

7. How would each woman in the cartoon on page 487 explain her assumptions about the other? What is the cartoonist, Malcolm Evans, suggesting about male-dominated cultures? Given that the humor of this cartoon relies on stereotypes, do you think El-Ghobashy would approve of it or not, and why?

EXTENDING THE CRITICAL CONTEXT

8. According to the American Civil Liberties Union, more than two-thirds of women who wear a hijab reported that they had experienced discrimination. Do some online research to learn more about the kinds of bias Muslim women face because of their appearance. What cases have recently been litigated? What were the circumstances of each case, and what was the outcome? Write up your findings and report them to the class.
9. If you have ever consciously attempted to disprove a stereotype about a group that you're a part of, write a journal entry describing that experience. Why did you feel the need to refute the stereotype, how did you go about combating it, and what was the result of your efforts, if any?

"TWO WAYS A WOMAN CAN GET HURT": ADVERTISING AND VIOLENCE

JEAN KILBOURNE

Most of us like to think of ourselves as immune to the power of ads—we know that advertisers use sex to get our attention and that they make exaggerated claims about a product's ability to make us attractive, popular, and successful. Because we can see through these subtle or not-so-subtle messages, we assume that we're too smart to be swayed by them. But Jean Kilbourne argues that ads affect us in far more profound and potentially damaging ways. The way that ads portray bodies—especially women's bodies—as objects conditions us to see each other in dehumanizing ways, thus "normalizing" attitudes that can lead to sexual aggression. Kilbourne (b. 1946) has spent most of her professional life teaching and lecturing about the world of advertising. She has produced award-winning documentaries on images of women in ads (*Killing Us Softly*, *Slim Hopes*) and tobacco advertising (*Pack of Lies*). She has also been a member of the National Advisory Council on Alcohol Abuse and Alcoholism and has twice served as an adviser to the surgeon general of the United States. Currently she serves on the Massachusetts Governor's Commission

on Sexual and Domestic Abuse and is a senior scholar at the Wellesley Centers for Women (WCW) at Wellesley College. Her most recent book, coauthored by Diane E. Levin, is *So Sexy So Soon: The New Sexualized Childhood and What Parents Can Do to Protect Their Kids* (2008). The following selection is taken from her 1999 book *Can't Buy My Love: How Advertising Changes the Way We Think and Feel* (formerly titled *Deadly Persuasion*). 1999... *Can't Buy My Love*

SEX IN ADVERTISING IS MORE ABOUT DISCONNECTION and distance than connection and closeness. It is also more often about power than passion, about violence than violins. The main goal, as in pornography, is usually power over another, either by the physical dominance or preferred status of men or what is seen as the exploitative power of female beauty and female sexuality. Men conquer and women ensnare, always with the essential aid of a product. The woman is rewarded for her sexuality by the man's wealth, as in an ad for Cigarette boats in which the woman says, while lying in a man's embrace clearly after sex, "Does this mean I get a ride in your Cigarette?"

Sex in advertising is pornographic because it dehumanizes and objectifies people, especially women, and because it fetishizes products, imbues them with an erotic charge—which dooms us to disappointment since products never can fulfill our sexual desires or meet our emotional needs. The poses and postures of advertising are often borrowed from pornography, as are many of the themes, such as bondage, sadomasochism, and the sexual exploitation of children. When a beer ad uses the image of a man licking the high-heeled boot of a woman clad in leather, when bondage is used to sell neckties in the *New York Times*, perfume in *The New Yorker*, and watches on city buses, and when a college magazine promotes an S&M Ball, pornography can be considered mainstream.

Most of us know all this by now and I suppose some consider it kinky good fun. Pornography is more dangerously mainstream when its glorification of rape and violence shows up in mass media, in films and television shows, in comedy and music videos, and in advertising. Male violence is subtly encouraged by ads that encourage men to be forceful and dominant, and to value sexual intimacy more than emotional intimacy. "Do you want to be the one she tells her deep, dark secrets to?" asks a three-page ad for men's cologne. "Or do you want to be her deep, dark secret?" The last page advises men, "Don't be such a good boy." There are two identical women looking adoringly at the man in the ad, but he isn't looking at either one of them. Just what is the deep, dark secret? That he's sleeping with both of them? Clearly the way to get beautiful women is to ignore them, perhaps mistreat them.

"Two ways a woman can get hurt," says an ad for shaving gel, featuring a razor and a photo of a handsome man. My first thought is that the man is a batterer or date rapist, but the ad informs us that he is merely a "heartbreaker." The gel will protect the woman so that "while

Two Ways A Woman Can Get Hurt.



