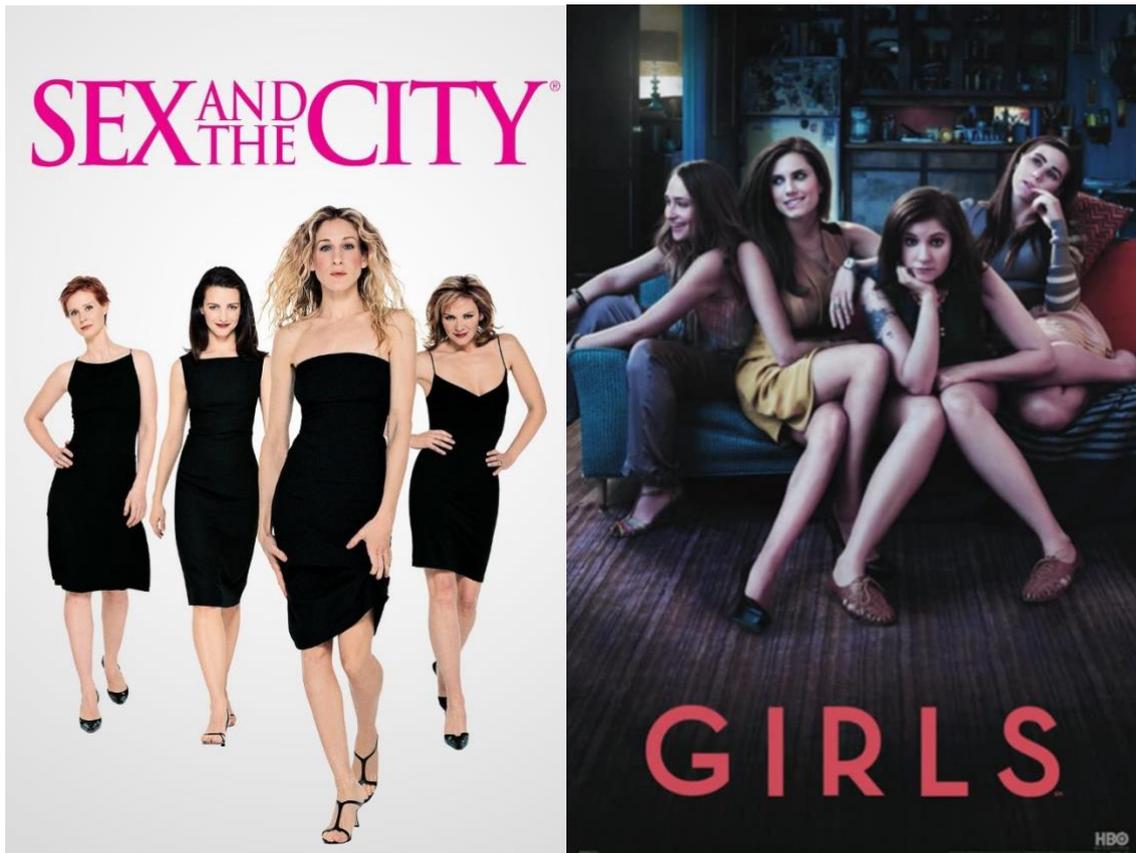


# THE DOWNFALL OF CARRIE BRADSHAW AND THE UPRISING OF HANNAH HORVATH

*A Textual Analysis of Postfeminist Television*



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## ABSTRACT

*Sex and the City* and *Girls* are TV shows considered postfeminist within academia and popular texts and their postfeminist tone is often grounds for its criticism from scholars and popular media authors. Whilst postfeminism is considered an anti-feminist concept arguing equality women has been achieved, many critics overlook the emergence of the concept when criticising how postfeminist narratives represent women's issues within TV. Postfeminism encourages women to embrace freedom and self-manage their lives. However, postfeminism does not grant women with full freedom of choice within the constraints of neoliberalism. Neoliberalism is a political and economic ideal which emerged in the western world at the same time as postfeminism and many argue one cannot exist without the other, as postfeminism creates a space for women within a neoliberal society. Through a textual analysis, this study explores the postfeminist and neoliberalist characteristic, choice, through the scope of sexual assault within the TV shows *Sex and the City* and *Girls*. From the emergence of postfeminism in the 1980s and 90s until more recent times in the 21<sup>st</sup> century, possible changes in the representation of postfeminist characteristics can be identified in the TV show *Girls* when compared to its predecessor, *Sex and the City*.

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“My life is a mess and I know that was a personal choice but I feel like maybe it’s time for me to unchoose that choice.” – *Girls* (2010)

## INTRODUCTION

HBO’s *Sex and the City* (*SATC*) (1998) is an iconic TV show from the 1990s depicting the lives of four successful, independent young women tackling their careers and love lives in the glamorous New York City. The characters are admirably in full control of their professional and personal lives. From the apartment in Manhattan to the career in journalism, the abundance of shoes and designer labels in her closet, the main character, Carrie Bradshaw, paints a pretty perfect picture of what it is like to be a woman living by her own rules in the big city. HBO’s *Girls* (2010) is almost a sister show to *SATC* in many ways minus the glitz, glamour, and seemingly effortless success. *Girls* depicts a group of twenty-something women living in New York City struggling with their identities, money, careers and love lives. *Girls* can be considered a more relatable and realistic story of what it is like to be young women making a life for themselves. The show tackles issues such as mental health and toxic relationships and does not shy away from the struggles faced in becoming an independent woman in the 21<sup>st</sup> century.

Samantha Leach’s article on *SATC*’s episode “A Vogue Idea” (2002) discusses her experience of watching the episode again against the backdrop of #MeToo and how her experience had changed.<sup>1</sup> Leach paid attention to the abuse of power from a Carrie’s boss as he attempts to groom and coerce her.<sup>2</sup> In contrast to Leach’s criticism of “A Vogue Idea”, Eliana Dockterman’s article on *Girls*’ “American Bitch” (2017) praises the show in their handling of sexual assault. She states, “What unfolds is a nuanced examination of the power dynamic between influential men and the women they abuse.”<sup>3</sup> Dockterman addresses *Girls*’ handling of the topic as not only an exploration of the issue but also as a conversation.<sup>4</sup> *Girls* has provided a commentary of the issue of sexual assault and the notion of choice within the episode by creating a conversation between Hannah Horvath and an abuser who does not see the wrong in his actions.

*SATC* has not been explicitly labelled a postfeminist show by the producers but the narrative within popular media texts is that “...it is a product of postfeminism”<sup>5</sup>. Similarly, *Girls* has also been associated with postfeminism within academic and popular texts and is considerably one of most recent example of postfeminist TV. This thesis will explore definitions of postfeminism from the 1980s and

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<sup>1</sup> Samantha Leach, "Revisiting the 'Sex and the City' #MeToo Episode Nobody Talks About," *Glamour*, last modified June 6, 2018, <https://www.glamour.com/story/revisiting-the-sex-and-the-city-metoo-episode-a-vogue-idea>.

