

## Literariness Journal

A Peer-Reviewed Quarterly  
Journal of Literature and Cultural  
Studies

P-ISSN: 3108-1614  
E-ISSN: 3108-172X

LiterarinessJournal.org

Vol. 1, Issue. 2  
March 2026

© 2026 by the author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC-BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited. See <http://creativecommons.org/licenses/by/4.0/>.

**Citation:** Gangopadhyay, Ritusree, and Nishtha. "Contemporary Influencer Culture: Privileged Politics of the American Tradwives of Social Media." *Literariness Journal*, vol. 1, no. 2, Mar. 2026, pp. 1466–76.



A Literariness.org Project

## Contemporary Influencer Culture: Privileged Politics of The American Tradwives of Social Media

**RITUSREE GANGOPADHYAY**

Master's Student

Banaras Hindu University, India

**NISHTHA**

Master's Student

Banaras Hindu University, India

**Abstract:** In recent years, social media has seen a rapid rise of "Influencer Culture" wherein, people create virtual spaces that are encamped with large followings and stand separate from their offline self. While the 'slice of life content' is a domestically inspired genre, the 'trad wives of social media' seek to motivate women in embracing the "traditional" or "feminine" lifestyle, pushing them into an economic and social blindspot, disregarding the still existing privilege of agency in the greater female and third world diaspora, where women are still expected to be homemakers and barred from the public workforce.

While not a complete subculture, there is a subset of American women, typically upper middle or upper class, who create 'Tradwife' content. It has led to a significant number of women who advocate and demand the normalisation of strict gender roles in a marriage while blurring boundaries while seeking to remove the concept of 'consent'. The movement seeks to indoctrinate young women to remove themselves from education, sexual expression and the pursuit of economic freedom in favour of becoming a subservient wife and mother.

This paper intends to identify patterns of indoctrination, and the severe effects of influencer culture. This paper seeks to discuss the promotion of glorified male subservience by upper class women while dismissing the idea that it was women who fought for their freedom of expression presence in social media. By applying *Antonio Gramsci's* conception of "Hegemony", this work intends to dissect the consequences of patriarchy repackaged as a choice and media manipulation that pushes underprivileged women into an abyss of control. It also seeks to establish the inconsistencies and contradictions of mass influencer culture, and attempts to differentiate between reel and real life and willing submission of agency.

**Keywords:** Tradwife culture, influencer culture, patriarchy, gender roles, social media, hegemony, domestic ideology, digital feminism

## Introduction to Social Media

With the evolution of social networking sites, and the media that is shared through them, the art of telecommunication has gone from a simple way of staying connected with friends and family, to sharing pictures and videos for the world and a wide range of people to see. There has been a massive cultural shift from the “*monologic*” communication of magazines, books and newspapers, to the “*dialogic*” communication of various networking sites like Facebook, Instagram and Twitter, and so on and so forth. (citation: wikipedia) The popularity shift occurred because of the readily available accessibility, facilitated by the ability to get instant feedback, validation, appreciation and criticism. The internet has evolved and grown, and has essentially started functioning as a live entity with various sub-branches, a near infinite genre of content which can now translate into valid sources of income. Especially through the advent of “content creation”, the world wide web has successfully evolved into a social, political and economic conundrum system of sorts. With guidelines and rules successfully instilled, facilitated by a wide-scale exchange of ideas, with flawless execution, the catchier the content and presentation, the more viewership it garners, regardless of its positive and negative impacts.

While it is objectively true that social networking sites and media spaces have made it infinitely accessible for various people to be connected and aware of the larger happenings of the world, even be able to educate themselves or learn various skills, the negative impact has been palpable. Rumour-mongering, cyberbullying, comparisons, the creation of extreme body dysmorphia and setting physically and emotionally impossible and unachievable standards have all been a rising trend in the infinite web of contemporary social media boom. Simple examples could be the extended examples of people uploading “*If he wanted to, he would*” relationship content, where the uploading user shows finery like huge flower bouquets, massive fineries and exaggerated gifting. While art imitates life, it is imperative to assume that a lot of such content is marketed as a shopping gimmick, and can create unrealistic standards in actual, real life romantic relationships - while also having a seemingly positive impact by reminding people that it is necessary to put efforts in real life relationships. Thus, social networking sites will always function as a double-edged sword.

