

Pornography of Poverty: Celebrities' Sexual Appeal at Service to the Poor?

Ehsan Shahghasemi

University of Tehran

Abstract

The mid-ninetieth century witnessed a dramatic rise in celebrity culture. Celebrities from all walks of life popped up everywhere in the industrialized world and -through media- flew to underdeveloped nations. As celebrity itself is a construct, smart publicists started to look for new ways of enhancing celebrities' reputation. Among many ways, humanitarian work proved to have had a decisively positive effect on celebrities' place in the public eyes. Henceforth, we have witnessed celebrities intervene in different spheres of professional work like relief, medicine, education, gender equality, public policy, etc., in which they have no expertise. This paper argues that celebrities' engagements in different spheres of action is designed to serve celebrities themselves, and not those who are in need. As a result, we can increasingly see that some celebrities publish ads appealing followers to donate in exchange for nude photos of him/herself. Since celebrities work to serve themselves, they resort to images and image making, instead of dealing with the problem of poverty itself; this culminates in a situation in which we the audience concentrate on the celebrity, and not the problem he or she claims is trying to solve. I, therefore, call this pornography of poverty.

Keywords: Pornography of Humanitarianism; Celebrity Culture; Pornography of poverty; Iconoclast

Introduction: The Image and the Pornography

We have been bombarded by images of all kinds for more than a century, but the past two decades have witnessed a big surge in image production and distribution. It is now too hard to avoid the influx of images, whether on the screen of our cellphones or the electronic billboards, big mal monitors, bus stop boards, or even taxi seat monitors. The more prosperous a country is, the more its citizen will have to deal with this influx of images. One recurring kind of image that we see these days, is celebrity images. Most brands now are well aware of the value celebrities have to us and therefore, on most ads, a celebrity is smiling at us and invites us to buy something -or some idea.

Western philosophy, however, has been always pessimistic towards “the image.” In the Allegory of the Cave, Plato presents most of his major philosophical assumptions: his belief that the world revealed by our senses is not the real world but only a poor copy of it, and that the real world can only be apprehended intellectually:

And is there anything surprising in one who passes from divine contemplations to the evil state of man, misbehaving himself in a ridiculous manner; if, while his eyes are blinking and before he has become accustomed to the surrounding darkness, he is compelled to fight in courts of law, or in other places, about the images or the shadows of images of justice, and is endeavoring to meet the conceptions of those who have never yet seen absolute justice? (*The Republic*, 360 B.C.E, quoted in Jowett, 1991, 258).

In 330 B.C.E Alexander the Great took Persepolis and his soldiers burned this monumental city, but not before they made sure faces of most sculptures were destroyed. They might have known that in ancient Iran the king was in the likeness of God and hence a prince who had a scar on his face could not become a king (Shahghasemi and Tafazzoli, 2013). These incidents happened four centuries before Christ, but the pessimism towards the image remained even after the spread of Christianity.

Icons (Greek *eikōn*, ‘image’) were originally small paintings of Christian saints and holy beings. The term ‘icon’ referred commonly to images or objects that gain power from what they stood for. In today's culture, it describes outstanding people and significant objects: a

celebrity, symbolic building, influential design, or brand. As icons ‘borrow’ power from the thing represented, their histories have always been controversial.

Prohibitions against images of the divine are found in many religious texts and Judeo-Christian doctrine asserts that humans were created in the ‘image and likeness’ of the Lord, and the Lord prohibited the worship of graven idols (Soules, 2015: 38-39). The Byzantine iconoclastic controversy, the great struggle against religious images in the Christian world of the time which began between 724 and 726 with orders of the emperor Leo III against the images and ended up with the establishment of the institution of the Feast of Orthodoxy in 843, could have become the biggest crisis of the whole Christian community of the time (Ladner, 1940). During the 13th century, Thomas Aquinas, shocked at the spectacle of a moving, talking head that Albertus Magnus had made of baked clay, smashed it, thinking it a great evil (White 1964, quoted in Lister, et al., 2009: 348). Later, Protestants destroyed Catholic icons during the Reformation, as did French and Russian revolutionaries in their time. In British Columbia, the colonial government of the late nineteenth and early twentieth centuries prohibited the First Nations potlatch and confiscated its spiritual regalia (Soules, 2015: 38-39).

