The World of Mad Men: Study of the Show "Mad Men" and its Influence on Retro-Sexism in Advertising and Media

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The world of Mad Men Study of the show Mad Men and its influence on retro-sexism in advertising and media Michaela Hordyniec

“Sexism in advertising. It sounds almost quaint. The very words have a retro ring to them, conjuring up, on the one hand, scenes of be-aproned housewives serving casseroles to hungry husbands, and on the other, posters of leggy models in platform boots and hotpants with—and this is a key image in the scenario—feminists in dungarees slapping ‘this degrades women’ stickers all over them. For sexism isn’t just a phenomenon, it’s an idea: and has no currency as such without people who actually hold it, discuss it and apply it. Without some public the idea itself falls out of fashion.”

This paper is part of a thesis entitled Retro sexism—Is it enough for sexist advertising to be acceptable by society because of its humorous and retro
The Men

Don Draper

Don Draper is the central character in the show. Equivalent to Creative Director these days, he is an advertising guru working in Sterling Cooper Advertising Agency (later on in the series changed to Sterling Cooper Draper Pryce), the ultimate Mad (Ad) Man of the 60s in his professional life. Throughout the series we love him, hate him, feel sorry for him—with this cocktail of emotions, he never leaves us bored. "Don is likeable because of this cutting cultural intelligence, and also because he is a loner, an outsider drawn to other outsiders with secret lives." He cheats on his wife, never has time for his kids and does not have much respect for his mistresses either. On the other hand, he is intelligent, funny and handsome. Although in his personal life he is a sex addict with no respect for women, in his professional life he has more understanding and respect for women. "Yet because Don is out of joint with his times, he's also a refreshing antidote to the stifling conformity of the early 1960s world." This is not to say that his treatment of women is not sexist. In the first season, he retorts to an owner of a Jewish department store, Rachel, his company's client and later his mistress, "I'm not gonna let a woman talk to me like this," outraged that a woman could disagree with his point of view. His behaviour, these days viewed as sexist, back in the 60s would be viewed at the most as arrogant, but acceptable. However, when his secretary Peggy Olsen gets pregnant by the company's mid-executive Peter Campbell, Don is the only person who visits her in hospital and advises her what to do—dump the baby and move on with her career. The show is bluntly straight about what women in the 60s had to do for their careers if they wanted to be like men. Perhaps Don respects Peggy more and aids her in climbing the career ladder of advertising because she has never tried to gain his respect through sex, but rather through hard work and dedication, qualities he would only associate with a man. I shall discuss Peggy's character and her role in the series later in the chapter.

Roger Sterling

Roger Sterling is one of the co-owners of Sterling Cooper Advertising Agency, a privileged rich white guy living in New York: "He drinks; he smokes; he nails beautiful women; he spews an infinite number of sassy one-liners." He is one of those characters you want to hate, but you cannot live without. He is, perhaps, the most sexist man in the show. He treats...
women terribly, constantly cheating on his wife. He leaves two wonderful women in the show and ends up marrying a silly, simple secretary who is his daughter’s age. Some of his most sexist quotes are: 

Look, I want to tell you something because you’re very dear to me, and I hope you understand it comes from the bottom of my damaged, damaged heart: you are the finest piece of ass I ever had, and I don’t care who knows it. I am so glad I got to roam those hillsides.  
Or, more to the point, “Don Draper: ‘Let me ask you something, what do women want?’
Roger Sterling: ‘Who cares?’”  

The second quote perhaps says the most about Roger’s character and his treatment of women. But here’s the fun part: as far as many people are concerned, Roger Sterling is the best character on the show. His sassiest one-liners have been packaged as a book and his “greatest, most wonderfully reprehensible” sexist moments have been ranked online. At one point, an article was published about how Roger Sterling is “secretly” what every man wants.  

The reason why we all love Roger, the most sexist man in the show, whose quotes would be absolutely unacceptable in 2011, is because the show is set in the 60s and the sexist background of the era makes it ‘okay’ for us to sit back and laugh at this ‘witty’ and humorous character. What is criticized now was all forgiven in the 60s.

