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# FODI || THE IN-BETWEEN

## EP 06: Roxane Gay & Kate Manne

*The In-Between theme music*

**Roxane Gaye** I think the internet is in a state of crisis, and it's actually not because of the misogynist or racist trolls. Harassing someone on Twitter and actually becoming a bully, but saying you're doing so for accountability or justice is not any better than the virulent trolling. It's a different kind of trolling, and they sleep at night by telling themselves that they're different from, like, the racist troll that follows me across several different platforms.

**Kate Manne** I think we expect women in general and feminists in particular to be perfect and to have gotten it all right all the time. There's actually something quite misogynistic about the thought that, you know, this woman didn't get it precisely right and therefore she's trash.

**Danielle Harvey:** Welcome to The-In Between, an audio project by the Festival of Dangerous Ideas, presented by the Ethics Centre. I'm Festival Director, Danielle Harvey.

In this moment in time, our relationships became more digital than ever. Our work, schools, and even funerals moved into the online world.

Tech companies that didn't exist decades ago have evolved into the ubiquitous metaverse.

Oppressed voices are platformed, as are the world's dictators. And, for better or worse, collective rage is capable of causing change within a timescale of days.

Today we ask two prominent writers in intersectional feminist theory, how progress has taken shape within their digital and real world lives? And what is coming next?

Roxane Gay is a writer, cultural commentator, and author of *An Untamed State*, *Bad Feminist*, *Difficult Women* and the extraordinary memoir *Hunger*. Roxane is a contributing opinion writer for *The New York Times*.

Kate Manne is a philosopher and associate professor at the Sage School of Philosophy at Cornell University and the author of *Down Girl: The Logic of Misogyny* and *Entitled: How Male Privilege Hurts Women*. Her current research is primarily in moral, feminist, and social philosophy.

This conversation was recorded in October 2021, and is moderated by FODI Co-Curator and Director of the Centre for Ideas at UNSW Sydney, Ann Mossop.

**Ann Mossop** I want to ask you both for just a little bit of context about how you've come to do the work that you do. Kate, how did you come to philosophy and to your current cerns-

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concerns with misogyny and male entitlement?

**Kate Manne** Yeah, I really fell in love with philosophy as a first year college student, honestly. It was a liberating discipline for me because it seemed to thrive on disagreement. It was this weird kind of alternative to existing social practices where I think in ordinary life, I often felt uncomfortable saying straightforwardly, I disagree with this, or that just seems wrong to me because of whatever. Whereas in philosophy, it felt to me like that wasn't just allowed, it was the rules of the game. It was what you were supposed to do. And it took me until I entered grad school and had some really good mentorship, but I realised that my interest was actually more in ethics and feminist philosophy, and that kind of gradually led me down a path where I became increasingly interested in misogyny and male entitlement and the ways they intersect with racial privilege in America today.

**Ann Mossop** Roxane, you've moved away from a full time academic role and as well as your writing, you have a whole lot of projects. You're becoming a publisher with your own imprint at Grove Atlantic with a focus on underrepresented voices. You have an amazing newsletter, The Audacity and the Audacious Book Club. I love reading your work friend column at The New York Times. And all of this, of course, in addition to writing projects. (Roxane chuckles) Why has it become important to you to work across these different, different audiences on different projects?

**Roxane Gay** Part of it is that. I never wanted to be pigeonholed as any one thing, particularly as a writer, which is why from one project to the next, you may not know what I'm going to be doing, though you will always know that it's me because I would like to believe that my voice is something that transmits across genre. And in terms of having an imprint or a newsletter or some of my other projects. It's just different ways of putting my perspective into the world, but also different ways of creating opportunities for particularly marginalised writers.

**Ann Mossop** Are we at the end of something in terms of the ideas and issues that you think about and write about? Are we at the beginning of something? What can we learn from this point in time and thinking about this in relation to both of you and your work. And looking at the fact that *Bad Feminist* was published in 2014. Kate, you started working on *Down Girl* in 2014 also, if we look at the last decade in the United States where you both have been living and working. It's a really extraordinary period and this has obviously reverberated around the world, the Black Lives Matter movement from, you know, with all of these moments of activism and terrible events coming through to the death of George Floyd in 2020. Although Tarana Burke's activism around the idea of MeToo goes back to 2006, in 2017, we saw this flood of allegations and conversation about those issues. Obviously, we've seen the Trump era in politics. Can we say that this has come and gone? You know, we don't really know. So it's been an extraordinary period of time, both in terms of the potential for change, but also with devastating reminders of the worst excesses of systemic racism and misogyny. So I want to ask you very broadly to talk about how you see this point in time. Where do you think we are at in relation to some of the things that really matter to you. Kate, perhaps to you first?

