becoming more and more of a part of contemporary media, blogs magazines and the internet (Zobl, E. 2012).

So our research on women's writing critically explores the positive and negative effects of the Internet and the media on women's writing under the feminist system, and makes up for the fact that much of the literature has failed to mention the unfair treatment and discrimination that women's writing has suffered on the Internet.

4. Research Methodology

4.1. Research Object

Taking female users who have been recording and creating on the Internet for a long time as the object of the study, the researcher delves into the female users aged 20-40 years old who have long-term experience in writing on the Internet.

Table 1. Research object

Number	Age	Name	Occupation	State	Area	Useful life of Internet writing	Platform used
W1	24	MENG Qianye	Literary	Student	HONGKONG	14years	Weibo
W2	26	WANG Yanshi	Editor	Worker	HAIKOU	15years	WeChat Public
W3	22	Pangding	Operator	Worker	SHENZHEN	12years	Xiaohongshu
W4	35	HE Nan	Youtuber	Worker	HONGKONG	20years	Douyin

4.2. Data Collection Methods

4.2.1. Purposive Sampling Method

Adopting the purposive sampling method, the personnel selection of the respondents are women who have deep life contact with the researcher and have already established a relationship of trust, and this group of research can obtain real and effective interview information on the respondents' side, and the attributes of the respondents are female writers who have already had unique works in Internet creation. The aim of this study is to explore the creative experiences, experiences of Internet creative expression, and perceptions of other female creators among female users aged between 20 and 40 years old who have a long history of Internet writing experience, in order to provide an in-depth analysis of the maintenance of women's writing subjectivity in their personal perceptions in the age of cyberspace. For this purpose, four interviewees were selected from female users between the ages of 20 and 40 to ensure depth and breadth of discussion.

Taking women's self-writing on the Internet as a starting point, the study combines the controversy caused by Chinese female director Jia Ling's film YOLO on the Internet as an illustration to explore the main aspects of women's subjectivity of creativity under the Internet in the Cyber Age, as well as to reflect on women's writing. Through in-depth analyses, the study aims to summarise the personal experiences of the interviewees in order to reveal in what ways the subjectivity of women's creativity is mainly

embodied in the medium of the Internet in the Cyber Age. The study will rely on the respondents' sources of information channels, including Weibo, Xiaohongshu, Posting, Shake, Douban, WeChat, Hufu Forum, Baidu, official media and WeChat's circle of friends.

This rewritten description is more academic, highlighting key elements such as the purpose of the study, characteristics of respondents, study cases and sources of information channels, while focusing more on objective expression to provide a clearer and more accurate overview of the study.

4.2.2. Semi-structured Interviews

The first interviewee is Meng Qianye, a 25-year-old ACHM student at Lingnan University, referred to as W1 in this paper. As a lesbian woman who identifies as a "sexual minority" in mainland China, she faces pressures from society, her family, her partner, and her own self in her self-writing and creativity. How does she face herself, break through the psychological shackles, and find herself in the process of writing on the internet?

The second interviewee, Wang Yanshi, 26 years old, majored in Chinese Language and Literature at Changzhou University, which can be abbreviated as W2, and has been working in a new media company in Haikou since her graduation, selecting, writing and editing articles for the public website Hainan Heart Discovery. She loves photography and literature, and both photos and texts are her working tools and mediums to show her personal perspectives

and express her experiences. She has been using the Internet for more than ten years, and has used a number of Internet platforms such as Qzone and Jitterbug, and most frequently uses and still writes on her personal microblog and WeChat public number.

The third interviewee, Pangding, 22 years old, in this paper can be referred to as W3, is currently engaged in the work of new media operation in Shenzhen, but also a self-media blogger, usually published plog in Xiaohongshu, with pictures and text as the main recording method, long-term use of the Internet, because of the work of the need for long-term face to the Internet for the material organisation, the daily use of short video platforms are more than 6 hours.

