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Hendricks

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Barbie: For Better or Worse

Introduction:

“Every little girl needed a doll through which to project herself into her dream of her future.” Those words were spoken by Ruth Handler, the creator of Barbie, when recalling her intentions behind the infamous doll. Barbie has been a notable part of nearly every little girl’s childhood in the United States - girls swapping Barbie outfits like Halloween candy, and sisters taking turns braiding, styling, and even cutting their dolls’ hair. With humble beginnings as a doll, Barbie has flourished into a franchise that dominates the toy industry worldwide and continues to establish its presence in the movie industry as well, with animated classics like *Barbie as the Princess and the Pauper* to the new live action *Barbie*. It’s undeniable that Barbie has become rooted in American culture, but is Barbie’s influence a positive or negative one?

Over the years, Barbie has amassed a large following consisting of both fans and critics, and the new live action Barbie movie raises the question of whether the doll’s influence in our culture has been positive. One character goes so far as calling Barbie a “professional bimbo”, accusing her of “[destroying] girls’ innate sense of self worth” (*Barbie*). On the other hand, Malala Yousafzai, an activist for female education, posted a photo with her husband in a Barbie box prop outside a movie theater with the caption “This Barbie has a Nobel Prize. He’s just Ken” (Yousafzai, 2023), implying that *Barbie* has played a role in female empowerment.

In this paper, I argue that recent additions to the Barbie franchise in American pop culture, most notably the new live action Barbie movie, have served as a reminder that Barbie is and has always been a feminist figure despite critics' objections. Barbie's role in establishing the notion that young women can pursue their passions, whether that passion be presidency or becoming a stay at home mom, as well as her ability to interconnect generations throughout her lifetime are both attributes to her position as a feminist icon. Additionally, the live action Barbie movie further pushes feminist narratives that include men rather than demean them while critiquing both genders, something that our own society has strayed from over the years.

Barbie: a History

Ruth Handler designed Barbie originally more as a fashion doll, something for girls to “dream their dreams” through that they could customize. The famous lyrics from the Barbie song “you can brush my hair, undress me anywhere, imagination, life is your creation” (Aqua, 0:24-0:28) highlights this notion as the doll represented an ever changing ideal for girls: that they could look however they wanted while doing whatever they wanted. This was revolutionary at the time for a children's toy as the purpose of dolls for children was to mimic a parental role with baby and rag dolls to take care of, with strollers to push them around, miniature tea cups and plates to feed them, and even toy cribs to tuck them in at night. Barbie was the first introduction of a doll older than its user, someone to take inspiration from and look up to rather than look after (Gapinske, p.28). Ruth wanted the doll to open young girls up to the endless opportunities presented by the world. In an interview with Lilith, she said “it gives a little girl the ability to dream about her future. A girl can interpret the adult world around her with this doll as a prop” (Handler).

The womanly figure of the doll proved to be its most impactful feature, attracting both love and hate from children and adults. As previously mentioned, Barbie was the first children's toy to have an adult body rather than a girl's body, something Handler intended to make girls feel more comfortable with their changing bodies. However, parents argued that this would make girls insecure rather than confident. Barbie's body was also controversial with parents and adults as Handler modeled the original Barbie's figure off of a German sexy novelty gift doll. Despite these concerns, the dolls gained massive popularity immediately following their release.

The doll later adapted to changes in pop culture and society, straying from its original characterization as a fashion doll. The first chapter of an article written by Hannah Tulinski, an accredited researcher, thoroughly explains the timeline of Barbie in her many alterations throughout the years. As the civil rights and feminist movements grew, Barbie's role transformed into something more of a role model, embodying occupations ranging from astronaut to president to olympic gymnast. When the doll was criticized for having an unrealistic body type, Mattel, the company that produces and sells the dolls, released a line featuring curvy and petite dolls with different skin tones and hair textures (Tulinski, pp.3-8).

During the development of Barbie from a fashion doll to one of a role model, it was clear that the intentions behind Barbie had also shifted. Although Barbie still represented someone for girl's to dream their dreams through, the doll's message shifted to fit the feminist movement (Sharma). Barbie showed young girls that they didn't need a man to be successful - Barbie had her own house, her own car, and her own career, without the help of a man. Ken, if anything, was an accessory to Barbie, a love interest but ultimately unnecessary for children to play with.