(Heartbreaker)



(Soap and water shave)

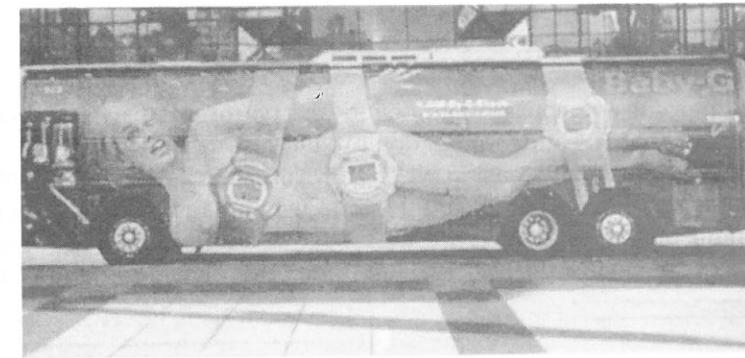
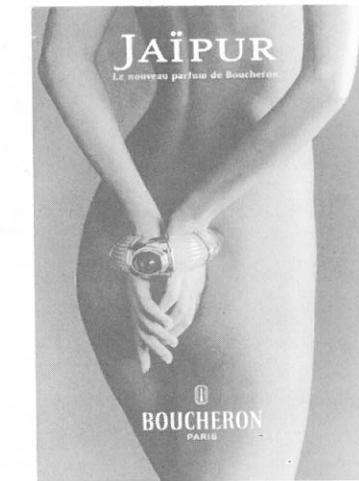
Skintimate® Shave Gel Ultra Protection formula contains 75% moisturizers, including vitamin E, to protect your legs from nicks, cuts and razor burn. So while guys may continue to be a pain, shaving most definitely won't.

**SKINTIMATE® SHAVE GEL.
LOVE YOUR LEGS**

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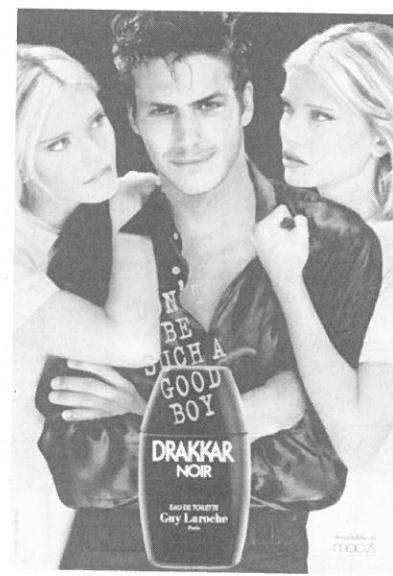
guys may continue to be a pain, shaving most definitely won't." Desirable men are painful—heartbreakers at best.

Wouldn't it be wonderful if, realizing the importance of relationships in all of our lives, we could seek to learn relational skills from women and to help men develop these strengths in themselves? In fact, we so often



do the opposite. The popular culture usually trivializes these abilities in women, mocks men who have real intimacy with women (it is almost always married men in ads and cartoons who are jerks), and idealizes a template for relationships between men and women that is a recipe for disaster: a template that views sex as more important than anything else, that ridicules men who are not in control of their women (who are "pussy-whipped"), and that disparages fidelity and commitment (except, of course, to brand names).

Indeed the very worst kind of man for a woman to be in an intimate relationship with, often a truly dangerous man, is the one considered most sexy and desirable in the popular culture. And the men capable of real intimacy (the ones we tell our deep, dark secrets to) constantly have their very masculinity impugned. Advertising often encourages women to be attracted to hostile and indifferent men while encouraging boys to become these men. This is especially dangerous for those of us who have suffered from "condemned isolation" in childhood: like heat-seeking missiles, we rush inevitably to mutual destruction.



Men are also encouraged to never take no for an answer. Ad after ad implies that girls and women don't really mean "no" when they say it, that women are only teasing when they resist men's advances. "NO" says an ad showing a man leaning over a woman against a wall. Is she screaming or laughing? Oh, it's an ad for deodorant and the second word, in very small print, is "sweat." Sometimes it's "all in good fun,"



No



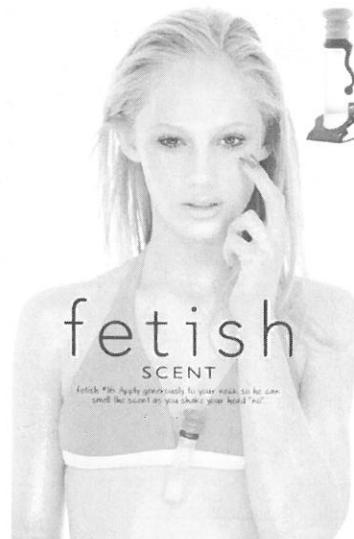
sweat. Get out! With sweat on New Girl Spice Anti-Perspirant, fight off the sweat that causes icky, smelly smells. You could think looking at her face is like proof that sweat just doesn't exist.

as in the ad for Possession shirts and shorts featuring a man ripping the clothes off a woman who seems to be having a good time.

And sometimes it is more sinister. A perfume ad running in several teen magazines features a very young woman, with eyes blackened by makeup or perhaps something else, and the copy, "Apply generously to your neck so he can smell the scent as you shake your head 'no.'" In



POSSESSION
SHIRTS AND SHORTS
1-800-229-GRVPO



other words, he'll understand that you don't really mean it and he can respond to the scent like any other animal.

Sometimes there seems to be no question but that a man should force a woman to have sex. A chilling newspaper ad for a bar in Georgetown features a closeup of a cocktail and the headline, "If your date won't listen to reason, try a Velvet Hammer." A vodka ad pictures a wolf hiding in a flock of sheep, a hideous grin on its face. We all know what wolves do to sheep. A campaign for Bacardi Black rum features shadowy figures almost obliterated by darkness and captions such as "Some people embrace the night because the rules of the day do not apply."