The Women

In the show, one particular ad campaign for a woman’s underwear proposes

13. Roger Sterling comments on Joan-Christina Hendricks’s character’s ‘hillsides’, Roger Sterling, Sterling’s gold : wit and wisdom of an ad man, (London: Grove Press, 2010), 140


15. The book being Sterling’s Gold: Wit and Wisdom of an Ad Man


three female characters in the series embody the change that emerged with the second wave of feminism—Joan, a Marilyn type, a woman who is aware of where her physical attributes can take her; Peggy, a career-driven girl of average looks, who tries to fit in to the man’s world by taking on men at their own game and as a result is not sure if she is a Marilyn or a Jackie (and if she is neither, then what is she?); and Betty, a woman of Grace Kelly looks, a Jacqueline, who acknowledges the fact she has a “problem with no name” but does not know what to do about it. These women provide us with insight into the world of struggle that women had to go through, as these were problems contemporary to the women of Mad Men.

Joan

Joan is the head secretary in the Sterling Cooper office. She runs a tight ship and is often more harsh to her staff of secretaries than to any of the men in the office. When a young woman (Peggy) begins her work in the agency, Joan takes her in for a talk on her first day. She looks her up and down and says: “Go home, take a paper bag, cut some eyeholes out of it. Put it over your head, get undressed and look at yourself in the mirror. Really evaluate where your strengths and weaknesses are. And be honest.”

Joan is the kind of woman who is aware of the effect her body has on men and know how to use it to her advantage. She exemplifies the self-aware woman Berger speaks of in Ways of Seeing.

A woman’s presence expresses her own attitude to herself, and defines what can and cannot be done to her. Her presence manifests in her gestures, voice, opinions, expressions, clothes, chosen surroundings, taste—indeed there is nothing she can do which does not contribute to her presence.

She turns her knowledge of how men look at women into her weapon. She creates an aura of power and confidence around herself turning her into a woman you would not want to cross. Since the first episode of the series, she has not only endured the sixties sexism of that Madison Avenue advertising office, she has enforced it, wielding her looks like a cop swinging a baton. As office manager she chastens her charges, sleeps with her married boss, and cruelly mocks a white co-worker for dating a black woman. The queen bee of the secretaries, Joan is at top of her career as a head secretary, whose quotes would be absolutely unacceptable in 2011, is because the show is set in the 60s and the sexist background of the era makes it ‘okay’ for us to sit back and laugh at this ‘witty’ and humorous character. What is criticized now was all forgiven in the 60s.

17. The world of Mad Men Michaela Hordyniec
eligibility for marriage [she turns thirty], and she gets serious about finding a husband.\footnote{22}

She finds a handsome husband, a medical student in his final year, with a promising career as a surgeon. It would seem Joan has realised her dream, the best of two worlds: she has fulfilled herself in her career and then found the perfect husband for her American Dream. However, all is not as perfect as it seems. “Joan is a story of a generation,” says Weiner [writer and creator of the series]. “Our mom had friends like her—very confident and sexy and they got punished for it. She has the confidence of a man and that’s really hurt her.”\footnote{23}

In what is perhaps the most shocking and horrific scene in the series, Joan’s fiancé, who is threatened by her position and relationship with men at work, rapes her in her boss’s office after hours. He treats her as an object, something that belongs to him and with which he can do whatever he wants. Her feelings remain inconsequential to him.

Greg violates and humiliates her by this act: he treats her as a piece of meat, as a physical being endowed with a mere vegetative or animated soul, and not as one possessing a rational soul or one with the same dignity as men (that is, other rational souls).\footnote{24}

As a woman living in the 60s, Joan acknowledges this is her role in the world of men, an object to be seen not heard, and she chooses not to fight it. The look on Joan’s face is haunting as it moves from horror to acceptance. She will still marry him, but a big piece of her dream dies there on the carpet.\footnote{25}

The acceptance is what is most horrifying; she cannot leave him because that would mean giving up on her dream. Such rape was a crime not recognized in the 60s. It was acceptable for a husband to rape his wife.\footnote{26}

In an interview with Logan Hill, Christina Hendricks (Joan) expresses her shock to the public’s reaction to the rape scene.