**Kate Manne** Sometimes I feel like politically it's hard to get through the day, let alone to envisage what this moment in time means. But I suppose I can say that one thing that I've been thinking about for a long time and that I think is really worth hanging onto is a sense that history, and social progress is not linear. And in fact, there's a metaphor that I really like

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that has been suggested by, I know Roxane your collaborator and friend, Tracy McMillan Cottom, of a kind of do-si-do dance. But it's not even that there's progress and then backlash. It's that the progress and the backlash of simultaneous that part of the same dance. They're one side of a coin and the other. You know, in some ways there are these wonderful moments of recognition, on the part of an increasing number of white liberals of what people of colour in this country have known forever, which is that the realities of policing are deeply racist, deeply violent and inherently linked to white supremacy, there's something good about that growing recognition. And yet it also comes at the cost of the kind of intense backlash that I worry will reignite something like the Trump era or even worse, next time. So, I guess it would be not quite accurate to call it a joke, but I will say that I'm not a glass half full glass half empty. I'm kind of just thirsty for a kind of progress that does feel possible, but elusive given the kind of backlash it engenders.

**Roxane Gay** I feel much the same way. Progress doesn't happen in a linear fashion. There isn't a beginning and an end. It's ongoing. And while progress is ongoing, there are all kinds of obstacles in the forms of white supremacy, misogyny and really people who have power desperately trying to hold on to that power, which is what we've seen in recent years with the rise of authoritarian politicians and sort of fascist politicians who. Seemed to be done with democracy, which is intriguing, because especially in the United States. So many conservative politicians in particular pride themselves on being "America first", but they only want it to be America first in very narrow ways. And there is a profound disinterest in considering democracy and in living democratic principles. For example, equal access to the vote. Bodily autonomy for women, civil rights for all. They only want sort of a select segment of rights for a select segment of society, and of course, they want capitalism to flourish unfettered. And that's a very real problem, and it's one of those problems that you can name. But it's also hard to address because we're talking about such huge issues. How do we get white men to stop hoarding power and wealth? Is it even possible? So it can be really overwhelming to consider what progress looks like when we are considering it against the backdrop of some very harsh realities.

**Ann Mossop** you wrote very powerfully last year, Roxane, about seeing major corporations make gestures of anti-racism in a way that they hadn't done before. And wanting to believe that this time is different and that it would be possible to reimagine a context where where you know, it was possible to do it, to do something about systemic racism. What is your approach in the day to day to these overwhelming system wide global issues and seeing the impact of it on yourselves and people around you every day.

**Roxane Gay** You know, it really just depends. Some days I feel incredibly energised and I think I'm going to get out there. I'm going to share information, I'm going to create change and other days, you know, I'm dealing with life. And, you know, has the dog been walked? Is everyone OK? Did I meet this one deadline? But I always try to create awareness in everything I do of many of the systemic oppressions that far too many people deal with. But I try to do it in a way that doesn't feel like I'm forcing people to take medicine because so many people are incredibly hostile to reality. They don't really want to face it. They have their sort of pet issues that they care about, but they don't want to be disturbed in any other way. And so I try to find ways of dismantling that apathy and that ambivalence, and it can be something of an uphill battle.

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**Ann Mossop** I think it's very interesting. I want Kate to talk about this as well, because I think this is something that you are both really concerned about how to breakthrough from ideas into peoples, into people's understanding of the world in a way that is not, as you put it, like take medicine. That is engaging, that is sharp, that is funny, that is powerful. Kate, how do you deal with this question of, you know, feeling that you're you know, having to deal with these big forces and at the same time, just getting through the day?

**Kate Manne** Yeah, I mean, what Roxane said really resonates with me. I mean, I've been really influenced by critical race theorists like Derrick Bell, who've argued that. There is actually no hope of permanently and completely dismantling racism. And I would add misogyny and classism. And hetero-patriarchy generally in this country, and I mean, that's a kind of it's a radical claim and it's a bold claim, and it's very important that we don't then become apathetic with that claim. But the kind of liberating possibility that someone like Bell points to is we can start maybe, well, for me, at least, it reads like he wants us to stop pretending that we're working towards some kind of utopian future where we're free of all of these massive systemic, oppressive forces that are so self-reinforcing. And at the same time, he wants us to keep struggling. There's this line of Aldo Leopold that I'm reminded of, the line is something like, 'that the situation is hopeless, shouldn't prevent us from doing our best'. And that line really sticks with me because I do in some ways think the situation is hopeless in terms of solving these problems once and for all at some determinate time in the future. But I think that we have to struggle not just to do better, which is part of it, but also to prevent us backsliding. Social backsliding is so possible, it's such a real risk. Progress, as well as not being linear to me, is not inexorable.