What it doesn't say is that people who are above the rules do enormous harm to other people, as well as to themselves.

These ads are particularly troublesome, given that between one-third and three-quarters of all cases of sexual assault involve alcohol consumption by the perpetrator, the victim, or both.¹ "Make strangers your friends, and your friends a lot stranger," says one of the ads in a Cuervo campaign that uses colorful cartoon beasts and emphasizes heavy drinking. This ad is especially disturbing when we consider the role of alcohol in date rape, as is another ad in the series that says, "The night began with a bottle of Cuervo and ended with a vow of silence."² Over half of all reported rapes on college campuses occur when either the victim or the assailant has been drinking.² Alcohol's role has different meaning for men and women, however. If a man is drunk when he commits a rape, he is considered less responsible. If a woman is drunk (or has had a drink or two or simply met the man in a bar), she is considered more responsible.

In general, females are still held responsible and hold each other responsible when sex goes wrong—when they become pregnant or are the victims of rape and sexual assault or cause a scandal. Constantly exhorted to be sexy and attractive, they discover when assaulted that that very sexiness is evidence of their guilt, their lack of "innocence." Sometimes the ads play on this by "warning" women of what might happen if they use the product. "Wear it but beware it," says a perfume ad. Beware what exactly? Victoria's Secret tempts young women with blatantly sexual ads promising that their lingerie will make them irresistible. Yet when a young woman accused William Kennedy Smith of raping her, the fact that she wore Victoria's Secret panties was used against her as an indication of her immorality. A jury acquitted Smith,

¹ Wilsnack, Plaud, Wilsnack, and Klassen, 1997, 262. [All notes are Kilbourne's unless otherwise indicated.]

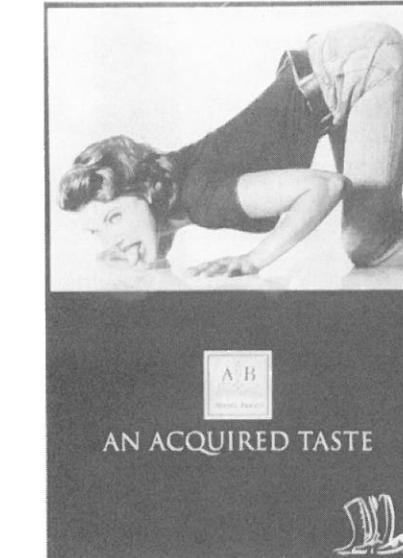
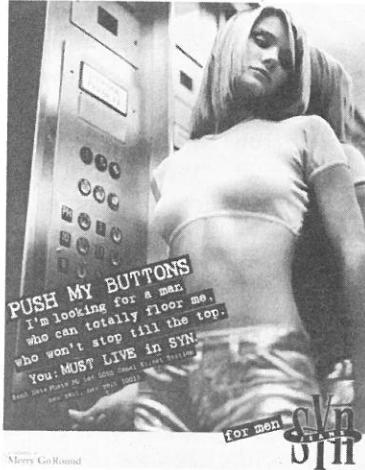
² Abbey, Ross, and McDuffie, 1991. Also Martin, 1992, 230–37.

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whose alleged history of violence against women was not permitted to be introduced at trial.

It is sadly not surprising that the jury was composed mostly of women. Women are especially cruel judges of other women's sexual behavior, mostly because we are so desperate to believe we are in control of what happens to us. It is too frightening to face the fact that male violence against women is irrational and commonplace. It is reassuring to believe that we can avoid it by being good girls, avoiding dark places, staying out of bars, dressing "innocently." An ad featuring two young women talking intimately at a coffee shop says, "Carla and Rachel considered themselves open-minded and non-judgmental people. Although they did agree Brenda was a tramp." These terrible judgments from other women are an important part of what keeps all women in line.

If indifference in a man is sexy, then violence is sometimes downright erotic. Not surprisingly, this attitude too shows up in advertising. "Push my buttons," says a young woman, "I'm looking for a man who can totally floor me." Her vulnerability is underscored by the fact that she is in an elevator, often a dangerous place for women. She is young, she is submissive (her eyes are downcast), she is in a dangerous place, and she is dressed provocatively. And she is literally asking for it.

"Wear it out and make it scream," says a jeans ad portraying a man sliding his hands under a woman's transparent blouse. This could be a seduction, but it could as easily be an attack. Although the ad that ran in the Czech version of *Elle* portraying three men attacking a woman seems unambiguous, the terrifying image is being used to sell jeans to women. So someone must think that women would find this image compelling or attractive. Why would we? Perhaps it is simply designed to get our attention, by shocking us and by arousing unconscious anxiety. Or perhaps the intent is more subtle and it is designed to play into the





woman, her breasts exposed, and the simple copy "Bitch." A perfume ad features a man shadowboxing with what seems to be a woman.