The last interviewee is Ms He Nan, a female short video creator and Lingnan University alumna, who explores the gaze she experiences when creating her own work. He Nan, 38 years old, is originally from Beijing and has settled in Hong Kong, or W4 for short in this article, and as a representative of the "New Hongkongers", she decided to relocate from Beijing to Hong Kong to settle down in her middle age for the sake of her children's education. As a representative of "New Hongkongers", Ms He Nan decided to move from Beijing to Hong Kong in her middle age to record her life due to the education of her two children, which led to her idea of creating short videos. As a female creator in the Internet era, her subjective expression has encountered a lot of difficulties due to the questionable differences between Beijing and Hong Kong in terms of culture, habits of thinking, and differences in life, such as the pressure of family life, the problem of "readjustment" of her children's education, the employment problem of migrating to Hong Kong in her middle age, and the feedback of her video content, many of which are from Hong Kong and Hong Kong. Feedback from netizens in both Hong Kong and the Mainland, including disputes between them, is not only a problem faced by "new Hongkongers", but also a concrete manifestation of the problem of male condensation between the two places in the age of cyber.

5. Findings and Discussion

5.1. Cases and Findings

The interviewee, Meng Qianye (also referred to as W1 in this paper), is a student majoring in art and cultural industry management at Lingnan University, born in 1999. She started using the Internet formally in 2010, initially using QQ to share photos and record her life. However, she started to write and create herself on the internet as a creator around 2016.

During her freshman and sophomore years, Meng Qianye paid attention to some social news on Weibo, especially about the persecution or unfair treatment of women. She feels dissatisfied with these injustices, so she tries to express her sense of justice through her words and help strangers to solve the injustice. However, she gradually realized that participating as a commenter in social media would be misunderstood and attacked, which put her in a low mood. As a result, she decided to change her role and no longer participate as a commenter, but as a more pure creator on the Internet. From the interviews, it was found that the interviewee gained more space for her personal creativity after giving up her identity as a "commenter" because the interviewee was worried that some dissenting netizens would snoop into her personal creative space through the ID information in the comments and threaten W1 with

information such as sexual orientation, personal photos, and private information, but after the transition, she could be more comfortable with her identity. Threats, but after the transition can be more free to write about subjectivity, in personal creation can be highly maintained in the unique and sharp writing, this special shows some of the ambivalence of young women in the use of the Internet, whether in the choice to give up some of their personal rights can reap a greater freedom of the comfort zone? In W1's interview, we found an affirmative answer, as the interviewee abandoned her role as a "commenter" on the Internet and focused on her role as a "creator," as the algorithms and recommendation mechanisms of the Internet resulted in the account's information being pushed in the form of a "lesbian community. The "lesbian community" and "literary creators" are the main groups of people who are more receptive to W1's creative content, and show that the independence of women's self-writing can still be guaranteed as long as they don't receive too much interference from the outside world.

Interviewee W1 has her own unique understanding of the movie *Hot and Rolling*, and she has concerns about some of the dilemmas that female directors in mainland China are currently facing in their creation and expression, including the fact that director Jialing's marketing methods and commercial promotions have been questioned by some of the male audience, who believe that the movie is over-marketed. Interviewee W1 anticipated this kind of controversy in advance when she watched the trailer. She points out that Jialing, as a female actress and director, has used her successful weight loss experience as a commercial selling point and an entry point for her movie, which in itself challenges traditional notions of masculinity. However, as a woman, her weight loss experience is a good way of self-expression, and many female viewers can empathize with Jialing's expression of subjectivity. W1 believes that movie-making is in some ways group-specific, as it deals with issues such as body image anxiety, which is something that many women are experiencing in reality. Interviewee W1 has an understanding and agreeable attitude towards the movie "YOLO", believing that it presents women's issues in reality from a female director's point of view.

Meng Qianye mentions female Internet creators who have had a strong influence on her, such as a pair of foreign lesbian YouTubers on Bilibili who go by the names Rose and Rosie, a couple she discovered in her sophomore year of high school and learned about lesbianism and coming out experiences through their videos. The topics of these creators' content include relationships, personal experiences, work experiences, and how to confess their sexual orientation to their families. Meng Qianye credits their creations with giving her new ideas for her life and giving her great encouragement.

Regarding women's subjectivity in Internet creation, W1 argues that women creators show their subjectivity mainly through sharing their daily lives. They dare to express themselves, are more inclusive, and dare to express their opinions on various topics. This expression of subjectivity has given them a unique presence and way of thinking on the Internet.

