

“WHO ARE THE LADIES?”

Women’s representation and identity construction
in the HBO series ‘*Girls*’

Bachelor’s thesis

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Tiivistelmä – Abstract Nyky päivänä medialla on yhä suurempi vaikutus elämäämme representaatioiden kautta. Elokuvat, televisiosarjat, pelit ja mainonta ovat osa jokapäiväistä elämäämme ja juuri näiden kanavien välityksellä meihin pyritään vaikuttamaan. Osa tästä vaikuttamisesta on tietoista, osa tiedostamatonta. Medialla on suuri vaikutus vallitseviin ideologioihin välittämiensä representaatioiden kautta. Kuluttajilla on tapana omaksua mediassa välitettyjen representaatioiden piirteitä ja ihannoida näitä, usein epärealistisia piirteitä. Tästä syystä onkin tärkeää, että mediassa välitetyt representaatiot olisivat mahdollisimman realistisia, jotta myös epärealististen piirteiden ihannoiti ja tavoittelu voidaan lopettaa. Tämä tutkielma käsittelee naisten representaatiota ja identiteetin rakentumista televisiosarjassa <i>Girls</i> , jota on pidetty yhtenä viime vuosien urauurtavimmista televisiosarjoista. Kriitikot ovat ylistäneet sarjan realismia ja monipuolisia naishahmoja. Tutkielmassani käsitteelen olennaisia esimerkkejä sarjan ensimmäiseltä tuotantokaudelta käyttäen hyväkseni kriittistä diskurssianalyysiä ja nojaten erinäisiin kielen ja sukupuolen teorioihin. Kiinnitän huomiota paitsi representaation ja identiteetin rakentumiseen kielellisesti myös multimodaalisesti ja arvioin, miten nämä keinot vaikuttavat sarjan luomiin representaatioihin. Lisäksi analysoin, kuinka sarja haastaa muita vallitsevia naiseuden representaatioita tämän päivän mediassa. Keskeisimmät tutkimustulokseni osoittavat sarjan käyttävän hyvin erilaisia kielellisiä keinoja representaatioiden luomiseen. Nämä keinot haastavat perinteisempiä näkemyksiä siitä, millaisin sanoin naisia on hyväksyttävää kuvailla, ja sarja myös antaa uusia merkityksiä termeille, joita usein vältetään vastaavissa konteksteissa. Ironian käyttö on tässä suuressa osassa ja sarjan yksi merkittävimpiä kielellisiä keinoja onkin juuri itseironia, jonka myötä sarjan naishahmot saavuttavat uusia ulottuvuuksia. Täten sarja onnistuu haastamaan perinteisiä naisten representaatioita käyttämällä odottamattomia ja melko hätkähdyttäviäkin keinoja representaatioiden luonnissa.	
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1 INTRODUCTION

Ever since the television first gained ground as a new media outlet we have drawn influences from the people we see on television. Movies and television shows are often related to our reality, which is possibly one of the reasons why we are so affected by them. Moreover, today's media could be considered more powerful than ever, with the internet, tablet computers and smartphones making it accessible wherever we are. This constant stream of influences often has an effect on how we see the world and others around us. Different media outlets, such as advertisements, movies and television series, influence us through representations.

Television series have a few means of creating representations, possibly the most important one being language. A simple sentence can give us information beyond the words spoken. We can not only focus on *what* is said but also *how* it is said and how multimodal cues, such as gestures, contribute to the utterances. All these factors combined form meanings which create representations of the world around us. For decades, many researchers have studied the effect of language on representations, and especially in terms of language and gender (see e.g. Litosseliti and Sunderland, 2002; Thorne, Kramarae and Henley, 1983; Holmes and Meyerhoff, 2003). In most of these cases, the importance of language in creating representations of gender is undeniable.

Television is a powerful tool through which we represent the reality we live in. Although many television shows are works of fiction, we are often influenced by the things we see and hear, either consciously or subconsciously. Therefore, it is important to further examine the use of linguistic and multimodal means in creating representations as this type of research can give us information about the ways in which we portray, for example, gender roles in today's media. This information can then be applied to form better and more realistic representations of men and women. This way we can learn to avoid the possibly harmful and unrealistic expectations that have been circulating in present media's representations of what a man or a woman should be like. In this paper I aim to examine how gender is represented in the media. More specifically, I will focus on the representation and identity construction of women in the television series 'Girls', which has received a great deal of attention for its realistic portrayal of women. In this research, I will focus on assessing the linguistic and multimodal means used to represent the female lead characters of the show and analyse how these choices affect the representations and identities constructed.

2 LITERATURE REVIEW

In order to be able to assess the ways in which gender is represented in the media, one has to be familiarised with previous research in the field of language and gender, as well as critical discourse analysis. Discussing the central theories of these topics helps in forming a better understanding of the importance of language in creating meanings. Thus, I will present some central theories of critical discourse studies, language and gender, representation, and multimodality in the following sections.

2.1 Critical Discourse Studies

Representations and identities are created discursively. Linguistic choices affect the ways in which a certain representation is created in a specific context. Thus the main object of discourses is to form representations or identities. (Pietikäinen and Mäntynen, 2009: 77).

