

Sex and Self-Optimization: Stancetaking in Postfeminist Media

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Abstract

While overt misogyny has become taboo in many spaces, a postfeminist sensibility remains prevalent across media and the cultural zeitgeist; postfeminism prioritizes neoliberal values of individualism and self-optimization, while rejecting feminism and failing to acknowledge systemic inequalities. In this study, I investigate the linguistic and discursive strategies of postfeminist media that serve to elevate individualism and discard feminism, focusing especially on stance relative to postfeminist ideologies. The questions central to this investigation are: (1) How do postfeminist ideologies manifest linguistically and discursively in media? (2) How do the hosts of popular podcasts align themselves relative to postfeminist ideologies? To explore these questions, I examine two postfeminist podcasts, *Call Her Daddy* and *Unfuck Your Relationships*. First, I use positioning theory (as described by De Fina 2013) to analyze the linguistic and discursive features of CHD, an exemplar of postfeminism. Then, I dive deeper into the manifestation of dimensions of postfeminism by looking at a larger sample of data from CHD and UYR. Using stancetaking (Johnstone 2009), I investigate how hosts orient themselves relative to four postfeminist ideologies: individualism, self-optimization, rejection of feminism, and dominance. Ultimately, I argue that linguistic and discursive strategies such as using masculine language, centering men in narratives, and building imagined worlds allow these podcasters to reject feminism and enshrine the needs and desires of the individual woman.

Keywords: postfeminism, feminism, gender, sexuality, media, discourse analysis, stancetaking, linguistic ideologies

Contents

I.	Introduction to Postfeminism.....	4
II.	Study 1: Postfeminist Media.....	8
III.	Study 2: Postfeminist Ideologies.....	14
IV.	Conclusions.....	24
V.	References.....	28
VI.	Appendix A: <i>Call Her Daddy</i> Transcripts.....	30
VII.	Appendix B: <i>Unfuck Your Relationships</i> Transcripts.....	33

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I. Introduction to Postfeminism

In 2018, twenty-something roommates Alex and Sofia started the sex and relationships podcast *Call Her Daddy* (CHD). The show rose to the top of the charts, gaining the ears of millions of listeners, second only to *The Joe Rogan Experience* on the Spotify charts. Today, Alex hosts the show alone, interviewing experts and celebrity guests; in the early years of the podcast, however, before the hosts' mysterious falling out, Alex and Sofia openly chatted about every aspect of their lives, especially dating, sex, and relationships. They knowingly discussed taboos by going against the grain of acceptable, mainstream discourse: "people always get pissed at shit we say but it's fucking true" (CHD excerpt 2, line 29). Unmistakably, the spirit of the show allows hosts to speak candidly and colorfully, using explicit language and graphic storytelling to grab their audience's attention and build support for a male-centered model of female empowerment. Dedicated to their distinctive brand and devoted fans, Alex and Sofia created about eighty episodes of CHD together; these first eighty episodes are an excellent model of postfeminist media, revealing modern tendencies to prioritize individualism, self-optimization, and sexuality, while rejecting tenets of feminism. CHD provides fascinating insight into these ideologies via the values and actions of two prominent women; it also reveals how linguistic and discursive strategies permit purveyors of postfeminist media to elevate individualism and distance themselves from feminism as a movement that seeks to liberate all women.

As the situation of women has evolved in modern society, so have feminist discourses. More than a decade ago, Lazar (2009) cited the rise of "I-feminism" at the expense of "we-feminism," noting a shift in feminist discourse away from collective action—and the importance of linking the individual with the collective—and instead prioritizing independence and

individuality (p. 397). Similarly, in more recent research, Lewis et al. (2019) discuss the “moderation” or “taming” of feminism; the central aspect of this trend is the belief that sexism is best challenged through individual action. Although these trends make it seem as if feminism is on the way out, since collective action has fallen out of favor, the reality is that sexism still prevails across our society, particularly for those with intersecting marginalized identities. Covert sexism in particular is persistent, and people often fail to challenge sexism that they see in their daily lives (Koudenburg et al., 2021). Given subtle sexism and mainstream feminism’s failure to acknowledge systemic inequalities, linguistic analyses that carefully dissect what we say and how we say it are essential in uncovering hidden biases. Based on methodologies like critical discourse analyses, we can identify linguistic and discursive features consistent with modern misogyny, recognizing patterns in discourse and ideology. Recognizing these patterns can then help us fight harmful ideologies, working towards a more just society.

For the purposes of the current study, I am interested in uncovering the linguistic and discursive features associated with modern postfeminist media, as well as how its purveyors orient themselves relative to postfeminist ideologies. My goal is to better understand the strategies used in this type of media to preserve covert misogyny and other ideologies that are damaging to women. In the following section, I ground my investigation in literature from gender and media scholars as well as linguists, in order to provide a clear definition of postfeminism (and to describe its usefulness as a concept for linguistic study) and to present an overview of significant theories of language and gender.

Postfeminism

Postfeminism has been ascribed various meanings and used for a variety of purposes in analyses (summarized in Litosseliti et al. 2019). Outside of linguistics, scholars in gender and

media studies, like Sarah Banet-Weiser, have defined postfeminism by its key features, particularly its focus on individuality, choice, and the female body as a site of liberation; additionally, a central element is postfeminism's unwillingness to consider or challenge systemic sexism (Banet-Weiser, 2018, p. 153). Furthermore, Banet-Weiser mentions that postfeminism can be defined as a sensibility, a theory that Litosseliti and colleagues expand on, integrating concepts from sociology and media studies with linguistics. Litosseliti et al. (2019) argue that postfeminism as a sensibility is the most useful definition for linguistic study, calling postfeminism a phenomenon that is both cultural and political as well as psychological and affective (p. 4); the postfeminist sensibility is not only present in media and discourse, but also in individual patterns of thought and behavior. Litosseliti et al. also point out the relationship between postfeminism and neoliberalism, commenting that postfeminism has been called "gendered neoliberalism" due to the similar ideals of the two ideologies, i.e., autonomy and entrepreneurship (p. 4). Drawing on this work, in this investigation I define postfeminism as a sensibility present in media and across the cultural zeitgeist characterized by agency, self-optimization, an emphasis on the individual body and sexuality, and a resistance to feminism. My investigation sits in the gap noted by Litosseliti et al. (2019), between linguistics and related fields: postfeminism has been an area of significant interest and research in cultural, media, and feminist studies, but until recently, has been under-explored in language and gender studies (p. 2).

Language and Gender

Studying language and gender is not a new endeavor. Two of the most prominent scholars in the field are Robin Lakoff and Deborah Tannen, both of whom have published influential sociolinguistic theories of language and gender (Lakoff, 1975; Tannen, 1990). Lakoff (1975)

proposed a dominance model, arguing that, in interaction, women's language is subordinate to men's language; women's language is identifiable by distinctive features like hedges (used to express ambiguity or indecisiveness), fillers (e.g., "like" or "um"), avoidance of swear words, and more. Tannen (1990) built on Lakoff's work, arguing that a difference model is more accurate than a dominance model: she sees men and women's language as the products of different conversational cultures, but not necessarily based in power imbalances (Van Herk, 2018, p. 100). In this investigation, I draw on Lakoff and Tannen's models to interpret interactions in postfeminist media.

