SIRENS AS *FEMMES FATALES*

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By

Danielle M Deason

Thesis Advisor
Deborah Mix

Ball State University
Muncie, Indiana

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Unbeknownst to many viewers, cartoons and comics often portray women in a negative light. The proof exists, but often viewers do not stop to consider what they are watching. By studying several different cartoons with a similar theme, I hope to show that Western cultures continue to perpetuate negative images of women. The cartoons I examine are widely read, though by different age groups, thus affecting many different classes of society. The topic of sirens is familiar to most Americans if for no other reason than they were forced to study The Odyssey in high school. The characters and adventures are familiar and easily reinterpreted into new and exciting forms – for example, “Oh Brother, Where Art Thou.” But for some reason, the images of sirens are always negative. On one hand, this makes sense, since they are monsters and the enemies of Odysseus. But why is it so taboo to create a cartoon where the siren is the protagonist, or even the heroine? Why are sirens never portrayed as male? These questions, easily written off by lovers of cartoons, should be investigated since they are encouraging the inequality of women.

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This thesis explores contemporary interpretations of the mythological sirens, as originally portrayed in *The Odyssey*, in order to understand how women are demonized in contemporary popular culture. The stories of the sirens almost always depict women as threatening to men and therefore to all of society. From comics to television shows to movies to cartoons, depictions of the sirens can be found in many different media, consistently portraying women negatively.

These frequent negative portrayals can have a negative impact on our society. The continual exposure to a set of people about one idea can lead to belief. This continual exposure is unintentional propaganda. Surely no one wants their kids to think it is okay to belittle women, but how are they to learn it is wrong if they are constantly seeing “bad” women who “deserve” scorn and punishment?

It is obvious that the sirens are the enemies of Odysseus and one set of many antagonists in the text. So it makes sense that they would continue to be enemies in later interpretations. But even when everything else about the story has changed – time, place, temptation, scenario, even form of the siren – they are still female. Why is it so hard to imagine a male siren? Men are often portrayed as adventurers, whether heroic or evil. Even men known for their sneakiness, like Odysseus, are remembered for their courage or experience. The difference seems to be the level of deceit. The sirens’ music is magic, enchanting all men who hear it, so even if they know better and want to fight back, they cannot. But men do not seem to be presented as sneaky. Men don’t *need* to be sneaky. Unlike women, men have the power to go out and seize what they want. Women, more hindered by social and psychological laws have to obtain their desires in different ways. It makes more sense that there are not male sirens. After all, in the Western consciousness, no man would allow himself to be contained on a small island and simply wait for victims to chance by – men are movers and shakers. No matter how many women become lawyers, doctors, and senators, the necessity of restricting women continues to dominate.

Dangerous women must not be allowed to continue on in their destruction. As the distracters – even killers – of men the sirens are hated and feared. But I think it is time to re-evaluate the sirens. Odysseus was warned about the sirens from Circe, a goddess who trapped him for several years and did not want to let him go. Even when Zeus ordered her to release Odysseus, she was upset. Circe is clearly untrustworthy, an antagonist in herself. Odysseus obeys her warning and
does not meet the sirens. Who can really say what would have happened if he had? Maybe the sirens really *did* have all the knowledge he sought, especially about the Trojan War, but got a bad reputation from Circe. Odysseus doesn’t seem to reject the idea of the sirens having knowledge — he listens and tries to make his men let him go. But he considers their potential superior knowledge to be another dangerous aspect. Not only are his men not allowed to hear the sirens, but he ties himself up so he is not tricked. This knowledge makes them more dangerous because, as Odysseus knows, wit can take a person far farther than brawn.

But what exactly is a siren? Are sirens monsters or goddesses? Are they temptation incarnate or disembodied voices? Are they destroyers of men? Are they merely representations for all the bad things a woman can be? To discover the answers, we must continue to question what we read, see, and hear. A text is not “more correct” or “better” just because it is over 2000 years old. The Greeks and Romans did not always behave in ways we would want our society to mimic. As a society, we must continue to question the values presented in ancient works like *The Odyssey* so we do not allow sexism, chauvinism, or abuse to dominate our society. We must question what the sirens represent – the demonization of women, temptations to be avoided at all costs, or just one more set of monsters in a text with many dangerous creatures.
Sirens as *Femmes Fatales*

The *Odyssey*, an epic poem attributed to a bard named Homer, portrays a wide range of women in various social roles. From meddling goddesses to household nurses to deadly monsters, women serve numerous vital functions in the ancient epic. Nonetheless, Homer uses those females—especially the sirens—to portray the weaknesses and flaws of all women. He does this by using a trusted narrator—King Odysseus of Ithika—to describe and fight the sirens’ use of deceit and manipulation. In the eighth century B.C.E., power and authority were defined by masculine qualities such as courage and physical prowess. Greek women did not have much active social authority, and Homer’s epic appropriately portrays much of the females’ power as either deceptive or outside of the boundaries of traditional male power (Cohen 19). For example, the power of the sirens resides in their feminine song and their sexuality—the sirens seek to unman the hero with their feminine wiles because they cannot by means of direct confrontation. A manly challenge, as preferred by the Greeks, would consist of an open challenge or even physical battle, provocations women typically avoided in ancient Greece. By exposing the sirens as weak—since they cannot beat Odysseus or even confront him without deceit—the *Odyssey* creates the expectation that all women are dangerous and untrustworthy because they seek to undermine men’s authority by whatever means necessary.

The *Odyssey* sets up Odysseus’s confrontation with the sirens in such a way that Odysseus is actually telling the story. That meant that the *bard* performing the story spoke Odysseus’s direct words (See Appendix A). Thus, the audience connected to Odysseus much more forcefully. Instead of imagining Odysseus in a far-off land, they could imagine the bard was the lost king of Ithika standing in front of them and telling them about his peril in person. Had Homer set the story up so the performer (bard) had to use pronouns in the third person, like
“he,” the audience would have found it harder to relate to the story because the impersonal tone would have made the audience feel as if Odysseus was not only far away, but also of less significance. For example, none of the epic is told by the ship-mates. They are not really important characters, and the audience does not need to connect to them.