Iconoclasm has not been limited to religious fanatics, and thinkers from all walks of ideologies have theorized it. For Fredric Jameson,

The visual is essentially pornographic, which is to say that it has its end in rapt, mindless fascination; thinking about its attributes becomes an adjunct to that, if it is unwilling to betray its object; while the most austere films necessarily draw their energy from the attempt to repress their own excess (rather than from the more thankless effort to discipline the viewer). Pornographic films are thus only the potentiation of films in general, which ask us to stare at the world as though it were a naked body... The mysterious thing reading [becomes] some superstitious and adult power, which the lowlier arts imagine uncomprehendingly, as animals might dream of the strangeness of human thinking (Jameson 2016: 1).

Jameson, therefore, believes those who have the temerity to enjoy visual pleasure, rather than the discipline of reading, are pornographers at best, most likely animals. The visual has a physical nature and it marks it as a debased activity, while reading is somehow divorced from the physicality (Mirzoeff, 2010).

Similarly, the French philosopher Jean Baudrillard, a “strong simulacrist,” declared that in the media and consumer society, we are caught up in the play of images, spectacles, and simulacra, that less and less related to an outside, to an external “reality,” so much so that the very concepts of the social, political, or even “reality” becomes devoid of meaning. In this situation, the “narcotized” and “mesmerized” media-saturated consciousness becomes so much fascinated with image and spectacle that the concept of meaning itself which depends on stable boundaries, fixed structures, and shared consensus, goes away (Kellner, 2019; also see Capovin, 2008).

Pornography of Poverty

Over the last few decades, celebrities have found themselves responsible not only to act in movies, sing on the scenes or kick the ball on the field, but also to help the humanity getting rid of all its miseries. UNICEF Goodwill Ambassador Orlando Bloom tries to rescue children in conflict-heavy regions, U.N. Goodwill Ambassador and HeForShe advocate Emma Watson fights for global gender equality, UNHCR Goodwill Ambassador Kristin Davis tries to solve the problems of refugees all over the world.

Angelina Jolie helps UN take care of refugees and the global soccer championship Lionel Messi who serves as a global brand ambassador for Gillette, Turkish Airlines, Tata Motors, Ooredoo, and some other brands, also serves a UNICEF goodwill ambassador to bring public awareness to the plight of the Haiti's children.

I am pessimistic about humanitarian interventions of celebrities; I cannot understand how people who are incapable to bring happiness to people around themselves want to make the world a better place, or, people who have been bad students in the school now proudly declare they want to make the world “aware.” I think a great global seduction is underway here, and this seduction industry will continue to be profitable for many years to come.

Lissner (1981) wrote that “the public display of an African child with a bloated kwashikorkor-ridden stomach in advertisements is pornographic, because it exposes something in human life that is as delicate and deeply personal as sexuality, that is, suffering” (quoted in Van Schagen, 2015: 63). In an April 1989 article titled “Pretty as a Picture” Paddy Coulter states, “The wide-eyed child, smiling or starving, is the most powerful fundraiser for aid agencies. But no matter

how effective the image, the message can be very destructive” (Plewes and Stuart, 2006: 26). Also, Burman (1994) brings our attention to “disaster pornography” (Van Schagen, 2015: 63). I follow Lissner and other critical thinkers and call this *pornography of poverty* because it has many similarities with pornography. Development practitioners in the North and in the South use this term to describe the worst of the images that exploit the poor for little more than voyeuristic objectives; in pornography of poverty, people are portrayed as helpless and passive objects (Plewes and Stuart, 2006). The pornography of poverty deceives us, resulting in drowning out dissenting voices instead of heeding them, simplification instead of considered examination, razzle-dazzle instead of content (Kapoor, 2012).

Female Portrayal

In the pornography industry, women are portrayed more than men; also, this is one of the few jobs in which women are paid more. Female porn actresses usually out-earn their male colleagues by a lot. The average porn actress earns between \$800 and \$1,000 for a male-female sex scene, while men in the porn industry average \$500-\$600 per scene. Top female porn actress can make as much as \$2,000 or \$2,500 per scene, depending on what exactly is being filmed. Female pornstars might earn a six-figure income while their male colleagues earn no more than \$1,500 per scene (Stanger, 2016).