Wang Yanshi is a 26-year-old woman who majored in Chinese language and literature at Changzhou University for her undergraduate degree, and has been working in a new media company in Haikou since her graduation in the selection, writing and editing of articles for public numbers.

Through in-depth interviews, the interviewer learned that:

Wang Yanshi is a heavy Internet user who has been using the Internet heavily since junior high school, but she tends to pick the content she is interested in and does not pay excessive attention to various hot topics. In terms of creative experience, she has been writing on the Internet since high school, mostly for the purpose of recording her thoughts and life. When asked about her creative style, she said, "It doesn't feel like there's a specific style, there are those related to myself and those related to the world I see when I'm dazed, sometimes it's a conscious creation and sometimes it's an unconscious expression." She believes that the biggest difficulty in her own creation is the excessive pursuit of perfection, often biting and chewing the words, and repeated revisions.

Wang Yanshi expressed her concern and appreciation for every female blogger who is eager to express herself and share her experiences. In her observation of female creators on the Internet, she found that in recent years, more and more women have begun to participate in judging social events from a female perspective, which makes people think differently. She believes that women's active expression helps to enhance women's voice in a patriarchal society.

Wang also observed that in the early days, female bloggers pursued the moral template of "perfection" and "flawlessness", but now people are beginning to break away from the constraints imposed on them by inherent societal norms, and are more inclined to show their true selves, flawed as they may be.

The female creator that Wang most admires is Taiwanese singer Zheng Yinong. "Zheng Yinong, as a singer-songwriter, is detached from the mainstream heat of society in terms of her empathy for different groups of people in society, her pursuit of social issues and her exploration of self. When most singers are still pursuing skills and musical entertainment, she began to ask what music can be when it is detached from the medium of sound, no longer animalistic and no longer something felt by the body, and what creators like her can do, thus the song "How People Learn Language". She will stand in different groups and use music to speak out - "Gay people want daytime rights, women want nighttime rights". Through her creations, it is clear that she has expanded from her own character expectations to a more macro view of language, community, the world, and herself. Zheng Yinong has produced an interview program with female creators this year, and she is really a creator who makes people feel powerful," Wang said in the interview.

Pangding is 22 years old, a new media operation, mainly engaged in publicity and distribution work, writing on the Internet in the form of pictures, text and video.

Pangding uses the Internet for more than five hours a day, including Internet browsing and active writing. Through in-depth interviews, I learned that Pangding started her first online writing from her college days, motivated by the desire to share her life, so she wrote in the form of a plog on Xiaohongshu and has persisted in it since then. The main content of Pangding's online writing is related to sharing her daily life, which is mainly about sharing what she thinks is interesting and recommending good things. In the process of internet writing Pangding also encountered many sexual harassment and cyber violence.

Pangding said she likes to share her life, in the process of sharing her life, she will release some selfie photos about her body and appearance, and also release some personal opinions, but the release of these contents also made her encounter some network violence and abuse, some network

users will attack Pangding's appearance, denigrate her body, and rebuttal of her speech, etc., and there are both male and female users in the denigrators, Pangding said that she was very sad and upset at first about these denigrations, and that she would be very happy to see them. These denigrations can be upsetting and create questions about oneself, but by now Pangding has been able to approach them with an open mind.

Women's use of the Internet is easily denigrated by the opposite sex and even by the same sex. With more and more women participating in Internet writing, women's status in the Internet is getting higher and higher, but the phenomenon of unfriendly phenomena towards women still exists widely, and through the interview with Pangding, we also learned that women's writing process is easily denigrated by their body image and appearance, which leads to women's fear and withdrawal. As an indispensable part of online writing, female creators, in the face of the chaotic world, should maintain their female subjectivity, form a firm core, and not be shaken by the outside world, and bravely publish their own content in online writing, and continue to do so.

Originally from Beijing, Ms. He Nan chose to relocate to Hong Kong in order to provide better educational resources for her children. Ms. He Nan initially started her online creation as a personal hobby and to document her life, but as her audience grew, she realized that online creation could also be a source of income to support her family. This shows a change in her subjective orientation, which is gradually taking a commercial perspective into account.

However, in her online creation, Ms. He will face cyber attacks under individual videos. Ms. He adopts the attitude of selective ignoring and content adjustment, and the strategy of retaining the content in line with her own values, which reflects her attitude of tolerating but not catering to all in the online environment of her subject orientation.