In the past thirty years, Mary Bucholtz and Kira Hall (1995) have further developed theories of gender and language, producing significant sociolinguistic research on the topic. In the introduction to the 1995 volume edited by Bucholtz and Hall, the scholars view social categories—like gender—as negotiated (rather than fixed), shifting and changing through linguistic practices (pp. 8-9). Throughout this volume, Bucholtz and Hall highlight research that investigates constructed social identities, the use of language to subvert dominant beliefs, and language's role in the social construction of gender. Similarly, Litosseliti (2006) emphasizes the importance of scholarship that views gender as a flexible category that is constructed and performed. Specifically, she discusses the impact of post-structuralism on language and gender studies and the growing importance of discourse analyses; discourse is central to current language and gender scholarship, and researchers are particularly interested in how gendered identities are constructed through discourse (p. 2). For this research, I view womanhood as an identity that is constructed and performed by interlocutors, and I examine how facets of identity, and womanhood in particular, are negotiated through linguistic practices.

In this investigation, I use podcasts as sociolinguistic data to gain insight into popular discourses about sex, relationships, and self-optimization. In study 1, I focus on *Call Her Daddy* as an exemplar of postfeminist media, using critical discourse analysis to examine its linguistic and discursive features. Then, in study 2, I look at a larger set of postfeminist podcast data, examining interactants' stance towards (and away from) certain ideologies of postfeminism. Ultimately, my goal is to shed light on the ways that harmful ideologies manifest in media made by and for women by asking: how do postfeminist media use linguistic and discursive strategies to elevate individualism and distance themselves from feminism?

II. Study 1: Postfeminist Media

In this study, I examine how a postfeminist sensibility manifests linguistically and discursively in the podcast *Call Her Daddy*, an exemplar of postfeminist media. I use positioning theory and feminist critical discourse analysis (FCDA) to closely examine how the hosts of this podcast discuss issues related to women; specifically, I look at how they position themselves relative to larger social processes and structures and how their language contributes to their promotion of well-preserved misogynistic ideologies.

Over the last ten years, the popularity of podcasts has exploded. Pew Research reports that in 2023, 42% of Americans aged 12 and older had listened to a podcast in the last month. Podcasts allow researchers to peek into popular discourses and rhetoric, and they are particularly advantageous for sociolinguistic study, providing semi-planned or unplanned conversations between hosts that can be analyzed in any number of ways (for a recent example, see Exford, 2020). Spotify is one of the most popular audio streaming services in the world and is home to a number of wildly successful podcasts. The “most-listened to podcast by women on Spotify,”

according to the platform, is the sex and relationships show *Call Her Daddy*. During the show's early years (which are the focus of this study), hosts Alexandra "Alex" Cooper and Sofia Franklyn mostly chatted informally about their lives in New York City, told stories about their sex lives and relationships, and answered listener questions. The two women established a distinctive style on the podcast, becoming known for their humorous candor on all personal issues and their unapologetically sexually explicit discussions. Closely examining media made by and for women, like *Call Her Daddy*, helps us better understand prominent, popular ideologies surrounding feminism, gender, and sexuality.

Methodology

In this study, I analyze two excerpts from *Call Her Daddy*. The excerpts I have selected were chosen as representative of the show's consistent themes (including sexual relationships, womanhood, and identity) and qualities (explicit discussions and unapologetic misogyny); both are from 2019 and feature co-hosts Alex and Sofia in unstructured conversation (for transcripts of both excerpts, see Appendix A). In the first excerpt, they explain the meaning of the show's name, *Call Her Daddy*. In the second, they explain their belief that women who are considered less sexually attractive are more likely to try harder and perform better in sexual relationships.

To analyze these excerpts, I use feminist critical discourse analysis (FCDA). Using FCDA, I am able to apply the tools of critical discourse analysis (which aims to understand and analyze language as a social practice) to critique the role of language in upholding sexism in society and work towards liberation (Baker, 2011, p. 202). To interpret my analysis, I use positioning theory as my theoretical framework. I look at positioning in the samples on three levels, asking: (1) Who are characters and what characteristics and motives are attributed to them? (2) How are the characters positioned in relation to each other and the immediate context?

(3) How is this narrative positioned within larger social processes or discourses? This method, described by De Fina (2013), allows me to look closely at the linguistic and discursive features of each level and to connect individual identity displays with larger social processes.

Findings

Using the framework described by De Fina (2013), I've divided my analysis into three sections: level one positioning, level two positioning, and level three positioning. This allows for a thorough analysis of the linguistic and discursive features employed in the hosts' positioning of themselves individually, in relation to each other and the immediate context, and within larger social discourses.

Level One Positioning: Being "Daddy." Level one positioning enables hosts Alex and Sofia to locate themselves relative to each other and their audience, defining the identities, actions, and motives of themselves and the other characters that are brought up in the show. In the first excerpt, the pair defines the ethos of their show, explaining what it means to be "daddy." They never use "daddy" as a noun, but rather, as an adjective to describe someone who is "powerful," "dominant," and "in control" (lines 4, 6, 8). In lines 8 and 10, Sofia uses a parallel structure to describe someone who is "daddy" as "in control of your life" and "in control in the bedroom." Evidently, sexuality plays a big role in the "daddy" identity, specifically taking an active and dominant role in sex. The hosts themselves identify as "daddy" and believe themselves to embody these characteristics, solidifying this with the excerpt's final statement, "everyone's daddy" (line 27).

In the second excerpt, Alex and Sofia center male perspectives and characterize female characters' motives as revolving around men's perception of their bodies and sexualities. In her anecdote, Sofia describes the sexual dynamic of a previous relationship, then both women

discuss the “stereotype that girls that are super hot suck in bed” (line 41). Sofia centers her partner in her explanation of her relationship, in which she gained weight and felt she needed to compensate sexually for the change in her body. She gives “he wasn’t as physically attracted to me” as the cause, and “I gotta ramp up the slut factor” as the effect (lines 7-11). Sofia’s partner isn’t attributed any characteristics or actions except for his disapproval of the change in Sofia’s appearance and his approval of her consequent sexual performance. Sofia’s motive in this story is to please her partner and be perceived as desirable, if not for her appearance, then for her sexuality.

Throughout the second excerpt, the hosts use variations of “slut,” typically referring to actively sexual behavior; to be slutty is to “get nastier” (line 33) or to “get fucking freaky” (line 40). As it’s used, “slut” doesn’t seem to have a negative connotation, rather it’s implied that it’s a choice that a woman consciously makes to improve her partner’s perception of her and his sexual experience. “Slut” doesn’t seem to be a stable identity category, but rather a behavior motivated by physical and relational context, specifically motivated by a male partner’s perception of a woman’s physical appearance. Similarly, another feature that is normalized in these excerpts is the numerical evaluation of women, assigning a number to their physical attractiveness. This is seen in line 20, “if you’re five or a six,” and in line 36, “...below a seven, but like around a seven.” The hosts don’t explain what these evaluations mean—these numbers are shorthand that the audience is assumed to understand. It is implied that attractiveness is ranked out of ten, with ten being the most attractive (this number rarely, if ever, accounts for any attribute other than the physical).