In the similar industry or pornography of poverty, women are portrayed much more than men. One striking characteristic of poverty porn is that it invariably focuses on the suffering of women and children (Campbell et al., 2005; quoted in Van Schagen, 2015: 63). Paddy Coulter (1989) noted that one U.K. study found that 60 percent of fund-raising photographs in Great Britain were of women and children portrayed as “victims” (Plewes and Stuart, 2006: 26). When Children International seeks sponsors for children, seventeen out of eighteen of the children it shows are female. The viewer is told, “When you adopt a child, she will write, she will have food, she . . .” In other ads, poverty itself is defined as “hunger and a little girl . . .” (Farrel, 2014: 203). Pictures of women and children also possess strong emotional power. A Reuters employee explains that the directive for photographers is “trying to convey an emotion and basically that’s it. It sounds easy but it is the hardest part of the job and how do you do that? You focus on children, you focus on women and that is it” (Van Schagen, 2015: 64).

Groomed and Naked Body

Like pornography, pornography of poverty shows a naked body: Naked body of poverty. Lissner argued that pornography entails “the exhibition of the human body and soul in all its nakedness, without any respect and piety for the person involved” (Lissner, 1981; quoted in Van Schagen, 2015: 63). Thus, pornography of poverty can be an exhibition of destitution and desperation; it exploits naked poverty to shock audiences. Pornography of poverty makes poverty consumable. Since the disaster of famine in Ethiopia during the 1980s, development representations of Africa have largely taken on the form of poverty porn (Van Schagen, 2015). Remember for example the award-winning image that is known as “The Struggling Girl.” It was only after the spread of Internet that we knew Kevin Carter’s apt framing gave us a false impression: The girl was saved and actually her parents were nearby trying to get food from UN representatives recently arrived at their village; moreover, the girl had been taken care of even before UN help came. Just as bodies are well-groomed and frames are aptly set in pornography, pornography of poverty makes use of the naked body of poverty. Medina Haeri wisely maintains that problems in Africa are “sensationalized and overly simplified in order to appeal to the broadest possible segment of the population” (Kapoor, 2012: 101).

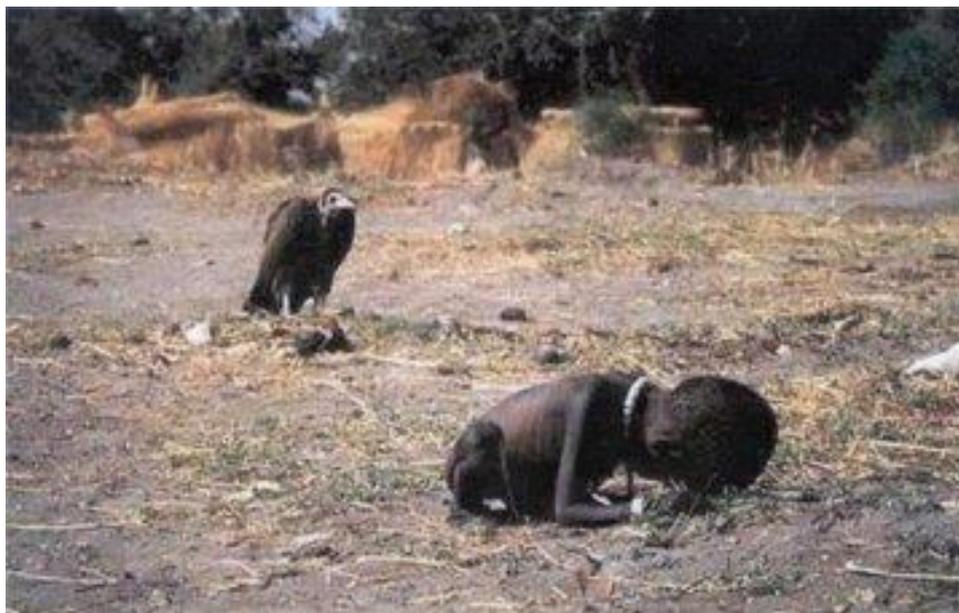


Figure 1 "The Struggling Girl" (1993); republished based on the rules of fair use.

In pornography, the generally male audience (Balon, 2016; Carroll et al., 2017) gaze at naked feminine body; in pornography of poverty, a male-dominated Western spectatorship gaze at the naked body of the poor “feminized Africa” (see for example Isaacson, 2020; Burrell, 2019; Kenpu, 2018, among others) and fantasize by the sublime of those horrible images.