<sup>2</sup> *Idem*.

<sup>3</sup> Eliana Dockterman, "Let's Talk About That 'Girls' Episode on Sexual Harassment," *Time*, last modified February 27, 2017, <https://time.com/4683834/girls-sexual-harassment-matthew-rhys/>.

<sup>4</sup> *Idem*.

<sup>5</sup> Fien Adriaens and Sofie Van Bauwel, "Sex and the City: A Postfeminist Point of View? Or How Popular Culture Functions as a Channel for Feminist Discourse," *The Journal of Popular Culture* 47, no. 1 (2011): 2.

90s whilst also providing a focus on the political and economic structure, neoliberalism, which also emerged at this time in the western world. Alongside an analysis of the construction of postfeminism within *SATC* and *Girls*, the changes in postfeminist representation from the first appearance in *SATC* to the more recent *Girls*, will be identified whilst focusing on the way neoliberalism and postfeminism alter the meaning of freedom and choice.

The exploration of postfeminism will appear through the lens of sexual assault in the TV shows. Sexual assault is an issue which both TV shows deal with and is also an issue greatly related to the postfeminist movement. The way in which the notion of postfeminism affects the representation of sexual assault in the TV shows is central to the argument of this thesis and will be the basis of this analysis. With postfeminism and neoliberalism as a foundation, the postfeminist characteristic, choice, will be explored within the context of sexual assault to help answer the research question, “To what extent can the analysis of the element of choice within the context of sexual assault in the TV shows *Sex and the City* and *Girls* reflect possible changes in the representation of postfeminism over a decade?” The sub-questions provided in answering this research question are; How does the context of neoliberalism affect the postfeminist notion of choice in both episodes? To what extent can the depiction of sexual assault in *Sex and the City* and *Girls* be interpreted as personal or political issues? Should scholars re-evaluate their criticisms of postfeminist characters when considering the influence of neoliberalism on postfeminism?

In chapter one, postfeminism will be contextualised against the backdrop of neoliberalism. Secondly, definitions of postfeminism from Angela McRobbie and Jess Butler will outline the emergence of postfeminism along with the defining the characteristics such as choice and independence. Thirdly, the presence of sexual assault and postfeminism within TV shows will be criticised by scholars such as Beth Montemurro and Lisa M. Cuklanz and Sujata Moorti. The controversy which arises in this academic discussion is that authors who criticise postfeminist representation in TV shows do not acknowledge the socio-economic context of neoliberalism and how it affects postfeminism. This discussion will provide social context as well as outlining the way scholars perceive postfeminist media in a negative way, often using *SATC* as an example.

Due to the concern which has arisen around “A Vogue Idea”, as highlighted by Leach, this episode will be analysed alongside “American Bitch”. The two will be compared in terms of the representation of postfeminist characteristics, specifically choice, and the way in which the events of the episodes unfold to uncover differences in postfeminist representation over time. A textual analysis of these two episodes will focus on three scenes from each and will aim to unveil how the concept of choice is portrayed as the characters Hannah and Carrie find themselves subject to assault from powerful men first in “A Vogue Idea” (2002) and then in “American Bitch” (2017).

## CHAPTER 1: THEORETICAL FRAMEWORK

Neoliberalism is a political and economic process which emerged in the western world in the 1980s designed to liberate people with enterprise, freedom and the ability to self-manage.<sup>6</sup> Noam Chomsky explains the false sense of freedom which comes with neoliberalism which is constructed by power structures. Thus, freedom granted through neoliberalism is limited and does not fulfil individuals with a true sense of choice.<sup>7</sup> Postfeminism can be considered a reaction to neoliberalism as the concept arose around the same time in the late 1980s and early 90s. Rosalind Gill and Christina Scharff argue that the relationship between the two is very strong when saying, "...the autonomous, calculating, self-regulating subject of neoliberalism bears a strong resemblance to the active, freely choosing, self-reinventing subject of postfeminism."<sup>8</sup> This suggests that postfeminism is a result of the neoliberal political and economic climate of the 1980s and is concept which would not exist without the rise of neoliberalism.

Postfeminism is understood as an argument against the need for feminism and uses the achievements of feminism throughout history as a basis for arguing that there is no need for women to continue to fight for equality. Angela McRobbie is an author many refer back to when looking to define postfeminism and she describes postfeminism to be a process wherein the advances achieved by second-wave feminism in the 1970s and 80s are subverted.<sup>9</sup> She argues that the very basis of postfeminism relies on the rejection of traditional feminist ideology, such as fighting for women's rights to achieve equality and fight power imbalances between men and women. McRobbie argues that postfeminism is comprised of a "double entanglement" which consists of, "...neo-conservative values in relation to gender, sexuality and family life...with processes of liberalisation in regard to choice and diversity in domestic, sexual and kinship relations."<sup>10</sup> Therefore, McRobbie refers to choice and freedom for women in sexual relationships whilst they remain conservative in respects to their values, in other words, women will remain conservative in their views towards sexuality and gender. The concept of choice is highlighted in McRobbie's explanation of the double entanglement and is reinforced by Gill and Scharff as they argue that choice, power and freedom are offered to women through both the construction of postfeminist and neoliberal rhetoric.<sup>11</sup> Gill and Scharff discuss postfeminism with a provided emphasis on "...self-surveillance, monitoring and discipline; a focus upon individualism, choice and empowerment..."<sup>12</sup> These qualities initially seem freeing because they appear to provide women with

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<sup>6</sup> Rosalind Gill and Christina Scharff, *Gill, R., and C. Scharff. New Femininities: Postfeminism, Neoliberalism and Subjectivity* (Basingstoke: Springer, 2013), 5.

<sup>7</sup> Noam Chomsky: Neoliberalism Is Destroying Our Democracy," *The Nation*, last modified June 5, 2017, <https://www.thenation.com/article/archive/noam-chomsky-neoliberalism-destroying-democracy/>.

<sup>8</sup> Gill and Scharff, "New Femininities: Postfeminism, Neoliberalism and Subjectivity," 5.

<sup>9</sup> Angela McRobbie, "Post-feminism and popular culture," *Feminist media studies* 4, no. 3 (2004): 255.

<sup>10</sup> McRobbie, "Postfeminism and Popular Culture," 256.

<sup>11</sup> Rosalind Gill and Christina Scharff, *Gill, R., and C. Scharff. New Femininities: Postfeminism, Neoliberalism and Subjectivity* (Basingstoke: Springer, 2013), 4.