According to critical discourse analysis, also referred to as CDA, representations are created from social ideologies. These ideologies can affect reality by transforming people's thoughts, beliefs and even behaviour through representations. Social ideologies come across in our speech and writing as lexical and grammatical choices. This means that whenever we use language, we present a representation of a certain social ideology. Critical discourse studies aim to detect these ideologies. Some language users may not even notice the social ideologies behind their word choices. Consequently, it is important to recognise the possible ideologies and power relations created through language. Through this recognition, it is possible to shape one's language use in order to form new representations. Therefore, language can be seen as both influential, and as a product of our society. (Fairclough, 1997:75-76; Salomaa, 2010: 6).

Fairclough (1997: 80) also points out, that what is left unsaid can be just as important as the actual contents of a text. This is also an important part of critical discourse studies. In addition to examining what is not said, there are three main categories one should analyse when examining representations and identities in a text. According to Fairclough (1997: 80) these categories are:

1. The ideational function, which contextualises and represents certain social acts, ideologies or belief systems.
2. The interpersonal function, which constructs identities and social relationships.

3. Textual function, which represents the relationship between the writer and the reader of a text. For example, whether it is formal or informal.

As stated above, representations are based on social ideologies in CDA. Consequently, the prevailing social ideologies in the world at the moment can often be determined through television series and other types of media.

2.2 Language and Gender

As this research paper discusses the representation of women in particular, it is relevant to examine the theory of language and gender, in order to be able to assess how language affects the representation of gender in the series. Litosseliti and Sunderland (2002: 4) discuss the earlier days of language and gender through two types of approaches to the topic: gender dominance and gender differences. According to them, gender dominance, which could also be referred to as male dominance, could be generated through language in three of the following ways:

1. Grammatical use, where women were not recognised in language because of words such as *chairman*, which, in present language, would often be *chairperson*.
2. Lexical items which represented women in a trivial or stereotypical manner. For example, *blonde* or *manageress*.
3. Lexical items which were degrading towards women. For example, *bitch*.

A similar theory has also been presented as the he/man approach (Thorne et al., 1983: 25), which also views language as sexist as it uses words related to men more than ones related to women. The he/man approach and the gender dominance theory would imply that language can be used as sexist, which is why the theory surfaced in the beginning of language and gender studies. However, during the past two decades, the idea of language being sexist has diminished as it was realised that any word thought of as sexist or offensive could be reclaimed by a given speech community and that gender-neutral words, in turn, could be used as sexist (Litosseliti and Sunderland, 2002: 5). Litosseliti and Sunderland (2002: 5) point out that earlier the importance of context may have been underestimated in regards to interpretation of words and their meanings. However, they also point out that due to the identification of 'sexist' words, language received an opportunity to shape people's thinking.

Whereas gender dominance creates gender representations through language, the approach of gender differences implies that the way we speak is determined by our gender (Litosseliti and Sunderland, 2002: 4). Moreover, it is determined by whether one is a male or a female. This does not take into consideration transgendered people, for example, which is one of the downfalls of the theory. Gender differences also imply that our language is fixed in terms of gender and thus does not allow language shaping gender (Litosseliti and Sunderland, 2002: 4). Although both of these theories can be seen as insufficient, they present two very different approaches to the research of language and gender. Thus they can be useful as central concepts of language and gender theory in this research as well, although context has to also be taken into consideration.

2.3 Representation

As mentioned above, representations stem from social ideologies. They create a certain idea of a topic, the people who are involved in it, their identities, and the relationships they have between one another (Pietikäinen and Mäntynen, 2009: 55). By analysing representation, we can examine how reality is presented and from what point of view. Representations are also connected to previous representations and are thus bound to a certain context. (Pietikäinen and Mäntynen, 2009: 56).

Fairclough (1997: 138) emphasises that examining the choices made in the representation and construction of reality are important factors in the analysis of representations and discourses. He also mentions the importance of societal factors which affect the choices (Fairclough, 1997: 138). One has to analyse how a certain utterance has been constructed of processes, participants and conditions in order to determine why these choices have been made (Fairclough, 1997: 137). The way in which these elements have been used can have a great impact on the representations constructed. For example, omitting the participant from a sentence can make it more objective, whereas having the participant clearly stated can add emphasis on the participant and the causality between what happened and who did it.

According to Weatherhall and Gallois (2003: 489) psychologists of a social-cognitive approach have reached an assumption that “language can be both a medium for expressing gender identity and a reflection of it”. This theory is compatible with Fairclough’s (1997: 75-76) aforementioned theory of language being both influential and a product of society. All in

all, it seems safe to say that language is the key factor in shaping representations and thus gender identities.

2.4 Multimodality

Although linguistic features are an important factor in creating representations, multimodal means should not be overlooked. Multimodality presents a number of effective ways to either support or contradict the messages conveyed through words. Multimodality means the semiotic systems in which people communicate information. These include the linguistic, visual, spatial, gestural and auditory systems.

Vocalic forms are an important part of communication. Vocalics are auditory messages that convey meanings as such, but also add to what is being said. Pitch, rhythm of speech, pauses and silence, for example, are vocalics, and have an effect on the interpretation of a message. (Ruben and Stewart, 2006: 159). The message conveyed through vocalic forms can also differ from the one of the linguistic form. Thus it is useful to also consider the meanings of vocalic forms and how they affect the meanings created.