Arrogance

In pornography, actors use their bodies to make money. People have always had a scornful view of the women who have to use their sexuality to make a living. Even porn superstars fail to get the respect of the public. But they are still useful since people can compare them with themselves and conclude their jobs and social status are not that bad. People create a *pornographic other* and pit it against their -supposedly- respected status. This construction of the other fuels our superiority and paternalism. “The starving African exists as a point in space from which we measure our own wealth, success, and prosperity, a darkness against which we can view our own cultural triumphs. Starvation clearly delineates us from them” (Maren, 1997). This construction of the other also perpetuates notions of Western dominance (Nathanson, 2013: 107)

This issue is not new. It has been decades that critics within the development community have been claiming that although pathetic images may capture hearts and loosen pocket- books, they also display the people of the developing world as desperate, without agency or voice, and without the ability and expertise to manage their lives with skill and dignity (Nathanson, 2013). This is why one scholar refers to a “startling contrast [...] between the empowered white expert and the disempowered people of color” (Rutherford, 2000; quoted in Van Schagen, 2015: 66). The employment of the term “Africa” attempts to elide or homogenize the continent’s complexity and difference in order to contain it, to make it manageable. Kapoor (2012) maintains that the ubiquity of images of emaciated women or abandoned children functions as a reinscription of paternalistic–colonial relationships, through which the African subject is treated as a victim or a child in need of guidance and representation.

DE politicization and Psychic Numbing

Pornography and pornography of poverty both depoliticize. Pornography mainly works as an individual relationship detached from its environment. Of course, in pornography, there is always an environment and as I mentioned in the previous section, this environment is well chosen and organized, but this environment is devoid of power relations outside the individual intimate relations being portrait. Pornography, in this sense, can also be likened to traffic rules: except for some minor issues, both are politically blind. This is exactly what pornography of poverty does. It helps to cover up the real reasons that started the problem in the first place. Some commentators like Ilan Kapoor believe celebrities in Africa serve capitalism which created poverty in Africa in the first place:

celebrity humanitarianism, far from being altruistic, is significantly contaminated and ideological: it is most often self-serving, helping to promote institutional aggrandizement and the celebrity ‘brand’; it advances consumerism and corporate capitalism, and rationalizes the very global inequality it seeks to redress; it is fundamentally depoliticizing, despite its pretensions to ‘activism’; and it contributes to a ‘postdemocratic’ political landscape, which appears outwardly open and consensual, but is in fact managed by unaccountable elites (Kapoor, 2012: iii).

Also, like pornography, pornography of poverty makes poverty something regular. We are now much less annoyed by images of emaciated children in war-torn regions of Africa. Photojournalist Susan Moeller writes about “compassion fatigue” resulting from overexposure to traumatic images (1999, 2001), and Stanley Cohen (2001) investigates the “states of denial” that follow exposure to disturbing images and news reports (Soules, 2015: 46). Some in the international development field claim that damaging representations have negatively influenced people’s support for international development assistance and have compromised their willingness to take meaningful action (Nathanson, 2013).

Oversimplification

Celebrities use poverty to serve themselves and enhance their brands, as we can see later in this paper. A primary function of this framing strategy is to reduce the complexity of poverty in Africa and the Western efforts to address poverty (Van Schagen, 2015). Poverty is dealt with as something which can be solved by goodwill and short-lived actions like distributing food. But, in reality, what are the main causes of poverty in Africa? Overpopulation and instability. By any criteria, population growth in Africa is a big concern (see Ahmadalipour et al., 2019; Mensah, 2019; Brandt et al., 2017; Bongaarts, 2016, among others). Africa is already overpopulated, but the future is darker. The largest increase in population is projected in sub-Saharan Africa with a quadrupling of the population — from just shy of 1 billion currently to 3.9 billion in 2100 (Bongaarts, 2016). Very rarely, if ever, celebrities talk about this issue or try to raise money to harness population growth in Africa. Most sub-Saharan Africans are black and espousing population control might risk celebrities' reputation being linked to white supremacist ideas. If attached to a celebrity, a racist label can ruin his or her career forever. In 2020 alone, Alex Kompothecras, Jessica Mulroney, Peter Hunziker, Craig Gore, Stassi Schroeder, Kristen Doute, Max Boyens, and Brett Caprioni were among celebrities who lost their jobs for “racist” assertions.