Sometimes women are shown dead or in the process of being killed. "Great hair never dies," says an ad featuring a female corpse lying on a bed, her breasts exposed. An ad in the Italian version of *Vogue* shows a man aiming a gun at a nude woman wrapped in plastic, a leather briefcase covering her face. And an ad for Bitch skateboards, for God's sake, shows a cartoon version of a similar scene, this time clearly targeting young people. We believe we are not affected by these images, but most of us experience visceral shock when we pay conscious attention to them. Could they be any less shocking to us on an unconscious level?



La Borsa è la Vita

Most of us become numb to these images, just as we become numb to the daily litany in the news of women being raped, battered, and killed. According to former surgeon general Antonia Novello, battery is the single greatest cause of injury to women in America, more common than automobile accidents, muggings, and stranger rapes combined, and more than one-third of women slain in this country die at the hands of husbands or boyfriends.³ Throughout the world, the biggest problem for most women is simply surviving at home. The Global Report on Women's Human Rights concluded that "Domestic violence is a leading cause of female injury in almost every country in the world and is typically ignored by the state or only erratically punished."⁴ Although usually numb to these facts on a conscious level, most women live in a state of subliminal terror, a state that, according to Mary Daly,⁵ keeps us divided both from each other and from our most passionate, powerful, and creative selves.⁶

Ads don't directly cause violence, of course. But the violent images contribute to the state of terror. And objectification and disconnection create a climate in which there is widespread and increasing violence. Turning a human being into a thing, an object, is almost always the first step toward justifying violence against that person. It is very difficult, perhaps impossible, to be violent to someone we think of as an equal, someone we have empathy with, but it is very easy to abuse a thing. We see this with racism, with homophobia. The person becomes

³Novello, 1991. Also Blumenthal, 1995.

⁴Wright, 1995, A2.

⁵Mary Daly: Radical feminist scholar and author (1928–2010). [Eds.]

⁶Weil, 1999, 21.



bitch skateboards

objectification
↓
violence

an object and violence is inevitable. This step is already taken with women. The violence, the abuse, is partly the chilling but logical result of the objectification.

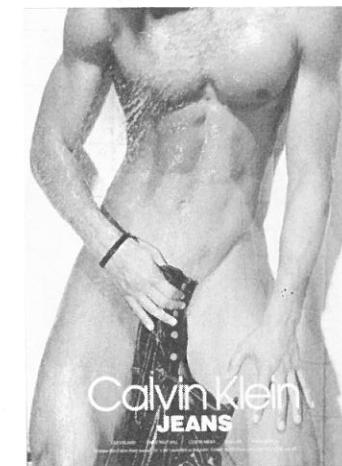
An editorial in *Advertising Age* suggests that even some advertisers are concerned about this: "Clearly it's time to wipe out sexism in beer ads; for the brewers and their agencies to wake up and join the rest of America in realizing that sexism, sexual harassment, and the cultural portrayal of women in advertising are inextricably linked."⁷ Alas, this editorial was written in 1991 and nothing has changed.

It is this link with violence that makes the objectification of women a more serious issue than the objectification of men. Our economic system constantly requires the development of new markets. Not surprisingly, men's bodies are the latest territory to be exploited. Although we are growing more used to it, in the beginning the male sex object came as a surprise. In 1994 a "gender bender" television commercial in which a bevy of women office workers gather to watch a construction worker doff his shirt to quaff a Diet Coke led to so much hoopla that you'd have thought women were mugging men on Madison Avenue.⁸

There is no question that men are used as sex objects in ads now as never before. We often see nude women with fully clothed men in ads (as in art), but the reverse was unheard of, until recently. These days some ads do feature clothed and often aggressive women with nude men. And women sometimes blatantly objectify men, as in the Metroliner ad that says, "'She's reading Nietzsche,' Harris noted to himself as he walked towards the café car for a glass of cabernet. And as he passed her seat, Maureen looked up from her book and thought, 'Nice buns.'"

Although these ads are often funny, it is never a good thing for human beings to be objectified. However, there is a world of difference

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*no danger when
men objectified*

between the objectification of men and that of women. The most important difference is that there is no danger for most men, whereas objectified women are always at risk. In the Diet Coke ad, for instance, the women are physically separated from the shirtless man. He is the one in control. His body is powerful, not passive. Imagine a true role reversal of this ad: a group of businessmen gather to leer at a beautiful woman worker on her break, who removes her shirt before drinking her Diet Coke. This scene would be frightening, not funny, as the Diet Coke ad is. And why is the Diet Coke ad funny? Because we know it doesn't describe any truth. However, the ads featuring images of male violence against women do describe a truth, a truth we are all aware of, on one level or another.

When power is unequal, when one group is oppressed and discriminated against as a group, when there is a context of systemic and historical oppression, stereotypes and prejudice have different weight and meaning. As Anna Quindlen⁹ said, writing about "reverse racism": "Hatred by the powerful, the majority, has a different weight—and often very different effects—than hatred by the powerless, the minority."¹⁰ When men objectify women, they do so in a cultural context in which women are constantly objectified and in which there are consequences—from economic discrimination to violence—to that objectification.

For men, though, there are no such consequences. Men's bodies are not routinely judged and invaded. Men are not likely to be raped, harassed, or beaten (that is to say, men presumed to be heterosexual are not, and very few men are abused in these ways by women). How

⁷Brewers can help fight sexism, 1991, 28.