And Homer isn’t the only one concerned with his audience – Odysseus is telling his story directly to King Alkinoos of the Phaiaki’ns. Even though there are other people in the room while Odysseus speaks, he is specifically using this opportunity to seek help from the Phaiakians – and that help can only come from the king. Due to Odysseus’s great need to return to Ithika, he must prove his manhood and his worth in the eyes of the Gods so that Alkinoos will have confidence that any aid donated will not be wasted. King Alkinoos will not help if he thinks Odysseus is a poor leader who will wreck his ships and kill his men (Atchity 68). The way for Odysseus to be worthy is to prove his masculinity by expressing his traits of wit, courage, and most importantly, dominance over the women who try to ruin men and bring about the fall of civilization. A man who cannot overcome femininity is weak because he could fall to any potential trap set by women, whether the dangers are sexual or emotional. And if women can overcome a king, certainly other men and monsters can.

To start building his credibility for King Alkinoos, Odysseus begins his tale by mentioning the “Circe the glorious goddess” and how she has given him vital information to share with his crew (See Appendix A). This is a huge boost to Odysseus’s credibility; gods and goddesses don’t just favor any common man with such outward expressions of favor. Besides impressing Alkinoos, mentioning the name of Circe also probably intimidated the king. If Alkinoos offends Odysseus with rudeness or by refusing aid, he faces the risk of Circe seeking revenge. Circe could even appeal to Zeus and ruin Alkinoos’s life with little trouble on her part.
Odysseus, by mentioning Circe first, made sure that King Alkinoos knew that Odysseus was not to be turned away without risk.

After building his credibility with Circe’s favor, Odysseus begins to build his own personal, manly credibility. He does this by describing all the ways in which he defeated the fatal femininity of the sirens. He explicitly states that the men must “carefully shun” the “song” and “flowery meadows” of the sirens (See Appendix A). No one is afraid of meeting the sirens in battle or of being ambushed. Instead, it is their influence that is so dangerous. The danger lies in their ability to twist typically feminine ability into something treacherous and manipulative (Atchity 42). Odysseus, by showing that he understands how the sirens work, is proving to Alkinoos that he is smarter than the sirens. Even the strongest and most courageous of men are unable to fight against this without divine intercession (such as Circe). All men are in danger, no matter how brave or smart or strong – except Odysseus, who knows the secret to surviving their lures. His “keen bronze sword” and “stout hands” and ability to apply “great pressure,” impressive as they are to assert masculinity, would not help him openly confront the sirens (see Appendix A). Odysseus had to be bound to the “mast box” so he could not break free (see Appendix A). In this case, the deceit of females can even overpower a man’s physical and mental senses.

Another technique Odysseus – and through him, Homer – uses to captivate the King and express his masculinity is to keep the description of the sirens conspicuously vague. Odysseus describes the sirens only by their sex and their human ability to “sing” (see Appendix A). This deliberate vagueness forces the audience to imagine the monsters however they want. The sirens are traditionally depicted as bird-women (harpies) or fish-women (mermaids) (Cohen 49). The audience’s interpretation of the sirens’ form basically didn’t matter, but because of the monsters’
ability to sing, the sirens always maintain a somewhat human image (Segal 24-32). From that human image the audience was expected to understand that all females were no better than beasts – they did not have the ability to reason and they attack men without motives. The fierce, fatal femininity was always the most important feature of the sirens, and Odysseus stresses this excellently. And all he had to do was leave out a physical description. The Odyssey, by encouraging the active imaginations of the audience members, is also encouraging the disdain for women. Anonymous women become dangerous and subversive. Women, like the female siren-beasts, are untrustworthy, irrational, and potentially deadly. This increased Odysseus’s manliness because the idea of defeating the anonymous female sirens, then the parallel idea follows that he could defeat, not only any woman, but also the feminine traps.

The vagueness also serves to let the audience members imagine his or her own lure, which allows for more personal engagement with the story. The more emotionally engaged an audience gets to a story, the more they will relate to the protagonist and his claims. Since the sirens’ claim to ultimate knowledge goes untested, no one in the audience knows whether or not the sirens really did have immense amounts of knowledge, even though most would assume that they didn’t (see Appendix A). Due to their motiveless, deceptive attempt to draw in Odysseus, the audience knows the beasts (and women in general) are not to be trusted. But the possibility still exists that the sirens were telling the truth. That extra characteristic of mystery keeps the audiences minds on the sirens, wondering if they are trustworthy or not. Also, Odysseus keeps referring to the feminine and human aspects of the sirens, such as their “sweet clear song” and “beautiful voices” (see Appendix A). By this point in time the audience members can picture a manipulative female beast, at least somewhat human due to her ability to sing in a logical,
appealing language who would successfully destroy them with promises of untold riches and unmet desires.

The sirens try to lure Odysseus by appealing to his Kingly sense of pride – calling him “much honored Odysseus” (see Appendix A). They tell him that he can not only leave, but he will also depart “greater in knowledge” (see Appendix A). The sirens also say that other men have came and left the island happier for being there. Of course, Odysseus has no reason to trust the sirens, since Circe told him how dangerous they were. On the other hand, Odysseus is not sure what Circe’s motives are and whether or not she is trustable. This idea is not lost on either contemporary audiences or ancient audiences – are any women trustable? The fact that the sirens knew Odysseus was interested in the “Argive” troops and the situation in Troy is only more suspicious (see Appendix A). Clearly they are magic (or are using magic) and no mortal can fight that and expect to win.

Odysseus’s final strategy to prove his manliness and worth to King Alkinoos was simply the speed in which he was able to tell this story. Odysseus and his men were able to sail past monsters known for their deadliness in what equaled out to four or five paragraphs. Odysseus tells the story so fast that he is almost flippant. He does this so the King of the Phaiakians would understand that the monsters were really only a slight problem, solved within an hour or so. Moreover, now Odysseus has the extra manly claim that he is the only man who has ever heard the “sweet clear song” of the sirens and lived to tell the tale (see Appendix A).

Odysseus’s endeavors to impress the king and earn his trust play a vital role in contemporary understanding of the epic. As Odysseus shows the king his trustworthiness and manliness, the audience reading (or hearing) the epic is led to trust him, too. Audiences believe Odysseus when he says the sirens are dangerous because he has made them trust him. He has
proved that he is not only favored by the gods and goddesses – he received information from Circe that no man has probably ever received before – but he is also courageous and wise. He does not risk his men’s lives unnecessarily. He personally makes the ear-wax plug for each man using his “bronze sword” (see Appendix A). If something goes wrong with the ear-plugs, the fault lies only with Odysseus – a responsibility he willingly took. Contemporary audiences may think that Odysseus is being overzealous in cutting a substance as soft as wax with a sword, but the image of the sword reminds audiences that he is a battle-tried warrior who is not used to losing. Odysseus’s years of experience wielding the sword make his men and contemporary audiences trust him.