Finally, it is important to note how, throughout both excerpts, Alex and Sofia consistently use expletives to borrow prestige typically only afforded to men. They use variations of “fuck”

and “dick” in particular: words that are considered taboo, especially when used by women. By incorporating these expletives into the lexicon of their show, the hosts adopt a more masculine or “dominant” speaking style, as defined by Lakoff’s (1975) dominance model of language in interaction. The features present at this level—from the use of expletives and pejoratives to the use of adjectives like “powerful” and “dominant”—permit Alex and Sofia to borrow masculine prestige through their use of this speaking style and because of their majority identities (as attractive, rich, white, English-speaking Americans). This differs from the next level, where we will see the presence of a more feminine conversational style.

Level Two Positioning: Collaborating. Level two examines how the story or conversation is embedded in surrounding talk, looking at the objectives and occasion of the excerpts as well as how they contribute to the conversational balance between the speakers. These excerpts are both embedded as smaller anecdotes within a larger work: they are each embedded within a specific podcast episode and also both situated as part of the show CHD as a whole. Their position within the podcast provides an important perspective; the hosts’ overarching goal is to foster their show’s brand and their personal reputations as sexually liberated, empowered women-in-control. On a smaller scale, the objective of both excerpts is to provide advice to an audience of women through the modeling of the hosts’ values and beliefs. In both excerpts, the hosts use second person singular pronouns to address their audience. In the first excerpt, Sofia says “you’re a boss, you’re a badass” while she describes what it means to be “daddy” (line 2). Similarly, in the second excerpt, Alex gives her audience a mandate, saying: “if you’re five or a six, dive for that dick” (lines 20-21).

The relationship between the interlocutors is highly collaborative. Both excerpts feature constant backchannelling, overlapping speech, and positive reinforcement between hosts. They

refer to themselves as a collective, using “we” and “us” to create a sense of shared identity and community (excerpt 1, lines 13, 15, 25; excerpt 2, lines 20, 44). Overall, these features are distinctively part of a more feminine conversational culture, as defined by Tannen (1990). By collaborating, establishing shared identity, and sharing personal details, the hosts are able to build an ethos with their audience of mostly women that permits them to give advice, modeling a conversational style that is familiar to the audience.

Level Three Positioning: Relating to Feminism. Level three positioning situates smaller displays of identity within larger discourses and compares the narrative presented here to other narratives. In these excerpts, I am interested in how Alex and Sofia position themselves relative to feminism—both explicitly and implicitly—and how the narratives present a postfeminist sensibility. In the first excerpt, the hosts explicitly reference feminism when defining “daddy”; Alex says, “we’re not being like...oh my god, only feminists and only girls can be daddy, no, everyone can be fucking daddy” (lines 15-18). Sofia backchannels “feminist” at the same time as Alex says it, and both women say the word in a sarcastic tone, with a rising intonation. They emphasize that they’re concerned with sexual liberation for all people (rather than just women or feminists), implying that feminism is extraneous and irritating.

The hosts also position themselves within feminist discourse implicitly. Throughout both excerpts, they make clear the importance of autonomy and choice for women, particularly sexual liberation, but leave out any acknowledgement of the systems that oppress women. In this way, they position themselves as women who wield the same social power and privileges as men and who aren’t impacted by misogyny, implying that society is beyond the need for feminism.

Compared with other narratives, this podcast shares the values and characteristics of postfeminist

media; the hosts hold agency and self-optimization in high regard, highlight the individual body and sexuality, and explicitly and implicitly resist feminism.

Speaking Style of CHD

The analysis of these excerpts suggests that postfeminist media employs linguistic and discursive features traditionally associated with men alongside conversational practices associated with women. There are a few potential explanations for this combination. Women taking on features that are considered more masculine could be an effort to borrow the prestige that men hold in our society, in order to be taken more seriously or be perceived as having more social power. It could also be an effort to display a rejection of feminism, in order to garner respect from men. Even with an audience of mostly women, this strategy makes sense because women recognize the power of gaining the respect of men and may seek to emulate the hosts in their pursuit of more social power. Though women are literally at the center of this podcast, men are still tacitly at the center, motivating the language used by the hosts and informing its casual misogyny.

The hosts' adoption of a female conversational culture, on the other hand, seems like a more obvious method of enticing and connecting with an audience of women. Masculine linguistic characteristics are made palatable to women by situating them within a familiar conversational context. The hosts build ethos with an audience of women by modeling a relatable style of communication: they display their close relationship and adhere to norms of conversation between women. This conversational model serves as a Trojan Horse for the casual misogyny communicated through masculine or "dominant" language practices.

III. Study 2: Postfeminist Ideologies

In my second study, I use discourse analysis to examine a larger dataset of postfeminist podcast excerpts, specifically looking at various dimensions of a postfeminist sensibility, or *postfeminist ideologies*. Using stancetaking as a theoretical framework, I examine how hosts align themselves relative to four postfeminist ideologies: individualism, self-optimization, rejection of feminism, and dominance.

Methodology

In this study I expanded my dataset, using excerpts from *Call Her Daddy* (CHD) and excerpts from another postfeminist podcast, *Unfuck Your Relationships* (UYR). In UYR, host Michelle Panning speaks to an audience of mostly women about how they can improve their lives and relationships. She draws on her own experiences to give advice. Before starting her business, she worked as a stripper for nine years; in the podcast, she discusses her own life and relationships with men and uses examples from women that she has mentored. She also frequently advertises her online programs, which cost over \$2,000 USD; her most significant program is called “The Connected Woman,” and is described as a “A 12-week shadow work course for women who want to go from feeling anxious AF about their love lives to feeling confident, secure and having unfuckwithable self-worth” (<https://michellepanning.com/the-connected-woman>). This course description provides a succinct overview of the spirit of the podcast, which focuses on self-improvement by adopting quasi-scientific theories of psychology, relationships, and trauma.

The excerpts I selected from each podcast were chosen as generally representative of each show’s regular themes and qualities. In my final dataset, I transcribed four excerpts from CHD (including the original two from my first study) and four excerpts from UYR. This

amounted to about 1,800 words, or 7.5 minutes, of content from CHD (full transcripts in Appendix A), and about 1,000 words, or 5.5 minutes, from UYR (full transcripts in Appendix B). I use discourse analysis to examine these excerpts, and stancetaking as a theoretical framework. Stancetaking (as described by Johnstone 2009) allows me to investigate how interlocutors relate or signal their relationship to ideologies, both explicitly and implicitly. Using this framework, I look at how the hosts of postfeminist podcasts orient themselves relative to four postfeminist ideologies: individualism, self-optimization, rejection of feminism, and dominance. Definitions of each of these ideologies can be found in Table 1. After selecting the excerpts for this study, I coded the data using these postfeminist ideologies, marking utterances where these kinds of references were present and tallying how many times each ideology appeared throughout the dataset.