<sup>12</sup> Gill and Scharff, *New Femininities: Postfeminism, Neoliberalism and Subjectivity*, 4.

more options than feminism does but for Gill and Scharff, it is in fact the grounds for its criticism. This is due to the implications of neoliberalism on postfeminism and the false sense of freedom. Jess Butler's argument on postfeminist theory comprises of foundations in neoliberalism and third-wave feminism. Postfeminism counters the arguments made by third-wave feminists in the rejection of a need for feminist progression. Butler highlights the characteristics of neoliberalism in the 1970s as "...consumer citizenship, personal responsibility, and individual empowerment."<sup>13</sup> These are important to consider in relation to the development of postfeminism since, according to Gill and Scharff, neoliberalism and postfeminism are closely related. Butler also discusses neoliberalism in her definitions of postfeminist rhetoric and states that it can "...provide women with a comfortable, inclusive... fundamentally neoliberal - space where they can cultivate individual feminist identities without all the strident negativity of 'old-school' feminist activism."<sup>14</sup> Thus, by embracing neoliberal qualities, postfeminist then let go of traditional feminist qualities. However, Butler argues that postfeminism has used the foundations of third-wave feminism but is unlike third-wave feminism in the sense that third-wave feminism does not refute feminism in the same way postfeminism does.

This debate continues with the discussion of the personal versus the political. This notion is relevant to the postfeminist movement and the understanding of choice since women are able to choose their actions thus determining those actions personal or political. This is relevant within the scope of sexual assault since this is an issue where women's actions and choices can be debated either personal or political. For instance, when a woman is sexually assaulted in her work place this can be determined a political issue since the structure in place is what enables this type of behaviour from men and it is not a personal issue for the woman but is rather an issue faced by all women. On the other hand, it can be argued as a personal issue on the basis of the women having been in that situation and personally responsible rather than it being a social responsibility. Julia Schuster discusses the notion of the personal versus the political in reference to the second and third feminist waves and explains that the second wave's dictum "the personal is the political" frames women's personal struggles as political issues. She states, "...not because of similar individual circumstances but because of patriarchal power structures in society."<sup>15</sup> Schuster discusses the type of power structures which create situations for women where they are faced with personal and political decisions. This concept is also related to the explanations of neoliberalism since societal structures create choice for women rather than granting true freedom of choice. Regarding neoliberalism and choice, Schuster's argument fits alongside Butler, Gill and Scharff in illustrating the way society has constructed what issues women face and how they come to be addressed. For example, when a women is faced with a scenario of work place harassment, there are choices already in place for women to make which can affect them negatively or positively depending

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<sup>13</sup> Jess Butler, "For White Girls Only?: Postfeminism and the Politics of Inclusion," *Feminist Formations* 25, no. 1 (2013): 41.

<sup>14</sup> *Idem*, 42.

<sup>15</sup> Julia Schuster, "Why the personal remained political: comparing second and third wave perspectives on everyday feminism," *Social Movement Studies* 16, no. 6 (2017): 648.

on how a system would like women to react. Overall, the individual and personal choices made by women can greatly affect the political in the sense that one's actions affects all as a result. For example, through being complicit with sexual assault in the work place this enables a culture of abuse to continue rather than encouraging revolt.

The issue of choice overlaps with sexual assault in television when Beth Montemurro addresses the representation of sexual assault in TV shows that have a comedic tone as she argues it brings harm to feminism and society as a whole. She claims, "Situation comedies sometimes address social problems but...make light of the real impact of the problems."<sup>16</sup> This is an important argument to consider in the analysis chapter since Montemurro criticises the way TV shows represent women's issues within a postfeminist narrative. Cuklanz and Moorti join Montemurro in discussing the importance of women's representation in TV when stating, "...women's voices have at times been marginalized even in feminist discourses...creating a 'feminism without women.'"<sup>17</sup> This critique suggests that even through the address of feminist issues such as assault, the representation in sitcoms can neglect the seriousness of the issue thus addressing the issue in a way which negatively impacts the severity of the situation. This suggests that even when directly addressing a women's issue such as sexual assault, it can still be disregarded in a world of patriarchy. This disregard of women's issues connects to what Schuster named the personal versus the political since portraying political issues as personal, can shy away from the real weight of a topic. Therefore, Montemurro, Cuklanz and Moorti agree that the presence of sexual assault in TV does not by default depict the situation as a societal issue for women. Ashley Seyeau discusses the way women's politics and television intersected in the 1970s onwards and uses *SATC* to explain the impact of the new wave of postfeminist TV in the 1990s. She states, "...dismissing TV as mere entertainment can be seen as a way of dismissing women's issues more generally."<sup>18</sup> Thus, Seyeau agrees with the previous authors when they claim that the comedic tone of the TV shows negatively impacts the issue at hand. Furthermore, through comedy TV shows, postfeminist representation may be perceived as not handling women's issues seriously. Seyeau argues the progressive attitudes within *SATC* should carry more weight when handling important societal issues. Seyeau also addresses the popular critic opinion that for the unrealistic representation of 'real women' eradicating any political or social standing the show may have on issues.<sup>19</sup> Therefore, *SATC* offers a very easily criticised portrayal of postfeminism in the 1990s but one may argue that even just addressing social issues, regardless of the delivery, is a step in the right direction for TV as a media outlet since it gives women's issues a platform to be acknowledged.

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<sup>16</sup> Beth Montemurro, "Not a Laughing Matter: Sexual Harassment as "Material" on Workplace-Based Situation Comedies," *Sex Roles* 48, no. 9 (May 2003): 433.

<sup>17</sup> Lisa M. Cuklanz and Sujata Moorti, "Television's "New" Feminism: Prime-Time Representations of Women and Victimization," *Critical Studies in Media Communication* 23, no. 4 (2006): 306.

<sup>18</sup> Ashley Seyeau, "As Seen on TV: Women's Rights and Quality Television," in *Quality TV: Contemporary American Television and Beyond*, ed. Janet McCabe and Kim Akass (London: I.B.Tauris, 2007), 59.

<sup>19</sup> *Idem*, 60.

Postfeminism is a concept many scholars have defined as being closely related to anti-feminist ideals. However, when discussing recent appearances of the concept within media, it can be argued that postfeminism is represented differently. Along with all the same characteristics such as choice, self-surveillance etc. Postfeminism must be revisited in more recent TV. The academic relevance of this thesis is to contribute to the ongoing discourse on postfeminism by analysing and comparing *SATC* and *Girls* to evaluate possible development and change in the representation of postfeminist themes within the TV shows in two different time periods. Thus, this thesis will argue that differences between *SATC* and *Girls* may suggest that postfeminism has changed over time and is more complexly depicted in recent media than when the perspective originally emerged. By examining the representation of sexual assault in both episodes, an understanding of neoliberalism and the notion of choice will help to build upon the debate laid out in the theoretical framework. With the debate outlined, the analysis chapter will aim to identify the different representations of a postfeminist narratives and how the criticisms from authors in the theoretical framework can be reconsidered with a clearer connection to neoliberalism. The arguments displayed by Montemurro and Seyeau will be justified within the *SATC* analysis however when compared to *Girls*, the analysis will aim to provide a rebuttal when arguing the way *Girls* approaches the postfeminist narrative within the frame of sexual assault with more complexity. Overall, this debate has outlined postfeminism and the many criticisms of its presence in TV, with this foundation, this thesis will explore the possible change in the perspectives presence in more recent TV shows. The time between *SATC* and *Girls* allows for changes to be identified in terms of how the narratives depict choice and sexual assault and the similarities between the two will also highlight the differences which set them apart within the postfeminist landscape.