Amongst the various spheres that have emerged, one is of the tradwife. The word ‘trad-wife’ originates as a contracted form of the two words, traditional and wife. This content is mostly made by women showcasing cooking, cleaning, and other household chores, while giving out the message that women should return to being a ‘1950’s housewife’. The trad-wife as an entity is completely dependent on her husband for any and all financial aspects of her life and lives for her husband’s validation. She is submissive, manages every household duty, gives birth to her husband’s kids and still puts in effort to look desirable for her husband, so that he does not lose interest in her and move to a different woman. Tradwives of Tiktok and Instagram propagate and encourage such a mindset among young women who have been recently exposed to the world of social media. Instead of getting encouraged to stand on their own two feet, they are being asked to cut them off and hand them to their husbands in exchange for a ‘blissful marriage’. The woman is asked to not have any agency in her life’s decisions, and this lack of agency is glorified by tradwives.

While it can be understood that during the 1950s, women were denied education and any opportunity to build themselves, marriage was the only way a woman could ensure financial stability. Being an obedient wife was the only role a woman could play in order to secure her future. However, the time and tide has changed for the better in the 21st century. Women now are educated and can earn for themselves, which can be seen as a threat to the patriarchal societal system which stands by keeping its boot on the neck of a woman.

#### **Fourth Wave Feminism and Social Media**

The essence of the trad-wife phenomenon lies in a few core concepts that feature *Fourth wave feminism*, *lipstick feminism*, *heteropatriarchy*, and *internet activism*. The need to understand these terms are imperative, as they are the underlying causes that create the various levels of crisis. The phenomenon of the *Fourth wave* of feminism has led to social media and media in general to introduce an entirely different sort of activism. Fourth wave feminism is unlike its usual precedence of a sort of exclusionary Western women driven Feminist movement. The Fourth wave of feminism includes the usage of social media, the internet, bigger universal spaces to address crucial issues and sexist problems that occur in all variations of the society. It tackles the issue of sexual harassment in online and cyberspaces, in the workplace (*Wikipedia*) . It deals with the problem of unfair play in the workplace, and gives women from all walks of life a diversified and large platform to voice their concerns, regardless of caste, creed and skin colour. This wave is associated with the huge success of movements like #MeToo which is a candid take upon the decades of sexual crimes and transgressions that women have to deal with on a daily basis apart from the equally numbing pressure and expectations from their workplace and online spaces, while fighting for their right to be given equal opportunities.

To facilitate the success of this wave, Internet activism has functioned as the key branch in the greater tree of feminist structures. Internet activism provides a space for the oppressed classes, castes, women and promotes safe spaces for the safeguarding of queer and LGBTQ spaces. It is a crucial part of contemporary public rage as it presents a place to organise, gather and spread not just outrage but support and community as well to those suffering. It acts as a superfast disseminator of news and information, it transmits the cry for help faster than any other mode of communication and allows like minded people to filter in and contribute in their own way, generating clicks, links and gateways to mobilise community and produce larger support systems for those who are vulnerable or are in a disadvantaged position. One of the major sites for Internet activism might be *Reddit*. It is a form of social media messaging and information sharing site which caters to all types of people, from presenting technical issues to people seeking help for greater problems like recognising patterns of abuse from an objective audience, it acts as an anchor for people who need assistance in escaping dire situations that they are stuck in. In conclusion, the greatest advantage of Internet activism might be the fact that it aids in creating social groups and communities and provides a basically infinite amount of audience to one's specific cause.

By mobilising the connection between fourth wave feminism and internet activism, it might be valid to come to the remaining two concepts: Heteropatriarchy and its connection with large scale social mobilisation.