Other multimodal cues to consider in the analysis of this research are visual and gestural systems. These include everything from face and body to gaze and gestures. (Ruben and Stewart, 2006: 162). Especially gestures are important in interaction as they can be either intentional or unintentional, but they, nevertheless, share information about the meanings conveyed (Ruben and Stewart, 2006: 169). They can also be in conflict with what is being said, or support it, thus making body gestures an interesting feature to analyse.

As mentioned above, multimodal features in general can be effective ways of creating either supportive or differing meanings to those of linguistic features. Thus examining the multimodal features in a television series, where visual and auditory features are very prominent, is an important addition to the analysis of representation in the series.

3 RESEARCH AIM AND QUESTIONS

The aim of my research is to examine the ways in which language and multimodality are used in order to create representations of women in the television series 'Girls'. The series is known for its irony in terms of representation, and it is a vital part of the dialogue between characters, which is why it is important to also examine how the use of irony affects these

representations. I also aim to assess how the female identity is constructed through both linguistic choices as well as multimodal cues in the series. This is done in order to examine if the representations created linguistically differ from the ones that multimodal cues create, or if the two support each other. Thus in this research my aim is to answer the following research questions:

1. How does the use of lexical items affect women's representation and how do the female characters construct their identities based on these lexical items?
2. How does the use of irony affect women's representation in the series?
3. Do multimodal cues support the representations created linguistically, or differ from them?

4 DATA AND METHODS

For this research paper, I chose to examine four episodes from the first season of the HBO series 'Girls', created by Lena Dunham, as my data. 'Girls' is one of the most critically acclaimed series of 2012, winning two Golden Globes and receiving a great deal of praise for its seemingly realistic representation of women and relationships.

The series 'Girls' tells the story of four twenty-something-year-old women who are trying to get their lives started in New York City. It is a comedy about the highs and lows of relationships and careers of young adults. As mentioned above, the series focuses on a group of four girls (see Image 1). Hannah is a self-absorbed aspiring writer working odd jobs while trying to figure out her dysfunctional relationship with quirky Adam. She is uncertain of what she wants to do in life and how to achieve her goals of becoming a successful writer. She is also often envious of her friends and some of the other women seen in the show and, consequently, quite unsure of herself. Hannah lives with Marnie, who is a sensible art gallery assistant, unhappy in her relationship with her long-term boyfriend Charlie. Marnie could be considered as the "mother figure" of the group as she often takes care of the other three girls and questions their actions, trying to make sure they make the right decisions. The other two girls are cousins Jessa and Shoshanna. Jessa is a free-spirited British babysitter and world-traveller. She is very bohemian and does not like to live by anyone's rules. Shoshanna is a bubbly mathematics major obsessed with the television series 'Sex and the City'. She could be described as a typical "valley girl", meaning that she is rather materialistic and sometimes even absent-minded.



Image 1. The series' main characters, Marnie, Jessa, Hannah and Shoshanna, pictured from left to right.

Currently there are four seasons of the series, but for closer analysis I only chose four episodes from the first season: 1.01 *Pilot*, 1.02 *Vagina Panic*, 1.03 *All Adventurous Women Do* and 1.05 *Hard Being Easy*. I chose these particular episodes because they had the most relevant examples of dialogue to examine in terms of representation of women. The episodes cover topics, such as career goals, self-esteem and sexual health problems, that many women face at some point of their lives. Thus they create interesting representations of the aforementioned topics and, consequently, women. Each episode is 30 minutes long, providing enough data for the examination of both linguistic and multimodal choices made in the series.

In addition to choosing the episodes to be analysed based on their relevance to the topic, I transcribed some examples of dialogues from these four episodes in order to provide evidence of my findings. These examples include transcribed data showcasing how the linguistic and multimodal choices, such as choices of processes, participants and conditions as well as vocal forms and gestures, affect women's representation and identity construction in the series.

I base my qualitative analysis on CDA theory (Fairclough, 1997: 80). I will also apply theory on the study of language and gender by using Litosseliti and Sunderland's (2002) theories of language and gender in examining the data I have collected.

5 ANALYSIS

The aim of this study is to examine the ways in which language and multimodality are used in order to create representations of women in the television series ‘Girls’. This is done by close examination of the linguistic and multimodal means of representation and identity construction in the series. Even the title of the series implies a certain representation of the characters on the show. Rather than calling the series, for example, ‘*Women*’, the creators decided to name it ‘*Girls*’. This is the very first factor creating a representation of the show itself, but also of its characters. Presenting the characters as girls rather than women sets the tone for the whole series.

In this chapter, I will further expand on the analysis of the representations created in the series in three different subchapters. First, I will examine how the female characters construct their identities based on the different linguistic features they use of themselves. Second, I will assess the terms characters use to describe other characters and further analyse, how these terms influence the characters’ representation and identity construction. I will also assess the effect of irony on these representations. Finally, I will include an analysis on the uses of multimodal means in identity construction and representation. I have included a few relevant examples which can also be found in the appendix at the end of this paper. The appendix features the transcribed examples in chronological order, making it easier to observe the frequency of certain aspects.