## CHAPTER 2: METHOD

This thesis will be conducted through a textual analysis of four scenes from each episode of *SATC* and *Girls*. The concepts outlined in the theoretical framework will be the main focus of the analysis, including how postfeminism is constructed, the aspect of choice, and the representation of sexual assault. The first episode to be analysed is “A Vogue Idea” from *SATC* which has been selected since the plot is focused around Carrie Bradshaw’s experience with sexual assault in the work place. The second episode is “American Bitch” from *Girls*, which depicts Hannah Horvath having a conversation with an accused sexual predator and also experiencing harassment. *Girls’* episode consists of not only a narrative including sexual assault in the storyline but it consists of a discussion around the issue as the characters discuss the element of choice and the false freedom women can face. The differences between the shows may reflect how postfeminism has also changed over time. The analysis will begin with a summary of each episode wherein the concepts previously mentioned will remain central to what is textually analysed. The summaries will be followed by a comparison of the two where the main differences and similarities between the shows will be highlighted.

According to John Fiske, a textual analysis allows for analysis of the meaning behind texts and messages can be found beyond what is initially perceived.<sup>20</sup> What can be derived from this statement is that by looking beyond what is seen by initially looking, new layers can be discovered and therefore add dimension and different interpretations to a text. In order to achieve this, the language, actions and interactions between the characters in the episodes is of importance in uncovering the meaning in the text. The concepts which will be operationalised are those outlined by Jess Butler. These include, individualism, choice, consumerism, sexual subjectification and encouragement of self-surveillance.<sup>21</sup> These are some of the concepts driving this analysis and will help in identifying the representation of postfeminism. Since the notion of choice is a defining quality within postfeminism, this analysis will provide a focus on the way each character exercises their choice within each episode and what situations present choice to them. The dialogue, body language and manner in which the main characters conduct themselves in the situations of sexual assault can show how choice as a postfeminist characteristic is depicted. Whilst this notion of choice is not something that may be initially perceived, John Fiske argues that through textual analysis of film and TV, multiple interpretations which relate to the real world can be found through this type of analysis.<sup>22</sup> Therefore, this method will make use of the concept of choice in exploring and unveiling the postfeminist themes within the show. The textual analysis combined with the comparison of the two episodes will allow for possible changes in postfeminism to be identified thus answering the research question. A limitation to be aware of during the analysis section is that no assumptions about how the text is received by viewers are to be made. Since this is not an audience analysis the focus must remain on the development of postfeminist discourse in the two shows.

### CHAPTER 3: ANALYSIS

The structure of this analysis will firstly consist of a summary of “A Vogue Idea” with a focus on the scenes where Carrie and Julian interact. Secondly, the summary of “American Bitch” will focus on scenes between Hannah and Chuck and as mentioned in the method section, there are three main concepts driving this analysis, postfeminism, choice, and sexual assault. For instance, postfeminism can be identified when a woman discusses self-surveillance or independence. Choice can be identified when there are multiple ways in which a situation can go but it is clear that the character has made a choice. However, the complexity of this concept comes into play when a character is making what seem to be freely made choice but are in fact constructed by the postfeminist narratives and neoliberal context of the show. Lastly, the concept of sexual assault will become apparent in the scenes where the characters are being manipulated or sexually coerced. In the comparison of both episodes, it will be concluded that

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<sup>20</sup> John Fiske, *Understanding Popular Culture* (London: Routledge, 2010), 112.

<sup>21</sup> Jess Butler, "For White Girls Only?: Postfeminism and the Politics of Inclusion," *Feminist Formations* 25, no. 1 (2013): 44.

<sup>22</sup> Fiske, *Understanding Popular Culture*, 113.

the way in which postfeminism and sexual assault are represented in *SATC* and *Girls* may have changed over time. Whilst authors such as Montemurro criticise postfeminist TV shows such as *SATC*, this analysis will offer that “American Bitch” provides fresh insight into the way sexual assault can be represented in postfeminist TV. Postfeminist authors should consider the changes *Girls* might depict thus urging the theory to be updated in terms of how postfeminism is understood in TV. As postfeminism has been heavily criticised, this analysis will support some of those criticism but also offer reasons as to why postfeminism’s lack of freedom for women results in anti-feminist actions on the part of women due to socio-economic controls such as neoliberalism.

### “A VOGUE IDEA”

*SATC*’s “A Vogue Idea” follows Carrie in a turning point in her life where she has a new job and a fresh start. Carrie is under the supervision of two editors, Eden and Julian, who each have contrasting views on her work and ability. Eden criticises Carrie’s work and once she leaves their meeting, Julian consoles Carrie and calls her ‘Cookie’ to make Carrie feel like she is in safe hands after having her feelings hurt by Eden. Julian reaches for her chin and pulls her face to meet his, then offers her a Martini. Carrie is hesitant but chooses to accept. This first exchange between Julian and Carrie is where the professional boundaries are breaking down because there is intimate physical contact on Julian’s behalf as he calls her nicknames and they drink alcohol in the workplace. In this scene, the element of choice has two sides to it. On one side, Carrie has the freedom to leave Julian’s office and continue her work day without feeling guilty for having said no to his advances. On the other hand, the concept is skewed from a neoliberal perspective. As argued by Gill and Scharf, women are a product of neoliberalism and must “...regulate every aspect of their conduct, [...] to present all their actions as freely chosen.”<sup>23</sup> In Carrie’s case, she has the freedom of choice as a postfeminist woman but the choices she makes are constructed for her. Therefore, in situations of harassment and coercion are then presented as free, individual choices. For instance, it can be argued that in accepting Julian’s offer to have a Martini with him in his office, she is returning the kindness she has received from him rather than coming across ungrateful. This choice can ensure their relationship remains positive in the future. Therefore, Carrie has had the freedom to choose but only from the choices which are presented to her.

In the next scene, Carrie narrates, “I had invited Julian for a drink that night at a more appropriate cocktail hour.”<sup>24</sup> This line indicates Carrie’s awareness of the inappropriateness of Julian offering her drinks the previous day. Her taking the action to meet Julian on her own terms shows an element of control. Independence is arguably one of the main qualities the women in *SATC* represent and this is dramatized later in the scene when Carrie considers quitting her job at Vogue to continue

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<sup>23</sup> Gill and Scharff, *New Femininities: Postfeminism, Neoliberalism and Subjectivity*, 7.