As contemporary readers experience the text (no longer a song), they also side with the hero Odysseus. Even though Odysseus is the King of Ithika (which most contemporary readers cannot relate to), he spends the whole book yearning for home – a yearning all audiences can relate to. Readers can also relate easily to Odysseus because he is forced to fight monsters that he has not threatened. Odysseus seems peaceful, like he is an ordinary man who just wants to go home; he does not want to fight women even though they attempt to lure him to his death. Odysseus’s unwillingness to fight makes the sirens look like bloodthirsty, uncivilized killers. The sirens are the ones who started the confrontation with their song. They don’t even seem to have a motive. The text does not even hint that the sirens would either eat Odysseus, or need to protect themselves from him (see Appendix A). Given no motive, the sirens are basically animals. They are irrational killers.

The sirens in The Odyssey are used to represent and demonize women. The sirens lack all physical description except for their femininity, allowing all audiences to imagine any sort of woman-beast they see fit to hate and fear. The weapons of the sirens are described as a “sweet
clear song” and “beautiful voices” (see Appendix A). When contrasted to the weapons of
Odysseus, such as the “bronze sword” and his implied wit and courage, the sirens compare
unfavorably, seeming irrational and weak (see Appendix A). The sirens, and therefore all
women, are deceitful and manipulative because they are afraid to fight in an honorable open
battle, but instead use treacherous charms, such as songs, to fight masculinity. Sirens, and all
women, will tell any lie and do anything in their power to destroy men, for no reason. Through
the sirens, audiences understand that women are not to be trusted and are not to rule over men.
Only death can come from the rule of women.
Appendix A: Odysseus’s Confrontation with the Sirens

“Friends, not only for one or for two is it needful to know these prophecies uttered to me by Circe the glorious goddess; now therefore I will tell you, that knowing of them we may either die or avoid our death and escape from the fate that is threatened. This is the first of her orders: the song of the marvelous Sirens we must carefully shun, and as well their flowery meadows; only myself she ordered to hear their voices; but bind me tightly in tough harsh bonds so that there, upright on the mast box, I stand firm, with the ends of the rope tied fast to the mast pole. Should I beseech you ever and give you orders to free me, you should instead then fasten me down with additional bindings.”

“So it was that I spoke and revealed all this to the comrades; meanwhile the well-built galley arrived at the isle of the Sirens, speedily sailing ahead, for the favoring breezes impelled her. Suddenly then did the wind stop blowing, and there was a windless calm all over the sea as a god lay the waves in a slumber. Quickly the comrades stood, then furling the sails of the galley, stowed them away in the hollow ship; straightway at the oars they sat and with blades smooth-polished of fir wood whitened the water. Meanwhile I with my keen bronze sword cut wax from a large round cake into small-sized pieces and kneaded them well in my stout hands. Quickly the wax grew softer as the great pressure compelled it and the rays of Hyperion’s son, Lord Helios, warmed it; going to all in turn I stopped up the ears of the comrades. They at once bound me tight hand and foot, upright on the mast box there in the ship, with the ends of the rope tied fast to the mast pole; they themselves sat beating their oars on the silvery sea-brine. But when we were as far from the isle as a man’s shout carries, speedily driving, the swift-sailing galley did not escape notice as she approached them; a sweet clear song they
started to sing me:

'Come to us here, the Achaians' renown, much honored Odysseus, drawing the ship right in, so that you to our voices may listen. This is a place past which in his dark ship no one has ever driven, before from our lips he has heard the melodious voices; but having taken delight, he goes on greater in knowledge. We know all of the things that the Argive troops the Trojans there are in the broad Troad by the gods’ wills labored and suffered; we know all that is on the much nourishing earth generated.'

“They spoke, wafting their beautiful voices across, and my spirit wanted to listen to them, and I bade the companions to free me, nodding at them with my brows; they fell yet more to their rowing. Then straightway standing up, Eurylochos and Perimedes bound me tighter and fastened me down with additional bindings. When we had finally sailed on past them and then from the galley we no longer were hearing the voice or the song of the Sirens, then straightway my trustworthy comrades removed from their ears that wax with which I had stopped them and set me free from my bindings.'

(Merrill 241-2)
Comic Sirens: Unimportant Avians

In Rick Kirkman and Jerry Scott’s comic “Baby Blues,” the representation of the sirens portrays women negatively. “Baby Blues” is a comic strip that shows the stresses of being a parent in modern times. The two adults have three children, all under the age of 10. With three kids, the most basic chores – such as going to the grocery store – become huge tasks. In this strip, while the father is shopping, the sirens are visually inconsequential: they are small, spatially far from the main action, and don’t appear to have any effect on the central events. By portraying the sirens as insignificant to “Odysseus” and his attempts to see the end of his journey, “Baby Blues” encourages contempt for women. This negative portrayal by “Baby Blues,” suggests that women – like the sirens – are ineffective in their endeavors (whether to help or hinder), peripheral to central events, and unable to influence the world at large.

Scott McCloud describes comics as “juxtaposed pictorial and other static images in deliberate sequence used to convey information and/or to produce an aesthetic response in the viewer” (9). Comics rely mainly on visual representation for understanding, so each aspect of the scene relays important information and adds to the overall impression, from colors and sizes to placement in the scene. In “Baby Blues,” a multitude of visual elements work together to characterize women negatively by representing the sirens as small, dark, and spatially far from the main action. People do not need to concern themselves with women and women’s issues due to their insignificance, inability to affect change, and overall irrelevance in world events.