Throughout this paper, I will often mention feminism. In this paper, feminism will refer to the movement that uplifts women to equal men in a way that doesn't bring the man down. It

will also encompass the acceptance of women in any role, not only those in positions of power. A definition of feminism from feminist writer Bell Hooks supports this idea, calling feminism “the struggle to end sexist oppression” for all women without “[privileging] women over men” (Hooks, p.26). I will argue that Barbie has furthered feminism rather than hindered it, using examples from Barbie's lifetime to prove this. My argument throughout this paper will be split into two portions. First, I will address and dispute claims that Barbie has been harmful to the feminist movement. Secondly, I will explain how I believe Barbie has furthered the feminist movement through analysis of her timeline, with more focus on the new live action Barbie movie.

Barbie's Controversies

It is well known that there have been arguments against Barbie in regards to feminism. The most popular critique against the doll is her portrayal of an unrealistic body type, something that Mattel has moved to disprove with their inclusive line of dolls with an array of different body types. Despite this argument being the most popular against Barbie, it's actually a fairly unsupported notion. Accredited author Tanya Lee Stone interviewed women and children alike, the majority of whom had no negative influence of body image as a result of Barbie, rather those influences resulted from real life situations - comments on their weight, or seeing other real people and feeling inferior (Stone, p.56).

To most users, Barbie was less of an ideal to become and more of a producer of sheer joy and if anything, young girls enjoyed the fact that Barbie had a woman's body rather than the rag doll or baby shaped dolls that were available at the time (Stone, pp.53-59). From my own experience with Barbie dolls growing up, the only physical aspect I wanted of hers was her long

blonde hair - I had grown up with a short bowl cut (as many Asian American girls do). Nothing about her body made me insecure or long for any change to my own. Santa Clara University librarian Leanna Goodwater recalls her own experience with Barbie dolls, stating that the shape of Barbie's body didn't bother her at all. She didn't "expect accurate bodily anatomy" with Barbie as "dolls that weren't supposed to be babies didn't have believable bodies" at the time. In fact, Leanna remembers Barbie as being "amazingly realistic" (Goodwater, 2023). Furthermore, this argument is also unsupported in other countries. A study in Australia was conducted in which 160 girls between the ages of five and eight were observed in regards to their interactions with Barbie dolls, then asked about their body image. The study found no correlation between exposure to Barbies and poor body image, however it did acknowledge a thin-ideal internalization (Rice, p.146). This study reaffirms the idea that poor body image stems more from external factors from real world situations rather than contact with Barbie dolls.

In addition to this controversy, another regularly discussed critique is that of Barbie's superficial persona as a "dumb blonde". Her older packaging had speech bubbles and captions that wrote "math class is tough" and "let's go shopping", implying that her interests are materialistic, especially because Barbie was originally created for girls to dress up (Ashman). The "math class is tough" phrase spoken by the Teen Talk Barbie caused so much controversy that activists formed a "Barbie Liberalization Organization" and protested by switching the voice boxes of several hundred Teen Talk Barbies with G.I. Joe figurines while teachers and parents alike wrote letters of complaint to Mattel (Kolpas). Mattel responded by removing the phrase from the 270 phrases that were programmed into the Teen Talk Barbie, with then president of Mattel Jill Barad stating that the company "didn't fully consider the potentially negative implications of this phrase". Through Mattel's acknowledgement of their mistakes and Barbie

later evolving to showcase Barbie in positions of power with occupations involving high intellect - in addition to other roles such as roller skater, equestrian, and babysitter to highlight her other interests - the perception of Barbie as superficial has been disputed time and time again.

In the past, Barbie has served as a feminist by allowing young girls to pursue their passions, even in occupations that are historically male dominated, a distinctive factor that pushes young girls to view Barbie as a role model (Kassay). As previously mentioned, this is seen throughout the hundreds of “Barbies”, ranging from Miss Astronaut Barbie in 1965, Doctor Barbie in 1988, and even a Nascar Barbie in 1998. Mattel also created the Barbie Dream Gap Project in 2019 to raise awareness of a phenomenon called the dream gap. In this phenomenon, girls beginning at age 5 begin to doubt their intelligence, whereas boys do not. This leads to boys pursuing careers that require higher intelligence, therefore causing girls to be underrepresented in these fields. By the age of 12, 50% of girls will “aspire only to stereotypically feminine roles” (Sacristan). This project inspired the release of Judge Barbie that included four skin tones and hairstyles, further proving that any girl can do anything, as well as donating \$250,000 annually since 2019 and partnering with UCLA to develop a school curriculum about leadership and careers for girls (Mattel).