Heteropatriarchy in its core could very well be considered a sort of social, hegemonic phenomenon where heterosexual, cisgender males are considered superior over other cisgender, queer men, LGBTQ identifiers and women. It is an oppressive social system which creates rigid hierarchy that places specifically *straight* men in the highest arc of importance while enforcing their rules and regulations over everybody else. It consists of specifically defined masculine and feminine traits and depends upon exercising control over women and people of the LGBTQ community specifically. It is not only a “sexual” trend of oppression, as in it is a blatant preference for heterosexuality, it is also “patriarchal” as it only considers “traditional”, “masculine” men and “gender normative” and consists only of those who were assigned the gender male at birth and still identify as male throughout.

To finish off with the final pillar of social concept, the theory of “lipstick” feminism is important to be understood as a whole. In the first wave of feminism, the idea of dressing up, looking like, or even acting traditionally feminine would’ve been seen as a weakness and as the signs of a “non-feminist”. Thinkers and feminists like Mary Wollstonecraft and Simone De Beauvoir have both stressed upon the fact that acting and dressing feminine could be interpreted as a sign of weakness and a way to appeal to men sexually. It was a third wave response to the idea that femininity acted against outrage and feminism, leading to actions like women not shaving their body hair (as it was a frowned upon act and against the beauty standards). Beauty was considered superficial and shallow, and lipstick feminism intended to reclaim the right to feel beautiful while standing against oppression.

By using the image and symbol of the lipstick women wanted to reclaim the principles of beauty that belonged to them. Dark lipstick was considered a prostitute’s insignia, and the women of “good” homes did not wear certain shades of lip colour. Beauty was meant to be subtle and catered specifically to appeal to the men of the times. Thus women, in the aftermath of World War II, took back the right to their sexuality and the right to appear beautiful as they deemed correct, and took back the key to their sexual prowess. In contemporary times, Lipstick feminism has paved the way for cultural, social and psychological liberation of women and their independent pursuit of beauty. It included racially inclusive makeup, liberated the “virtuous” woman from a constant need for performative virtuosity, and has given them the leeway to be “bad girls”. Lipstick feminism has also claimed back words like “Chick”; “Slut” and “Bitch”; and shifted the connotation from slurs used against women, to adjectives that describe a beautiful woman with confidence and boldness. A similarly corresponding movement was seen in the creation of Stiletto Feminism. (*Wikipedia*)

A new term, Choice Feminism is connected with the ability to make a conscious choice for oneself as a woman. Instead of just striving for a life of work, a woman deems herself liable to choose between a life of rigorous work outside or a life spent being a homemaker and finding happiness in a domestic and traditional life. It promotes liberal individualism amongst a movement that is mostly considered extremely radical in concept. However, it is often criticised as a weak offshoot of the original movement, as it does not prevent women from going back into a technically “oppressed” system, but gives them the freedom to act upon their own choice to be radical or liberal.

## The Clash of Systems v/s Ideologies

The first example of wielding choice feminism might be seen in the social media content creators and influencers who have delved into the podcast trend. The podcast influencers - are a collection of people who base their content upon setting up microphones and camera equipment and generally have a certain topic or issue that they might discuss alone or with a co presenter, record, edit and then release to an audience. Generally podcasts are auditory forms of content that can be listened to or heard while one is doing any kind of work, or cannot afford time to sit down and watch a show or a youtube video.

The trend of podcast influencers in the whole “trad-wife” stigma shtick, emerged from a few concepts, such as the ‘red pill’; ‘manosphere’; and the ‘sigma’/‘high value man’ culture. The ‘Red pill’ has been derived from a film called *The Matrix*. It advocates for ‘traditional’ masculinity, essentialising that feminism has ruined the natural balance of gender roles in the society and provides an essentially anti-feminist stance. The Manosphere considers the red pill as the absolute truth and principle of the manosphere, and terms the men that agree with it as ‘sigma’, referring to each other as high-value men who do not care about women as fellow human beings, but rather view them as an inconvenience and a bad influence. Men who actively participate in the manosphere view themselves as being influenced by the ‘leader of the pack’ who they refer to as the ‘sigma’.