What’s astounding is when people say things like, ‘Well, you know that episode where Joan sort of got raped?’ Or they say rape and use quotation marks with their fingers. I’m like, ‘What is that you are doing? Joan got raped!’ It illustrates how similar people are today, because we’re still questioning whether it’s a rape. It’s almost like, ‘Why didn’t you just say bad date?’\footnote{27}

This shows that the things that we would find outrageous these days, we find acceptable when they happen in the show because it is all in the past. In the last season, it is 1964 and the Mad Men set up a new company, Sterling Cooper Draper Pryce, taking their top accounts with them and starting all over again. Joan comes in to save the day, by helping the helpless men with the paper work of starting a new company.

And who is running the show? Joan, of course. The difference is, though, she is no longer a glorified typist, and none of the men dare cross her. Today she would be called a COO [Chief Operational Officer].\footnote{28}

Although the journey was hard and full of pain, Joan gets the career she wanted. Joan’s character makes the female audience appreciate what they have a bit more, and although women in today’s world also have to struggle, they do not have to pay as high a price.

Peggy

In the first episode of the series, Peggy Olsen is introduced to us as the new girl, an unturned card. She is hired as a secretary and is only learning the ropes. Perhaps it is her naivety and lack of knowledge of the men’s world that makes her such a likeable Jane in Peter Pan colours, preferable to the willing and able sometime-mistress of a snarky married account executive.\footnote{29}

On her first day, she takes Joan’s advice to heart and just as advised goes to a gynaecologist to ask for the pill.\footnote{30} However, although the pill is prescribed to her, the doctor does not explain to her how it works or how it should be taken. She ends up getting pregnant to the first man she sleeps with, an Accounts Manager, Pete Campbell. “For Peggy, the pleasures promised by the Pill offer no real liberation—a doctor pours moralizing contempt on her, then prescribes the medication without explaining how it works.”\footnote{31} She hides the pregnancy from everyone, even herself, and we do not find out she was pregnant until season two. As mentioned above, Don Draper, her boss, visits her in hospital and advises her to do what a man would, put her career first and give the baby up to adoption. She follows his advice, gets back in the game and becomes the first female Mad Man.
in the agency. Life is not easy for her, and neither is gaining the respect of fellow copywriters, who believe she only got the job through Draper’s bed. In Season Three she tells Don: “I look at you and I think, I want what he has. […] You have everything, and so much of it.”32 “Everything” is the perfect job, perfect family and perfect house. She envies men for having it all, while women have to choose between family and career, because she believes no man would want a career woman as a wife.

Watching Peggy’s tortured ascent—most of the account executives refuse to have her on their accounts and her first “office” is a corner of the copy machine room—gives me a new appreciation for the professional women a couple of decades older than me.33

From the popular new girl, Peggy becomes extremely unpopular for two reasons. Firstly, she refuses to flirt with male colleagues, and as a result never gets a husband. The second reason is her desire to climb the career stairs, which are reserved only for men. She is disliked because she plays the game like a man would, thus stepping out of line, breaking the rules assigned to women. When she finds out that a client invites her male colleagues to a strip club, she shows up at the club elegantly dressed. She struggles to have what men have, to be equal to them, and although she is continuously treated unfairly—whether with regard to her pay, unequal to a man in the same position, or to the refusal to be given a proper office like a male copywriter—she eventually gains her bosses’ respect. In the episode “Shut the Door, Take A Seat” she refuses to follow Don to his new company and is outraged that he just expected her to follow him everywhere he goes. This makes Don, a man of pride, who never admits to being wrong and unfair, humbly apologize to her and tell her he will spend the rest of his life fighting like a man and acting like a man in her career life leaves her confused as to who she is.