Table 1 Postfeminist ideologies

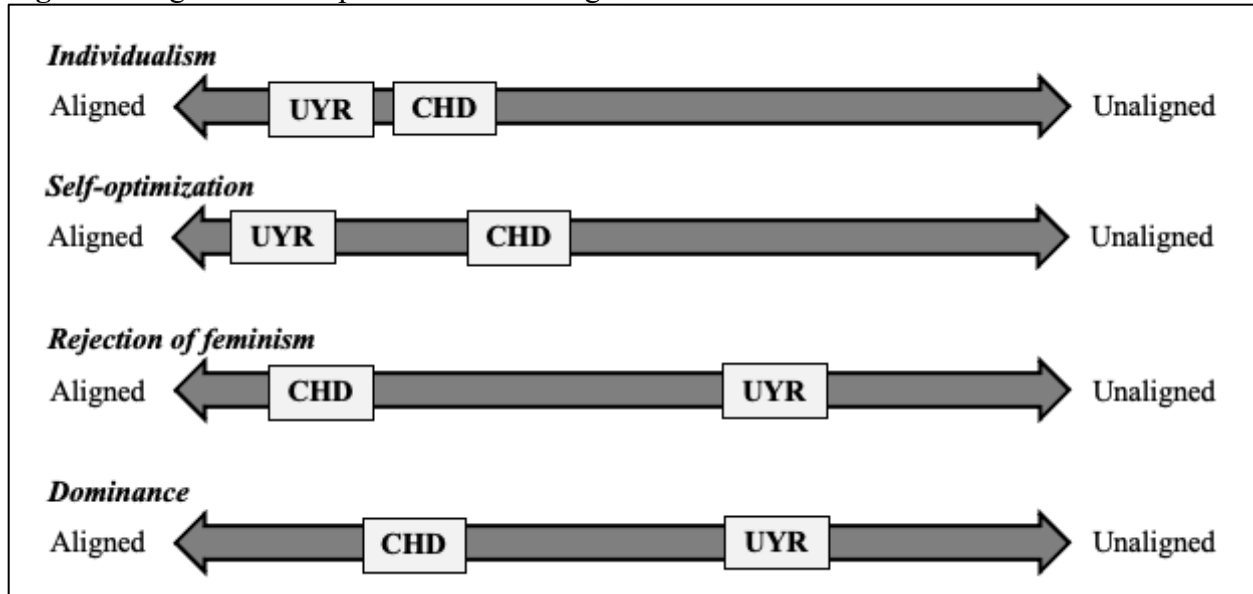
<i>Postfeminist ideology</i>	<i>Definition</i>
Individualism	Any reference to personal action, choice, or agency, especially in opposition to collective action.
Self-optimization	Any reference to personal improvement or transformation, of the body, mind, or behavior; often intertwined with individualism.
Rejection of feminism	Any negative or derogatory reference to feminism explicitly, or to feminist ideals.
Dominance	Any reference to exerting physical, emotional, or sexual dominance over another, especially for the stated purpose of one's own empowerment.

Findings

Throughout the dataset, I found references that aligned with each ideology. In CHD, hosts were more aligned than unaligned with all four ideologies; in UYR, host Michelle was particularly aligned with individualism and self-optimization. Figure 1 shows the relative alignment of each podcast with each ideology. Overall, this data suggests that hosts of

postfeminist podcasts tend to align themselves with some or all of these dimensions of a postfeminist sensibility.

Figure 1 Alignment with postfeminist ideologies



Individualism. Individualism is a core component of both podcasts as hosts consistently align themselves with an individualism ideology, particularly through the use of two discursive strategies: dichotomization of self and others and inhabiting an imagined world with unlimited potential. By isolating the individual from the collective and prioritizing personal agency above all else, postfeminist media presupposes a world where any woman can independently achieve anything she can imagine. Michelle of UYR is particularly adept at this strategy of dichotomizing the needs of the individual versus the needs of others:

- 1 *Now is a time where you get to decide, like I said, right, that your story is gonna be*
- 2 *different. Moving forward, right now, your story is gonna be different. That you're not*
- 3 *gonna be the fucking supporting character of your own goddamn life anymore, you're*
- 4 *actually gonna be a main character, right?* (UYR excerpt 1)

Here she emphasizes personal agency by directly stating “you get to decide,” and repeating twice, “your story is gonna be different.” In this excerpt she is talking about the importance of a woman envisioning herself as the “main character” in her life, which means that she prioritizes

her own needs, maintains boundaries with others, and actively works towards what she wants. While Michelle does set up a potentially positive framework to encourage women's autonomy and strong sense of self, she dichotomizes being the "main character" and being "a supporting character." She creates a mutual exclusivity between being "main" and "supporting," implying that a woman cannot simultaneously be an individual and prioritize the needs of others. This lends to a larger worldview in which having autonomy and a strong sense of self are incompatible with helping other women.

The second component of an individualism ideology that is particularly salient is the hosts' imagining of a world in which all women have unlimited potential; only by deciding to be a "main character" and ignoring the needs of others are women able to enter into this world. In both UYR and CHD, hosts imagine that anything is possible for a woman who is willing to try hard enough; for the white, wealthy women who host these podcasts, this might be reality. For the majority of women, it is not. In one overt manifestation of individualism, Michelle of UYR says:

13 *Like I feel very much like that, like I pretty much have everything that I want, yeah, and*
 14 *that's because I decide that I'm the main character. I decided that I'm a person who gets*
 15 *what I want. I'm a person who decided that when I have a desire, it comes to fruition,*
 16 *that's just it, right. (UYR excerpt 1)*

She continues with the "main character" thread, and she makes vague, simplified assertions about how she is able to get what she wants. Her repetitive use of the verb "decide" and the simple active construction "I decide" creates the image of a world in which getting what you want is as simple as flipping a switch or saying a few words. The world that she creates with these assertions is not one that is accessible to the majority of women. For most women, a commitment to a "main character" mindset is not enough to mitigate the real challenges faced by women in modern society: if a woman is paid less than her male coworkers, a mindset shift

alone will fail to improve her financial situation. Furthermore, the power of a mindset shift (or any commitment to individualism) is even weaker against the effects of intersecting identity factors like race, ability, or socioeconomic status.

Self-optimization. Self-optimization is also present across both podcasts, especially in UYR. This ideology is closely intertwined with individualism; in orienting towards both of these ideologies, Michelle of UYR is imagining a world in which anything is possible for any woman, using vague language to paint a desirable, seemingly attainable, alternative world. In one excerpt, she talks about the need to “upgrade your identity” in order to achieve your goals. She says:

10 *If you are making minimum wage and you want to become a multimillionaire, there's a*
 11 *different identity that goes along with that, and neither one of these identities are good or*
 12 *bad or right or wrong, they just are—they produce different—they're a different frequency,*
 13 *they produce different results, right? So if I want to be a multimillionaire, I have to start*
 14 *thinking like a multimillionaire.* (UYR excerpt 2)

Inherent in this passage is the idea of transformation; the idea that all that stands between women and their goals is their mindset, or their “identity” (Michelle’s definition of identity seems to encompass factors from mindset to behavior to values, rather than referring to inherent traits or group memberships). Transformations, or the *makeover paradigm*, have dominated a large sector of media for years (Gill 2007). In this paradigm, the makeover “expert” first points to one of more elements of a subject’s life (e.g., wardrobe, physical appearance, diet), often shaming or humiliating them, and then instructs them on how to change. The subject is seen as hapless and pitiful, while the makeover emissary is understood as the authority on all matters. This same paradigm is present across UYR. In this excerpt, for instance, Michelle focuses on income, pointing at an imagined subject’s “minimum wage”; explicitly, she says that neither making minimum wage nor being a millionaire is “good or bad or right or wrong,” but she implies that

the subject making minimum wage should *want* to change. She establishes that there is a deficit, positions herself as the expert, and then advocates for a transformation.