The causality behind such a broad discussion is necessary to understand why upper class American women on social media have been embracing and propagating the ‘manosphere’ subculture of ‘trad-wife’. Tradwife content creators espouse a more traditional view of gender roles. By traditional, they try to emulate a sliver of the 1950s middle to upper class American wife. They advise their audience to not let the women in their lives do anything except what is required of a “good wife”. Posts that say things like “Your daughters don’t need degrees. They need to learn how to cook.” Quotations like “Accept discipline sweetly” enforce the idea of female submission without any resistance. The problematic side of this content is huge. Being a housewife is not a problem, being a caretaker is not a problem, one parent sacrificing their career to raise kids and build a home is not a problem. The problem is that these creators heavily imply that those women who don’t abide by these traditional gender roles aren’t real women, or aren’t “good wives”. These standards were created by and for men idealizing a time when women had less rights than children these days do.

## Tradwife Content Creators and their Ideas

A common theme that can be seen in trad wife content is that making sure any action a woman takes is either to get a husband or to please their husband. Posts like “Get fit and attractive for your husband.” This kind of content heavily indoctrinates younger women of society that their entire existence revolves around getting, having, and serving a man. They are asked to be “seen and not heard”, not to voice out any of their opinions in front of the husband, lest he be angry. Parallels can be drawn from this to the Hindu concept of the “*Pati Parmeshwara*” which literally translates to “my husband is my god”. The entity of the husband is deified and his actions glorified across all cultures. His actions and words are to be considered supreme and a “good wife” is one who obeys all he says without so much as a question.

The faces of the trad wife influencer movement, Savannah Stone, Nara Smith, Pearl Davis, Abby Roth (Shapiro), and several others, advise young women to not pursue higher degrees but rather learn skills that will help her in serving her husband. It is very ironic that these women have made it their careers to tell women to not be financially independent while they make thousands online peddling disinformation. They use their platform to preach financial illiteracy to other women while earning money off the views, likes, and comments of those very same women. Another deeper, much significant level of irony is that these creators are against feminism, the movement that has garnered unto them the right to even speak out in public, or have a bank account or even voice out their own opinions. There is a sharp contrast between what they preach and what they do. If they were to take their own advice, they would not have the platform to say such things from. They should have spent all their time cooking, cleaning, being presentable for their husband, and having children rather than spending their time shooting content for social media and making money from it. These are not “stay at home” moms/wives. They’re working from home. Their job is posting on social media in their monetised accounts and doing brand promotions. They’re not fully financially dependent on their husbands as the housewives of the 50s. They’re not “traditional” by their own definition.

The tradwives of social media try to distort history. When they talk about the olden days, all they remember is the 1950s idealized housewife, when facts show that women have always been a part of the workforce. In the 1910s, women fought for suffrage and joined the workforce en masse, to gain independence, in the 1940s, 34% of the women in the US worked highly skilled manufacturing jobs, bolstering the economy. Their attempt to limit women only to domestic spaces when throughout history, women have fought tooth and nail for their own space, is truly insulting. Being a professional never made anyone any less of a woman, there is no one strict definition of a woman. There is nothing “traditional” about a trad wife as gender roles have always been in flux since the dawn of time.

To go into greater details, one might remember the many women influencers on all large social media platforms who have gained a large amount of followers doing what they do. To consider one of their opinions as representative of the American trad-wife movement, it is imperative to consider what point of view they endorse. One of these popular content creators lean heavily into promotion of the “traditional” roles of a woman - for example, propagating the belief that women “should not vote” as they are “too emotional” to do, claiming that men are the more “logical” of the two genders. However, according to studies and research statistics:

“Compared with women, men showed (a) lesser increases in prefrontal regions that are associated with reappraisal, (b) greater decreases in the amygdala, which is associated with emotional responding, and (c) lesser engagement of ventral striatal regions, which are associated with reward processing.”

More and more studies have come to display that emotional feeling and emotional regulation have not much to do with gender issues per se, but rather the expression of them and what they feel. In fact, women might be more susceptible to emotions like empathy, interpersonal intimacy and deep sadness, whereas men might be feeling emotions like anger, aggression, etc. Similarly, when it comes to “leadership”, as already mentioned in the previous cited study, a lot of gender perception is attested to sociological conditioning, attributed to more “masculine” traits like assertion, domination and so on. So whenever a woman is placed in a leadership role, she is expected to surpass or even match up to her male counterparts, but the moment she presents the traits of domination and assertion, she might be

labelled as ‘bossy’; ‘angry’; and ‘bitter’. Whereas, a male leader who is dominant and assertive could be labelled as ‘domineering’; ‘confident’ and ‘bold’.