For some readers, the Cyclops will draw their eyes first. Besides being the largest character, his peach-colored skin stands out against the blues of the sky and sea.
and the green of the hills. For other readers, the boat would draw the attention of the eyes, due to its bright red color. Not only does the red starkly stand out against the blue sea, it is also traditionally a color of alarm and danger, due to its association with blood. Either way, the first things seen by the readers are masculine. The comic strip represents the Cyclops as male, which follows the traditional epic. Even though boats have female elements, such as being referred to as “her” or often getting feminine names, men dominate the professions that pertain to sailing. Whether whaling, fishing, trading, or exploring, boats imply masculinity. (See Figure I)

As the reader’s eyes roam the page, they will eventually get to the sirens. The comic strip portrays the two sirens as half-bird, half-woman beasts attempting to attract the attention of “Odysseus” while he fights three other monsters (the Cyclops Polyphemos, the whirlpool Charybdis, and the sea-monster Skylla). Visually, the sirens fail to register for Odysseus – his eyes remain locked on the huge, aggressive Cyclops. Due to the placement of the Cyclops in comparison to the sirens, Odysseus correctly worries less about the sirens. “Odysseus,” placed much closer to the Cyclops, risks destruction with a single (even accidental) hit from the Cyclops. The white movement line near the Cyclops’ right arm indicates he indeed threatens “Odysseus.” (See Figure I)

Besides distance, Odysseus ignored the sirens because they are far smaller than the Cyclops. This size difference mimics established Western thought where females are weaker, more timid, and smaller than males. Of course, even small humans and animals have the ability to inflict great pain (such as a wasp), but often size and strength make the difference. Just as the Cyclops’s fist presents a greater danger than the sirens’ talons, a tiger’s claws present a greater threat than a cat’s. (See Figure I)
“Baby Blues” also represents the song of the sirens visually (as speech balloons). The music mirrors the sirens themselves: small, hidden, and non-threatening. This portrayal of the music characterizes the voice of women as insignificant and secondary, which suggests that the world can largely ignore women because they cannot influence events and change.

“Baby Blues” represents the sirens’ song as small, hidden and non-threatening by using a small speech balloon. The song of the siren sitting on the cliff camouflages into the sheep in the background, and the song of the other siren blends in with the waves of the sea. Much of the speech balloons’ ability to be easily hidden lies in their size. Will Eisner states in Comics and Sequential Art, “letters of a written alphabet, when written in a singular style, contribute to meaning” (14). The same goes for the music notes in the sirens’ speech balloons. The small size of the sirens’ speech balloons helps the readers recognize the quietness of the songs. For example, Odysseus could not ignore a song loud enough to make his ears ache or bleed (potentially portrayed with speech balloon illustrated bigger than the Cyclops). The sea seems incredibly turbulent, with tons of waves and a huge whirlpool. Add the screaming voice of an enraged Cyclops and the snarls of a sea-monster and readers easily understand that the other turbulence drowns out the tiny voices of the sirens. (See Figure I)

The representation of the musical notes inside the speech balloons remains as important as the size and visibility. For example, jagged musical notes in the speech balloons would have compelled the readers to think that Odysseus either didn’t like the music or it hurt him. Instead, the somewhat straight notes imply imperfect music, but not painful or threatening music. On the other hand, the alarmingly open mouths of the
sirens illustrate the futility of their attempts to lure Odysseus. What would be physically impossible for most people becomes possible in comics in order to set a mood and understanding that would not be as effective if words were used. With the sirens’ mouths open much farther than usual, the reader understands that the siren, even trying as hard as she can, fails to attract Odysseus’s attention. (See Figure I)

By representing the sirens as harpies (half-bird, half-women creatures), “Baby Blues” suggests that women are similar to animals. This parallel of woman and beast degrades women because they lose their ability to reason (the essence of mankind). Women become subject only to urges, lacking in intelligence, reason, and honor. As animals, women do not have to worry about health, hygiene, or their souls (since, in Western tradition, animals do not have souls). As beasts, women no longer have the ability to act on their own will or the ability to make choices. Adding a bestial nature to women necessarily takes away from their humanity.

As beasts, the bird part of the sirens are a dark gray/purple and not particularly pretty. Traditionally, the beautiful birds are swans or doves – which are usually white in color. The dangerous birds are darker in color (especially black) such as ravens, crows, and vultures. The dark colors of the sirens insinuate an inherent evil. This dark color of the sirens also prevents the reader’s eyes from focusing on them. The dark gray/purple color blends in with the sky and sea much more easily than the Cyclops’ peach skin or the boat’s red paint. This camouflaging ability makes the sirens (and thus women) appear sneaky, since they cannot fight without using deception. (See Figure I)

The sirens keep their eyes closed – even while flying – as if the only thing they must focus on is their task of luring “Odysseus” to his doom (See Figure I). Of all the
things a woman could do, she decides to make life harder on a man who is already struggling. “Odysseus’s” danger is so important to the sirens that they would rather give him all of their attention – even at the risk of flying into cliffs and other monsters. This depiction of woman as focused only on the destruction of Odysseus degrades women because women are denied the potential to do anything better with their lives. With their small size and ability to fly and leave the land (all three aspects that were not ever mentioned in the text of The Odyssey), the sirens in “Baby Blues” would make great oracles – they could gather information from near and far. But instead, they only want to harm one man.

Just like in The Odyssey, neither the reader nor “Odysseus” knows the precise nature of the sirens’ danger; readers may assume that the sirens sing only to help out the other monsters. The sirens could be trying to lead “Odysseus” to the whirlpool, to the sea monster, to the cliff, or even to the Cyclops. The sirens do not seem to have any real weapons of their own – their unsharpened talons present little visible threat, nor do they have sharp teeth like the sea-monster and the Cyclops. Thus the comic strip attributes mystery, cunning, and deceit to women through the siren representation. Women aren’t trustable and creditworthy because one can never tell how they will fight and/or attack. (See Figure I)

Out of the mythic land and into the real world, the same sexist issues are popping up. Wanda seems to get the last laugh – she sarcastically gives her side of the story, “just shopping.” But she really is bothered, and she should be! Why does her husband – and the whole world – think it is so easy to be a full time mother? Why is it so much easier to be female than male? Wanda just wants to be appreciated like everyone else. Wanda’s
sarcastic comments to her husband help the reader understand how big of an issue she really is dealing with. Daryl will remember to appreciate her shopping excursions for a while, but sooner or later, he will find his own things to be stressed about and forget how hard she works. Like the rest of the world has.

“Baby Blues” represents women negatively by portraying the sirens as small, dark, ineffective monsters. They are so inconsequential that “Odysseus” does not spare them a look. The sirens, as half-woman creatures, deny women their human traits such as the ability to reason and feel emotions. As beasts, the sirens cannot purposefully influence the world around them and “Baby Blues,” by portraying the sirens as obviously human females, denies women the same ability to purposefully act on the world around them.
DuckTales: Sneaky She-Beasts

In “Home Sweet Homer,” the characters of DuckTales find themselves confronting an ancient epic enemy known as the sirens. This cartoon contains the most complex representation of the sirens so far – the sirens even have a few admirable qualities: besides being famous and they are also dangerous enough to incite fear. On the other hand, the sirens still represent women negatively: they resemble animals in looks and behaviors, they rely on temporary magic to entrance their victims, and the three sirens end up being just the “hair” of a bigger, more dangerous monster. The sirens, and thus women, become a mere tool for those who are bigger and stronger. Women, mere pawns, are inconsequential in world events.