Michelle is figuratively and literally selling an imagined world to her listeners—one where any transformation is possible. She positions herself as someone who has achieved this successful, millionaire status, and she can bring her listeners into this world if they buy her products. Michelle has made money and achieved this desired identity by profiting off of vulnerable women who believe they need to be transformed; Michelle validates that need and provides her expensive online courses as a solution that will bring women into her imagined world of endless possibilities. Ultimately, it's deceptive for Michelle to imply that her listeners can enter this world simply by buying a course, especially when Michelle has made her fortune by building a business that takes advantage of women, rather than by attending a course and optimizing her "identity."

A similar imagined world exists in CHD; in Alex and Sofia's world, the locus of self-optimization is the body and sexuality. In CHD, women's bodies are constantly surveilled, and transformation is seen as a necessary response to positive and negative evaluations, e.g., because my body is not perfect (and we all know it), I must optimize my sexual performance so that my partner is still pleased (CHD excerpt 2). This narrative imagines a world where self-optimization through transformation is both possible and necessary in order to attain a certain identity or self-perception.

Rejection of feminism. In this investigation I define the rejection of feminism as a postfeminist ideology that makes any negative or derogatory reference to feminism explicitly, or to feminist ideals (i.e., equal rights for women, protection against gender-based violence, freedom from patriarchy). For the sake of space, I only considered these traditional, fundamental

tenets of feminism, rather than expanding my scope to consider other modern feminist movements.

Rejection of feminism was particularly prominent in CHD, where hosts create an environment that is hostile to feminist ideologies by consistently centering men, degrading women, and explicitly dismissing feminism. In the first excerpt, which I discussed in study one, they explicitly reference feminism. By sarcastically dismissing it, they imply that feminism is somewhere between simply irrelevant and in opposition to their show's character. They establish the "daddy" identity as one that, at best, disregards feminism, or at worst, stands against feminism. Based on the remainder of the dataset, the latter seems more likely.

In the fourth CHD excerpt, Alex and Sofia place themselves in direct opposition to the feminist belief that women should be able to live without fear of gender-based violence. Together they tell a story about a dinner they were recently at with a group of men and one other woman; Alex and Sofia complain about how this woman, upon coming back from the restroom, told a "sob story" about how a man in the restaurant hit on her while she was coming back to the table. They argue that the reason the woman brought it up was for attention and to make it clear that she was being perceived as attractive and desirable. Throughout the four-minute story, Alex and Sofia consistently downplay the harm that women experience in settings where they are harassed by men, and they characterize women who talk about their experiences being hit on or harassed as over-dramatic and attention-seeking.

Alex and Sofia explicitly recognize that this is a common experience for women, but instead of criticizing men's actions or the state of our society that allows this to continue happening, they use the regularity of this experience to downplay its seriousness. This assertion appears twice in the narrative. They say:

- 30 *S: One of the reasons it bugs me is because this shit happens to girls every single day, all*
 31 *day long.*
 32 *A: every girl is getting cat-called-*
 33 *S: I'm not saying it's okay,*
 34 *A: no-*
 35 *S: -necessarily, but it happens- (CHD excerpt 4)*

Then again at the end of the segment:

- 78 *S: it's as if they don't understand that this happens to every-*
 79 *A: women- girl in America-*
 80 *S: anything that has two legs and a vagina, this shit happens to them on a regular basis-*
 81 *A: thank you*
 82 *S: you're not cool*
 83 *A: you're not cool*
 84 *S: you're not cooler than the rest of us (CHD excerpt 4)*

Alex and Sofia reject feminism by acknowledging that women are consistently harassed in our society but still refusing to align themselves with women or to sympathize with the female character in their story. They center men's perceptions, and also explicitly align themselves with the men in the story, in opposition to the woman telling the story. About the other men at the table, the hosts say:

- 52 *S: do you think, do you think one of those guys was like, 'oh my god, I'm so sorry-'*
 53 *A: nope*
 54 *S: like, 'can we help' – and they all just looked at her like she was a fucking idiot*
 55 *A: they were all like, 'you done? ok anyways, uh yeah so we'll get more-'*
 56 *S: she looked so dumb. (CHD excerpt 4)*

While the men are painted as reasonable in their indifference, the woman is called “a fucking idiot” and “so dumb” in response to her complaint about being cornered by a man in a restaurant. Throughout this narrative, men's perceptions are centered and used to inform the podcast's audience how a woman should behave if she doesn't want to be disdained by men. For Alex and Sofia, how men perceive women is everything, and feminism is irrelevant.

Dominance. Dominance is the final ideology I examine in this dataset, finding it to be the least prevalent overall, but still a salient ideology of CHD, in particular. In the CHD hosts' "daddy" identity, and within their imagined world that centers the body and its optimization, exerting physical, sexual, or emotional dominance over others is a path to self-empowerment. Like UYR rejects being the "supporting" character in order to occupy a "main" character role, CHD encourages women to symbolically exert dominance over people in their lives, especially in relationships. Though the woman often has little power to wield, CHD hosts encourage women to play up an illusory dominance over their partners using manipulation and other tactics.

In the third CHD excerpt, Alex tells Sofia a story about an experience that her male friend had with a woman he was interested in. The hosts use this anecdote to provide a dating strategy for their audience: make a man think that you're going to "friendzone" him, and then change course at the last second, revealing your true intention of having a sexual relationship. Alex narrates the last part of this strategy from her friend's perspective:

- 11 *A: [He] said 'Cooper, it made me so happy, that gif is so sexual, she's so hot, every*
 - 12 *fucking guy loves that woman. And she was like, playing with my emotions and it was hot.'*
- (CHD excerpt 3)

The reason this strategy works, according to CHD, is because it controls the man's perception of a woman, disappointing him at first and then capitalizing on his relief by sexualizing the woman's position of power. The woman is ostensibly in-control in this interaction, exerting a kind of emotional or sexual dominance over a man; however, the way CHD frames this narrative, it appears women have little real power. Throughout the excerpt, the way the narrative is framed centers men and men's desires, expectations, and perceptions of women. In this way, women are not presented as powerful or dominant, but as successful manipulators of men's dominance.