5.1 Linguistic features in relation to female representation

5.1.1 Self-representation and identity construction

One of the most interesting themes to analyse in the show is the terms the characters use about themselves. These terms often vary depending on the character, as the characters are quite different from each other and perceive themselves in different ways, but it is nonetheless relevant to analyse the kind of self-representations the show creates. One of the most frequent nouns to appear in the show is the word *bitch*. Interestingly enough, the characters mostly use the word when they are describing themselves, as opposed to describing someone else. For example, in the pilot episode, roommates Marnie and Hannah are in the bath, talking about Marnie and Charlie’s relationship. Marnie is becoming increasingly frustrated with her boyfriend Charlie, who is very affectionate and caring. Thus Marnie tells Hannah how she

feels like a *bitch* because of the way she feels anger towards Charlie even though he is nothing but nice to her.

Example 1, episode 1.01:

1 M it makes me feel like such a bitch >'cause I can feel him<
2 being so nice to me >and yet it makes me< so (0.4) angry

It is fairly common for the women of the series to use more derogatory terms, such as *bitch*, of themselves than the men of the show. The reason behind this could be the reclaim of the gender dominant term *bitch* in a way where it is acceptable for a woman to say it but not for a man. Previously these types of lexical items that are usually considered degrading towards women were viewed as a means of constructing gender dominance through language, in favour of men (Litosseliti and Sunderland, 2002: 4). In relation to the gender difference theory (Litosseliti and Sunderland, 2002: 4), it could also be argued that women use the term *bitch* in a different way than the men do. When the women of the show are describing themselves or other women as a bitch, it is considered to be a word to describe someone who is being demanding or difficult. The connotation of the word does not seem to be as bad as it is in situations where the men use it. This is most likely the reason why the women use the word more often than the men. The women also seem to use it more playfully, whereas the men usually mean it as an insult. This would imply that the word has a slightly different meaning depending on who says it. Based on this assumption, it would seem that the women use the word depending on the context and do not construct their whole identities on the word, as it does not seem to carry enough weight for them to fully identify themselves with the word.

As mentioned above, the characters of the series are very different. Thus the words they use to describe themselves also vary. In this example from episode 1.02, Shoshanna is reading a passage from a self-help book, in which the author refers to the readers as *ladies*. Shoshanna finds the book extremely useful, and Hannah, too, admits that the author makes a few wise statements, although she is not proud about having to admit she has read the book. However, Jessa disagrees with everything the book says and, most importantly, she has an issue with being defined as a *lady* by the author.

Example 2, episode 1.02:

1 S pause: (1.3) I have something to contribute here ((shows a
2 book))
3 J ((reading the book cover)) listen ladies: a tough love approach
4 to the tough game of love
5 S ((nodding))
6 H okay I'm gonna admit that I have hate-read that book
7 S >oh my god it like< totally changes your perspective right?
8 J ((raises eyebrows doubtfully))
9 S okay ((reads a passage from the book)) if a man (.) doesn't
10 take you on a date (.) he's not interested (.) point blank (.)
11 let's meet up with friends is not a date: it's a date for him
12 to decide whether you're truly good enough to date (.) and
13 that's unacceptable ladies↓
14 H there have to be exceptions to that rule:
15 S ((squints))
16 S sex from behind is degrading (.) point blank (.) you deserve
17 someone
18 who wants to look in your beautiful face ladies↓
19 J what if I want to focus on something else↑ what if I want to
20 feel like I have udders? this woman doesn't care about what I
21 want
22 H but here's my question (1.2) who are (.) the ladies?
23 S obvi↑ we're the ladies↑
24 J I'm not the ladies
25 S >yeah< (.) you're the ladies
26 J I'm NOT the ladies
27 S yes you are: >you're the< ladies
28 J you're being unfair >you can't force me to be a lady<
29 S I'm not >forcing you to be a lady< you just (0.2) okay I'm↑ a
30 lady she's↑ a lady you're↑ a lady >we're the ladies<

In this example, I will focus on the word *ladies*, and the characters' feelings towards being referred to as *ladies*. As has been established, the women have very different reactions to being called a *lady*. Shoshanna agrees with the term, Hannah does not express a strong opinion, and Jessa insists that she is not a lady. Throughout the scene, Jessa can be seen having reservations towards the author's opinions. She mostly expresses her disagreement with the author through her facial expressions at first, until she starts objecting towards being called a *lady*. In this particular context, it would seem that Jessa's problem with the word is not the word itself, but what it represents. As the book creates a representation of what a *lady* is, or should be, and that representation is not compatible with how Jessa sees herself, she insists that she does not belong to this group of *ladies* that the book speaks of. Shoshanna, on the other hand, sees the situation differently, as she relates to the author's opinions, and thus she constructs her identity through the author's advice. It may be because of this that she keeps arguing with Jessa about all of them being *the ladies*. Thus she fails to see the situation

from Jessa's point of view, which leads to the two arguing about it as they are both relating the book's content to their own experiences and representations of themselves.

One of the most common means of constructing representations of the characters in the series is through comparison. Within the very first minutes of the first episode, we are introduced to characters Hannah and Marnie, who are complete opposites of each other. This is shown even more evidently in a scene where Hannah and Marnie go to the kitchen in the morning and Marnie's boyfriend Charlie is there.