<sup>24</sup> Martha Coolidge, “A Vogue Idea,” *Sex and the City*, Directed by Martha Coolidge. New York City, NY: Home Box Office (HBO), February 3, 2002.

working independently. This resonates with McRobbie when she argues that “female individualism” as a concept is related to the emergence of postfeminism. She claims that female individuals are “...are increasingly called upon to invent their own structures.”<sup>25</sup> This statement applies to Carrie’s life as she has worked for the lifestyle she has and has complete control over her career. Whilst McRobbie argues this negatively, this can be seen as an escape for Carrie as she has found herself in an uncomfortable position. However, there is irony in McRobbie’s claim because of neoliberalist societies forcing women to make their own choices and self-manage, this limits the real choice from their lives since they will only be able to choose from the choices offered to them. Thus, Carrie has no choice other than to stay or to leave which leads to her being trapped in a situation where she may not be able to please herself no matter the outcome.

As the scene continues, Julian convinces Carrie to continue her job but that she will work only with him rather than with Eden. This sparks some concern in Carrie when she says curiously, “Why are you being so sweet?”<sup>26</sup> Here, it can be distinguished that Carrie is hinting at Julian having an alternative motive. From the restaurant, Julian takes Carrie to the Vogue accessory closet to reward her for choosing to continue the job and this is another instance where professionalism is broken, as seen in the beginning of this episode. Julian has made her feel safe and has her trusting him. Julian leaves Carrie to look through the shoes as he disappears into the men’s section. He then calls her over and as she walks between the clothing racks, unsure of what she is approaching, Julian is standing there with his trousers down and hands on his hips. Carrie immediately covers her eyes in disbelief and yells, “What are you doing?”<sup>27</sup> to which Julian responds, “showing you these briefs!”<sup>28</sup> In shock, Carrie hides behind a clothing rack and persists by saying “Julian, pull your pants up.”<sup>29</sup> Julian continues to joke and tells Carrie he could help her work through her issues with men. Carrie continues to turn him down and eventually Julian does as she asks in an unapologetic manor. He calls her ‘Cookie’ again and she snaps at him and tells him off. In this situation, Carrie seems to be in full control despite Julian’s sexual advances.

As Carrie chooses to stay at her job after this situation, she is in one way exercising her postfeminist choice to choose for herself but is also being forced into this choice by the neoliberal society. Carrie closes the episode by reiterating this point when saying, “The best we can do is not quit, and play the hand we have been given.”<sup>30</sup> This suggests that Carrie chooses to ignore what happened and not go to anyone for help or advice. This is a problematic message and perhaps gives postfeminism a bad name especially within more recent social climates where sexual assault in the work place is not a topic to be handled lightly. This is a personal choice to remain complicit made by Carrie on behalf of

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<sup>25</sup> McRobbie, "Post-feminism and popular culture," 260.

<sup>26</sup> “A Vogue Idea.”

<sup>27</sup> *Idem.*

<sup>28</sup> *Idem.*

<sup>29</sup> *Idem.*

<sup>30</sup> *Idem.*

herself and is not initially a political choice. Like many second-wave feminists, Schuster claims that “the personal is political” which resonates with Carrie’s choice.<sup>31</sup> Carrie has chosen to continue working there to benefit herself without regards to the damage she can be doing to other women who are likely to be subject to Julian’s behaviour in the future. Carrie has chosen to fix the situation in a way which is beneficial for her but does not create positive change on a political level. Thus, Carrie chooses self-interest over the protection of other women and with regards to postfeminism it would not be her responsibility to be aware of it. Whilst she found control in the situation, she remains unbothered in continuing her job however, this may not be the case for all women. This action is rooted in postfeminist theory since the element of individual choice is something which sets postfeminists apart from the traditional feminists. However, it can be argued that though Carrie seemed in control, the power imbalance between her and Julian puts him in control the whole time. Julian violated the professional boundary in the beginning of the episode and arguably coerced Carrie into making the choices she had made. Presenting a system which supports the silence of women and masking the choices created for them as freedom is what can be criticised from a neoliberalist perspective and not only in the postfeminist narrative.

### “AMERICAN BITCH”

*Girls*’ “American Bitch” is an episode dedicated to the conversation around the sexual assault of young women by powerful older men. The episode begins with Hannah Horvath arriving at Chuck Palmer’s apartment. Upon entering, Chuck leads Hannah into his office. He offers to take her bag and whilst holding it tight, she responds, “No I’ll keep it, I won’t stay long.”<sup>32</sup> This exchange highlights Hannah’s attitude towards being there since she wants to keep a hold of her bag with the intention of leaving soon. The camera pans around the room and focuses on the shelves of his office where many awards are displayed, establishing that Chuck is a very famous and successful writer with a reputable reputation and an abundance of power. It is not yet known what her purpose of being there is until they begin to speak and Hannah questions why he wanted to see her. Chuck states that he wanted to see her regarding a piece she had written about a sexual assault claim against him from a young woman. He asks her why she wrote the article and she responds, “... what troubled me, namely that you were using your power and your influence to involve yourself sexually with college students on your book tour. And whether all those sexual encounters were consensual or not--”<sup>33</sup> What Hannah says here explicitly summarises what the rest of the episode is to unveil in terms of abuse of power and consent. At this point, Chuck interrupts her when she mentioned consent. He argues that there is no way to tell the difference between

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<sup>31</sup> Schuster, "Why the personal remained political: comparing second and third wave perspectives on everyday feminism," 648.

<sup>32</sup> Richard Shepard, "American Bitch," *Girls*, Directed by Richard Shepard. New York City, NY: Home Box Office (HBO), February 27, 2017.

<sup>33</sup> *Idem*.

consensual and non-consensual if there is no force involved. Here, consent can be interpreted in a way which relates to the element of choice on a larger scale. Hannah argues that given the context of which consent is to be given, the power imbalance between him and the women he has sexually interacted with, consent applies to him differently as it does to them. Chuck responds, “Who I may or may not have gotten a consensual blowjob from in a college town does not fucking matter.”<sup>34</sup> This highlights how little Chuck thinks of the situation. He proceeds to speak forcefully, dominating the conversation and not leaving much room for Hannah to speak. Hannah takes the opportunity to interject when Chuck mocks the relevance of the issue and fights for the accounts of the other women. Hannah sternly replies, “I don’t consider the accounts of four different women ‘hearsay’.”<sup>35</sup> Hannah is blunt in getting her point across although Chuck seems stubborn in receiving it. He then turns the conversation to how he has been personally affected, possibly to try and evoke sympathy from Hannah. This scene in the office comes to an halt when Chuck takes a phone call and Hannah ventures down the hall to find the bathroom. Upon returning, they both move to the kitchen and Hannah is still seen clutching her bags to her side which suggests she has not found comfort in being in Chuck’s presence and remains professional.