⁸Kilbourne, 1994, F13.

⁹Anna Quindlen: Novelist and Pulitzer Prize-winning journalist who often writes about women's issues (b. 1953). [Eds.]

¹⁰Quindlen, 1992, E17.



many men are frightened to be alone with a woman in an elevator? How many men cross the street when a group of women approaches? Jackson Katz, who writes and lectures on male violence, often begins his workshops by asking men to describe the things they do every day to protect themselves from sexual assault. The men are surprised, puzzled, sometimes amused by the question. The women understand the question easily and have no trouble at all coming up with a list of responses. We don't list our full names in the phone directory or on our mailboxes, we try not to be alone after dark, we carry our keys in our hands when we approach our cars, we always look in the back seat before we get in, we are wary of elevators and doorways and bushes, we carry pepper sprays, whistles, Mace.

Nonetheless, the rate of sexual assault in the United States is the highest of any industrialized nation in the world.¹¹ According to a 1998 study by the federal government, one in five of us has been the victim of rape or attempted rape, most often before our seventeenth birthday. And more than half of us have been physically assaulted, most often by the men we live with. In fact, three of four women in the study who responded that they had been raped or assaulted as adults said the perpetrator was a current or former husband, a cohabiting partner or a date.¹² The article reporting the results of this study was buried on page twenty-three of my local newspaper, while the front page dealt with a long story about the New England Patriots football team.

A few summers ago, a Diet Pepsi commercial featured Cindy Crawford being ogled by two boys (they seemed to be about twelve years

¹¹Blumenthal, 1995, 2.

¹²Tjaden and Thoennes, 1998.

old) as she got out of her car and bought a Pepsi from a machine. The boys made very suggestive comments, which in the end turned out to be about the Pepsi's can rather than Ms. Crawford's. There was no outcry: the boys' behavior was acceptable and ordinary enough for a soft-drink commercial.

Again, let us imagine the reverse: a sexy man gets out of a car in the countryside and two preteen girls make suggestive comments, seemingly about his body, especially his buns. We would fear for them and rightly so. But the boys already have the right to ogle, to view women's bodies as property to be looked at, commented on, touched, perhaps eventually hit and raped. The boys have also learned that men ogle primarily to impress other men (and to affirm their heterosexuality). If anyone is in potential danger in this ad, it is the woman (regardless of the age of the boys). Men are not seen as *property* in this way by women. Indeed if a woman does whistle at a man or touches his body or even makes direct eye contact, it is still *she* who is at risk and the man who has the power.

"I always lower my eyes to see if a man is worth following," says the woman in an ad for men's pants. Although the ad is offensive to everyone, the woman is endangering only herself.

"Where women are women and men are roadkill," says an ad for motorcycle clothing featuring an angry-looking African American woman. Women are sometimes hostile and angry in ads these days, especially women of color who are often seen as angrier and more threatening than white women. But, regardless of color, we all know that women are far more likely than men to end up as roadkill—and, when it happens, they are blamed for being on the road in the first place.

Even little girls are sometimes held responsible for the violence against them. In 1990 a male Canadian judge accused a three-year-old girl of being "sexually aggressive" and suspended the sentence of her



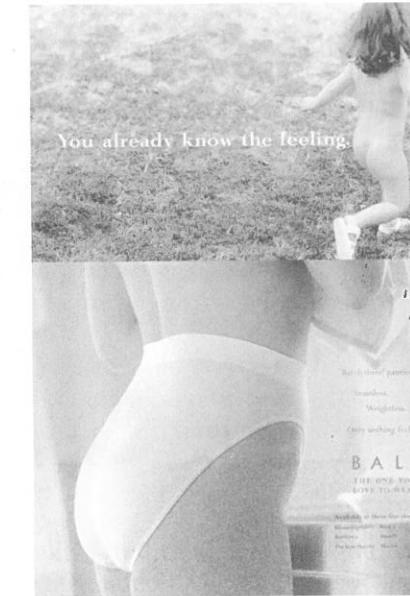
molester, who was then free to return to his job of baby-sitter.¹³ The deeply held belief that all women, regardless of age, are really temptresses in disguise, nymphets, sexually insatiable and seductive, conveniently transfers all blame and responsibility onto women.

All women are vulnerable in a culture in which there is such widespread objectification of women's bodies, such glorification of disconnection, so much violence against women, and such blaming of the victim. When everything and everyone is sexualized, it is the powerless who are most at risk. Young girls, of course, are especially vulnerable. In the past twenty years or so, there have been several trends in fashion and advertising that could be seen as cultural reactions to the women's movement, as perhaps unconscious fear of female power. One has been the obsession with thinness. Another has been an increase in images of violence against women. Most disturbing has been the increasing sexualization of children, especially girls. Sometimes the little girl is made up and seductively posed. Sometimes the language is suggestive. "Very cherry," says the ad featuring a sexy little African American girl who is wearing a dress with cherries all over it. A shocking ad in a gun magazine features a smiling little girl, a toddler, in a bathing suit that is tugged up suggestively in the rear. The copy beneath the photo says, "short BUTTS from FLEMING FIREARMS."¹⁴ Other times girls are juxtaposed with grown women, as in the ad for underpants that says "You already know the feeling."