Scrooge McDuck and his three nephews (Huey, Dewey, and Louie), magically pulled back in time, meet up with Homer, the nephew of Ulysses (the Greek name for Odysseus). To return home, McDuck and his nephews have to find a magician and make her send them back home. Along the way, McDuck, his nephews, and Homer have to battle many different monsters, one of them being the sirens.

Even though Scrooge McDuck knows all about Ulysses and “Ithaquack,” he does not know about the sirens. So when Homer, McDuck, and the three nephews get close to the island where the sirens reside, it’s Homer that gets nervous. “We must find a way to cover our ears. We mustn’t hear them singing!” he says (See Attachment I). Homer’s fear of the sirens is a compliment – the sirens are dangerous enough to be famous to their contemporaries (such as Homer). Men know who the sirens are just like they would other dangerous enemies, such as rival kings or heroes. An adversary has to earn fame, and the sirens have done it.
While DuckTales portrays the sirens as a foe worthy enough to be worried about, it undermines their worth when their attack can be fought off with only the use of hands as an ear covering (See Attachment I). In The Odyssey, Odysseus molds “wax from a large round cake” to put inside his men’s ears – both more time-consuming and safe for the men (Merrill 173-177). When Huey, Dewey, Louie, and Homer successfully protect themselves with nothing greater than their hands, the sirens seem like a joke in how easy they are to defeat. They become inconsequential.

On the other hand, the sirens live because men (ducks) exist who underestimate their abilities. McDuck exemplifies his disdain by wondering, “What could be so harmful about a little singing?” (See Attachment I). While everyone else uses both hands to cover their ears, McDuck only uses one, and nearly pays the ultimate price. Similar to the original text, the sirens modify their song for the victim. Scrooge McDuck, as DuckTales fans know, obsesses about money, whether making it, keeping it, counting it, or swimming in it. So when the sirens sing, “Come. Pennies, nickels, quarters, dimes… Come to us while there’s still time. Golden Ducky ever bold look into our eyes of gold.” The sirens have appealed to Scrooge in a powerful way. By the time the sirens say “dimes,” Scrooge has dropped the one hand protecting his ears, turned his body towards the singing, and started smiling. (See Attachment I)

McDuck does not know that the sirens use magic. They can enchant their victims, using their voices as a tool. By using magic, the sirens can attract their victims with less work and less danger (an entranced victim does not fight). But audiences see this as tricky and unfair – none of the protagonists can use magic, nor do they have any way to fight once they are entranced. If McDuck was fighting a wolf, he could always maintain
control of his mind and fight, whether by running or climbing a tree or getting help.

McDuck is lucky he was not alone while fighting the sirens – he would have had no chance. *The Odyssey* points to the loss of control to women as dangerous, and so does *DuckTales* by exhibiting a scene where the protagonist nearly died (Merril 193-8, See Attachment I).

Up until this point, Homer has not alluded to the sirens’ gender. But once Homer warns McDuck and his nephews, the sirens begin singing and the camera slowly reveals them. The audience hears the high-pitched, eerie voices and knows immediately that they come from females. Then the camera catches them: three women with long purple bodies – almost like snakes – all connected in the purple ground (See Attachment I). The audience identifies the sirens as female because they have hair as long as their bodies. According to the Western ideal, long hair is typically feminine. And as soon as the audience realizes the sirens are women, the sirens arch up in a howling song that sounds and resembles wolves howling at the moon. The sirens tilt their faces up and are not yet singing words (See Attachment I). With this first impression, the audience will continue to think of the sirens as both female and animal for the rest of the battle.

Just like in the text, the mingling of female and animal remains vitally important. Besides the long hair, the sirens have duck faces – just like the majority of the characters in *DuckTales*, and can thus be identified as a “person” to McDuck, his three nephews, and Homer (See Attachment I). In a sense, the sirens are human and thus, they behave purposefully. The sirens, like in the comic “Baby Blues,” have ugly bodies and voices, but still have beautiful faces. The beautiful face attracts men, while the ugly body reflects their lethality.
The connection between man and beast appears in the snake-like body. The huge, purple, irregular body invokes images of a snake or worm. This mixing of woman and snake conjure up biblical images of Eve and the serpent. After the First Fall, the serpent and she are destined to always be enemies, but they will also always be related by their first contract. More than just biblically dangerous, the audience will also recognize snakes as dangerous on a biological level – snakes can be poisonous to men and dangerous to their livestock. So the sirens’ animal aspect cannot be ignored. The animal and female aspects of the sirens co-exist in DuckTales to create a mixture with the worst of both.

As soon as McDuck gets close to the sirens, the real monster emerges from the mud to eat him. The sirens, really just part of a greater monster, even hiss when Homer and the nephews save McDuck with a net (See Attachment I). This new beast – with sharp teeth, a huge tongue, and sirens for hair – invokes duel fears of being eaten and losing control (especially losing control to a woman). The audience’s fear of losing control is justified – McDuck loses control once and comes within inches of losing his life.

Besides using magic to enchant their victims, their beautiful feminine faces attract victims, and being part of a larger, hungry monster, the sirens also have the ability to fight physically. When Homer and the nephews pull McDuck away, the beast follows and then grabs McDuck with its huge tongue. The hair-sirens even hiss furiously at McDuck (See Attachment I). This is certainly a problem Odysseus never had to deal with! But this dangerousness is undermined by its eventual defeat. Dewey (McDuck’s nephew who wears blue) saves McDuck by hitting the monsters tongue with an anvil.
Dewey, a child, not only thought of fighting the beast quickly, but also happened to be strong enough to throw an anvil heavy enough to hurt a monster many times his size (See Attachment I). These discrepancies make the sirens seem like easy beasts to fight. McDuck agrees. He comes out of the enchantment singing the sirens’ song “pennies nickels quarters dimes…” then wakes up, saying “did you ever have a song you just couldn’t get out of your head?” (See Attachment I). This remark is incredibly flippant in light of the danger McDuck just faced. The bones that were lying in the mud on the island imply that the monster was not just pretending (See Attachment I).