Another big problem in Africa is instability. Development is not an event; it is a process. The ethnic structure of Africa fosters an interminable state of war in this region in which tribes try to subjugate others. It cannot be easily understood by a Western spectator who lives in a society in which tribal background is not that important. We need stable governments to resolve conflicts, punish warlords, plan development processes, find funds for these processes, and execute them. Also, they should control population growth and provide widespread education. This means we need benign dictatorships that are transparent and work under close surveillance of international bodies. Celebrities never risk their career by arguing for dictatorships.

Instead, they choose other strategies, which do nothing much for the problem of poverty but benefit themselves much. Drama and sensationalism permit clear and simplified messaging, giving the audience an option to take sides, claim moral indignation at the situation, and feel good about its support for celebrities and other bodies supposedly involved in solving poverty issues. Critics liken this to a kind of pornography, which in the case of Save Darfur yielded a

highly moral movement that appealed to people's self-righteousness rather than political analysis (Kapoor, 2012). The lack of a critical stance can mean, simplifying, or ignoring broader relationships between, say, local communities, and global socioeconomic power structures (Kapoor, 2013).

Celebrities go to Africa, feed thousands of starving needy, and even adopt a black child; but then they came back to the comfort of their prosperous lives in Los Angeles, leaving all black children with their poverty behind. Moreover, all those starving people soon feel hungry again but our pretty angles are no longer there to feed them. All images have been taken and their suffering has no value anymore.

Self-Serving

Pornography and pornography of poverty both claim they are serving people, and both try to cover up their own interests. The pornography industry claims it helps people extinguish their temptations of violence and rape. Some scholars also help them and say pornography can play a catharsis role for pedophiles or individuals with sexually aggressive dispositions, by conveying relief and helping them placate their proclivity to sexually abuse children or rape, avoiding their acting out (Saramago, Cardoso & Leal, 2019). The pornography industry also claims it has provided jobs and insurance for thousands of people, helped many women to be seen, and provided people who were unsuccessful in other sections the opportunity to become successful in this industry. They never say this industry has had billions of dollars of annual income for companies' owners.

Likewise, celebrities boast about their hard work helping the poor and the needy and they show us how they were kind enough to give up a part of their beloved money for their cause of a better world for all. But celebrities never help where there is no camera. By doing humanitarian work, celebrities are helping themselves, not their subjects. I claim this because as I mentioned above, they never engage in activities to harness population growth or help to create stable governments. By doing humanitarian work, celebrities receive much more than what they pay; in the words of Kapoor (2012: 21):

. . . probably the most pertinent example here is that of Live 8. Billed as the 'greatest show ever' in support of global humanitarianism, it was [...] served as a marketing platform for several corporate sponsors (AOL Time Warner, BBC, Nokia). It also



provided ‘unpaid’ artists with wide global exposure, and subsequent rises in music sales. Thus, for example, the HMV and Amazon album sales of Live 8 artists Pink Floyd, The Who, Annie Lennox, Sting/ The Police, and Madonna increased by between 150 percent and 3,600 percent in the week following the concerts. By any measure, this was indeed the ‘greatest show ever’, although not for poverty as much as self-promotion.

Beside big financial return, celebrities receive a surge in popularity which can be used for future humanitarian work to better benefit themselves.

Pornography

And finally, pornography of poverty is pornography itself! As human imagination is much vaster than the real can allow, every media product that appeals to human fantasies can at some point function as pornography. In May 2015 I participated in a media psychology course by Professor Arthur Asa Berger. There he introduced an interesting book from Wilson Bryan named *Key Subliminal Seduction, Are You Being Sexually Aroused by This Picture?* The human mind has a rare capability to fill between the lines and therefore the images of shipshape -mostly- white female celebrity among dirty, hungry, and barely dressed black children provide a contrast which can be sexy, if put in the right context. Celebrities and their publicists know this very well and make the most of it.