### **The Hurry to Renounce Women’s Rights**

The American women’s right to vote was achieved during the Suffragette Movement of the 19th and 20th century, even though they make up over 50% of the population. During 1943, the ‘We Can Do It!’ posters of American women, who while doing their regular work of being housewives and mothers, were also getting ready to enter the workforce. Simultaneously, the anti suffragism movement of the times featured posters of miserable, unhappy American men doing housework, establishing the fact that the weight of housework was a miserable job to do and a lonely burden to bear. However, American women, at least some of them, were able to take back and reclaim their right to vote and express their opinions, to choose a leader.

Contemporarily, with the rise of the ‘trad-wife’ movement, the traditional American influencers of social media have yet again begun to propagate the old bias that women are ‘too emotional’ and should not vote, and instead, men must run the Government and take on leadership roles. However, women of 1943 or even prior, did not have the voice to speak up for or against the rights of voting, much less even have the rights to actually speak for themselves. The women who have been actively participating in the podcast and manosphere spaces have been using the power of Choice feminism to pick and choose for themselves, the path they intend to take when it comes to propagating their choices or beliefs, since men did not need women to traditionally advertise or support any of their beliefs.

With the advent of the trad-wife podcasts, women with family backgrounds in high education and powerful female matriarchs, and even with high personal achievements, have been propagating the belief that men are inherently superior than women and should have entire control over the financial condition of a family. This is putting into perspective that American women could not open their own bank accounts until the Equal Credit Opportunity Act of 1974. That they had no right to any family money, or even money of our own, and were similarly debarred from inheriting family property, leaving them destitutes in case of any misfortunes or mishaps.

Upon the increasing trend of trad-wives exploiting the way of Internet activism, and appealing more and more to heteropatriarchy, they are intent on taking the general population of women back into the times of the pre-70s America, with no substantial financial standing of their own. However, according to a podcast where a very prominent lifestyle and food youtuber, Nara Smith, clarified that she is a model, who has her own financial freedom and goes to many business trips, therefore having her own autonomy, and even confesses to her husband and her not having a completely traditional marriage.

According to the trad-wife content creators, it is “mandatory” for a woman to “maintain” her beauty after marriage so that her husband still finds her attractive and so that he does not look for other options. Putting the heinous nature of satiating a man’s desire being a woman’s priority aside, this was genuinely something women paid attention to in older times, since their financial security and lifestyle were connected to their husband’s affection not waning over time. Women were actively denied knowledge, for it was said to “corrupt them”. Their fear of loss of security was justified in a time where they would not be able to survive outside the institution of marriage without garnering shame and guilt from society. However, this does not stand true in the modern times. Women are actively

pursuing education and skills and building themselves up, making their own identity; they are learning to be their own self outside marriage and childcare. So to advise such women to give up their own worth, in exchange for returning to a repressive time, where women had to tie their worth to men, feels problematic. These creators highly encourage women to calculate their worth based on the way they look. In the words of Savannah Stone, a popular trad-wife content creator, “One of your responsibilities is remaining attractive for your spouse”. They push the idea of men being “visual creatures”, and that they fall in love with their eyes. There is so much to unpack from these ideas that are being propagated by these creators. First of them being that all men see are women’s looks and judge them based solely on that, the second being that it is only a man’s validation of a woman’s looks that should matter to her.

The way a woman chooses to live her life, if it is even a slight bit amiss from these highly misogynistic and sexist ideals, she is subjected to immense shame by these creators. According to the trad-wives, any woman who does not live solely for the sake of male validation is a “bad woman”, or a “lost woman” who needs to be guided towards the “right path”. Women are “supposed” to dress well for their husbands, always have a smile on their face and move with grace and elegance despite their own hardships. She is not to think or question and mindlessly maintain the household and have as many children as her husband wishes, and then take care of them alone as it is undignified for the “man” to contribute towards such things.