Ms. He has integrated her personal life experiences and family education perspectives into her online work, which is aimed at new immigrants of the same age group from the Mainland. This reproduces her main ideological position, which is based on a practical but ecumenical desire for educational dissemination.

Overall, Ms. He's subjectivity in online creation is mainly reflected in her right to choose the theme and position of expression, her adherence to values, and her audience orientation. This reveals a multidimensional form of individual subjectivity in the online environment.

Through the interview with Ms. He Nan, Interviewers learn that the online environment provides a broader space for women's subjectivity to be expressed, and although they may encounter challenges such as cyberviolence, women are still able to insist on their subjectivity and write and express themselves in the online space.

Regarding the subjectivity of women's creativity, W1 believes that the expression of female creators' subjectivity should be based on authenticity and personal experience, and should not overly cater to established creative paradigms and male perspectives. W2 believes that the key to maintaining the subjectivity of women's creativity is to follow the ego, to see the world through the ego's main perspective, and to have a solidly shaped sense of self that is not subject to external judgment. W3 believes that the work W3 believes that the work should convey the most genuine thoughts of the self.

Regarding Jia Ling's YOLO and the buzz it has generated on the Internet, W1 believes that the movie YOLO by a female director such as Jia Ling breaks away from the

traditional concept of male domination, and is closer to the real feelings and demands of the female community, embodying a perspective and mode of expression different from that of a male director. "W3 believes that the movie is not just about the content of the movie, but also about the realities behind the scenes. She believes that the key to the film's widespread attention is that director Jialing is sincere enough to make the movie move people. She also pointed out that "Wrestling Dad" also advertised the lead character's weight surge and drop for the movie, and "Feudal" also advertised the actor's training and muscle gain for the movie, but only the female director Jialing was subjected to massive abuse and attacks after she recounted her own journey of 100 pounds of weight loss. This is a differentiation, and it also inhibits women's creativity.

5.2. Discussion

Interviewee W1 faced more structural oppression from society in her creative process, as W1's self-perception of herself as an LGBT person is not in line with the Mainland's socialist core values, and there is still a wide range of Internet users who consider the "lesbian community" to be an antisocial, pathological and defective personality, which has limited her freedom of individualised creativity. This limits W1's individualised creative freedom and prevents her from expressing herself more freely on the microblogging platform, as she needs to comply with the platform's rules and avoid posting sensitive or illegal content, or else her account will be banned by the platform.

Interviewee W2 needs to control the distance between work and life during the creative process because she is engaged in Internet-related work, and she also suggested that she "does not want to confuse her work with her life", and that the operation of the public platform is a creative job that requires coordination between the audience and the distribution company, so W2 needs to establish a good interactive relationship with the audience to increase the relationship between the platform and the users. W2 needs to establish a good interactive relationship with her audience, increase the stickiness of the platform and users, and pay attention to their feedback and needs. In her work, she receives more influences from the comments of others, but in her own personal creation, interviewee W2 realises the importance of separating her work from her life in order to maintain her creative independence and physical and mental health. She endeavours to maintain a work-life balance through reasonable communication and self-regulation with her audience and publicity company.

During the interview with W4, she felt the helplessness of her own creativity. She was also one of the four interviewees who received stronger feedback from external influences, and she pointed out that the reasons affecting her creativity were manifold. Firstly, the political environments in Hong Kong and Beijing are different, and there are also differences in upbringing. For example, there is a controversial content in W4's short video, He Nan's teaching of family etiquette, which can be misinterpreted by Hong Kong's younger generation as indoctrination and stereotypical oppression by their elders; on the other hand, the specific political background and social atmosphere may have an impact on the sensitivity and level of censorship of the content, and in some environments, politically sensitive topics may need to be handled with care or avoided touching. The structural factors to which creative activities are subjected are also not to be