Example 3, episode 1.01:

```

1 H    good morning Charlie
2 M    why didn't you wake me up? I didn't mean to sleep with Hannah
3 C    because: you two looked so angelic
4 H    hmm (.) Victoria's Secret angel ((points at Marnie)), fat baby
5      angel ((points at self))=
6 M    = don't say↑ that=
7 C    = no way you look awesome these days
8 H    (1.0) ((takes a cupcake from the fridge and leaves)) please
9      avert your eyes

```

Hannah herself is the one to make the comparison between the two characters in this case. As Charlie gives them both a compliment by saying they looked *angelic*, Hannah points at Marnie, calling her a *Victoria's Secret angel*, and herself a *fat baby angel*. Although both Marnie and Charlie object to this statement, Hannah asks them not to look at her, as she grabs a cupcake from the fridge and leaves the room. Although there is a certain sense of irony in this scene, it is clearly visible how Hannah compares herself to her friends and thus constructs her identity in comparison to her friends.

Identity construction through comparison is also evident in episode 1.03, which focuses on Hannah's sexually transmitted disease. In the following examples, there are two very different approaches to the topic of sexual health and how Hannah battles with her identity after finding out about her STD. At first she is shaken by the news and seems extremely worried about having HPV, and when she calls Marnie to tell her about it, Marnie starts sobbing and wondering how bad things can happen to people who are careful (Example 4). In this scene, Hannah is also seemingly worried about the news even though she tells Marnie she is okay. However, when Hannah tells Shoshanna about her condition later on in the episode (Example 5), she receives a different response. Although Shoshanna is sympathetic towards Hannah, she also says that Hannah should not worry too much, and reveals that Jessa also has the same disease. After hearing this, and that Jessa has said that "all adventurous women" have an STD, Hannah comes to terms with her condition. Here we can

see how the characters construct their identities through the opinions of others. While Marnie only makes matters worse by crying on the phone after hearing the news, and thus making Hannah believe that her condition is very serious, Shoshanna relates the condition to *adventure*, as if having HPV is something that proves that Hannah has lived an adventurous life. What is also notable is that Hannah idolises Jessa. Thus, when she hears that Jessa has the same condition and calls it adventurous, Hannah feels that she is one step closer to being more like Jessa. Thus Hannah chooses to relate to the *adventurous* and more *positive* representation of her condition, and consequently, of herself.

Example 4, episode 1.03:

1 M good afternoon Kwartler Gallery
 2 H hey uh it's me
 3 M hi you (.) how are you?
 4 H I got a call from the doctor with my results
 5 M and? do you-
 6 H it would appear that I do (.) yes have something
 7 M >oh my god< what?
 8 H I: kind of can't believe I'm saying this↑ but I have H(.)PV so-
 9 M ((sobs))
 10 H Marnie?
 11 M ((strained)) yeah?
 12 H are you crying?
 13 M it is just so unfair Hannah (.) like you're so: care:ful about
 14 sex and everything and you're like ner:vous I just figured that
 15 like for people that are really really scared of flying their
 16 planes never go down↓ that's just not how it works (.) .hh oh
 17 my god (0.2) what if you can't have children?
 18 H Marnie I'm fine (.) okay? I'm fine

Example 5, episode 1.03:

1 H and my: biggest baggage is that I have <HPV> (.) <which I found
 2 out today so->
 3 S oh my god do you have warts?
 4 H no I don't have warts but- like- (.) I haven't looked (.) like
 5 deep inside myself but I don't see any warts so-
 6 S oh (.) it's like much less bad then (0.1) Jessa has HPV
 7 H she does? she never↑ told me that↑
 8 S yeah like a couple strains of it (.) she says that all
 9 adventurous women do

5.1.2 Representation and identity construction through others

Identity construction and representations of self can also be generated through social relationships and interaction with others (Fairclough, 1997: 80). We often reflect our identities from other's opinions of us and this is why it is relevant to assess how the characters in the series talk to each other and interact. In this example from episode 1.05, Charlie, Marnie and Hannah are having an argument in Marnie and Hannah's apartment. Charlie is angry with both of them for humiliating him, although the girls did it unintentionally, and decides to leave and take his things with him.

Example 6, episode 1.05:

1 C you know what (.) >I wouldn't even want to stay here if I
 2 wanted to< (0.1) >you know what it's like to not have me here?<
 3 ((gets the coffee table and heads towards the door)) that's
 4 [what that feels like]
 5 H [holy shit]
 6 C [that's what that feels like]
 7 H [oh my god]=
 8 C =okay I built this- [I built this fucking thing]
 9 M [stop you're being cra:zy]
 10 H >that's the kind of thing you do right before you hit us< don't
 11 hit us
 12 C you're a dick ((looks at Hannah)) so are you ((looks at
 13 Marnie))
 14 M [Charlie]
 15 H [don't hit us]
 16 M [come back]
 17 C [you guys are] fucking [dicks]
 18 H [you really hurt me] my ankle kno:b and
 19 my knee

What is relevant in this example is that Charlie chooses to use the word *dick* to describe both of the girls. This is relevant because earlier in the show Charlie is always seen as a "nice guy" who refers to the girls as *ladies*. There is one time, however, earlier in the series, in episode 1.02, when Charlie calls the girls *sluts* after being pressured by Marnie to act more like a man.