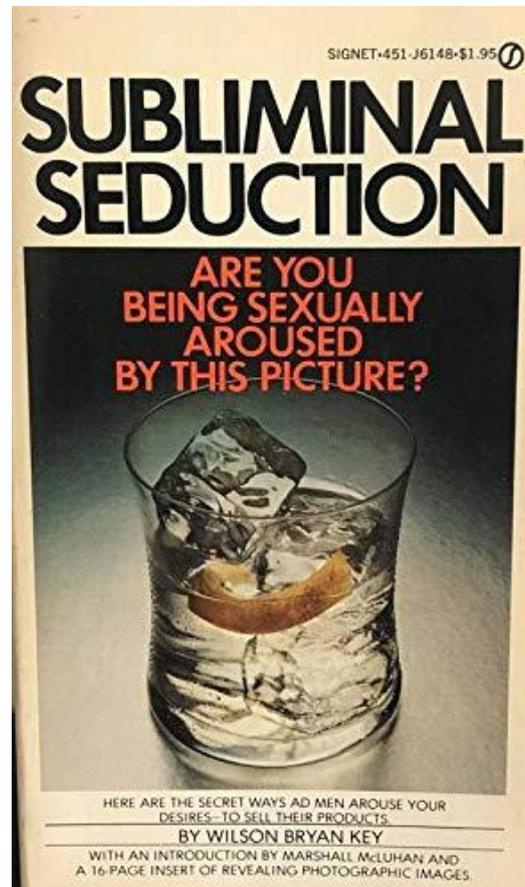


Figure 2 Book cover of *Subliminal Seduction, Are You Being Sexually Aroused by This Picture?* (courtesy, professor Arthur Asa Berger).

Therefore, from the naked body of poverty, we are directed to the naked body of the celebrity. As Kapoor (2012) noted:

Bono declares, for instance, that ‘This is show business ... Years ago we were very conscious that in order to prevail on Africa, we would get better at dramatising the situation so that we could make Africa less of a burden and more of an adventure’ (Bunting 2005). He admits that drawing attention to ‘Africa’ requires dramatization through show-business- as-adventure; but what he shies away from is that such dramatization often ends up centring the star, not Africa. So when Jolie speaks about Africa (as she often has – for instance in a June 2006 CNN interview with Anderson Cooper), the story ends up being not about Africans, but mostly about her – her experiences travelling there, her guilt, her sympathy (Kapoor, 2012: 21-22).

The proliferation of celebrities has culminated in the saturation of pornography of poverty, and therefore some celebrities have become bolder to show the level of sacrifice they are ready to make for their cause. Gillian Anderson joined a campaign against deep-sea trawling and all she wore was an eel draped across her shoulders while posing for a photograph promoting this campaign; Victoria Beckham, Heid Klum and Chloe Sevigny posed naked for a skin cancer research campaign; Emma Watson posed naked to raise awareness for the environment and beauty of nature; Ansel Elgort posted a nude photo of himself on social media -supposedly- to use his sex appeal for charity; Sophie Monk shared an almost nude photo on Instagram and claimed it was for charity. Jennifer Aniston helped to auction a nude photo of herself for coronavirus charity.

Conclusion

It was during the 1980s that unprecedented fundraising activities of Western celebrities proved to be successful and in the later years, several even more successful efforts were orchestrated. Increasingly, celebrities have found themselves responsible to solve the problems in which they have no knowledge. As a result, not only they do activities that benefit themselves most, because of this lack of knowledge they make troubles and have others solve them. Celebrities flatulently oppose all wars but when they are in the field, they declare their own wars, like George Clooney who asked for military intervention in Darfur.

Despite many cases of failure, celebrities are still active in humanitarian work all over the world. I call their activities “pornography of poverty” because their activities are astonishingly similar to that of the pornography industry. In both industries, the feminine body is subject to the male gaze, the bodies -of either porn actresses or poverty- are shown naked, the solution to the ever-existing problems are oversimplified, the problems are depoliticized, and the sex appeal is used for self-serving, though both industries claim they want to serve others.