Barbie

Arguably the most relevant point in my argument that Barbie has furthered the feminist movement stems from the new live action Barbie movie directed by Greta Gerwig. Since its release, the movie has grossed over \$1.38 billion in profits, breaking records as the most successful woman-directed film to date and the biggest box office hit of 2023 as of September 2023, despite analysts predicting otherwise. It also helped the United States summer box office

profits reach \$4 billion for the first time since the beginning of the pandemic (Youngs). The overall success of this film proves to society that woman-directed films are something that audiences are eager to see and support, and have been lacking throughout Hollywood history. In a way, the aftermath of the release of the Barbie movie furthers Handler's original mission of proving that women are capable of anything.

For a brief summary of the film, the movie follows Stereotypical Barbie as she lives in Barbie Land, a world where only Barbies hold positions of power such as supreme court members, nobel prize winners, and presidents, while Kens are just Kens. Stereotypical Barbie encounters an issue of existential crisis, and is told by the weird Barbie, a doll that was played with too roughly and is now disfigured, that she must travel into the real world to find the girl that plays with her and fix their relationship as her existential crisis is influenced by negative thoughts of her owner in the real world.

Barbie travels to the real world with her Ken who essentially only exists if Barbie acknowledges him - he's just Ken. During her time in the real world, Barbie and Ken realize that men rule the world in a patriarchy - even the top executives at Mattel are all men. Barbie realizes that young girls no longer enjoy Barbie dolls when the daughter of her owner says that she has "set feminism back by 50 years" with her unrealistic beauty standards. Ken realizes how great a patriarchy is, while Barbie is dejected, saying "men look at me like I'm an object, girls hate me". Ken returns to Barbie Land and creates his own patriarchy, something defined by horses and mink coats. In the meantime, Barbie brings her owner and her daughter back to Barbie Land to show them how great it is, only to return to Ken's patriarchy where the rest of the Barbies have been brainwashed into serving the Kens. Barbie works with the mother and her daughter to

restore Barbie Land by explaining to the other Barbies how difficult it is to be a woman in a man's world through a monologue.

After hearing this monologue, the Barbies restore Barbie Land, and Stereotypical Barbie also acknowledges that Kens should be included in the new and improved Barbie Land, but they must start at lower level roles and work their way up. The mom and daughter rekindle their relationship and the mom pitches the idea of an Ordinary Barbie who is just a woman. The movie ends with Barbie deciding to leave Barbie Land with the owner and her daughter, and live in the real world as Barbara Handler to start her journey as a woman by going to the gynecologist for the first time (*Barbie*).

In my analysis of *Barbie*, I first will cover how the movie presents feminist issues in a modernized way to portray both current feminist struggles and those that have been around for centuries. Then my analysis will include how women and men have functioned in a society that needs feminist reform, with each gender having issues in how they carry themselves. Finally, I discuss how feminists are treated in today's society, particularly male feminists.

The overall theme of the film offers a refreshing take on a feminist film - it critiques both genders openly, while admitting that both genders are valuable to a successful society. Gerwig even addresses criticisms of Barbie - her controversy of being a "dumb blonde" is poked fun at when one character calls her a fascist, and Barbie protests with "She thinks I'm a fascist?! I don't control the railways or the flow of commerce!" (*Barbie*). Another critique of Barbie's that was addressed in the film was her tendency to promote unrealistic beauty standards when Barbie only ends of traveling to the real world not to save herself from becoming a "defective" Barbie doll, but rather to prevent cellulite from forming on her legs. Gerwig includes these quotes to acknowledge the top critiques of Barbie, and at times women, throughout the years, but the

remainder of the film moves to disprove these critiques as Barbie later embraces her “undone” face, venturing into the real world.