After Dewey hits the monsters tongue, it makes an ugly, pain-filled howling noise and sinks into the mud. The sirens are seen squirming, and then they are pulled under with the beast (See Attachment I). Watching the sirens sink into the mud satisfies the audience. We feel as if the underdogs beat the monster against all odds. But watching the sirens sink also sends the message that, whether women or beast, they deserve nothing better. Sneaky, tricky, hideous beasts deserve to stay hidden from sight where they cannot harm others. There is no hope for change for the sirens as beast or as woman. no anger management program strong enough exists, and the sirens will not reform on their own. Since no chance for reformation exists, it seems reasonable – even logical – to hate the sirens. It would be ridiculous to respect the beast or woman in them.

When the audience finds out that the singers were really just a tool, a lure for the real beast, they recognize how easily they could have fallen for that same trap. The whole feminine aspect to the beast was just a façade that attracted men. Thus, men should be wary of women. Added to that trap is the implication that women bestial and unpredictable by making the sirens look (and hiss) like snakes. This implication has
lasted; traditionally, society expects women to trust their instincts and emotions instead of logic. All of these different warnings add up to the implied deceitfulness of women. Even though this cartoon is aimed at children, it maintains the same stereotypes that *The Odyssey* created. Thus, young children have an opportunity to start disrespecting and mistrusting women, who are closer to animals than men.
In Bill Amend's comic *FoxTrot*, the portrayal of Paige as a siren seems to depict women more positively than some of the other interpretations. *FoxTrot* is a comic about family life in the modern era. The two parents are trying to deal with a teenage son of driving age, a teenage daughter obsessed with boys, and a math genius son with a pet iguana. The generational and cultural gaps make for mass confusion and misunderstandings, usually with the kids and parents in teams against each other.

This comic only concerns the two teenagers, Peter and his younger sister Paige. This comic strip shows how Petysseus (Peter) and a siren (Paige) meet, creating a connection between the incompatibility between the youth cultures of males and females and the incompatibility of Odysseus and the sirens that could have killed him. This comic in many ways seems to say that men and women are incompatible, though it does show some interesting equalities. For example, at first glance, the siren seems to be as large as Petysseus, showing similar importance. Also, she is a full human, instead of some human-animal mixture. Finally, there are no skulls or wrecked ships on her isle. But even with all of these positive attributes for the siren, she still ends up being destructive and unquestionably avoided. The siren frightens the hero Petysseus (Peter) so much that he employs suicidal tactics to escape from her.

In the first scene, the siren is shown meeting Petysseus. The siren's habitat is still an island surrounded by water, but there are no smashed boats or skulls to be seen. Also, the siren is shown as a full human, instead of a bird or fish or snake. Any of these spooky characteristics would have fit to the common reader to *FoxTrot*, since Paige and Peter
don’t always get along as brother and sister. But showing the siren as a full human is important. As fully human, at least in form, she draws the readers’ eyes as much as Petyseus does, commanding their attention. Also, her presumed evilness – she did admit that she was a siren, after all – is questioned by the readers, since she looks just like Petyseus.

By drawing the siren in a manner quite similar to that of Petyseus, the comic gives the impression that the siren would look similar to Petyseus, even being pretty. After all, Petyseus – as the hero – is masculinity embodied, and that means handsomeness. But since the siren is not actually tempting Petyseus – he approaches her of his own free will – her possible beauty is irrelevant to him. But to the reader her outward beauty may be an indication that she is not evil. If she was inherently evil, the siren could be part bird, as in “Baby Blues,” or a true monster, as in “DuckTales.” Furthering such suspicions, this particular siren does not tempt Petyseus at all. She offers none of the usual things – not sex, knowledge, or perpetual happiness in listening to a song.

Another indication that this siren is not evil is her island. There seem to be no wrecked ships or bones (human or otherwise). This siren seems to be different from the sirens from the other comics and cartoons. She is not interested in luring men to their deaths. She even warns Petyseus about the danger of her song, stating “Beware my song. Men who hear it crash their boats into the rocks and perish.” Nowhere else did a siren actually tell Odysseus that her song was dangerous. This siren is honestly giving Petyseus a fair chance to escape. Maybe even more importantly, this siren and Petyseus are able to converse. Her words do not enchant Petyseus or take away his mental
capacities. The Paige-siren allows Peter to question her before she sings the inevitable siren song. This siren doesn’t seem to do the things a siren normally does, namely tempting men away from their self-prescribed path. Instead, this siren wants to entertain -- even at the cost of Petyssus’s life. She warns Petyssus of the danger of her song, but still begs him to wait and listen. This siren seems more like a lonely, albeit murderous, girl. As this is a teenager’s dream, the implication is that his sister is a larger threat than a beautiful, intimidating woman. There are several comics where Peter is in shock and awe at model hair stylists and calendar girls, which would have fit perfectly into the idea of a tempting, killer woman. For Peter – and other teenage boys – the truly dangerous women are the real women. Peter confronts girls like Paige everyday, girls who are feisty and proud of who they are. The supermodels are daydreams and fantasies, not threatening in any genuine way. But as for the girls his own age, like his sister, Peter must learn to talk with them and interact with them during all sorts of different situations – enough to scare any teenager.

But a closer look reveals the inequalities between Petyssus and the siren. The first thing Petyssus says is, “I am Petyssus. Who are you?” Petyssus is the first speaker, and he declares his name. The siren displays her inferiority by not even having a name. Petyssus didn’t say, “I am a human” or “I am a man.” To a reader, humans have names. All people have names, even if they only have first names, even if the names are numbers, even if the names are unpronounceable. For the siren to not have a name, or refuse to tell it to Petyssus, makes the readers suspicious. In a weird way, the siren became very unlike the reader. If she doesn’t have something as basic as a name, readers begin to question how else she is different.
More importantly, the readers quickly find out that this siren is, like most sirens, a killer. She matter-of-factly states, “men who hear it [the song] crash their boats into the rocks and perish.” Then, a short lapse of time later, she is calling to Petyssesus, asking him to wait and listen even though she knows that it will kill him. She is undeniably a murderess. But this is not a temptation, per se. Petyssesus has absolutely no desire to stay, and the siren clearly will not be able to convince him. Petyssesus doesn’t even think about it twice, he starts barking orders out to his men immediately in order to escape.