Further cycling back to the conception of Trad-wife politicization, Savannah Stone (and other influencers like her), have postulated about the right to consent to their own bodies. Stone, in a Tiktok video of hers, claims that “Consent does not exist” in a marriage, therefore taking away the rights that a lot of women yet do not have. Even though the Age of Consent is technically a legislation enforced rule in America, women have obviously struggled throughout the years with common men respecting the boundary of their bodies, including cases of child marriage and marital rape, which was as recent as recent 1970s, and yet often is debated according to their legitimacy. It was the second wave of feminism that advocated for criminalisation of marital rape. For the rest of the world, especially the Indian diaspora, marital rape is still illegal and there is virtually no concept of consent.

Similarly, trad-wife influencer Pearl Davis, belonging from a very un-traditional family, educated and unmarried, advocates heavily for women abstaining from financial freedom and individual independence, including claiming that “men can cheat on women” and “divorce should be illegal”. The ironical fact of the matter is that Davis herself is unmarried, and making money off of her monetised content, and she is also someone who indulges in the rights given to her as a woman to express her free opinion, as women are traditionally meant to be seen and not heard. A woman initiating herself in anti-feminist rhetoric through internet activism, while wearing and flaunting the same lipstick-ed version of herself that would make her a historical target. The same “femininity” that she endorses, the one where a woman shall be subservient and quiet, and never raise her voice over a man’s, does not align with her own method of endorsing said principles, as Davis herself is very assertive and loud with her opinions.

## **Trad-wife Content as Reversal of the Feminist Movement**

Tradwife content creators speak from a position of privilege, a privilege they fail to recognise and thus, so easily wish to renounce. Women in third world countries are still bound by the shackles of patriarchy. For them, these traditional gender roles are their only reality. There are still women who are denied education, freedom, and an identity of their own. For them to watch such creators, who have the opportunity to build something of their own but are actively choosing not to, must be disheartening.

Several hundreds of women fought for the right these trad-wife content creators so easily reject and ask others to do the same. If it had not been for the brave women who protested and put their lives on the line, these content creators would not have the opportunity to speak out on these platforms. They would not be allowed to set up a camera and record themselves, but would rather be forced to actually perform the traditional gender roles they so eagerly preach. They would not have an education which makes them well-spoken, they would not have a bank account, rather, there would not exist a concept of their own money or right to own properties.

The greatest issue as well, with the internet activism shtick and appeal to heteropatriarchy, is the silent realisation that these women earn money by endorsing their theories and beliefs. They are content creators, they are social media figures and influencers, and have considerable income that is in no way traditional as they are working women at core. Similarly, some of these “influencers” are women who are really young, with no responsibility of child rearing, ex: Savannah Stone herself is a very young individual of just twenty years of age. In a similar tangent, trad-wife specialists like Abby Roth, who promote conservative values for women, and lay special emphasis on soft femininity and grace and elegance, are very much entrepreneurs in their own right, with individual bank accounts, voting rights and so on. And as mentioned earlier, women in third world countries, countries under militant/military ruling, and even some women in first world countries being encouraged to give away rights they have not acquired yet, with no financial freedom to fall back on, or degrees to showcase for themselves.

These women carry water for the patriarchy just so they can have a slightly longer leash and stand a few rungs up in oppression from other women, particularly marginalized women. What they fail to recognise is that their protection is guaranteed only as long as they are a product whose use is negotiated between men.

## **Conclusion**

Tradwife content creators are women who have made themselves believe that a return to the 1950s gender roles is essential for the preservation of culture and society. They propagate the views that women should give up their right to vote and to have any identity of their own for the perceived bliss of being a housewife and servitude towards her husband. In doing so, they fail to realise the irony in their own actions, that they would not have the platform to voice their opinions had it not been for the rights that they so easily want to remove. The internalisation of misogyny and the gross portrayal of sexist ideals of the cis-heteropatriarchal society is disheartening to see in a generation of women who stand on the shoulders of all those who came before them and fought and protested tooth and nail for every inch of freedom they have.

