

"Wicker" Movie A Feminist Anti-Patriarchy Fantasy About Sex With Monsters

Tyler Durden

If you want to know the deepest and darkest dreams of the feminist cult, you don't have to look very hard. All you have to do is watch their movies and read their books, which put their mental illness and hypocrisy on full display for the world to see.

A now infamous example of this is a romance novel called "**Morning Glory Milking Farm**", a feminist inspired sex fantasy book about **a broke woman trying to pay off her student loans who takes on the job of "milking" a Minotaur** to collect sperm to be used for pharmaceutical products. In other words, she's a whore working for Big Pharma in a world where monsters exist at the same time as student loans.

But her favorite Minotaur respects her agency and treats her like a queen, so they fall in love.





Yes, **this sounds like writing for retards, and it is.** Yet, this book became a viral best seller in 2026 and hit Amazon's top ten list. The "monster sex fantasy" genre has skyrocketed in popularity among women in recent years, moving beyond the typical vampire love story into the realm of the truly disturbing and bizarre. **For the most part, these books are "feminist coded" and they are filled with woke propaganda.**

In other words, the publishing industry has been hijacked by liberal women and most books are now designed to cater to their degenerate fetishes. Furthermore, it's interesting that these novels have been leaning more and more into romantic encounters with animals, monsters and demonic creatures: This is because feminism has made expressions of female passion (and submission) with normal men impossible.

Hollywood has only made minor efforts to tap into this market of feminist fetishism, but they are definitely making an attempt with the movie "Wicker", described as a "feisty feminist fable" set in a Medieval village where traditional gender roles and patriarchy dominate.

An unattractive and smelly fishmonger woman has boldly rejected the standards of the village, and as a result, she has become a middle-aged spinster with no husband, no children and no prospects. Rather than accepting her fate as a consequence of her choices, she employs a magical basket weaver to "make her a husband." He does exactly that, and of course, her new wicker partner turns out to be the "perfect man", at least [in the minds of feminists.](#)

He acts as a sex toy and house slave who fixes everything, helps her with chores and basically agrees to everything she says (we'll just skip past all the jokes about splinters). He can't lie and he makes her erratic

emotions the center of his attention. This of course, leads to all the other women in the village becoming jealous, questioning their own marriages and demanding more [equality from the patriarchy](#).

Obviously, in Medieval times, these women would be worried about survival rather than having their egos stroked and their emotions catered to at every waking moment, but since this is supposed to be a fairytale we can set aside the fact that "patriarchy" kept the human species alive all the way up to the 1970s before modern women decided they no longer needed men.

The thing about Wicker, though, and all the fictional feminist media like it, is that it acts as an inadvertent admission from modern women that they do, in fact, need men. They refuse to say it out loud, but their fantasies betray their desires. The wicker husband does all the things that men normally do, from heavy labor and house repairs to keeping a woman's urges regulated.

What he doesn't do, though, is take charge and lead the way. This is the trade-off that feminists refuse to accept. They want all the benefits of a strong and capable man, but they don't want to give up anything in return. They even feel guilty about sexual desire for a man.

Women are no longer allowed to swoon over Fabio, or the cowboy on the white horse, or even the shirtless "noble savage" who saves them from danger. Most feminists desperately want to live out their fantasies of a white knight (or a bad boy) coming to save them from harm, or poverty, or boredom, but they will never admit they need something from a man. **So, feminist fiction has turned to inhuman monster figures as symbols for male virility and dominance.**

It's the only way for authors to avoid being cancelled. Let's not forget, only a decade ago one of the best selling books in the US for women readers was "50 Shades Of Grey", a story about a female college student who works in a hardware store and ends up in a relationship with a corporate mogul who engages her in a BDMS contract. These women are freaks, and feminism is making them freakier.



Will "Wicker" succeed at the box office in the same way that romance monster porn is succeeding in bookstores? Probably not. Reading is a solitary activity. Women are less inclined to go to movies on their own and there is little chance that men will want to pay good money to watch something like Wicker on date night. It's most likely a box office bomb in the making, but at the very least, the makers of the film know exactly who their audience is.

Woke films that do end up making their money back usually market specifically to women instead of trying to market to everyone. Wicker will end up becoming yet another case study of the twisted minds of feminists searching for that perfect woke world that will never exist. That world without patriarchy in which men serve only as utilities for them to exploit, or as emotional tampons that they can hold hostage.

Wicker also reveals the crushing terror many of these women feel as they approach "the wall" and cat lady status. The real fantasy on display here is the idea that a woman can reject the laws of nature and still get all the benefits of a feminine life, including a doting husband, long after her viability on the sexual marketplace has expired.



NEVER MISS THE NEWS THAT MATTERS MOST

ZEROHEDGE DIRECTLY TO YOUR INBOX

Receive a daily recap featuring a curated list of must-read stories.