Example 7, episode 1.02:

1 H I never (0.1) get used to those stairs
 2 C >we'll talk about it later< have a: great day ladies >oh I
 3 mean< sluts: ((looks at Hannah and leaves)) you're a slut
 4 H (1.2) ((closes door))what?
 5 M I'm sorry about him
 6 H no sweat off my back

In this example from episode 1.02, it is clear that even though Charlie is frustrated with the situation, he does not intend to offend the girls by calling them sluts. He uses the term ironically, as a means to show Marnie how acting more like a man, so to speak, is not the solution to their problems and thus, is not what Marnie wants from him. Consequently, the example also shows how neither of the girls is offended by the term. Although Marnie apologises on Charlie's behalf, Hannah casually states that it is not an issue. Both of the girls do not seem to project Charlie's words onto themselves and thus being called a slut by Charlie does not influence their identity construction.

The differences between these two examples show how gender identities are constructed in the series. Although the series recognises the different genders, there are no limits as to when one can use words such as *slut* or *dick*. In the examples above, it almost seems as if *dick* is the more offensive of the two, as Charlie calls the girls dicks when he is actually mad at them and means his words. Usually, however, the word *slut* could be considered more derogatory, as it is often only used when talking about women. This type of degrading language use would fit Litosseliti and Sunderland's (2002: 4) theory of gender, or male, dominance. However, as the word *dick*, which is often related to men, is used to describe women in this case, it makes the word more gender-neutral. This could be why it does not seem quite as offensive as gender dominant language use. Nevertheless, it is intriguing how the show uses such a gender-neutral term in place of a gender dominant one in the first example, considering how heated the situation between the participants is. The reason behind this may be irony. As mentioned above, Charlie uses the word *slut* ironically, as a response to Marnie's behaviour. This is probably why it does not have the same negative impact it usually would have; the word is turned into a joke, whereas there is no irony behind his word choice, *dick*, when the real fight erupts between the three.

The use of irony in general is fairly common on the show. In the following example from episode 1.05, Hannah and Jessa are talking about Hannah's boss sexually harassing her and some of the other employees at their workplace.

Example 8, episode 1.05:

1 H >he touches< my butt Chastity Lesley (.) but like mine kind of
 2 especially and then: I'm 20 minutes late (.) and he doesn't say
 3 anything about it >so I'm not gonna< complain: about the whole
 4 thing
 5 J okay be honest (0.4) you're so:rt of flattered by the whole
 6 thing
 7 H I'm not flattered by sexual harassment

8 J why not? I love that stuff ((mimicking a harassed employee))
 9 @sir I have half a mind to call the authorities (.) how dare
 10 you?@
 11 H ((laughs))

Although Jessa is the free-spirited one from the group of girls, the irony of her statement in this example is quite evident. As Hannah is known as a quite self-involved character, Jessa finds the best way to deal with Hannah's situation is to turn it around to make it seem like it is not an issue. Hannah also responds to this quite well, laughing at her friend, even though she first seems offended and claims that she is not flattered by sexual harassment. However, as Hannah looks up to Jessa and her adventures, she takes Jessa's words too literally. Later on in the episode Hannah tries to seduce her boss in an attempt to solve the problem of sexual harassment in the workplace. Her main objective in doing so is to have a story to tell, and thus an interesting life full of adventures.

Additionally, intertextuality also has an important role within the linguistic features of representation. One of the characters, Shoshanna, is a fan of a classic HBO series, *Sex and the City*, and refers to the show fairly often. One of these references is made in the first episode of the series, when Shoshanna and Jessa are unpacking Jessa's things, and start talking about the show *Sex and the City*.

Example 9, episode 1.01

1 S >you know you're< funny↑ because you're >definitely like< a
 2 Carrie: but with like some Samantha as:pects: (0.1) and
 3 <Charlotte hair> (.) that's like a really good combination
 4 J oh (.) thank you
 5 S I think (0.1) >I'm definitely a< Carrie at heart↑ but like (.)
 6 sometimes (0.9) \$sometimes Samantha kind of comes out↑\$ and
 7 then (.) I mean↑ when I'm at school >I definitely try to put on
 8 my< Miranda Hat

In order to understand how representation is constructed in this example, one has to have a basic understanding of the characters of *Sex and the City*, as representations are usually bound to a certain context or previous representation (Pietikäinen and Mäntynen, 2009: 56). As Shoshanna uses the names of the *Sex and the City* characters to describe a certain set of characteristics, it is relevant to know these characters and what they represent. For example, if someone was to be described as a *Carrie*, they would be the kind of person who follows their heart instead of their head, whereas a *Samantha* would be considered quite promiscuous. A *Miranda* on the other hand would be a person who is very dedicated to their studies or work,

and a *Charlotte* would be an elegant, homely woman. In this example, Shoshanna takes parts of each of the characters to describe the characteristics she possesses herself, or to describe how she sees Jessa. Thus Shoshanna constructs her own identity through the characters of her favourite television show, and also creates a representation of Jessa based on the show. This is interesting, as it shows how people tend to create representations of themselves by mirroring the identities of other people or, for example, television show characters. Similarly, any person could describe themselves as a *Shoshanna* or as a *Jessa* if they have seen the show ‘Girls’ and related to its characters.

Although the men in the show are not its main characters and thus do not receive as much attention as the women, their relationships with the women have an impact on the representations and identity constructions of the women. This can be examined through the interpersonal function of Critical Discourse Analysis (Fairclough, 1997: 80), which focuses on identity construction and social relationships. In the following two examples from episode 1.03, Hannah receives two varying comments regarding her body. Example 10 is from her interaction with her current boyfriend, Adam, whereas example 11 is from her interaction with her former boyfriend.