Barbie’s decision to venture into the real world without her stereotypical beauty represents Barbie breaking free and finding her own individuality which is especially symbolic because she is “Stereotypical Barbie”. Instead of continuing her life as the perfect Barbie with a perfect life, she transforms into the “Ordinary Barbie” that the mother proposes at the end of the film, saying that she wants “to be part of the people that make meaning, not the thing that is made” (*Barbie*). Barbie enters the real world doing ordinary things, like visiting the gynecologist (something that often defines womanhood) and ironically wearing a pair of pink Birkenstocks, something that Stereotypical Barbie avoided. By doing this, Barbie breaks out of the box that the men at Mattel have been trying to get her back into both figuratively and literally, representing women breaking free of the limitations set on them by society.

The film also brings a sense of relatability, with references to more current issues for women. The phrase “long term long distance low commitment girlfriend” was something that stuck out to many viewers, with the phrase becoming “memed” on social platforms shortly after the release of the movie. “Long term long distance low commitment girlfriend” essentially means that the boyfriend gets all the benefits of a relationship without needing to put any effort or commitment into it, while the girlfriend receives nothing for committing themselves to this kind of relationship (Godinez). The phrase mocks these relationships by putting the situation into words that are seemingly ridiculous, but are a very real issue for women as casual dating is gaining popularity. The phrase acknowledges how women can be objectified by men and used as an accessory rather than treated like a mutual in a romantic relationship. The Billie Eilish song “What Was I Made For?” that is featured in the film has lyrics that say “I’m sad again, don’t tell

my boyfriend/It's not what he's made for". These lyrics reaffirm the idea of the "long term long distance low commitment girlfriend"; the boyfriend serves no role in actually acting as a partner to the girlfriend.

However, Gerwig uses Barbie's seemingly nonchalant attitude towards Ken to prove that women don't necessarily need men, or vice versa, there only needs to be mutual respect. Barbie never seems romantically interested in Ken, despite his attempts to win her over, causing him to be frustrated and eventually start his "Kendom". Logically in the movie, this is because stereotypical Barbie's owner never owned a Ken doll, therefore Barbie in Barbie Land never found a reason to be romantically interested in Ken. Although Ken had treated Barbie terribly by overthrowing her society, kicking her out of her own house, and brainwashing her friends, Barbie admits that she didn't treat him fairly in the past either, realizing that she didn't even know where the Kens went at night when the Barbies slept in their dream houses. The decision of including Kens in roles of power in Barbie Land enforce the idea that feminism places men and women at an equal playing field, rather than one above the other or pitting the genders against each other - "Maybe it's Barbie, and it's Ken" rather than just "it's Barbie and Ken" (*Barbie*).

The movie also shows how women don't necessarily have to strive to be the best to be feminist, just existing as a woman is enough. The mother's monologue along with her proposition of the ordinary Barbie were defining factors of the Barbies reclaiming and reforming Barbie Land to create a more feminist, inclusive society. This idea relieves the pressure many women face in the real world to balance what society, particularly a patriarchal one, deems reasonable of a woman with what their passions are. A portion of the monologue goes as follows: "You have to be thin, but not too thin. And you can never say you want to be thin. You have to say you want to be healthy, but also you have to be thin. You have to have money, but

you can't ask for money because that's crass. You have to be a boss, but you can't be mean. You're supposed to love being a mother, but don't talk about your kids all the damn time. You have to be a career woman, but also always be looking out for other people. You're supposed to stay pretty for men, but not so pretty that you tempt them too much or that you threaten other women because you're supposed to be a part of the sisterhood. But always stand out and always be grateful. You have to never get old, never be rude, never show off, never be selfish, never fall down, never fail, never show fear, never get out of line. And it turns out in fact that not only are you doing everything wrong, but also everything is your fault. I'm just so tired of watching myself and every single other woman tie herself into knots so that people will like us" (*Barbie*).

This monologue depicts the struggle of women across generations: walking the fine line of being socially acceptable in a world run by men. This is especially prevalent for women in male-dominated fields, and in workplaces in general. In a presentation with Susan Fleming, a senior lecturer at Cornell and a Wall Street veteran, she describes the struggle of female leaders as needing "to be strong and authoritative, know her stuff, hold her ground and speak her mind, but while doing that, she is simultaneously also supposed to come off as sweet, supportive, nice, communal, kind and gentle — all of those expectations of what an appropriate woman is supposed to be." She, similarly to the monologue from *Barbie*, explores limitations that women must follow to be liked and respected in contrast with men in the workplace, explaining "If the female leader is too communal, she's seen as a poor leader and too weak. If they're too agentic, they're seen as competent but they're unlikable and for women, likeability is a requirement for success. For men, it's nice to be likeable but there's a lot more leeway for a man than a woman to be likable and be tough." She calls this "the Double Bind", a situation in which women are

required to “walk a tightrope between being simultaneously assertive and smart in order to be seen as competent while simultaneously being nice and warm in order to meet stereotypes of communality.” Fleming has observed that those “that don’t navigate that tight rope well will be either labeled as an incompetent or as a bitch,” terms that would never be used to describe a man in the same situation (Fleming).