¹³Two men and a baby, 1990, 10.

¹⁴Herbert, 1999, WK 17.



This is not only an American phenomenon. A growing national obsession in Japan with schoolgirls dressed in uniforms is called "Lolicon," after Lolita.¹⁵ In Tokyo hundreds of "image clubs" allow Japanese men to act out their fantasies with make-believe schoolgirls. A magazine called *V-Club* featuring pictures of naked elementary-school girls competes with another called *Anatomical Illustrations of Junior High School Girls*.¹⁶ Masao Miyamoto, a male psychiatrist, suggests that Japanese men are turning to girls because they feel threatened by the growing sophistication of older women.¹⁷

In recent years, this sexualization of little girls has become even more disturbing as hints of violence enter the picture. A three-page ad for Prada clothing features a girl or very young woman with a barely pubescent body, clothed in what seem to be cotton panties and perhaps a training bra, viewed through a partially opened door. She seems surprised, startled, worried, as if she's heard a strange sound or glimpsed someone watching her. I suppose this could be a woman awaiting her lover, but it could as easily be a girl being preyed upon.

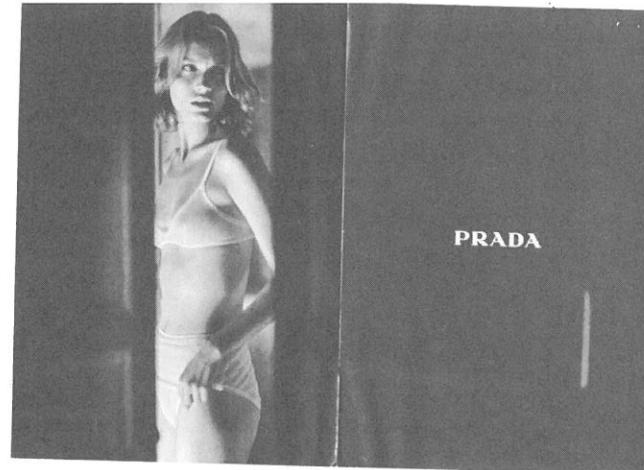
The 1996 murder of six-year-old JonBenet Ramsey¹⁸ was a gold mine for the media, combining as it did child pornography and violence. In November of 1997 *Advertising Age* reported in an article entitled

¹⁵Lolita: The title character of Vladimir Nabokov's 1955 novel, *Lolita* is a young girl who is sexually pursued by her stepfather. [Eds.]

¹⁶Schoolgirls as sex toys, 1997, 2E.

¹⁷Ibid.

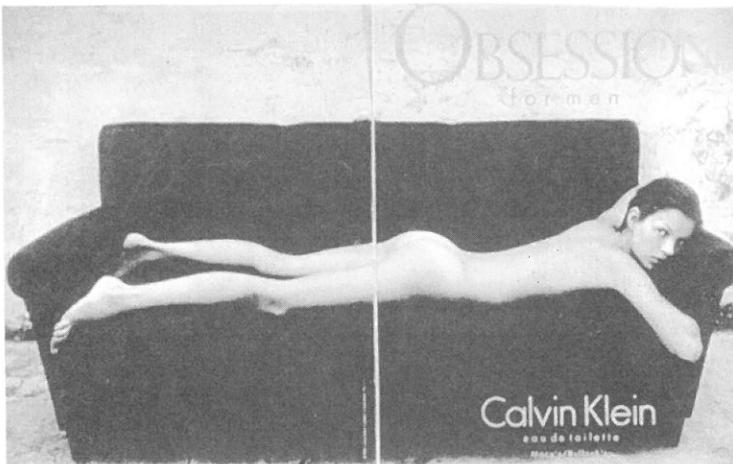
¹⁸JonBenet Ramsey: Six-year-old beauty-pageant winner who was sexually molested and murdered in her Boulder, Colorado, home in 1996. [Eds.]



"JonBenet Keeps Hold on Magazines" that the child had been on five magazine covers in October, "Enough to capture the Cover Story lead for the month. The pre-adolescent beauty queen, found slain in her home last Christmas, garnered 6.5 points. The case earned a *triple play* [italics mine] in the *National Enquirer*, and one-time appearances on *People* and *Star*.¹⁹ Imagine describing a six-year-old child as "pre-adolescent."

Sometimes the models in ads are children, other times they just look like children. Kate Moss was twenty when she said of herself, "I look twelve."²⁰ She epitomized the vacant, hollow-cheeked look known as "heroin chic" that was popular in the mid-nineties. She also often looked vulnerable, abused, and exploited. In one ad she is nude in the corner of a huge sofa, cringing as if braced for an impending sexual assault. In another she is lying nude on her stomach, pliant, available, androgynous enough to appeal to all kinds of pedophiles. In a music video she is dead and bound to a chair while Johnny Cash sings "Delia's Gone."