In the previous scene, the dynamic between the two characters was confrontational and argumentative as both try to convey how they feel then in the kitchen, there is a change in the power dynamic between the two. This can be seen when Hannah is standing up by the sink and Chuck is sitting at the table taking a more submissive position. Hannah is standing whilst telling a story of her own experience with sexual assault from a powerful man in her life in hope to open Chuck’s eyes to how something he may feel is insignificant can affect another person. It is possible she chose to tell him in hopes of getting through to him on a personal level where he could understand her experience and therefore understand the perspective of his victims. Hannah chose to tell him her story not for her individual benefit but in the hope to make him understand how what he sees as insignificant means something completely different to his victims. Schuster’s argument on the personal versus the political appears here when it can be argued that Hannah made a personal choice on behalf of the political where she hoped to get through to Chuck for the benefit of his understanding and therefore the benefit of other women. In comparing her experience to the women Chuck assaulted, she stresses that it does not always involve physical force but is based on power imbalance. Hannah asks, “You unbuckle your pants, what’s she going to do next?”<sup>36</sup> Hannah highlights the lack of choice the women face in the moment that the situation advances sexually as Chuck remains without an answer. As discussed by Gill and Scharff, the concept of choice is skewed. Since Chuck believes the young women he has sexual relations with have just as much control over the situation as he does, he believes that if they do not want to do something, they can take control. This is conflicted with what Gill and Scharff discuss choice within postfeminism to be masked as freedom whereas it might be more appropriate to argue it as “...female

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<sup>34</sup> *Idem.*

<sup>35</sup> *Idem.*

<sup>36</sup> *Idem.*

agency in a wider context of persistent coercion and inequality...<sup>37</sup> Thus, choice and freedom do not seem to be compatible within the frame of neoliberalism and postfeminism. This understanding of choice remains relevant in the general sense that power structures create choice for individuals and individuals do not have the power to create them. Furthermore, this rhetorical question leaves Chuck speechless as he seems to have never considered this point of view. At this point, a turning point occurs as there is sense of understanding and apology in Chuck's demeanor and he then asks Hannah to follow him to the living room.

The two move to the living room and sit on the couch, close together and facing each other. It is notable that Hannah is no longer holding her bags or has the intention of leaving since Chuck has made her feel comfortable. As they sit on the couch, they laugh and talk about their personal and professional lives and while both seem to be having a good time, this scene has an uneasy atmosphere. Chuck has changed the conversation so drastically and with his history, his intentions with Hannah are unclear. Chuck could be coercing Hannah to make her feel safe to then take advantage of the situation. From a postfeminist perspective, it can be argued that Hannah does not think of herself as one of these women who has become a victim and thinks of herself as in control of the situation in relation to personal responsibility being one of the main characteristics of postfeminism.<sup>38</sup> This refers to the understanding that women are responsible for their own actions, lives and independence. However, personal responsibility can connect to the notion of the personal versus political as discussed by Schuster thus giving Hannah's sense of personal responsibility another dimension. Whilst Hannah is responsible for her own actions, her vulnerability with Chuck could lead to her loss of control in the situation due to Chuck's coercion. It could be argued that it is Hannah's personal responsibility to remain distant and aware of Chuck's overly friendly behaviour towards her. The power dynamic may appear to be equal at a glance, however, given Chuck's past, this cannot be guaranteed. Although she may not realise it, Hannah has been put in the position so many women before her have been in. She finds herself lost in Chuck's charm and subject to his manipulation despite her efforts to remain professional upon arrival and Chuck has been in control the whole time.

They venture into Chuck's bedroom where they both look at his book case and he offers Hannah a book to keep. Overwhelmed by the kind gesture, she hesitantly accepts. Chuck then asks, "Will you lay down on the bed with me?"<sup>39</sup> Hannah's face shows concern as she faces away from Chuck and her eyes widen. She glances down at the book she clutches as if she is thinking of her choices. In this moment, the two choices Hannah faces are to either say no and risk possibly come across ungrateful, or to say yes and repay him the kindness he has just shown her. Also, since Chuck has manipulated the power balance to seem equal, Hannah does not think too much of his request. As Hannah looks over, Chuck is already lying down on the bed on his side, Hannah silently joins him lying on her back

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<sup>37</sup> Gill and Scharff, *New Femininities: Postfeminism, Neoliberalism and Subjectivity*, 9.

<sup>38</sup> Butler, "For White Girls Only?: Postfeminism and the Politics of Inclusion," 41.

<sup>39</sup> "American Bitch."

clutching the book. She seems suddenly very vulnerable. Chuck sighs whilst he unbuckles his belt and rolls over. He has his eyes shut as he faces her and she looks at him and then down to realise his penis is on her leg. She hesitates for a moment and looks at the ceiling and then reaches down and touches him. After a second she jumps up and yells “oh my fucking God, I touched your dick, you pulled your dick out and I touched your dick!”<sup>40</sup> Whilst Hannah is in shock and shouting at Chuck, he is simply laying on the bed smiling at her. His smile is menacing when he looks up at Hannah as if he has proved a point or won an argument. Almost as if a wave of realisation comes over Hannah, she becomes aware of what choices she made leading her to this point. Hannah has found herself in the same position as all the women before her. Although she knew of the power imbalance between them, she was nonetheless manipulated and coerced by Chuck in a situation which she thought she had control over. It is now clear that Chuck knew what he was doing all along and Hannah fell into his trap. Just as Hannah has gathered herself, Chucks daughter arrives home and in a way, saves Hannah from what could happen next. She tries to discretely leave, fumbling with her shoes in the hallway and is then asked by Chuck’s daughter if she wants to stay and listen to her play the flute and Hannah politely accepts. This scene brings back the comedic tone of the show as Hannah and Chuck sit on the couch once again where they were not too long ago but now Hannah looks over at him with disgust as he watches his daughter blissfully, as if nothing had happened. This reiterates the way Chuck chooses to ignore his abuse of power over women even though fully aware.

When Hannah leaves the apartment building, she walks up the street away from the building and walking towards her are women walking alone and passing her and enter Chuck’s building. This suggests that as Hannah leaves, Chuck will continue to use his power over young women to coerce them whilst remaining protected by his reputation. This also suggests that Hannah chose to walk away from the situation and protect only herself. The women behind her may symbolise her choice to remain silent about this day, therefore, she makes a personal choice with political repercussions. As mentioned previously, this is a postfeminist characteristic since Hannah has chosen to benefit herself but not speak for the other vulnerable women. The choices she had available to her were already apparent when she entered Chuck’s apartment as he used his manipulation to guide her to the choices he wanted her to make.