ignored. For example, factors such as societal expectations of middle-aged women, gender role stereotypes, family responsibilities and economic pressures may have an impact on W4's creative choices and content. She needs to consider family factors and economic factors, as she has to balance the individual creative emotions in her expression as well as the economic value, so there are elements of advertisements, brand promotion in her videos; the intervention of external forces also becomes a compromise to continue creating, she points out that women in their 40's need to consider both family factors and economic factors, and how to balance between the two is particularly important, W4's short videos repeatedly W4's short videos repeatedly talk about the childcare challenges of middle-aged women, the employment challenges of new immigrants in Hong Kong, and how to deal with conflicts among family members. He Nan points out that family-oriented creation is not at the expense of personal expression, as the daily life of a family and the little things of her two children inherit her own personal will, and that her resilient and delicate character has also motivated her children to adapt to the life in Hong Kong in less than half a year's time. Her tough and delicate character has also helped her children adapt to life in Hong Kong in less than half a year after their arrival, and W4's own values and principles are conveyed through her observation of the character and speech habits of the younger generation in the family in the short video.

On the other hand, the deeper reason is from the external factors such as cyber violence brought about by the internet usage environment, all four interviewees told the researcher about their own process of encountering cyber violence, but the four women would present different modes of coping, interviewees W1 and W3 would choose the form of self-subduing to cope with the attacking tirades on the internet, and W3 is a devoted anime cosplayer herself, which faces W3 is a devoted anime cosplayer, which is faced with misunderstandings and accusations during the cosplay process due to the personal style and manner of dressing sacrificed to replicate the appearance of the manga character, these criticisms may come from the misunderstanding of the difference in physiology between the anime character and the real person, as well as insults to W3's own personality and appearance. Audiences unconsciously retain specific expectations and standards for your cos work, and this audience pressure may make female creators feel the need to compromise on image and content. Structures of power inequality and gender bias can make respondent W3 herself feel pressurised, but this silence after an online attack does not represent a personal compromise for the female creator, and responding or fighting back in the face of online violence and attacks can lead to further negative emotions and psychological stress. By choosing to be silent, she can avoid further arguments and interactions with the attacker and reduce the harm she suffers, on the other hand, not responding is also a protective mechanism to avoid providing more reaction and satisfaction to the user who is the initiator of the cyber violence, and silence is seen as a more effective form of strategy. Respondents W1 and W3's choices reflect their perceptions of this power structure and their response to this structural violence through self-abnegation.

Through the analysis of the four cases, this paper finds that female creators have different coping strategies when they are subjected to bad comments or even cyber-violence: W1 chooses not to respond to the offensive comments, but will continue to insist on her own creations and will not change

the content and direction of her creations, but through the observation of her personal microblogging account, it is found that W1 is not completely unconcerned about the views of other people, but only chooses to remain silent to the challengers and hide her words of defense and explanation from the attackers. She just chooses to remain silent to the skeptics and hides her words of defense and explanation from the attackers, but the concepts that she adheres to will be revealed in her subsequent creations. For example, in her microblog, W1 recounts that someone asked her why she only reads literary works by female writers, and she wrote in her microblog, "I grew up in a world of people structured by a male narrative since I was a child, and now I have the ability to think independently and then I have to break free from and get rid of this narrative circle." In another microblog, W1 recorded an anonymous exchange about "anti-gay" in class, and she recorded that when she saw the anonymous chat box, she saw a classmate write "homosexuality is against human morality" and "the world will end if everyone is gay". W1 feels hurt and angry when the world ends", these emotions are not expressed and argued in the classroom at the moment, but are reflected in her microblogging. w2 said that she would choose to refute or hold back in the face of attacks on the internet, depending on the situation. w2 also said that she would not change her personal microblogging style, but would continue to create her own work. For those unreasonable attacks against her personally, she will choose to ignore them; for others' value prejudices, such as discrimination against sexual minorities and geographical discrimination, she will bravely and firmly accuse these attackers and behaviors on Weibo. She says she will "continue to bang her head and tell herself to remember to always question the legitimacy of hate, to not conform to the moral stances that all types of societies have adopted to the point of stereotyping, and then continue to feel and continue to think again." W3 says she has been attacked by others about her body and looks when she shares her life experiences and posts photos of herself online. At first, these denigrating voices made her very depressed, and she would even have self-doubt, wanting to close herself off from expressing and revealing herself. However, through the comfort and guidance of her friends, she realized that other people's comments are only their subjective views and should not affect her self-expression and behavior. Nowadays, she can face the voices of questioning and denigration with an open mind, not swayed by others' opinions, and will fight back bravely when attacked. W4, as a short-video creator, was once blamed and attacked in videos related to showing her family life and her education of her children, and some of these attacks were directed at her personally, and some rose to the point of discriminating against the women of an entire city in her hometown. But as long as she thinks what she is doing is right, she will stick to it and will not be influenced by a few bad comments. Sometimes she will post another video to respond and explain, but it will not change her creation. On the other hand, as a content creator, she would have no choice but to consider the public's preferences out of consideration for traffic and revenue, and she stated that she would be truthful in presenting her life and firm in expressing her ideas within the boundaries of what is pleasing to the public.