#### *Music bridge*

**Ann Mossop** Thinking about this issue, about the cyclical nature of progress. I want us to talk a little bit about feminism, and there was something in *Down Girl* that you wrote Kate, that was very interesting and challenging in a way where you said that we talk about waves of feminism in a way that strikes me as quite different from other areas of political discourse. Why? What do you think is different about the way we treat the historical legacy of feminism than other kinds of political movements?

**Kate Manne** Hmm. Well, frankly, I think we expect women in general and feminists in particular to be perfect and to have gotten it all right all the time. Otherwise, these voices are not worth listening to. This is actually something, I mean, it's really influenced me and moved me and Roxane's work that, you know, you say at the beginning of *Bad Feminist*, Roxane, that you don't want to be held up on a pedestal. I forget the exact line, but it's something I consider me already knocked off, or something like that?

**Roxane Gay** Mm-hmm.

**Kate Manne** Yeah. And I just found that so powerful. And so important to read, especially at that moment when I was wading into to feminist territory myself because I mean, feminists like any human being will get it wrong and will be morally and intellectually imperfect. But I think there's actually something quite misogynistic about the thought that, you know, this

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woman didn't get it precisely right and therefore she's trash. I think there's something very hard to do about this, for various reasons culturally, socially, historically. But I really would value a model that was able to say, Look, you know, this woman and this feminist got some stuff badly wrong. But she also had amazing novel, original, important ideas that we can still learn from. And yeah, I see that that happening less in this discourse, I think for reasons that ironically have been systematically pointed out by feminists.

**Ann Mossop** Roxane, what do you think about that question? I mean, there's something very clear in Bad Feminist about having the sense that there's a whole set of rules about not enjoying anything and hating sex and following these, you know, being trapped in this kind of particular way of being. What was missing from the feminist conversation that you wanted to make visible?

**Roxane Gay** When I was writing the essays in Bad Feminist, I was really thinking about a lot of what Kate was referring to this idea that you have to be perfect to be a feminist and that if you are not entirely perfect and one hundred percent consistent in your ideologies and your actions, then you're not a feminist, and the ideas that you believe in aren't valid. And so when I was writing the essays, I was really trying to push back against a lot of these preconceived notions we have about feminism and just saying we can believe that women are people and listen to hip-hop. It's more complicated than that, but that's the best way to distill it for most people. You know, it's interesting, I recently watched Dave Chappelle's comedy special The Closer, and in it he goes to Webster's dictionary to define feminist, which I thought was hilarious because I mean, in 2021, there are so many great definitions of a feminist and this guy, it's like opening a dictionary. And then he makes a joke about how he thought a feminist was a frumpy dyke. And that's the level of discourse

**Kate Manne** Wow

**Roxane Gay** That's what we're dealing with in feminism, and that's sort of at the world's biggest stage, Netflix, all the way down.

**Kate Manne** Mmhmm

**Roxane Gay** And so it's really hard to even have any sort of productive discourse when first we have to say we're not frumpy dykes, and then pause, because so what? What if we are frumpy dykes? Does that mean we don't have a right to be free of sexual violence and we receive equal pay for equal work? And think about subsidised child care as a cultural necessity? I mean, does that delegitimise the ideas? And so, you know, I really was trying to find ways to move the feminist conversation forward. And of course, I am one of many feminists over many decades who have tried to do this, and we're still mired in what is a feminist. like the conversation, never advances, which is why we have these waves that are sort of replicating one another, but with slightly different agendas each time. It's incredibly frustrating, and it just speaks to how women are seen.