Of course, this is a comic making fun of teenagers. The killer song of the siren is a “Backstreet Boys, ‘N Sync and 98 Degrees Medley.” Bill Amend is playing off a popular stereotype for teenage girls. Boy bands, considered by many to be unmanly if not outright feminine, are thought by many to be wildly popular with teenage girls (which Paige is, even if the siren is not). What Petyssesus fears is losing his masculinity, even by hearing the song for just a moment. Before the siren even has her karaoke machine on, Petyssesus is ordering his “men” to head for the rocks. Whether or not he will kill himself is questionable. The siren has said that the other men have all perished, but Petyssesus may escape without hearing the song and thus make it through the rocks. But Petyssesus seems to be committing suicide in his frantic escape from the siren’s song. He tells his men “Head for those rocks…Ramming speed!” He doesn’t say “around those rocks” or anything about safety while steering a boat towards rocks at dangerous speeds. The siren’s warning may very well come true, even though Petyssesus didn’t hear the song.

This is a really neat scene: Peter is trying to deal with his sister and other similar women. In some ways, he is curious and wants to know more about them; once he does, he realizes how dangerous the situation is. Peter has used the epic conditions to create a
situation everyone can relate to. For teenagers, dealing with the appealing sex can be terrifying, maybe even more terrifying than dealing with real monsters. Since Petysseus had not quite gotten the hang of interacting with females, this siren – a confidant woman unashamed of who she is and what she wants – really is quite dangerous to him. Teenagers are easily distracted by the opposite sex, which can influence grades, job performance, and even family life. Though Paige seems to be a siren, typically a dangerous and tempting woman, she really is an ordinary woman, equally capable of pulling men away from their self-ordained paths. Paige, and females everywhere, maintain the dangerous image in the eyes of men.

In many ways, this comic seems far less negative towards women than the other comics. Here, the siren is not really a threat, unlike the sirens from “DuckTales.” Petysseus has a sword throughout the comic, but never feels threatened enough to even point it at the siren. In fact, the only time he really uses it all is to direct his men to speed in the opposite direction from the siren. Instead of luring the hero to her with money, sex, or information, she freely warns Petysseus of the danger. She is a full woman, not a she-beast to be feared by men, unlike the sirens in “Baby Blues” and “DuckTales.”

But even with all of these comparatively positive traits, the siren is still dangerous and even lethal. Avoiding the siren is of the utmost importance to Petysseus, because he would lose his masculinity just by associating with her. The siren is a full woman: she knows who she is and what she wants and therefore is just as dangerous as a woman who is trying to emasculate men. In many ways, this seems to be the root of the problems with all of the sirens. Men lose their minds, sense of control, and even their masculinity when they come into these “dangerous” or “threatening” women.
Figure 1

1. Beware my song, men who hear it crash their boats into the rocks and perish.

2. It's sort of a Backstreet Boys, 'n Sync and 98 Degrees medley.

3. Head for those rocks, men! Ramming speed!

4. Wait! I haven't even turned on the karaoke.
The Simpsons: Sirens as Society's Outcasts

In the episode “Tales From the Public Domain” – of the series The Simpsons – a scene with the sirens embodies the current negative stereotypes about women. A ragtag group of men, sexually excited by a racy song, are repelled by two socially unacceptable women. The women, Selma and Patty, are only forty-two, but they are overweight, unshaven and have raspy voices from a lifetime of chain-smoking. They disgust the men, who embody contemporary society. Even though the sirens do not appear to be dangerous or threatening, the men hate them as soon as they are in sight.

This scene with the sirens is far different from any so far seen – complete with drinking sailors, a black man, tropical music, and clear sexual references. The men are not forewarned about the sirens and do not try to defend themselves. Instead, Odysseus/Homer encourages the men by saying, “Boy, if they kiss as good as they lure...wow!” (Groening The Simpsons). Odysseus/Homer had no doubt that the sirens were purposefully leading him and his men, and none fight it in the least. They welcome the distraction and the implied immediate future. The men do not perceive the sirens as enemies until later.

At the start of the scene, the men are repairing the boat that Poseidon has hurled across the Mediterranean (Groening The Simpsons). As they begin to hear the tropical, upbeat music, they all stand up and look for the source. The upbeat music disarms the men and lightens the mood. Lenny Leonard starts snapping his fingers and says, “Hey, that’s kinda catchy” (Groening The Simpsons). Immediately following, Carl Carlson says, “It’s coming from that island. Let’s steer heedlessly towards it.” Lenny, satisfied
with that idea, replies, “Heedlessly it is” and begins to ignore the ship’s rudder (Groening *The Simpsons*).

**The lyrics men hear include:**

On the Island, isle of the sirens

Our hot sets will leave you perspirin’

The fare there is cheesy, the sirens are easy

On the island...we’ll sex you up.

Island of sirens. (Groening *The Simpsons*)

During the beginning of the song, while the sirens started luring the Odysseus/Homer and his crew, the men were eager to hear and excited about the perceived future. When Odysseus/Homer hears the lyrics “the sirens are easy” he says, “‘Boy, if they kiss as good as they lure...wow!’” (Groening *The Simpsons*). As the men continue towards the sirens they obliviously pass several wrecked ships on the rocks around them. Then the “we’ll sex you up” lyrics are heard. The men eagerly lean on the prow of the ship until they spot the sirens.

The sirens are human women, Homer’s sister-in-laws Selma and Patty, with no traces of monstrosity (no tentacles or sharp fangs) (Groening *The Simpsons*). They aren’t going to eat or kill the men; to audience members, it just seems like the sirens want to have sex. Even though many ships have crashed on the rocks near the sirens’ island, they appeared to have crashed trying to escape too speedily and crashed during the rush, since none of the ships are actually on the island that houses the sirens.

But as soon as the men see the sirens, they recoil in horror. The sirens are hideously ugly – they are overweight, they have unshaven legs, they are smoking, and
they are both scantily clad (wearing sea-shells for bras and white mini-skirts that are slit up the legs). Homer yells, “Oh God, they’re hideous!” Two of the sailors grunt in pained surprise, and Lenny begs for relief, “someone gauge my eyes!” (Groening The Simpsons). Professor John Frink yells, as the ship turns and speeds away, “Save me from the ladies!” (Groening, The Simpsons).

These disgusting sirens’ experience with Odysseus/Homer embodies society’s reaction to women who are not perfect. The sirens of The Simpsons represent women as “easy,” instead of sexually enlightened or empowered (Groening The Simpsons). They are slutty – willing to have sex with any man who happens to come their way. Even though society doesn’t like a promiscuous woman, the men do – especially if a relationship isn’t involved. Besides society’s general frown on promiscuous women, the sirens might also be diseased. For all practical purposes, the sirens are regular women who have been spurned by men for numerous shallow reasons.