The notion of women having little to no power in professional environments is brought up in *Barbie* as well when a lower level worker at Mattel says “I’m a man with no power, does that make me a woman?”

The idea of men not being expected to do as much as women to be respected is seen in *Barbie* when Barbie and Ken venture into the real world. When Barbie is out on the street, people stare at her as if she was a piece of meat, and a man even gropes her as she roller skates. Ken, on the other hand, is respected almost immediately, especially when he reaches Century City. He is infatuated with things as simple as being asked the time or others saying “excuse me” while passing by, something that wasn’t present in Barbie Land for him. The stark contrast in treatment from the public that Barbie and Ken receive accurately reflects what happens in the real world for men and women, especially in workplaces.

The strict expectations of women in society are also present in *Barbie* when discussing physical appearance. When discussing appearances, Barbie says “either you’re brainwashed or you’re weird and ugly, there’s no in between” (*Barbie*), implying that any positivity a woman has about their appearance when they don’t fit the standard is delusion. When Barbie embraces her natural face without her “Stereotypical Barbie” beauty, she represents a turning point for women in the film and perpetuates the idea that self acceptance and confidence are what truly make someone beautiful.

The rekindling of the mother and daughter's relationship at the close of the movie is a theme I believe relates to feminism as well. As the mother mentioned in her monologue, women are expected to be a part of a sisterhood - supporting and uplifting each other. However, from personal experience and others, daughters tend to drift from their mothers in highschool, wanting independence and disagreeing with personal views as a result of a generational gap. Barbie manages to rekindle their relationship, and a montage in the movie shows real women from the cast and crew of the Barbie movie spending time with their daughters and grandmothers with Barbies. The tradition of passing down Barbies from generation to generation invokes a sense of connection amongst women, something necessary for feminism to flourish. Ruth Handler in the film even says to Barbie: "we mothers stand still so our daughters can look back to see how far they've come", further showing how intergenerational connections are strengthened to form a sense of community.

The movie itself even provided a sense of community for audience members, with theaters across the world filling with girls and their mothers, friend groups, and couples dressed in pink. Viral TikTok videos even show audience members greeting each other with "Hi Barbie!" and "Hi Ken!" as they pass by each other on the street, distinguished by their pink outfits. *Barbie* created a worldwide impact with its release in bringing together groups of people that all related to the feminist ideas presented in the film. *Barbie* sparked a boom in pop culture - it seemed like everyone couldn't wait to get to their local movie theater to watch it. Why is this? *Barbie* had a large nostalgic factor for viewers, as well as references to other pop culture media, something that is extremely impactful when assessing Barbie's legacy. A study from 2020 explained that exposure to Barbies at young ages set certain preferences later on as a result of this nostalgia (Wagner). The set design reflected a childhood that nearly every little girl knew. The decals in

the fridge, the plastic resin pool, the familiar backdrop, and the iconic Barbie dollhouses and vehicles allowed for a youthful, nostalgic presentation of Barbie amidst modern feminist issues. References to *A Space Odyssey*, *The Matrix*, and even Marilyn Monroe were present in *Barbie*, allowing audiences to enjoy familiarity from other popular culture.

Additionally, the daughter's acceptance of Barbie also portrays a healing of an inner child. The mother and daughter in the movie used to spend time together with Barbies, however the tendency for young girls to grow up faster in today's society results in a loss of girlhood. The tendency for girls to feel like they need to grow up faster in wearing more adult clothing and putting on makeup often stems from the need to conform to patriarchal societal expectations. In a study by marketing agency Mintel, 1 in 5 girls between the ages of 8-14 have negative feelings toward themselves if they aren't wearing makeup while the age at which girls begin to wear makeup has become younger and younger (Mintel). In accepting girlhood, young women disrupt the trend of needing to mature faster to appeal to expectations set by men, rather they follow their own timeline set by women themselves.