## Works Cited

- “And Are Men and Women Equally Emotionally Intelligent?” Dr. Shawn Andrews, [www.drshawnandrews.com/blogs/are-men-and-women-equally-emotionally-intelligent](http://www.drshawnandrews.com/blogs/are-men-and-women-equally-emotionally-intelligent). Accessed 20 Feb. 2026.
- “Foucauldian Discourse Analysis.” *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, [https://en.wikipedia.org/wiki/Foucauldian\\_discourse\\_analysis](https://en.wikipedia.org/wiki/Foucauldian_discourse_analysis). Accessed 17 Feb. 2026.
- “Heteropatriarchy.” *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, <https://en.wikipedia.org/wiki/Heteropatriarchy>. Accessed 18 Feb. 2026.
- “History of Social Media.” *Encyclopaedia Britannica*, [www.britannica.com/topic/social-media](http://www.britannica.com/topic/social-media). Accessed 11 Feb. 2026.
- “Michel Foucault: Discourse.” *Critical Legal Thinking*, 17 Nov. 2017, <https://criticallegalthinking.com/2017/11/17/michel-foucault-discourse/>. Accessed 17 Feb. 2026.
- “Psychology of Social Media.” *King University Online*, [online.king.edu/news/psychology-of-social-media/](http://online.king.edu/news/psychology-of-social-media/). Accessed 11 Feb. 2026.
- “Social Media.” *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, [https://en.wikipedia.org/wiki/Social\\_media](https://en.wikipedia.org/wiki/Social_media). Accessed 11 Feb. 2026.
- “Social Media and Psychology.” *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, [https://en.wikipedia.org/wiki/Social\\_media\\_and\\_psychology](https://en.wikipedia.org/wiki/Social_media_and_psychology). Accessed 11 Feb. 2026.
- “Social Media Research.” *American Psychological Association*, [www.apa.org/members/content/social-media-research](http://www.apa.org/members/content/social-media-research). Accessed 12 Feb. 2026.
- “The Evolution of Social Media.” *Maryville University Online*, [online.maryville.edu/blog/evolution-social-media/](http://online.maryville.edu/blog/evolution-social-media/). Accessed 12 Feb. 2026.
- “The Rise and Fall of the Trad Wife.” *The New Yorker*, [www.newyorker.com/culture/persons-of-interest/the-rise-and-fall-of-the-trad-wife](http://www.newyorker.com/culture/persons-of-interest/the-rise-and-fall-of-the-trad-wife). Accessed 18 Feb. 2026.
- “Timeline of Social Media.” *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, [https://en.wikipedia.org/wiki/Timeline\\_of\\_social\\_media](https://en.wikipedia.org/wiki/Timeline_of_social_media). Accessed 13 Feb. 2026.
- “Trad Wife Trend.” *Vogue UK*, [www.vogue.co.uk/article/trad-wife-trend](http://www.vogue.co.uk/article/trad-wife-trend). Accessed 18 Feb. 2026.
- “Tradwives: The Women Rejecting Feminism.” *The Guardian*, 24 July 2024, [www.theguardian.com/lifeandstyle/ng-interactive/2024/jul/24/tradwives-tiktok-women-gender-roles](http://www.theguardian.com/lifeandstyle/ng-interactive/2024/jul/24/tradwives-tiktok-women-gender-roles). Accessed 18 Feb. 2026.
- “Tradwife.” *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, <https://en.wikipedia.org/wiki/Tradwife>. Accessed 10 Feb. 2026.
- “United States Child Marriage Problem Study Findings (April 2021).” *Unchained At Last*, [www.unchainedatlast.org/united-states-child-marriage-problem-study-findings-april-2021/](http://www.unchainedatlast.org/united-states-child-marriage-problem-study-findings-april-2021/). Accessed 21 Feb. 2026.
- “Women in World War I.” *Hwb (Welsh Government)*, <https://hwb.gov.wales/api/storage/c82aa143-0395-4c86-b101-6a05accf22f9/ks2-women-ww1.pdf>. Accessed 21 Feb. 2026.