In summary, the awakening and development of female subjectivity is a historical progress. It embodies women's autonomy and free will at the social and personal levels. The development of women's subjectivity not only gives women

more choices and autonomy, but also promotes gender equality and social progress. We should further call on society and individuals to pay attention to and respect women's subjectivity, and make joint efforts to realize comprehensive gender equality

To sum up, the awakening and development of female subjectivity is a positive historical progress, thanks to social changes, the efforts of the women's movement and women's organizations, and changes in the family and parenting education. This awakening and development has enabled women to obtain more equal rights and interests and opportunities for independent choice, while also promoting gender equality and social progress. We should continue to call on society and individuals to pay attention to and respect women's subjectivity, and work together to realize full gender equality. Only when everyone can fully realize their potential and value can society become more prosperous and progressive.

With the wave of digitalisation sweeping the world today, cyberspace has become an important platform for people to communicate, express and present themselves. However, this seemingly open and free space is actually full of challenges and difficulties. For women, the process of writing in the cyberspace era requires them to face multiple tests of cyber violence, environmental pressures and male oppression. However, under such circumstances, there are still four brave women who choose to write about themselves in cyberspace, and their experiences not only show the resilience and strength of women, but also profoundly interpret the dynamic process and substantive connotation of subjectivity.

Subjectivity as a philosophical concept emphasises the process of self-knowledge, self-determination and self-realisation of individuals under specific social and historical conditions. This process does not happen overnight, but is gradually formed through continuous negotiation, exploration and choice. Similarly, the subjectivity of women's writing in the cyber age is also a dynamic process in which they constantly face challenges and dilemmas in the process of writing and respond to these challenges through negotiation, exploration and choice in order to achieve self-expression and self-realisation.

In cyberspace, the subjectivity of women's writing is embodied in their deepening of self-awareness, perception of the outside world, and concern and reflection on social issues. Through writing, they express themselves, convey their emotions and share their experiences, while at the same time criticising and reflecting on social phenomena. In the process, their subjectivity is fully demonstrated and brought into play.

Cyber violence is a problem that cannot be ignored in cyberspace. Women often face malicious attacks and abuse from the Internet during the writing process. These attacks are not only directed at the content of their writing, but also often relate to their gender, appearance and other aspects. However, these four women did not give up writing, but instead faced these attacks with a more determined attitude. They answered questions, clarified facts and expressed their views through their words, demonstrating the resilience and strength of women.

Under the pressure of cyber-violence, these four women not only did not back down, but also strengthened their resolve to write. They are using their words to speak out for themselves and for other women. Their resilience is not only an affirmation of themselves, but also a defence and promotion of the status of women.

In addition to cyberviolence, environmental pressures are also an issue that women face in the process of writing. In cyberspace, women may face pressures from society, family and other aspects, and these pressures may affect what and how they write. However, these four women are not bound by this and continue to explore and innovate despite the pressures of the environment.

They broaden the themes and depth of their writing by delving into social issues, paying attention to the disadvantaged and reflecting on their own experiences. Their writing is not only personal, but also resonates with society. In exploring environmental pressures, these four women not only achieve self-growth and self-improvement, but also provide valuable experience and inspiration for other women.

In cyberspace, male discourse tends to dominate and women's voices are often marginalised or ignored. However, these four women did not give up their voices and made a firm decision under the oppression of male power: they insisted on writing and expressing themselves.

They respond to the challenges of male oppression through negotiation, exploration and choice. They emphasise women's subjective status and values in their writing and construct their own discursive space with words. Their choices are not only the persistence and pursuit of the self, but also the promotion and advancement of women's status.