She enjoys the creative challenges her job brings. And she enjoys the competition in which she is engaged. Nevertheless, she has nagging doubts about who she is as a woman. Will she marry? Will she have a family? Is she even attractive?35

She is neither a Jacqueline nor a Marilyn, therefore she is left struggling to figure out where is her place in the era where men are the ones who provide and are active and women are to remain at home, and why it is that she cannot have both a husband and a career.

Betty

Betty is a suburban American housewife. She is married to Don, and to an outsider she lives a perfect life—perfect husband, perfect house and perfect children. She is every man’s dream—beautiful (a Grace Kelly lookalike), educated (anthropology major at Bryan Muar), and elegant. However, we, as viewers get to see the real world of a ‘perfect’ housewife from the very first episode of the series. Betty is the perfect example of a housewife that Betty Friedan wrote about in her book Feminine Mystique, a woman who has everything she is told she should want, yet still finds herself unhappy and unfulfilled, a woman with “a problem that has no name.”36 If a woman had a problem in the 1950s and 1960s, she knew that something must be wrong with her marriage, or with herself. Other women were satisfied with their lives, they thought. What kind of a woman was she if she did not feel this mysterious fulfillment wiping the kitchen floor? She was so ashamed to admit her dissatisfaction that she never knew how many other women shared it.37

Betty never shares with anyone how she feels, as it would not be seen as appropriate. Even her visits to a therapist are a marital game between her and her husband, as she is aware that everything she tells her therapist will be passed on to Don. “Betty’s decision to tell the good doctor wasn’t Freud’s talking cue but a savvy move on the chess board that is the Draper marriage game.”38 She is prescribed ‘Mother’s Little Helper,’ and the flow of wine begins, the only remedy to her problems. When she attempts to make herself feel better and buys herself a swim suit, her husband is outraged. As a mother, she cannot be both Jacqueline and Marilyn.

By appearing in the bikini, she would have been transgressing her role as Madonna and appearing, at least in Don’s eye, as a whore. Her role was much too narrow to allow such breadth of expression.39 She is never allowed to feel anything but as an object that has to satisfy
all her husband’s needs and expectations. She is to be an accessory that complements her husband, always smiling and always beautiful, the better half. *Mad Men* could not truly show the struggle women went through without having a character that represents a housewife who wants to be more than she is expected to be, yet is stopped from doing so by social expectations and propriety.

Peggy and Joan represent career women who struggled to have everything that men have. The finale of season four ends with Peggy and Joan discussing Don getting engaged. To them, the fact that Don is going to marry a secretary is nothing new.

Joan: ‘Happens all the time. They’re all just between marriages, you know that. He’ll probably make her a copywriter. He’s not going to wanna be married to his secretary.’

The two characters are like a chorus in a Greek tragedy, they lead the way of how we should react to this news—not outraged or shocked, rather just accepting of the fact that this was the social reality of the time. Men married secretaries, and that is how women climbed the ropes, through sex and marriage.

**Conclusion**

*Mad Men* creates a sense of nostalgia for the days when gender roles were clearly assigned: men did not have to feel lost as to who they should be and women were allowed to feel fulfilled by staying at home and looking after their husband and children. *Mad Men* has started a new trend for everything that is retro. Retro parties, retro fashion of the 60s, retro advertising and retro shows.

[The] entertainment industry has decided that, thanks to *Mad Men*, society’s past is entertainment’s future, and have constructed several shows attempting to cash in on its success.

While Doyle’s criticisms that all the retro shows are cashing in on the *Mad Men* fame is a bit harsh, there is one thing, besides the era it is set in, that links the shows together—retro sexism. There is freshness about these shows and they create a sense of nostalgia for times when men were allowed to do and say things that are not allowed anymore. There is a seduction at work in shows like these; one which plays on the viewer’s need to feel enlightened, even as it satisfies her baser desires. Characters in these societies can do and say things that we simply would not accept in contemporary characters.