It is not surprising that Kate Moss models for Calvin Klein, the fashion designer who specializes in breaking taboos and thereby getting himself public outrage, media coverage, and more bang for his buck. In 1995 he brought the federal government down on himself by running a campaign that may have crossed the line into child pornography.²¹ Very young models (and others who just seemed young) were featured in lascivious print ads and in television commercials designed to mimic child porn. The models were awkward, self-conscious. In one commercial, a boy stands in what seems to be a finished basement. A male voiceover



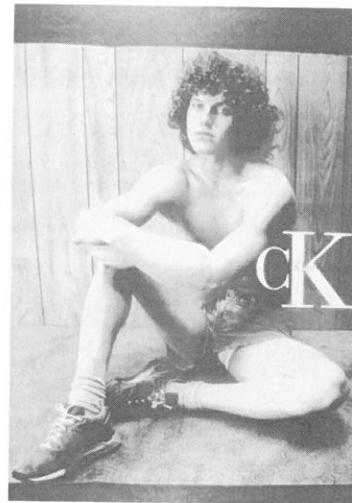
tells him he has a great body and asks him to take off his shirt. The boy seems embarrassed but he complies. There was a great deal of protest, which brought the issue into national consciousness but which also gave Klein the publicity and free media coverage he was looking for. He pulled the ads but, at the same time, projected that his jeans sales would almost double from \$115 million to \$220 million that year, partly because of the free publicity but also because the controversy made his critics seem like prudes and thus positioned Klein as the daring rebel, a very appealing image to the majority of his customers.

Having learned from this, in 1999 Klein launched a very brief advertising campaign featuring very little children frolicking in their underpants, which included a controversial billboard in Times Square.²² Although in some ways this campaign was less offensive than the earlier one and might have gone unnoticed had the ads come from a department store catalog rather than from Calvin Klein, there was the expected protest and Klein quickly withdrew the ads, again getting a windfall of media coverage. In my opinion, the real obscenity of this campaign is the whole idea of people buying designer underwear for their little ones, especially in a country in which at least one in five children doesn't have enough to eat.

Although boys are sometimes sexualized in an overt way, they are more often portrayed as sexually precocious, as in the Pepsi commercial featuring the young boys ogling Cindy Crawford or the jeans ad portraying a very little boy looking up a woman's skirt. It may seem that I am reading too much into this ad, but imagine if the genders were reversed. We would fear for a little girl who was unzipping a man's fly

I She regularly points this out

¹⁹Johnson, 1997, 42.
²⁰Leo, 1994, 27.
²¹Sloan, 1996, 27.



in an ad (and we would be shocked, I would hope). Boys are vulnerable to sexual abuse too, but cultural attitudes make it difficult to take this seriously. As a result, boys are less likely to report abuse and to get treatment.

Many boys grow up feeling that they are unmanly if they are not always "ready for action," capable of and interested in sex with any woman who is available. Advertising doesn't cause this attitude, of course, but it contributes to it. A Levi Strauss commercial that ran in Asia features the shock of a schoolboy who discovers that the seductive young woman who has slipped a note into the jeans of an older student is his teacher. And an ad for BIC pens pictures a young boy wearing X-ray glasses while ogling the derriere of an older woman. Again, these ads would be unthinkable if the genders were reversed. It is increasingly difficult in such a toxic environment to see children, boys or girls, as *children*.

In the past few years there has been a proliferation of sexually grotesque toys for boys, such as a Spider Man female action figure whose exaggerated breasts have antennae coming out of them and a female Spawn figure with carved skulls for breasts. Meantime even children have easy access to pornography in video games and on the World Wide Web, which includes explicit photographs of women having intercourse with groups of men, with dogs, donkeys, horses, and snakes; photographs of women being raped and tortured; some of these women made up to look like little girls.

It is hard for girls not to learn self-hatred in an environment in which there is such widespread and open contempt for women and girls. In 1997 a company called Senate distributed clothing with inside labels that included, in addition to the usual cleaning instructions, the line

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"Destroy all girls." A Senate staffer explained that he thought it was "kind of cool."²³ Given all this, it's not surprising that when boys and girls were asked in a recent study to write an essay on what it would be like to be the other gender, many boys wrote they would rather be dead. Girls had no trouble writing essays about activities, power, freedom, but boys were often stuck, could think of nothing.

It is also not surprising that, in such an environment, sexual harassment is considered normal and ordinary. According to an article in the journal *Eating Disorders*:

²³Wire and Times staff reports, 1997, D1.



In our work with young women, we have heard countless accounts of this contempt being expressed by their male peers: the girls who do not want to walk down a certain hallway in their high school because they are afraid of being publicly rated on a scale of one to ten; the girls who are subjected to barking, grunting and mooing calls and labels of "dogs, cows, or pigs" when they pass by groups of male students; those who are teased about not measuring up to buxom, bikini-clad [models]; and the girls who are grabbed, pinched, groped, and fondled as they try to make their way through the school corridors.