Alignment with Postfeminist Ideologies

Throughout CHD and UYR, hosts demonstrate their alignment with postfeminist ideologies by utilizing a range of discursive strategies, including dichotomizing the self and others, imagining alternative worlds, harnessing a makeover paradigm, and manipulating the social power of men. Using these strategies, CHD aligns itself especially with rejection of feminism and dominance, while UYR aligns with individualism and self-optimization. Together, these strategies work to elevate the individual woman, her needs, and her desires, above all else, rejecting feminism and rejecting any responsibility to other people. The individual woman is simultaneously seen as the center of her own imagined world and as an agent whose sole purpose is to cater to the perceptions and demands of men. Women are encouraged to imagine a world in which they have unlimited power and agency to transform, but their transformation is motivated by male perceptions and an overarching system that surveils and critiques women's bodies and actions. Women can be dominant and wield power, but only superficially, in a way that is sexual and appealing to men. CHD and UYR promise women that they are powerful agents of change, but ultimately this promise is an illusion rooted in patriarchal systems that continue to dismiss and mistreat women.

IV. Conclusions

This investigation reveals that postfeminist podcasts *Call Her Daddy* and *Unfuck Your Relationships* use a range of linguistic and discursive strategies to align themselves with postfeminist ideologies, elevating individualism and distancing themselves from feminism. In CHD, Alex and Sofia use traditionally masculine language within a more feminine conversational style to borrow male prestige while appealing to their audience of women. Their

use of this masculine language also allows them to align themselves with men and center men's perspectives in their narratives; in this way, they perpetually criticize women and encourage women to cater to men. CHD and UYR both imagine a world in which women have unlimited power and agency. In UYR, Michelle builds this world using vague language and making grandiose assertions; she invites her listeners into this world, but only if they undergo self-transformation, optimizing their identity in a way that prioritizes their own needs above all others.

The hosts of both podcasts explicitly and implicitly reject feminism and its ideals using these strategies. CHD explicitly abandons feminism as a factor in defining hosts' identity, shrugging it off as irrelevant; they regard feminist ideals as irrelevant throughout the podcast, aligning themselves with harmful practices like assigning a numerical value to a woman's body and discouraging women from speaking out against abuse. Although Michelle of UYR likely sees herself as someone who empowers women, her business also relies on harmful, exploitative practices in order to succeed, preying on vulnerable women by reaffirming their insecurities and then encouraging them to transform by way of purchasing her online courses.

The role that late-stage capitalism and normative social structures play in defining a postfeminist sensibility cannot be overstated. In these podcasts, men are viewed as the pinnacle of social power, and for women to succeed, they must capitalize on male linguistic and discursive strategies, becoming more like men themselves. Rather than questioning why ideologies of individualism and dominance are emphasized to such a high degree in our society, these media buy into the idea that every person is capable of achieving anything, independently of others, often through exploitation. This is a logical fallacy: it's impossible for every person to succeed if succeeding requires the exploitation of other people. Unlike feminist movements that

align themselves with women of color, queer people, and postcolonial ideologies, in these media, white, wealthy women align themselves with the powerful majority, positioning themselves as eager to assimilate into structures that are built to oppress.

At this point in history, women around the world have made significant advances toward gender equality. As sexism and misogyny become more subtle and continue to be entangled with capitalism and oppression of minorities, analyses like this one are vital to carefully examine language and unravel how language is used to maintain social hierarchies. This study uses podcasts to examine the dimensions of a postfeminist sensibility; the use of podcasts as data is a promising methodology in sociolinguistics and discourse analysis, as they provide a treasure trove of semi- or un-structured conversations on a wide range of subjects. By examining postfeminism through a sociolinguistic lens, this study also helps to bridge the gap noted by Litosseliti et al. (2019) between linguistics and other fields (such as cultural, media, and feminist studies). Postfeminism provides an effective framework for understanding how interlocutors position themselves relative to feminism, and how neoliberal ideologies affect modern discourses about women, sex, and relationships. Another goal of this investigation is to shed light on the messages found in media consumed by women, which women undoubtedly use to inform their own identity, gender performance, and personal values. Furthermore, the prominence of postfeminist media has enormous potential to impact the development of young girls as they begin to define their identities and form relationships. This research helps us understand how harmful ideologies are proliferated even in spaces dominated by women, and how we can challenge the pervasive misogyny that disparages all women, but especially women who are not white, wealthy, and powerful.

Future investigations should continue to examine postfeminism as a sensibility, through a sociolinguistic lens, looking at how postfeminist ideologies manifest in popular media.

Sociolinguists interested in feminism and its development must consider this iteration, and how it is intertwined with neoliberal ideologies and patriarchal structures. Specifically, further research could investigate how audiences engage with postfeminist media like the podcasts examined here; in order to understand the effects of these media, work must be done to examine women's stances towards these ideologies.

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Appendix A. *Call Her Daddy* Transcripts

CHD Excerpt #1

Girls he fucks vs. girls he dates (No. 44), July 2019, 5:21-5:59

- 1 *Sofia: I mean for people that don't know what "call her daddy" means, the word "daddy" is what? It's like,*
- 2 *you're a boss, you're a badass-*
- 3 *Alex: yeah*
- 4 *S: -you're powerful-*
- 5 *A: yeah*
- 6 *S: dominant-*
- 7 *A: in the bedroom specifically*
- 8 *S: yeah and you're just, you are in control of your life-*
- 9 *A: right*
- 10 *S: and in control in the bedroom*
- 11 *A: yeah and so a lot of times it's associated with men-*
- 12 *S: yeah*
- 13 *A: and so we're saying no, no, no, girls can be daddy too*
- 14 *S: yeah*
- 15 *A: and men can be too, we're not being like,*
- 16 *S: fe:minists-*
- 17 *A: oh my god, only feminists and only girls can be daddy, no, everyone can be fucking daddy-*
- 18 *S: yeah*
- 19 *A: one night, she can be daddy and the next night you can be daddy*
- 20 *S: yeah absolutely*
- 21 *A: just fucking decides who wants to ride into the sunset-*
- 22 *S: these bitches are out here pegging their boyfriend*
- 23 *A: yeah*
- 24 *S: we're daddy too*
- 25 *A: fuck yeah*
- 26 *S: everyone's daddy*

CHD Excerpt #2

The daddy hotline (2) (No. 58), October 2019, 15:02-16:31

- 1 *Sofia: I was in a relationship and uh the sex was like, kind of wild, and I knew that when I gained weight but*
- 2 *it like wasn't in a good way like to me and to him- like it wasn't in like a cute way-*
- 3 *Alex: right right right*
- 4 *S: and I was like- knew I had to be sluttier*
- 5 **laughter**
- 6 *S: like he wasn't as physically attracted to me so I'm like-*
- 7 *A: ri:ght*
- 8 *S: I gotta ramp-*
- 9 *A: ramp it!*
- 10 *S: up the slut factor and then he actually liked it*
- 11 *A: oh!*
- 12 *S: so then he kind of liked when I would get a little bit bigger because he's like-*
- 13 *A: finally!*
- 14 *S: finally she'll fucking suck my dick like the slut I wanted her to be*
- 15 **laughter**
- 16 *S: but then if I know I'm looking hot I'm like*
- 17 *A: *moan**
- 18 *S: I will lay here, and fucking eye mask on, have a great time, good night!*
- 19 *A: that's really healthy I think that's good Sofia, um we've said it, if you're five or a six, dive for that dick*