**Kate Manne** That's so interesting, Roxane. I, you know, I've been fat most of my life, and I've been afraid to write about just, you know, the obvious connections between misogyny and certain beauty norms, body norms fatphobia, (Roxane Mmhmm) even though, you know, in a

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way it's the thing I'm most interested in. But I've been afraid just because of that inevitable reaction - Oh, that explains why she's so interested in misogyny or explains why she's such a feminist. She's fat, she's unattractive. (Roxane Mmm hmm) She's this, she's that. I really had to internally work through the kinds of reactions that I know I'll get and that I know will hurt. In order to just say the simplest thing, which is. You know, I want to explore what it is to be in a body that is either going to not fit certain norms or is going to be perpetually hungry. So yeah, I mean, obviously I owe you a huge debt of gratitude in paving the way for discussing these issues in your work, including your memoir Hunger that kind of ripped me open. But yeah, this fear of being dismissed as a frumpy dyke is as unsexy as fundamentally, not good enough in some respect. It's been really interesting to me to kind of analyse how much that's been keeping me silent, even on issues that I find fascinating and in need of discussion.

**Roxane Gay** I agree and it really it's sad to me, and I include myself in the sadness that we're so worried about how will be perceived for who we are that we're like unwilling to contribute to the discourse. (Kate Mm hmm) You know, I actually ended up writing a piece about the the Dave Chappelle comedy special, and I was discussing it with my wife and she was like, Oh, this is great, but I'm worried because I know that you're going to get a lot of backlash and that people are going to attack your appearance and. You know, as we were having the conversation, I knew she was right and she was being protective. She was all for the piece and was, you know, she gave us some great edits. Going forward, it's going to be up tomorrow, but it just made me think like, this is where we're at. If we want to speak our truth, we have to first get past the psychological hurdles of knowing we're going to be attacked, not even for our ideas. (Kate Mm hmm) We're going to be attacked for something as base as our appearance. And of course, you know what, looks matter. Fine. But does that mean that you can only be attractive or conventionally attractive, which means thin in this society to have an idea, to say something uncomfortable, to say something people don't like? It's ludicrous. And it's this incredibly difficult standard that we all have to live by, or that we do live by whether we want to or not. It's really frustrating, and I just think about all of the intellectualism that isn't taking place because women are not willing to subject themselves to that kind of abuse. And they're right. I mean, you shouldn't have to like, I don't blame them.

**Kate Manne** I'm so glad you said what you just said because you know, as academics we can hit back against the argument, you're not qualified or you're not competent or you're not clever or you're not educated, you can you know that those are standards that were invented by white men (Roxane Mm hmm) and still have pernicious effects in so many ways on marginalised people, including people with cognitive disabilities. And yet there's a sense in which, for my own part, I can see that I've been very invested in conforming to those norms so that I will have the freedom to say some things, some of the time within an incredibly white male dominated - and I would also say a kind of discipline that fetishise is not just white men, but lean white men, and there are so few bodies that don't conform to the norm of loud, lean white men (Roxane Mm hmm) in philosophy. And yet, you know, some of what needs to be said is those of us with bodies that are different than that can have ideas that matter.

**Roxane Gay** Mm-Hmm. And what intrigues me is like, you know, this is even sort of going back to what I was just saying, but that all of this intellectual work about who we are is happening before we get to what we think. While the lean white man who is also extraordinarily popular in literary circles, (laughs) just exists. Doesn't have to think about any sort of corporeal concerns, just does whatever the hell he wants and is celebrated for it and

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frankly often has the dumbest ideas, the most facile thinking you ever did see. But it's like, Oh, look at this king here talking about how the sky is blue. Bravo.

**Kate Manne** Laughs.

*Music bridge*

**Ann Mossop** So if we think about the courage and the work that you both have to do before getting to the substance of what you want to talk about it. The other piece of it, of course, is how this all connects into our experience of life online. In that, you know, potentially in a previous time or in a different time. Some of this thinking could happen without this immediate kind of pile on onslaught of criticism and in particular, the incredible level of misogynistic trolling that both of you are subject to in life online. And you know, interestingly, Roxane, you've talked in the past about this sense of finding a community online and particularly, making a community of writers and how you built your career in that space. But you've written recently about how being online doesn't have that positive element anymore (Roxane Mm hmm). The title of the piece in the New York Times is *Why People Are So Awful Online*. (Roxane yeah) You know, there are some great things in there where you say that we've all become hammers in search of nails that this whole online culture leads into these particular kinds of conflicts tell us where you think we're up to in our lives online.