Example 10, episode 1.03:

1 A rar rar rar rar rar rar [RAR rar rar] ((squishes Hannah’s belly
2 fat))
3 H [this is so] [horrible]
4 A [>I think your] stomach is
5 funny<
6 H uh well maybe I don’t want my body to be funny ((laughs)) has
7 that ever occurred to you? ((tries to wiggle her way away from
8 Adam))
9 A it’s just three or four pounds↑ if you hate it so much >you can
10 lose< four pounds↓
11 H uh (.) well >I don’t lose weight from my stomach< I lose weight
12 from my face so-
13 A you’ve tried a lot? to lose weight↑
14 H ((turns and faces Adam)) NO I have not tried a lot [to lose
15 weight]=
16 A [((laughs))]
17 H = > because I decided I was gonna have some other< concerns in
18 my life (.) okay? I apologise so-
19 A do you eat for fun?
20 H (0.4) as opposed to what?=
21 A = for fuel (.) >I eat for fuel< I remember to eat when my eyes
22 get cloudy

In this example, Hannah and Adam are talking about their bodies and eating habits. The tone of the scene is quite humorous as Adam is joking about Hannah’s weight and calling her stomach *funny*. Although the two are seen laughing, Hannah seems rather uncomfortable with

the topic as she tries to wiggle her way out of Adam's reach when he is gathering the fat around her stomach. When she is questioned about her efforts to try to lose the excess weight she turns around and firmly states that she has not tried to lose weight because she has decided there are other, more important *concerns* in her life. Hannah seems to be in terms with her own weight but when she is questioned about the matter it seems as if she starts feeling more insecure about herself. This could also be due to the fact that she is being questioned by someone she wants to impress. Thus she is very defensive of her weight and tries to emphasise that she has focused on other things in her life. However, Adam's comment seems to bother her enough for her to exercise later on in the show with Adam.

Now, in comparison, let us examine the second example regarding Hannah's body image:

Example 11, episode 1.03:

```

1 H      >do I look the same to you<?
2 E      (0.6) ((looks at Hannah carefully)) have you lost weight?
3 H      $I mean >if I have it's only a few pounds I think people just
4         remember me fatter< [so-]$
5 E      [oh] no Hannah you were- you were never fat
6         (0.1) you were soft:↑ and- and round: like a dumpling
7 H      thank you ((chuckles))
8 E      $you're welcome$

```

In this example, Hannah meets her former boyfriend from college, Elijah, for the first time after their breakup. When asked if she has lost weight, Hannah minimises herself by claiming she has only possibly lost a few pounds, if even that, and that she believes that people remember her as having been fatter in college. The statement could be considered quite ironic, as Hannah has a tendency to use irony and humour as a means of talking about her body, as well as a habit to minimise herself in an effort to try to get other people to say nice things about her. Elijah responds to this by saying she was never fat, and describing her with words such as *soft*, *round* and *dumpling*, all which have a nicer connotation than the word *fat*. Hannah then thanks him for the compliment, smiling and fully accepting it. Here we can see something that is very characteristic for Hannah throughout the show. She often minimises herself when it comes to her body, but also seeks for approval from other people. Thus, when Elijah gives her a compliment she does not argue against it, but is happy to hear it. This is an example of how the characters construct their identities through their social relationships by reflecting the opinions other characters have of them, onto themselves.

5.2 Multimodality

As mentioned above in the literature review, multimodal cues can be anything from linguistic systems to visual, spatial, gestural, and auditory ones (Ruben and Stewart, 2006). In this section I will mostly focus on visual, gestural and auditory systems of multimodality, as they are the most prominent ones in the series, and examples of linguistic features were analysed in the previous section. Most of the multimodal cues in the series are in agreement with the meanings conveyed through words. Differing meanings are only depicted in ironic situations where a person says one thing but means another. This can be done by, for example, a certain tone of voice, or a gesture, such as shaking one's head even if saying 'yes' to something.

Visual multimodality plays an important role in the show's representation of its characters. Each of the women in the show has their own style which reflects their way of life and their personality. The creators of the show have intentionally made the characters look different from each other. Lena Dunham, who plays Hannah, writes, and directs the show, talks about the topic in the special features of the first season's DVD. She mentions how the makeup crew once did her hair too well, and the producers told them to make her hair look messier because the character is supposed to look messier than the others. This shows the importance of the characters' outer appearance in the construction of their identities.

As mentioned above, Hannah is quite untidy. Her makeup is often very simple and sometimes even smudged and she wears worn-out clothes which are unflattering to her body. In addition, her hair is a mess and looks unkempt compared to Marnie who always looks put together with her makeup and hair in place. Marnie also often wears elegant, classy outfits (see Images 2 and 3).



Image 2. Hannah.

Image 3. Marnie.

Shoshanna (Image 4), on the other hand, is quite girly and has a very ‘young’ look that goes together with her identity of a bubbly student. Her style is very girly and colourful, and her hair and makeup are always quite simple yet pretty. Shoshanna’s cousin Jessa (Image 5) has a very urban, unique style which reflects her free spirit. Jessa’s style stands out from the other three as she is often seen in very fashionable, even impractical clothing.