20 *S: it was the guy that told me that some of the best fucks he's ever had were girls that were sevens or below*
 21 *A: okay*
 22 *S: because they knew they had to be sluttier, and so I took that to heart and I was like ooh sofia you're not*
 23 *looking too hot right now-*
 24 *A: you've got to get-*
 25 *S: you've got to slut it up*
 26 *A: slutty mcslut*
 27 *S: do you know how much that's going to upset people?*
 28 *A: dude people are gonna- people always get pissed at shit we say but it's fucking true*
 29 *S: it's how I feel*
 30 *A: if you're not as hot and you're not looking as good, you get nastier on that dick and half the time that is*
 31 *why guys like to fuck girls that are below-*
 32 *S: yeah*
 33 *A: let's say, I'm not going to say below a seven, but like around a seven*
 34 *S: yeah*
 35 *A: cause they're like she knows-*
 36 *S: yeah*
 37 *A: she's about to get fucking freaky*
 38 *S: there's a stereotype that girls that are super hot suck in bed*
 39 *A: so true*
 40 *S: I didn't come up with it! Jesus, leave me alone!*
 41 *A: leave us alone!*

CHD Excerpt #3

Sex sins & girls DMing first (No. 36), May 2019, 18:08-19:22

1 *A: this also works, this is also something I think is really good. Girls, make him think for a minute you're*
 2 *trying to friendzone him. So let me give you an example, this happened to Milf-hunter the other day. Um,*
 3 *they finally were talking, so she slid in and they started talking like, and right kind of away she hit him with*
 4 *like 'I'm not gonna lie, I wasn't expecting us to get along this well,' and then she was like 'we're like besties'*
 5 *and he was—for a minute he was like 'Cooper, I'm panicking that this bitch was trying to friendzone me' and*
 6 *then right when she had him where she wanted him, she hit him with an LOL and sent the Margot Robbie gif*
 7 *of her sexily saying-*
 8 *S: oh from wolf of wall street-*
 9 *A: and she's saying 'we're not gonna be friends' and it's a gif of- she looks so hot*
 10 *S: -that iconic, I know what you're talking about-*
 11 *A: Milf hunter said 'Cooper, it made me so happy, that gif is so sexual, she's so hot, every fucking guy loves*
 12 *that woman. And she was like, playing with my emotions and it was hot.' So girls I think gifs can be cool too*
 13 *S: Yeah wait I think that's so fucking brilliant, yeah.*
 14 *A: It's all about-*
 15 *S: the gif— and they're being funny-*
 16 *A: yes!*
 17 *S: ok, that's like, that's what we're trying to say, is like they're being funny, or DM them something that it's*
 18 *obvious they care about-*

CHD Excerpt #4

Sex sins & girls DMing first (No. 36), May 2019, 34:07-38:17

1 *S: So last week we talked about how to make a guy jealous, and we briefly mentioned the girls that*
 2 *complained that they got hit on by a guy-*
 3 *A: yep*
 4 *S: in order to make their man jealous*
 5 *A: yep*
 6 *S: that's what we're going to talk about now*
 7 *A: we've got a big fat PSA*

- 8 *S: Let me explain it in this way. What I mean by that is girls need to stop trying to show off that they are*
 9 *desired. That's what it is.*
 10 *A: it really- it's- I could talk about this for nine hours- don't worry, we're not going to-*
 11 *S: but I'm getting heated*
 12 *A: dude, this is such a problem with girls, and let's address it because it happened the other night and you*
 13 *and I were like- kicking each other under the table*
 14 *S: oh my god, Alex and I were out at dinner with a group of guys and there was a super hot girl there*
 15 *A: yep*
 16 *S: and she went to the restroom and she came back to the table and she was like 'oh my god, oh my god, oh*
 17 *my god, you guys, you guys I'm so shaken up-'*
 18 *A: she's all flustered*
 19 *S: Alex what did she say?*
 20 *A: she's like, 'oh my god, you guys, like, I was coming out of the bathroom and like you'll never believe it-*
 21 *I'm sorry I'm so rattled, oh I'm shaking' she's like 'I was coming out and like, this guy came out, like I'm*
 22 *pretty sure he was like hammered and he came over and like touched the back of my arm and he grabbed me*
 23 *and I like turned and I'm like "what?!" and he's like "baby girl you're so hot, I saw you from across the bar,*
 24 *like I think you're so hot."'" She kept going- guys, I am eating my fucking pasta staring at this bitch, she's like*
 25 *'and like I just don't understand-'*
 26 *S: she came over with this fucking sob story*
 27 *A: SOB-*
 28 *S: and Alex and I could see right through it*
 29 *A: we're like, 'he cornered you? Near the bathroom, and you were what?' like, bitch? Shut the fuck up*
 30 *S: One of the reasons it bugs me is because this shit happens to girls every single day, all day long.*
 31 *A: every girl is getting cat-called-*
 32 *S: I'm not saying it's okay,*
 33 *A: no-*
 34 *S: -necessarily, but it happens-*
 35 *A: of course-*
 36 *S: and you could tell that she did that-*
 37 *A: yeah*
 38 *S: just to make it clear: 'hey I am hot, I am desired, and there's guys in this bar that want to fuck me-*
 39 *A: dude the amount of times-*
 40 *S: -and that just stems from insecurity*
 41 *A: the amount of times in the story while she's sobbing that he's cornering her, like, I'm like, what is this?*
 42 *Like the Taken movie?*
 43 *S: right*
 44 *A: like this bitch was about to get abducted- [both laugh] I'm like, what happened?*
 45 *S: we're like, where's the story?*
 46 *A: right!*
 47 *S: We're waiting*
 48 *A: and the amount of times she dropped, like, 'and he just kept saying- and he just kept looking at me, and*
 49 *he thought I was so hot.' I'm like, oh my god-*
 50 *S: you sound so dumb*
 51 *A: -Stephanie, you're cancelled*
 52 *S: do you think, do you think one of those guys was like, 'oh my god, I'm so sorry-'*
 53 *A: nope*
 54 *S: like, 'can we help' - and they all just looked at her like she was a fucking idiot*
 55 *A: they were all like, 'you done? ok anyways, uh yeah so we'll get more-'*
 56 *S: she looked so dumb. One of my biggest pet peeves is when a girl goes on and on and on about how she*
 57 *got hit on.*
 58 *A: yep. Oh my god, that actually, I was talking to milf hunter about this the other day, and he said the worst*
 59 *part, a lot of times, in the guy's mind, is the way that girls will preface it-*
 60 *S: Oh!*
 61 *A: -when they're talking about how they got hit on. So, for example, the girl will be like 'oh my god, it was*
 62 *the cra- the craziest thing ever happened to me at McDonalds the other day- you won't believe it.' And then*
 63 *milf hunter was like, 'so naturally I'm over here like-'*