Against the backdrop of the cyber age, the writing experiences of these four women offer us a profound revelation: subjectivity is a dynamic process that needs to be gradually formed through continuous negotiation, exploration and choice. In the process of writing in cyberspace, the women have not only demonstrated their resilience and strength, but have also profoundly interpreted the nature of subjectivity. Their experiences tell us that as long as they bravely face challenges and difficulties and insist on self-expression and fulfilment, they can write their own wonderful chapters in cyberspace.

6. Findings and Discussion

Through literature combing, semi-structured in-depth interviews with four interviewees, and analysis and discussion of the sample, this paper draws the following conclusions:

With the progress of society and the continuous improvement of women's rights and interests, women have shown more vigor and influence in various fields. Cyberspace, such as the Internet platform, provides an open and free platform for women to express their thoughts and feelings freely. And, in the cyber era, human communication is more of an avatar to another avatar, an id to another id, and looks, career, and life trajectory are hidden behind speech, so more and more women are able to express themselves freely in it. Moreover, cyberspace has made the feminist movement and women's consciousness spread more rapidly and widely, and many women have begun to consciously pay attention to their own rights and feelings, to the situation of all women around the world, and to create works from women's perspectives. Thus in the cyber era, women's writing gradually shows its unique subjectivity. Women's writing on cyber platforms is no longer limited by traditional stereotypes and frameworks, and they express themselves in words, shape their voices, and display their thoughts and emotions. Women's writing behavior in the Cyber era is characterized by significant subjectivity, and they no longer passively receive information, but actively create, publish and disseminate their works. On

platforms such as Jieyin, Weibo, and public numbers, women use words to record their lives, share their experiences, and express their opinions. Their writings are full of unique personalities and emotional colors, reflecting their unique understanding of life and deep insight into society. The subjectivity of women's writing in the Cyber Age is also reflected in their challenge and reshaping of traditional gender roles. In traditional society, women are often given qualities such as gentleness, virtuousness and dependence, however, in women's writing in the cyber era, they break these stereotypes. Through writing, they show their independence, resilience and wisdom, and shape a diversified image of women. Ms. He Nan uses writing to gain economic benefits, and Meng Qianye expresses LGBT ideas through writing. These images not only enrich people's perception of women, but also provide strong support for women's advancement in society.

Women's writing subjectivity in the Cyber Age has also had a positive impact on society. Through writing, women are able to express their own voices and opinions, and convey their own values and thoughts. Their works have not only enriched the online content, but also had a profound impact on society. By sharing their own experiences and views, female writers have sparked extensive discussions and reflections, and promoted social progress. Their works not only inspire their own self-confidence and autonomy, but also provide inspiration and encouragement to others.

Although women's writing subjectivity in the Cyber Age has made certain achievements and progress, it still faces some challenges and obstacles. Problems such as online violence, gender discrimination and speech restrictions still exist, causing some distress and pressure on female writers. These problems not only limit the development of women's writing subjectivity, but also impede the diversity and progress of society. Therefore, society needs to further strengthen the protection and support of women's writing subjectivity, build a more harmonious Internet environment, and provide them with a safe and inclusive writing environment.

Regarding "how women write about subjectivity in the age of cyberspace", this study believes that the key points are as follows: firstly, women creators' writing about subjectivity should be based on real personalities or feelings, and should not cater to the established creative paradigm, nor should they substitute for the male perspective, nor should they only catch up with the hot topics of the society, or should not cater to the public for the sake of popularity and lose the true heart of their work. Secondly, women need to establish and hold fast to a firm sense of self, not swaying to external criticism and not shifting to the prejudices of others or society. When facing unkind comments, no matter silent or counterattacking, it is important to insist on creating on from a female perspective and in a female situation.

Overall, in the Cyber Age, women's writing will play a more important role and contribute to the construction of a more pluralistic, inclusive and better society. In the future, the subjectivity of women's writing will be more comprehensively developed and enhanced. There are some shortcomings in this study, for example, as a female creator who needs to rely on her creative work to make a profit to sustain her basic life, more in-depth research and discussion are needed to harmonize between expanding the size of her fans, catering to the platform's hot topics to generate commercial income, and maintaining her own subjectivity. It is hoped that more researchers and practitioners will pay

attention to this field in the future, and work together to promote a more comprehensive development and enhancement of women's subjectivity in writing in the age of cyberspace.

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