- Shaikh, Tabinda Adil. "Understanding the Emergence and Impact of Social Media Platforms." *IOSR Journal of Humanities and Social Science*, vol. 29, no. 4, ser. 10, 2024, pp. 26–30, [www.iosrjournals.org/iosr-jhss/papers/Vol.29-Issue4/Ser-10/E2904102630.pdf](http://www.iosrjournals.org/iosr-jhss/papers/Vol.29-Issue4/Ser-10/E2904102630.pdf). Accessed 20 Feb. 2026.
- McRae, Kateri, et al. "Gender Differences in Emotion Regulation: An fMRI Study of Cognitive Reappraisal." *Group Processes & Intergroup Relations*, vol. 11, no. 2, 2008, pp. 143–162. doi:10.1177/1368430207088035.
- Kidology. "TikTok's 'Female Andrew Tate': Savanna Stone." *YouTube*, 5 Oct. 2025, <https://youtu.be/RoRtoE6qPP8>. Accessed 20 Feb. 2026.
- Theresa, Jordan. "Nara Smith, Food as a Status Symbol, & the Performative Fantasy of the Tradwife." *YouTube*, 26 Aug. 2025, <https://youtu.be/wpXquNBX8Gc?si=J9YcxKFrOkSbsjsH>. Accessed 21 Feb. 2026.
- Cooper, Film. "Nara Smith, Wife, Mother, TikTok Supervillain." *YouTube*, 7 Mar. 2024, [https://youtu.be/e8\\_c-MCg09o?si=XvVKQpkxBhYqffsr](https://youtu.be/e8_c-MCg09o?si=XvVKQpkxBhYqffsr). Accessed 21 Feb. 2026.
- McDaniel, Michelle. "The Most Desirable Woman NO Man Wants | Just Pearly Things." *YouTube*, 22 June 2023, <https://youtu.be/GdsnTdhqRIM?si=Zl5PdXZbUbaTwsmg>. Accessed 19 Feb. 2026.
- McDaniel, Michelle. "The Biggest Pick Me Is Crumbling... And It's Satisfying | Just Pearly Things Inevitable Downfall." *YouTube*, 9 Feb. 2026, [https://youtu.be/81iO\\_aDLEFg?si=K3RsjSQnw61cOelj](https://youtu.be/81iO_aDLEFg?si=K3RsjSQnw61cOelj). Accessed 19 Feb. 2026.
- Becauseimmissy. "The Satisfying Downfall of Pick Me Girl Influencers." *YouTube*, 16 Nov. 2025, [https://youtu.be/9\\_t2Ujqe2Ec?si=qTVX0L\\_WnlMZCnAg](https://youtu.be/9_t2Ujqe2Ec?si=qTVX0L_WnlMZCnAg). Accessed 21 Feb. 2026.
- Mooknee, Tara. "Classically Abby's Content Hits Different Now. Here's Why." *YouTube*, 26 Dec. 2023, <https://youtu.be/qJQGuTWT7o?si=1vwkLFp5qUFNwO7h>. Accessed 20 Feb. 2026.
- RayLikeSunshine. "The Tradwives of Instagram." *YouTube*, 30 Nov. 2023, <https://www.youtube.com/watch?v=LlFwkuu0qxY>. Accessed 21 Feb. 2026.
- "Reddit." *Wikipedia: The Free Encyclopedia*, Wikimedia Foundation, <https://en.wikipedia.org/wiki/Reddit>. Accessed 10 Feb. 2026.
- @savannafaiithstone. *Instagram*, <https://www.instagram.com/savannafaiithstone/?hl=en>. Accessed 24 Jan. 2026.
- @naraaziza. *Instagram*, <https://www.instagram.com/naraaziza/?hl=en>. Accessed 24 Jan. 2026.
- @justpearlythingsofficial. *Instagram*, <https://www.instagram.com/justpearlythingsofficial/?hl=en>. Accessed 24 Jan. 2026.
- @classicallyabby. *Instagram*, <https://www.instagram.com/classicallyabby/?hl=en>. Accessed 24 Jan. 2026.
- @submissivechristiantradwife. *Instagram*, <https://www.instagram.com/submissivechristiantradwife/?hl=en>. Accessed 26 Jan. 2026.