64 *S: she was mugged, she was robbed-*
 65 *A: hit by a car, car accident, car fight- I don't know what happened- car fight, what did I just say- and then,*
 66 *and then she comes in and she's like, 'so I was in the drive-thru and the boy giving everyone their food just*
 67 *kept looking at me like eye contact, eye contact, and then I got my receipt and on it he literally wrote "you're*
 68 *so beautiful, text me if you want" and he like put his number on it. And I was like, that's just kind of rude*
 69 *because I'm like, I'm just trying to get my food'*
 70 *S: Oh!*
 71 *A: What!*
 72 *S: Oh! The- 'I'm just trying to get my food!' I hate when they say that- 'I'm just trying to go to the bathroom,*
 73 *I'm just trying to get my food- 'Like, 'I'm just trying to walk down the street.' Shut up.*
 74 *A: Shut the fuck up*
 75 *S: I'm cringing*
 76 *A: Dude, how about the girls that will post a picture of their dinner receipt or their bar bill or whatever and*
 77 *on the receipt it has the waiter's name and he left his number, and they post it on their Instagram story-*
 78 *S: it's as if they don't understand that this happens to every-*
 79 *A: women- girl in America-*
 80 *S: anything that has two legs and a vagina, this shit happens to them on a regular basis-*
 81 *A: thank you*
 82 *S: you're not cool*
 83 *A: you're not cool*
 84 *S: you're not cooler than the rest of us*

Appendix B. Unfuck Your Relationships Transcripts

UYR Excerpt #1

Becoming the main character: No more playing a supporting role in your own life (no. 79),
 January 2023

5:54-6:38

1 *Now is a time where you get to decide, like I said, right, that your story is gonna be*
 2 *different. Moving forward, right now, your story is gonna be different. That you're not*
 3 *gonna be the fucking supporting character of your own goddamn life anymore, you're*
 4 *actually gonna be a main character, right? So, being a supporting character is like, you*
 5 *can imagine, everyone else comes before you, everyone else is the main character—your*
 6 *boyfriend, your mom, your fucking dog—everyone else is the main character—your best*
 7 *friend, right—and you always feel like, you're like, glossed over, or whatever, or you don't*
 8 *have your own ideas, or your own voice, or whatever, and you feel—there's just so much*
 9 *more to life that you're maybe not, like experiencing, yeah?*

8:46-9:03

10 *For me, being the main character is someone who like prioritizes themselves, right, they put*
 11 *themselves first, they have healthy boundaries, they act in congruence with what they*
 12 *want...they have epic self-care and self-love rituals, right.*

10:45-11:13

13 *Like I feel very much like that, like I pretty much have everything that I want, yeah, and*
 14 *that's because I decide that I'm the main character. I decided that I'm a person who gets*
 15 *what I want. I'm a person who decided that when I have a desire, it comes to fruition,*

16 *that's just it, right. And so here's the thing, we're not only the main character, but we're*
 17 *also the director, the producer, the set designer, the costume designer, the storyline writer–*
 18 *screenplay writer?–we're all of the things.*

UYR Excerpt #2

F*ck predictable: How to LEVEL UP your life in 2024 (No. 129), January 2024, 18:53-20:30

1 *And so if we're going to dream that big, it's going to require us to upgrade your identity.*
 2 *We cannot create different results, bigger results, great results, with the same identity*
 3 *that's created the results that we have now. So let's say that you are in an anxious-*
 4 *avoidant situationship, you are going–and you want to have a partnership that is secure,*
 5 *and he's proposing, because he's so in love with you and he can't wait to marry you and*
 6 *spend the rest of his life with you–the identity that got you into an anxious-avoidant*
 7 *situationship is not the identity that is going to get you to a secure relationship where he*
 8 *is getting on one knee and proposing and saying that you're the love of his life and he*
 9 *can't wait to grow old with you. There's two different identities. If you are making*
 10 *minimum wage and you want to become a multimillionaire, there's a different identity that*
 11 *goes along with that, and neither one of these identities are good or bad or right or*
 12 *wrong, they just are–they produce different–they're a different frequency, they produce*
 13 *different results, right? So if I want to be a multimillionaire, I have to start thinking like a*
 14 *multimillionaire. If I want to be a securely-attached woman, I have to start thinking like a*
 15 *securely attached woman. And so I ask myself, are my thoughts in alignment with the*
 16 *identity of the woman I am becoming? Are my behaviors in alignment with the woman I*
 17 *am becoming? Are my actions in alignment with the woman I am becoming? Are my*
 18 *words in alignment with the woman I am becoming?*

UYR Excerpt #3

Foundational failures: Why it's time to embrace the “cringe” (No. 141), March 2024

2:06-2:57

1 *I really recommend that you join the Connected Woman Experience. Truly- should we just*
 2 *rebrand it? We're gonna rebrand it: the experience. I'm just gonna call it 'the experience'*
 3 *from now on. So the experience is my twelve-month group-mentoring program,*
 4 *essentially, where you get access to all of my offerings that I release within a year. Which*
 5 *is, you know, there's a lot. It's for the woman who really wants to, like, overhaul her life.*
 6 *She wants to work on self-love, she wants to work on shadow work, she wants to work on*
 7 *her relationship with money, she wants to her relationship with sex, with men, with*
 8 *friendships- like, everything, right. And so this is really, if you want to create deep, deep,*
 9 *deep connection with yourself and with other people. Like even the telegram chat- oh,*
 10 *they have like watch parties together where they will watch the replays of the calls.*

3:46-4:21

11 *...Otherwise we are going to be doing men, money, magnetism- which is my course about,*
 12 *essentially, dissolving your shadows around men and money, so you can attract a hot as*
 13 *fuck relationship or transform the relationship that you're already in, and attract*
 14 *bucketloads of fucking money, which is so good. And then we will have my masterclass*

15 *triple seven—or seven, seven, seven—I don’t know, like, what the best way to call it is yet.*
16 *But that will be all about stepping into your lucky girl era, and how to just have things*
17 *effortlessly come to you, which is amazing.*

UYR Excerpt #4

How to know if you need shadow work (No. 133), January 2024, 26:39-27:55

1 *And if you’re into human design, I have the judgement channel, so, you know, there’s a*
2 *shadow to that, right. The judgement channel is incredible at looking at things and being*
3 *like ‘how can I make this better, how can I refine this?’ But then I would also turn that on*
4 *myself, and you can see how that would be a double-edged sword, right? But I thought*
5 *that when I started working with my mentor it was going to be like, ‘this is where you’re*
6 *out of alignment, and out of integrity’ and all these things, and like she probably said*
7 *something like that like maybe twice, in our entire container. Most of it was like ‘bitch,*
8 *you need to see your fucking power, you need to step into more confidence, you need to*
9 *like, really own it, you need to own who the fuck you are.’ And so it was like- this is the*
10 *brilliance of mentorship, is having someone to reflect your blind spots to you. When I’m*
11 *talking about blind spots, I’m talking about shadows that you have repressed so much,*
12 *you are literally blind to them. You think ‘this is just how I am; this is just the way things*
13 *are.’ And so if you’ve ever said that— ‘this is just who I am’—it’s not. It’s not. That is a*
14 *personality, concept of self—which I go into in ego module—that you have created. And,*
15 *that means you could also create something else, which is really powerful.*