## COMPARISON

This section will aim to uncover the main similarities and differences between the shows in terms representation of sexual assault through the discussion of choice, personal versus political, neoliberalism and postfeminist narratives. When considering the concept of choice in each episode,

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<sup>40</sup> Idem.

there a multiple levels in which this can be perceived. For instance, choice appears within the context of career, consent and social settings such as drinking with one's boss during work hours or sharing a deeply personal story within a professional setting. Montemurro argues that postfeminist TV negatively depicts how women react to sexual assault and she claims the representation of serious topics is handled lightly. This very reaction is what may give *SATC* a bad reputation thus creating grounds for its criticism. As mentioned in the introduction, Samantha Leach found it hard to watch "A Vogue Idea" when sexual assault within the work place is no longer a comedic topic. What Montemurro criticises postfeminist TV for is what "A Vogue Idea" shamelessly does. Carrie's complicit attitude can be considered problematic when she chooses to stay at her job. Although this is an expression of postfeminist choice and freedom, the attitude Carrie holds towards the assault may just be her postfeminist downfall thus almost allowing herself to be labelled an antifeminist. Although scholars do not directly label postfeminism as anti-feminist, when breaking down the postfeminist choices of Carrie, it could be argued appropriately. For example, Carrie's character is portrayed as a strong and successful woman. However, the choices made in her time at Vogue contradict how her character is initially perceived. She reacts very poorly to any criticism received from Eden and confides in Julian for validation. The unprofessional behaviour she partakes in has her leading herself into a corner where her freedom to choose becomes limited. The postfeminist and neoliberalist society of which Carrie exists in has decided her fate for her at the consequence of her having to choose whether to what is best for her or what may be perceived as right. If she wants to stay in her dream job, she must forget about the situation with Julian and continue knowing he could do this to another woman. Due to the power imbalance between men and women, the notion of choice is displayed in an a way where Julian holds some sort of control over Carrie's choices, for example, when he convinces her to stay at Vogue when she has made up her mind to leave. Carrie was coerced and then silenced thus allowing Julian's abuse of power to continue. With all possibilities considered, the postfeminism narrative of *SATC* cannot be criticised without considering the power imbalances and control from the neoliberalist society which allows for men and power structures to hold power over women and deciding how much choice and freedom they have access to.

"American Bitch" displays a much more complex portrayal of the choice within postfeminism and shows choice in terms of individual agency within Hannah's career, navigation of social situations and in the form of sexual consent. Postfeminism and choice can be identified in Hannah's ability to be her own boss and write about what she wants for who she wants. This self-management is one of the selling points of postfeminism but within *Girls*, Hannah does not seem like a young woman living her dream and working for herself. Her life is hard and she struggles with money issues and mental health throughout the show. In contrast to *SATC*, *Girls* can be appreciated for it's realistic characters facing real life issues. Seyeau argued that *SATC*'s over-glamourised portrayal of single, independent women

leads to the show not being taken seriously.<sup>41</sup> The realistic and relatable *Girls* gives the topic of sexual assault the space to be discussed and reflected upon. Therefore, when looking at the concept of choice within the episode it can be argued that Hannah makes choices which keep the relationship professional but Chuck has control without Hannah knowing, and changes the relationship to one that he can take advantage of. Importantly, consent is addressed to a great extent and this episode depicts a conversation around consent and abuse of power while those very topics unravel within the plot. Again, the connection made between neoliberalism and postfeminism is strongly rooted in the notion of false freedom of choice as well as when it comes to consent. For instance, when Chuck asks Hannah to lie down on the bed, what is she going to do next? She chooses to lie on the bed for reasons she has not had control over as well as when trying to leave, she stays to be polite whilst enraged and shaken up. For both Hannah and Carrie, there is little room for them to escape the men they face and the way they are to handle the situations of assault have already been decided. Carrie and Hannah both preach a culture of silence after the harassment they face which can be interpreted as postfeminist freedom to choose for themselves or as the reaction chosen for them by power structures which allow the abuse powerful men and their reputations to continue.

## CONCLUSION

This analysis has explored postfeminism through the lens of sexual assault in two episodes from *SATC* and *Girls* and it can be distinguished that scholars who criticise the presence of postfeminism within TV must re-evaluate their definitions of the concept when considering the context of neoliberalism. This study has explored the definition of neoliberalism combined with the understanding of postfeminism and proposes since they exist so close to one another and share characteristics, scholars should not only criticise postfeminist TV but should also take the context of societal structures such as neoliberalism and patriarchy into account within the frame of sexual assault. Montemurro, Cuklanz and Moorti, and Seyeau all criticise postfeminist TV when it comes to situations of sexual assault however, Schuster, Chomsky and Gill and Scharff's exploration of neoliberalism allows for a deeper interpretation to be considered. In some ways, *SATC* is worthy of criticism in the dismissive portrayal of women's issues, however, more recent postfeminist TV may show change in the way the postfeminist narrative handles issues such as sexual assault, therefore showing development in how the concept is represented in TV.

This thesis proposes that scholars return to their discussion of postfeminism within TV shows like *Girls* and *SATC* and pay attention to the societal constructs the women face which control their freedom to choose rather than criticising the characters for possible anti-feminist actions. From "A Vogue Idea" to "American Bitch", it can be seen that there is a change in tone when approaching situations of assault and that there are more dimensions to the notion of choice than what may be initially

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<sup>41</sup> Seyeau, "As Seen on TV: Women's Rights and Quality Television," 60.

perceived. *Girls* also addresses the power imbalances that exists between men and women thus acknowledging the way freedom is falsely promised to women. As Dockterman stated, “American Bitch” is an episode which tackles a complex conversation in a way which explores the perspectives of victims and abusers. Whilst remaining a postfeminist show, *Girls* has been able to return to the topic of sexual assault in a way which does not evoke criticism on the postfeminism of the main character. Research on postfeminist TV should continue as new representations of the concept exists for discussion. The effects of neoliberalism on postfeminism should not be overlooked when discussing the topic of sexual assault since the impact of neoliberalist freedom on women puts them in a position of inferiority. Overall, postfeminism can be identified differently in more recent media and this should be taken into account if scholars are to return to their definitions of postfeminism in TV and the discussion of sexual assault representations within this narrative.