Harassing words do not slide harmlessly away as the taunting sounds dissipate....They are slowly absorbed into the child's identity and developing sense of self, becoming an essential part of who she sees herself to be. Harassment involves the use of words as weapons to inflict pain and assert power. Harassing words are meant to instill fear, heighten bodily discomfort, and diminish the sense of self.²⁴

It is probably difficult for those of us who are older to understand how devastating and cruel and pervasive this harassment is, how different from the "teasing" some of us might remember from our own childhoods (not that that didn't hurt and do damage as well). A 1993 report by the American Association of University Women found that 76 percent of female students in grades eight to eleven and 56 percent of male students said they had been sexually harassed in school.²⁵ One high-school junior described a year of torment at her vocational school: "The boys call me slut, bitch. They call me a ten-timer, because they say I go with ten guys at the same time. I put up with it because I have no choice. The teachers say it's because the boys think I'm pretty."²⁶

High school and junior high school have always been hell for those who were different in any way (gay teens have no doubt suffered the most, although "overweight" girls are a close second), but the harass-

²⁴Larkin, Rice, and Russell, 1996, 5–26.

²⁵Daley and Vigue, 1999, A12.

²⁶Hart, 1998, A12.

ment is more extreme and more physical these days. Many young men feel they have the right to judge and touch young women and the women often feel they have no choice but to submit. One young woman recalled that "the guys at school routinely swiped their hands across girls' legs to patrol their shaving prowess and then taunt them if they were slacking off. If I were running late, I'd protect myself by faux shaving—just doing the strip between the bottom of my jeans and the top of my cotton socks."²⁷

Sexual battery, as well as inappropriate sexual gesturing, touching, and fondling, is increasing not only in high schools but in elementary and middle schools as well.²⁸ There are reports of sexual assaults by students on other students as young as eight. A fifth-grade boy in Georgia repeatedly touched the breasts and genitals of one of his fellow students while saying, "I want to get in bed with you" and "I want to feel your boobs." Authorities did nothing, although the girl complained and her grades fell. When her parents found a suicide note she had written, they took the board of education to court.²⁹

A high-school senior in an affluent suburban school in the Boston area said she has been dragged by her arms so boys could look up her skirt and that boys have rested their heads on her chest while making lewd comments. Another student in the same school was pinned down on a lunch table while a boy simulated sex on top of her. Neither student reported any of the incidents, for fear of being ostracized by their peers.³⁰ In another school in the Boston area, a sixteen-year-old girl, who had been digitally raped by a classmate, committed suicide.³¹

According to Nan Stein, a researcher at Wellesley College:

Schools may in fact be training grounds for the insidious cycle of domestic violence....The school's hidden curriculum teaches young women to suffer abuse privately, that resistance is futile. When they witness harassment of others and fail to respond, they absorb a different kind of powerlessness—that they are incapable of standing up to injustice or acting in solidarity with their peers. Similarly, in schools boys receive permission, even training, to become batterers through the practice of sexual harassment.³²

This pervasive harassment of and contempt for girls and women constitute a kind of abuse. We know that addictions for women are rooted in trauma, that girls who are sexually abused are far more likely to become addicted to one substance or another. I contend that all girls growing up in this culture are sexually abused—abused by the pornographic images of female sexuality that surround them from birth, abused by all the violence against women and girls, and abused by the constant

²⁷Mackler, 1998, 56.

²⁸Daley and Vigue, 1999, A1, A12.

²⁹Shin, 1999, 32.

³⁰Daley and Vigue, 1999, A12.

³¹Daley and Abraham, 1999, B6.

³²Stein, 1993, 316–17.

harassment and threat of violence. Abuse is a continuum, of course, and I am by no means implying that cultural abuse is as terrible as literally being raped and assaulted. However, it hurts, it does damage, and it sets girls up for addictions and self-destructive behavior. Many girls turn to food, alcohol, cigarettes, and other drugs in a misguided attempt to cope.

As Marian Sandmaier said in *The Invisible Alcoholics: Women and Alcohol Abuse in America*, "In a culture that cuts off women from many of their own possibilities before they barely have had a chance to sense them, that pain belongs to all women. Outlets for coping may vary widely, and may be more or less addictive, more or less self-destructive. But at some level, all women know what it is to lack access to their own power, to live with a piece of themselves unclaimed."³³

Today, every girl is endangered, not just those who have been physically and sexually abused. If girls from supportive homes with positive role models are at risk, imagine then how vulnerable are the girls who have been violated. No wonder they so often go under for good—ending up in abusive marriages, in prison, on the streets. And those who do are almost always in the grip of one addiction or another. More than half of women in prison are addicts and most are there for crimes directly related to their addiction. Many who are there for murder killed men who had been battering them for years. Almost all of the women who are homeless or in prisons and mental institutions are the victims of male violence.³⁴

Male violence exists within the same cultural and sociopolitical context that contributes to addiction. Both can be fully understood only within this context, way beyond individual psychology and family dynamics. It is a context of systemic violence and oppression, including racism, classism, heterosexism, weightism, and ageism, as well as sexism, all of which are traumatizing in and of themselves. Advertising is only one part of this cultural context, but it is an important part and thus is a part of what traumatizes.

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³³Sandmaier, 1980, xviii.

³⁴Snell, 1991.

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ENGAGING THE TEXT

1. What parallels does Kilbourne see between advertising and pornography? How persuasive do you find the evidence she offers? Do the photos of the ads she describes strengthen her argument? Why or why not?
2. Why is it dangerous to depict women and men as sex objects, according to Kilbourne? Why is the objectification of women *more* troubling, in her view? Do you agree?