References

- Ahmadalipour, A., Moradkhani, H., Castelletti, A., & Magliocca, N. (2019). Future drought risk in Africa: Integrating vulnerability, climate change, and population growth. *Science of the Total Environment*, 662, 672-686.
- Balon R. (2016) Voyeuristic Disorder. In: Balon R. (eds) *Practical Guide to Paraphilia and Paraphilic Disorders*. Springer, Cham.
- Bongaarts, J. (2016). Development: Slow down population growth. *Nature*, 530, 7591, 409-412.
- Brandt, M., Rasmussen, K., Peñuelas, J., Tian, F., Schurgers, G., Verger, A., Mertz, O., Fensholt, R. (2017). Human population growth offsets climate-driven increase in woody vegetation in sub-Saharan Africa. *Nature Ecology & Evolution*, 1, 4.)
- Burrell J. (2019) The Negro People's Theatre and the Emergence of the Civil Rights Theatre Movement. In: *The Civil Rights Theatre Movement in New York, 1939–1966*. Palgrave Studies in Theatre and Performance History. Palgrave Macmillan, Cham.
- Capovin, R. (2008). Baudrillard As A Smooth Iconoclast: The Parasite and The Reader. *Journal of Baudrillard Studies*, Retrieved August 24, 2020 from <https://baudrillardstudies.ubishops.ca/baudrillard-as-a-smooth-iconoclast-the-parasite-and-the-reader>.
- Carroll, J. S., Busby, D. M., Willoughby, B. J., & Brown, C. C. (2017). The Porn Gap: Differences in Men's and Women's Pornography Patterns in Couple Relationships. *Journal of Couple & Relationship Therapy*, 16, 2, 146-163.
- Farrell, W. (2014). *The Myth of Male Power: Why Men are the Disposable Sex*. New York: Simon and Schuster.
- Isaacson, J. (2020). Fanged Future: A review of Jerry Rafiki Jenkins, *The Paradox of Blackness in African American Vampire Fiction*. *Postmodern Culture* 30(2).
- Jameson, F. (2016). *Signatures of the visible*. London: Routledge.
- Kapoor, I. (2012). *Celebrity humanitarianism: The ideology of global charity*. London: Routledge.

- Kellner, D. (2019). Jean Baudrillard, *The Stanford Encyclopedia of Philosophy*, Edward N. Zalta (ed.), Retrieved August, 25, 2020 from <<https://plato.stanford.edu/archives/win2019/entries/ baudrillard/>>.
- Kenqu, Y. A. (2018). Fraught Starts, Fragmented Twists, and Forged Endings: (Re)Imagining and (Re)Imaging Black Womanhood in Zulu Love Letter and Yesterday. *Black Camera*, 9(2), 277-294. Retrieved August 28, 2020, from <http://www.jstor.org/stable/10.2979/blackcamera.9.2.18>.
- Ladner, G. B. (1940). *Origin and significance of the Byzantine iconoclastic controversy*. New York: Published for the Pontifical Institute of Mediaeval Studies by Sheed & Ward.
- Lister, M. (2010). *New media: A critical introduction*. London: Routledge.
- Mensah, C. M. (January 01, 2019). Reviewing the narrative concerning the impact of population growth in Africa. *Lexonomica*, 11, 1, 43-55.
- Mirzoeff, N. (2010). *An introduction to visual culture*. New York: Routledge.
- Nathanson, J. (January 01, 2013). The Pornography of Poverty: Reframing the Discourse of International Aid's Representations of Starving Children. *Canadian Journal of Communication*, 38, 1, 103-120.
- Plato (360 B.C.E). *The republic*. Translated by Benjamin Jowett (1991). New York: Vintage.
- Plewes, B., Stuart, R. (2006). The Pornography of Poverty: A Cautionary Fundraising Tale. In Bell, D., Coicaud, J.M. *Ethics in action: The ethical challenges of international human rights nongovernmental organizations*. 23-37, Cambridge: Cambridge University Press.
- Saramago, M. A., Cardoso, J., & Leal, I. (2019). Pornography Use by Sex Offenders at the Time of the Index Offense: Characterization and Predictors. *Journal of Sex & Marital Therapy*, 45, 6, 473-487.
- Shahghasemi, E. (2020). Iranian Celebrities on the Internet. *Journal of Cyberspace Studies*, 4(1), 77-80. DOI: 10.22059/jcss.2020.74782
- Shahghasemi, E., Tafazzoli, B. (2013). Scramble the Face of Your Opponent: Iranian Blogger's Endeavour to Discursively Undermine Ahmadi Nejad's legitimacy. *Online International Journal of Arts and Humanities*, 2(8), 198-207.

2nd International Conference on Future of
SOCIAL SCIENCES and HUMANITIES

4-6 September, 2020

PRAGUE, CZECH



- Soules, M. (2015). *Media, Persuasion and Propaganda*. Edinburgh: Edinburgh University Press.
- Stanger, M. (2016). Here's what the gender pay gap looks like in the porn industry. Retrieved September 1, 2020 from <https://www.revelist.com/career/average-porn-salaries/851>.
- Van Schagen, M. (2015). *Romanticizing Poverty: The Representation of African Countries by Western Development Organizations*. Master thesis in International Relations at the University of Amsterdam.