**Roxane Gay** I think the internet is in a state of crisis, and it's actually not because of the misogynist or racist trolls, who are never going to be what they are, but what anything but what they are they're not seeking a genuine debate. But these days, I'm actually more interested in the people who proclaim to have good intentions but are incredibly obsessive about the mistakes people make and decide that they're going to hold you accountable for a sloppy tweet, a bad joke, you know, like something truly in the grand scheme of things inconsequential. They make it a moral crusade. And not something that happens over, just like one tweet. It's hundreds of people that become uniquely obsessed about this really obscure thing and act as if they are on the side of righteousness and that they are morally pure. Now, everyone makes mistakes. I think that all of us need to be better about acknowledging that and apologising. But these moral crusaders are so disingenuous in what they're doing. They're looking for attention and they're looking to feel like there is a measure of justice in the world, and I can really empathise with that. But harassing someone on Twitter and actually becoming a bully, but saying you're doing so for accountability or justice is not any better than the virulent trolling. It's a different kind of trolling, and they sleep at night by telling themselves that they're different from, like, the racist troll that follows me across several different platforms.

And so I'm really curious about those people and what they think they're doing with these mini crusades and just the parasocial relationships that people are really taking to a different level. And I think women writers and writers of colour are really subject to a lot of this, because when people read emotional writing of yours, they tend to think that they know you when in fact they know what you've allowed them to know. And they feel a kinship. And I respect that, because I certainly read things where I feel a kinship or a connection to a writer. But I actually know the difference between feeling that kinship and knowing that we're friends or peers. We're not. And so people take these parasocial connections and for whatever reason, they inflate them. But then they start to cross the line and have unreasonable

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expectations. Only speaking for myself, you know, it's hard to be on Twitter now. Because, everything I tweet is endlessly dissected and criticised and, people want, like, the level of work I will put into a book to be put into each tweet. It's genuinely unhinged.

**Ann Mossop** Do you think it will drive you from that platform?

**Roxane Gay** Yes. It will because I have a life. I have a wife, I have a dog, I have parents, one of whom has cancer. And when I, sort of, put down my phone and look at the people who are right next to me, and then I try to explain whatever truly bizarre thing happened online, they look at me like I've got three heads and I'm speaking a completely different language. (Kate quietly laughs) And that's when I know, like, it's not that what happens on the internet isn't real, it is real, but it is not the whole of reality. And I just no longer feel the need to overvalue this segment of reality.

*Music bridge*

**Ann Mossop** Kate, you're also someone who really engages with a whole lot of things on Twitter and is prepared to be very direct and to have those kind of disagreements, but to do it in a way that works on that platform. What do you think about life online and how does it fit into where you want to put your work?

**Kate Manne** I mean, what Roxane said is just so, so true and so important these pile-ons that happen. Well, they are moral policing that often does end up being misogynistic and or racist. I mean, I think a lot of misogyny is enacted via moralism, not via someone calling me the C-word, although that absolutely happens, but by someone insisting that I'm a terrible person for some admittedly bad take I might have had on one occasion. We do separate out women into good women and bad women and our misogyny kind of structures our thoughts such that it's hard to admit that women can be flawed, but not fatally so they can be morally and intellectually imperfect without being people to be taken down. I also there's an aspect of it that I love, which is feeling less crazy. Like sort of the antidote to gaslighting for me. You know, I remember when I started to enjoy philosophy, I was given a book by Steven Pinker, this white male linguist at Harvard, this incredibly famous linguist and popular writer. And I remember feeling crazy because his perspective just seems so warped to me. It seemed so reductive and so racist and so misogynistic and sexist in various moments. And it wasn't really until I had an online life that I was able to find like minded people who kind of had read between the lines of a Steven Pinker and who had, you know, opinions about what was there, at least in the subtext being highly problematic. I think that ability to share ideas that are discouraged in the mainstream or at least felt less accessible to me in my kind of very narrow, very conservative discipline, that was really liberating and wonderful. But it does necessarily coexist with this other side, which is moralistic takedowns of people who don't deserve it.

**Ann Mossop** So in between this whole question of, you know, on the one hand, there's this incredible pressure of racism and misogyny in terms of trolling. And on the other side, there is this very, the self-righteous moral police of, you know, the people with good intentions. It seems to me that what you're both suggesting is that there needs to be a generosity and a

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kindness about mistakes and in the imperfection of people to avoid the kind of cycle of Twitter shaming. Do you think that that kind of generosity is possible in that space?

**Kate Manne** I mean, I think we have to think of some of these forms of generosity as raced and gendered. I think we have to be kind of sensitive to the fact, though, that people who are most marginalised and who are most vulnerable in terms of speaking up and not having a public voice in terms of things like race and gender and class, and being queer and being trans and being disabled, amongst other factors, they're the people who often some very minor imperfection in what they say will be seized on as evidence that they're trash, instead of taken as an honest mistake made by someone who sure can be criticised but needn't be condemned for a misstep that is relatively minor in the scheme of things.