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### ANNEX: Scene Summaries and Concepts for Analysis

Concepts Sex and the City	Scene 1 Opening Office	Scene 2 Cocktails with Julian	Scene 3 Vogue Closet	Scene 4 Vogue with Eden
Postfeminist Narrative	Freelance writing for vogue. Control over her career. Man vs woman superior negative vs positive.	Takes her career into her own hands and decides to leave vogue to continue her articles on men	Gets what she wants out of the situation whilst also remaining to choose her actions.	The fact that Carrie had the choice to stay and work only with Eden shows the postfeminist narrative of the show since she knew she was able to make this choice without putting herself in great harm but nevertheless she is harming the feminist movement in doing so.
Choice	Drinks with boss – gets drunk at work  Element of choice in question with the acceptance of the drinks since Julian is consoling her if she rejected it could offend him thus affecting their professional relationship.	Meets with Julian for dinner - she asked  She decides to quit vogue – Flirts says “technically I’m not one of your kids I’m just a girl you get drunk sometimes” (11:00)	Carrie has control in the situation when she is able to tell Julian to stop and pull his pants up and that she wouldn’t sleep with him. Choice is represented in assertion of her own female power to say no but the aspect of choice is questionable when the choices which led to her becoming subject the this assault are accounted for.	“I chose to work exclusively with Eden”  “the best we can do is not quite, and play the hand we have been given” This line shows acceptance for what Carrie has experienced in her place of work but regardless, she has chosen to stay since she thinks quitting would look bad
Sexual Assault	Male boss comforts her, calls her “cookie” touches her chin (3.25) Offers her a martini, she questions in a flirtatious way.  He flatters her, calls her cookie again (4.00)  Sneaks her out of the office holding her arm and  “that night at a more appropriate cocktail hour” (6.54)	Julian asks about her love life (10.15)  Offers her a job where he can work with her one on one, she replies, “why are you being so sweet?” (11:54)	“you’re just like a kid in a couture candy store” (25:00)  “Carrie tell me what you think about these Versace’s.” (26:04)  Julian is standing Infront of Carrie in his underwear, she gasps in shock”  “you seem to have a lot of trouble with men and I can help you deal with those issues”  Continues to call her cookie	

Concept Girls	Scene 1 Entering House	Scene 2 Conversation Begins	Scene 3 Kitchen/Living Room	Scene 4 Bedroom
General	Catherine Cope <ul style="list-style-type: none"> <li>Hannah enters a building speaks to the doorman and proceeds to the elevator where she seems nervous and checks herself in the mirror</li> </ul>	Bachelor Thesis	6446019 In the kitchen chuck and Hannah broke down the barrier which kept her distant from him in the office. She doesn't have her bag anymore and he calls her pretty	Close on the couch body language is more open than before
Postfeminism	She wrote a blog post for a "niche feminist website" Possibly undermines the feminist website by calling it niche	"troubled me, namely that you were using your power and your influence to involve yourself sexually with college students on your book tour. And whether all those sexual encounters were consensual or not--" (3:40)  Hannah argues that consent is something which matters and defends her reason in writing the blog. Chuck proceeds by mocking the relevance of consent. (4:48)  "I don't consider the accounts of 4 different women 'hearsay'" (9:14)	"I am so sick. Of grey areas.." begins to talk about her first experience with sexual assault from an old teacher she admired, chuck listens. She says that that experience will follow her forever and never goes away. (15:15)	
Choice	He offers to take her bag she responds with no ill keep it, I won't stay- thus ensuring that she decides to not make herself comfortable and suggests that she may be nervous about the environment she is in.		Hannah rolls her eyes and shrugs her shoulders, she isn't falling for his side of the story and sticks to the women in arguing he was the predator  Helps herself to a drink and calls him out for not offering one	Hannah has lost sight of her power in the situation and she can be seen as another young girl who admires chuck who is being succumb to his manipulation. Hannah's element of choice here is conflicted in how she has been made to feel and behave by this man but these are not her choices, she is guilty.

<p>Sexual Assault and Power</p>	<p>Chuck asks Hannah to take her shoes off when entering his house- whilst unthreatening, it sets them up for a more intimate interaction.</p> <p>Power is established when the camera pans around areas of Chucks house where awards he has gathered are displayed and books he has published fill the shelves.</p>	<p>Chuck interrupts Hannah when he hears the word consent (3:55)</p> <p>“Hannah you’re clearly very bright, I could tell that from the first sentence your wrote...” (4:13)</p> <p>“you printed out a blog?” “no, I have assistants who can do that for me” (4:17)</p> <p>“but you should be using your funny to tackle subjects that matter.. who I may or may not have gotten a consensual blowjob from in a college town does not fucking matter” (4:33)</p> <p>Evokes sympathy by talking about how these silly allegations will affect his family and his life forever – disregards the claims of assault by mocking the platform they were shared on</p>	<p>Argues that the girls exploited him for a story to write about and that in his eyes he was the victim to a witch hunt</p> <p>Patronises Hannah with his tone and body language</p> <p>“what larger significance?” “the power imbalance?” (12:52)</p> <p>Hannah standing chuck sitting – power balance is visible when she speaks</p> <p>“you unbuckle your pants...what’s she gonna do next?”</p>	<p>He belittles her writing the story she did by saying it is what journalists do and she is not a journalist but is talented and smart and funny. We can see here a turning point from what was a conversation about abuse of power turning into an actual abuse of power.</p> <p>He lays down on the bed, asks Hannah to lay next to him and be close to him. Hannah apologising for writing the article and upsetting him so much. He says its fine. They lie for a few seconds, he rolls over, his pants are undone and his dick is out. He seems vulnerable and Hannah has been put in a position to comfort him.</p>
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## PLAGIARISM RULES AWARENESS STATEMENT

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Scientific integrity is the foundation of academic life. Utrecht University considers any form of scientific deception to be an extremely serious infraction. Utrecht University therefore expects every student to be aware of, and to abide by, the norms and values regarding scientific integrity.

The most important forms of deception that affect this integrity are fraud and plagiarism. Plagiarism is the copying of another person's work without proper acknowledgement, and it is a form of fraud. The following is a detailed explanation of what is considered to be fraud and plagiarism, with a few concrete examples. Please note that this is not a comprehensive list!

If fraud or plagiarism is detected, the study programme's Examination Committee may decide to impose sanctions. The most serious sanction that the committee can impose is to submit a request to the Executive Board of the University to expel the student from the study programme.

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Plagiarism is the copying of another person's documents, ideas or lines of thought and presenting it as one's own work. You must always accurately indicate from whom you obtained ideas and insights, and you must constantly be aware of the difference between citing, paraphrasing and plagiarising. Students and staff must be very careful in citing sources; this concerns not only printed sources, but also information obtained from the Internet.

The following issues will always be considered to be plagiarism:

- cutting and pasting text from digital sources, such as an encyclopaedia or digital periodicals, without quotation marks and footnotes;
- cutting and pasting text from the Internet without quotation marks and footnotes;
- copying printed materials, such as books, magazines or encyclopaedias, without quotation marks or footnotes;
- including a translation of one of the sources named above without quotation marks or footnotes;
- paraphrasing (parts of) the texts listed above without proper references: paraphrasing must be marked as such, by expressly mentioning the original author in the text or in a footnote, so that you do not give the impression that it is your own idea;
- copying sound, video or test materials from others without references, and presenting it as one's own work;
- submitting work done previously by the student without reference to the original paper, and presenting it as original work done in the context of the course, without the express permission of the course lecturer;
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- submitting papers acquired from a commercial institution, such as an Internet site with summaries or papers, that were written by another person, whether or not that other person received payment for the work.

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I hereby declare that I have read and understood the above.	
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Student number:	6446019
Date and signature:	29.01.21 <i>Catherine Cope</i>

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