Barbie has undoubtedly shown the struggles of women in the real world and critiques of women, but it also doesn't stray from critiquing men as well. While Barbie acknowledges and apologizes for her attitude towards Ken, Ken never apologizes for his actions that hurt Barbie: uprooting her entire society and building his own. I believe that this was Ken's lack of being able to put his ego to the side and admit he was in the wrong as well. I think Greta included this possibly as a critique to men, showing that although women aren't perfect, men aren't either, and feminism is a movement that requires effort from both sides. For feminism to work, men must be involved, whether that be to rally behind women in support or simply to put their pride aside.

The same theme of men resisting putting their ego aside is seen commonly throughout the movie through Ken. Ken's character is highly reliant on the validation of others. It's evident that his confidence and sense of worth stems from Barbie's approval; the narrator even describes Ken as only having "a great day if Barbie looks at him" (*Barbie*). However, he also gains validation from people in the real world, feeling on top of the world when anyone acknowledges his presence while he's there. Most notably though is his desire to prove his self worth by being better than other Ken (Simu Liu). His insecurities are highlighted in the dance sequence at the beginning of the movie where he tries to outdance Other Ken, when he battles Other Ken on the beach, and even when he replies to Barbie saying "Ken's not cool" with "he is to me" (*Barbie*).

The only character that doesn't seem to conform to this theme of the competitive yet validating nature to satisfy their egos is Alan, a male doll of which there are no duplicates. While the Kens establish their patriarchy, Alan is treated more like a Barbie than a Ken, he lives with the brainwashed Barbies serving the Kens while the patriarchy is running. However, he isn't brainwashed, saying he doesn't like it when the other Barbies say they enjoy being a "helpful decoration" to the Kens. Rather, Alan wants to escape and eventually ends up helping the Barbies restore Barbie Land. Alan is the only male character in the movie that doesn't compete with other men for validation, nor does he present himself as an ultra-feminist. He's just Alan in the way that Kens are just Kens, yet he acts as a middleman between the two genders in Barbie Land, supporting the Barbies but not dismissing the Kens. If anything, Alan might be the epitome of feminism in *Barbie*.

As a result of Alan's role in *Barbie*, many have the assumption that Alan is gay, or at least queer in some way. Gerwig nor the rest of the cast have confirmed this, however this assumption is extremely telling of our society today. A male feminist is automatically labeled as

queer, and more often than not, considered less masculine than other men. This is often seen in media today, where men that are more feminine or support feminist or LGBTQ causes are demasculinized by others in a projection of internalized misogyny. One pop culture icon relatable to Alan is Harry Styles, a singer who dresses in gender fluid clothing and has openly shown support for the LGBTQ+ community. While he has never openly disclosed his sexuality, many criticized him for being too feminine and gay after his *Vogue* cover release in 2020 in which he was wearing a dress. Men and women alike critiqued him, often saying “bring back manly men” in response (Wooly).

In its entirety, *Barbie* encapsulates the struggle of feminism in modern day society, pointing out issues in both genders as well as highlighting the notion that neither a patriarchy or matriarchy is a successful society. The film acts as a feminist catalyst, bringing communities together and raising awareness in issues such as how women and feminists are treated, and why feminism requires men and women to coexist in a way that isn't a constant power struggle. The moments of the film analyzed above are only a fraction of the feminist messages sent from *Barbie*, showing how impactful it has been to generations of women and men alike.

Conclusion:

Barbie in her lifetime has faced many criticisms of promoting an unattainable beauty standard, portraying shallow and surface level personas, and being too inappropriate for a childrens toy. Despite this, Barbie has adapted throughout the years to refute these claims, as well as push feminist narratives into pop culture. The Barbie doll, with its variations showcasing different careers, spurred the idea for young girls to pursue their passions. With the release of

Barbie, more and more relevant feminist issues have been brought to light, including issues of body image, self worth, and the importance of community when approaching feminism.

As a long lived cultural icon, Barbie continues to pave the way for feminists across generations, something I believe is important to keep in mind as feminism has shifted in past years to something that is negative towards men. Patriarchy or matriarchy, Barbie reminds us and proves that a successful society requires elements of both, something that hopefully ours can implement as well.

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