**Roxane Gay** Yes. And that that really is a lot of what I've been thinking about in recent work, it's that there is no sense of scale or proportion. Every offence is criminal. Every offence is a mortal wound. Every mistake is irredeemable. And so, you know. It's frustrating, and as Kate so aptly points out, it's the most marginalised people who are expected to be the most accountable. And I am all for accountability, and I'm all for equity and accountability, but when you are disproportionately expecting, black women, for example, to apologise every time they offend you while you let white men just continue to be white men, it's egregious. It's truly, truly egregious. And I also think that we have to recalibrate our place in the world. When something online bothers me, I actually don't feel like I'm owed an apology by the person who said or did whatever bothers me. Because I'm not. And I wish there was more calibration to recognising that. That unless someone directly says something insulting to you, maybe it's just not about you. And if you think it's about you, why are you projecting in that manner? What is going on with you that makes you feel persecuted in this moment? And how can you address that on your own time?

**Ann Mossop** If we think about start to think a little bit about how we might look back on this point in time and think about what is there from this time that we want to carry forward, that we want to keep what do we want to leave behind? I mean, you both kind of allude to in your work about how we can work to leave behind misogyny, patriarchy, racism. What do you think of the tools that we have to do this, Kate?

**Kate Manne** You know, I think that feminist and anti-racist rage does a lot of good in the world, especially when it is carefully directed, not to individual people. You know, I'm thinking in light of what Roxane has been saying about these Twitter piles of disproportionality, I have this rule on Twitter, which is not to go after individual people, with the exception of occasionally white men who are very powerful. (Roxane chuckles) I don't always stick to that rule perfectly. But I really try especially to be very careful about what I see as it's not necessarily wrong, but maybe not the best use of my energy. I really want my rage, my anger, which is there and is palpable - and is sometimes sapping, in terms of my energy - but I really want it to be directed towards systems and structures that are oppressive. And not people who are particular symptoms and manifestations of broader social problems.

**Ann Mossop** What do you think are the tools that we have to hand, Roxane?

**Roxane Gay** (Laughs) I think the greatest tool we have is the one that is most scarce and

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that is common sense. And, I struggle with that. And I also think that we have to lead with our better selves. And I also struggle with that, I think a lot of us do. Like we have the best of intentions, but, then we forget those intentions or we fall short in some way. And so (sigh) I try, especially in online discourse, to be as open and generous as possible while also having a very low tolerance for nonsense. And sometimes those things don't work together very well right now, they're not working together very well. But I do think it's important, especially as a black woman, to have those boundaries. And to just make clear like, I'm not one of your little friends, and if you come at me in an unacceptable way, I am going to respond. And I'm doing that less and less because, (sigh) I think because my wife is my better angel and she noticed that I was just like getting way too upset when I was going online, so she was like, What are you doing? And so I've really started to rethink how I am online. But I still am also trying to have boundaries. Healthy, healthy boundaries. And also just putting my work into the world unapologetically and trying to overcome some of the reticences we were discussing earlier. Like I have this Chapelle piece going up in the New York Times tomorrow, and I'm just dreading it. I am dreading it, but I'm going to do it anyway. And I think the more of us who put our ideas into the world despite the blowback we're going to get, not because of what we think, like, disagree with me all you want. But because of the name calling and the cruelty and the harassment that I'm going to experience for the next week just for doing my job. You know, I just try to steel myself against that because I think the more of us that learn to live - unfortunately, until the world changes, like the more we learn to live - unfortunately until the world changes, with the harassment and some of the sort of mild terror that goes with publishing feminist cultural criticism and feminist ideas. Like, the more we can get people to hear what we have to say. And that's a Faustian bargain. But it's one, at least for now that I'm willing to make. And I think that's a great tool that many of us can use, even though it comes at quite a price.

**Ann Mossop** Thank you so much, Roxane, and Kate. It's been so great to talk to you. We really appreciate your time and we hope to see you in Sydney before too long.

**Roxane Gay** Definitely.

**Kate Manne** What an honour and a pleasure. Thank you so much.

**Roxane Gay** Likewise.

**Danielle Harvey** Thank you to Roxane Gaye, Kate Manne and Ann Mossop. Accompanying this episode is a short response in sound, featuring Canadian Inuk artist Tanya Tagaq. In our next conversation, we sit between Mathew Liao and John Rasko for a conversation about the age of regenerative medicine, immortality and engineering humans for life off planet earth.

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