The women, terrifying the men with their hideous looks alone, seem to pose no threat to Odysseus. For example, they never really use supernatural powers on the men. Odysseus/Homer and his crew lean on the prow eagerly, but they do not dive into the water like McDuck did, nor did they beg each other for help in reaching the sirens like Odysseus did (Groening The Simpsons). The men never lose control, even though they want to. Also, the sirens do not appear to have animalistic features such as animal bodies, claws, or fangs.

The women are desired by the men because they have beautiful voices and they proclaim that they are sexually mature. But being “easy” isn’t enough – women also have to be young and beautiful to be desirable. The men assume that because the sirens
have beautiful voices and are sexually willing they are also beautiful. The real monster is how the men treat the women, a metaphor for how contemporary society portrays women in commercials, advertisements, and television shows all the time. Because of looks alone, the men felt that the sirens – thus the women who are like these sirens – were not worthy of love. The sirens’ sexual and emotional needs were not even disregarded since they were never considered in the first place. Moreover, none of the men sailing with Odysseus/Homer were particularly delightful: none of them were physically fit or handsome. Professor Frink is portrayed as a weak nerd, Lenny and Carl are shallow alcoholics, Moe is an unprincipled bartender, and Apu is foreign and barely speaks English. Nonetheless, in a patriarchal society, men do not have to be attractive and/or appealing to make the rules. Men make the rules and men do the judging.

The Simpsons, as a television series known for making fun of the average American nuclear family, stereotypes women negatively by making a joke of disregarding women’s needs. It is socially acceptable to make fun of overweight, unattractive women. Even though adults and kids alike watch the show, it is aimed at adults and often the seemingly-innocent scenes contain such mature topics as infidelity, alcoholism, and domestic abuse. By casting Selma and Patty as the sirens, The Simpsons was probably making fun of the common dislike of in-laws. But this scene displays the common social disdain of imperfections in women. For the most part, women must be slim, healthy, and beautiful receive a positive evaluation from the media and the social eye, an unrealistic and damaging problem that negatively influences women’s lives daily.
Outro

The Sirens’ Illumination

How is it that I once watched these shows and read these comics without considering what I saw? I saw the sirens as evil women – different from me – because I felt better agreeing with the part of the (male) narrator. The narrator rewards the spectators with exciting stories and successful heroes. These rewards make it harder for people to think critically about what they see – whether it is on the news, in a cartoon for kids, what our politicians say, or what is in the movies. It doesn’t feel good to think that the narrator is wrong, somewhat of a jerk, and he fears (or hates) women. By seeing some highly recognizable cartoons, comics, and movies in a new light, hopefully readers will reconsider the content of what they watch every day. Ideally, those reconsiderations will remind people how important it is to think critically, and not just accept what is hand fed to the public by the media.

The first and most important thing I have learned is how easily I am manipulated. Most of us quickly discredit messages in gaudy presentations or with misspelled words. We are all tired of being lectured to in print and advertisements. On the other hand, don’t we still want to look as beautiful as the women in the tanning bed commercials and don’t we wish our lives would run as smoothly as Mr. Clean’s? I also realized just how often I disregard what is presented to me. I almost never consider how an advertisement is created for my consumption and why I “fall” for the successful ads. I don’t often pay attention to the cartoons I watch on television and what they are telling me about my society. In a hundred years, the cartoons I am watching right now will be relics and the values presented in those cartoons will reflect my own values, be they freedom or safety or individuality or equality or some complicated mixture of them all. Will a future society be shocked at the way we teach our young children to disrespect women? Even if we as a society don’t approve of the message, by allowing children to watch the shows we endorse them. If we teach our kids to associate strong women with danger, they will remember those lessons as adults.

Of course, different media interpretations can be negative and positive. In order to make society question their values, maybe a company will release violent video games or propaganda inciting hate against
homosexuals. Discourse encourages discourse, but if people stop responding, then more and more offensive tactics will be used to encourage the questioning of values. And society should react to offensive material. The show South Park is an example of a television show that constantly pushes the limits of what is socially acceptable. South Park shows sex offenders, children pretending to be Hitler, anti-Semitism, racism, and how scary society would be if the adults quit questioning their actions. South Park often uses incredibly offensive material to anger its viewers; this anger requires society to question their laws, traditions, and culture without simply accepting it.

Due to my realizations that discourse can have negative causes and consequences, I have also learned about the hidden strength of seemingly innocent public entertainment. Society must continue to question what we see: a person could conceivably watch The Simpsons for years and grow up thinking that drinking every day and beating one’s children is acceptable, even funny. Not only is the author responsible, but the audiences must also be responsible for questioning what they interact with.

While reading about or watching an interpretation of The Odyssey certainly doesn’t make one a sexist, not considering the implications of “threatening women” in our society makes sexism more possible. As a society, we get used to seeing themes and references and are no longer so offended by them. Whether society is getting used to violence on television or sexual song lyrics, if we do not question what we are consuming, we allow violence and sex to start ruling our culture. When I was a child, I was not able to watch the news because it was too violent; it didn’t take long for me to overcome my squeamishness. On the other hand, this lack of squeamishness is a whole new problem in itself. Why is it so easy to watch a show that makes the male and female incompatible? Do men and women even today have an easy time thinking that men are supposed to be superior (whether in the workforce or as head of the household)? Maybe, by having so many references in our culture expressing this supposed incompatibility, men and women are finding it harder to throw off those prejudices? The predominance of unrespectable women in the media suggest that the ideology is not dying as fast as we think.

And maybe I’m completely wrong about the sirens. Maybe Homer and Disney and Fox had no intention of attacking women. Whether or not that motive exists doesn’t matter. The women were still attacked. The existence of a sexist ideology in the West does not surprise anyone. It is
often harder to see now, but that’s the problem. Ideology is invisible – one has to think to realize what they are learning. But one doesn’t have to think to learn. Like Pavlov and his dogs learning to salivate at the sound of a bell, humans can be internally affected with external cues. How far will those external cues take us before we realize that we are salivating? Can we stop the internal consequences even if we realize that we are reacting illogically? We cannot continue to let the media make ridiculous stereotypes of women, for they are teaching an entire culture to disrespect or fear women.
Works Cited