Image 4. Shoshanna.



Image 5. Jessa.

Vocalics are also an important part of the representation of the character. Vocalics include features such as pitch, rhythm of speech, pauses and silence (Ruben and Stewart, 2006: 159). Each of the characters has their own style of using vocalics, and their use of vocalics also depends on the context and the meaning that the characters want to convey. One of the characters with the most prominent identity that is constructed through vocalics is Shoshanna. She has a trademark way of talking; she speaks fast, with short pauses and uses a great deal of current slang which could also be considered “valleyspeak” which is an American sociolect, often used by materialistic, ditsy girls referred to as “valley girls”. She also uses exclamations such as *oh, my God* more than any other character. This specific way of talking helps construct the character’s identity by expanding it to other dimensions than simply basing it on the way they look or think. The importance of vocalics is also quite noticeable with the character of Jessa who is British. Thus, her accent sets her apart from the other characters and constructs an identity of a British person, which supports her identity of a traveller.

Finally, the gestural system of multimodality also has to be taken into account when examining the multimodal cues in the series. Like other multimodal cues, gestures, too, can

either support or contradict meanings conveyed through words. However, as mentioned above, most of the gestures in the series seem to support what is being said. They also do not seem to have as great of an effect on the representation or identity of the characters as they are mainly only used to emphasise meanings communicated through words.

In conclusion, it would seem that the series creates representations mainly through interaction between characters. The characters define themselves largely based on the linguistic features others would use to describe them, and comparison plays an important role in both the identity construction of the characters and in the way they are represented. The characters seem to define themselves mostly through lexical items such as nouns, which are often negative rather than positive but this is not to say they do not have a positive self-image. There are a few examples where the characters refer to themselves as, for example, *amazing* or *beautiful*, thus proving that the series is not all about negative representation. What should also be considered is that the show is partly a comedy, and thus many of the terms the characters use to describe themselves and each other should be taken ironically. Additionally, multimodality supports the representations created linguistically and even adds to the characters' identities in a manner that might not be possible through the use of lexical items only. The multimodal cues add emphasis to what is being said and how a certain factor or character trait is represented in the series.

6 CONCLUSION

In this paper I aimed to assess the different ways in which representations are created and identities constructed through linguistic and multimodal means. Based on the analysed examples it would seem that lexical items play an important role in constructing the characters' identities. For example, many of the nouns used to describe the female characters are often derogatory and negative. However, keeping in mind the series' ironic tone it could be argued that the series aims to empower its characters by showing how the female characters are not negatively affected by the use of lexical items such as *bitch* (Example 1) but rather change the word's meaning, for example by making the word *bitch* correspond with adjectives such as *bossy* or *indecisive*. It is quite evident that some of the female characters have a rather distinct self-image. Thus, association with possibly negative lexical items does not affect their identity construction negatively. It should also be noted that, in this series, even neutral or positive terms such as *lady* (Example 2) can have a change of meaning depending on the character. Some of the characters would actually rather not identify with the

term *lady* because of the connotations they have of the word. These connotations could include adjectives such as *weak* or *co-dependent*. However, some of the other characters relate to different, more positive connotations of the word and would therefore identify with the word.

Although irony has an effect on these lexical choices and this type of surprising use of lexical items is what makes the series stand out, it could also be argued that the series aims to represent all different types of females and show a new, unseen side of women and their characteristics on modern television. This is why the show could be considered a predecessor for modern television making as it portrays women in varied ways, which are not always flattering, but at least the female characters of the series seem to have distinct self-images, thus depicting a healthy sense of self-confidence.

As the topic of female representation in the media is quite important, as mentioned above, I believe the field would benefit from more extensive studies on the topic. Although this paper presents some of the show's very atypical representations of women, which may not have been shown on television before, the data is quite limited as it was only possible to examine four episodes. Therefore, an extensive study comparing different types of television shows with female lead characters could help us determine what kind of representations of women are currently on television and what we could do to further evolve the variety of female leads on current media in general in order to portray a more realistic image of women. It could also be beneficial to compare television shows or movies with female lead characters to those with male leads, as this would give more data to examine in terms of differences or similarities between the roles written for males and females. By comparing the two we could assess how today's media needs to change its representation of both men and women, so that the media would depict a realistic and sensible image for people to imitate instead of the unrealistic expectations created through media today.

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APPENDIX: TRANSCRIPTIONS

Hannah = H

Marnie = M

Charlie = C

Shoshanna = S

Jessa = J

Adam = A

Elijah = E

1.01 Pilot

3:57 - 4:13 Marnie and Hannah come to the kitchen with Charlie in the morning after sleeping together in the same bed because Marnie is avoiding her boyfriend Charlie.

1 H good morning Charlie
 2 M why didn't you wake me up? I didn't mean to sleep with Hannah
 3 C because: you two looked so angelic
 4 H hmm (.) Victoria's Secret angel ((points at Marnie)), fat baby
 5 angel ((points at self))=
 6 M = don't say↑ that=
 7 C = no way you look awesome these days
 8 H (1.0) ((takes a cupcake from the fridge and leaves)) please
 9 avert your eyes

5:30 - 5:36 M and H talking about M's and C's relationship, still in the bath

1 M it makes me feel like such a bitch >'cause I can feel him<
 2 being so nice to me >and yet it makes me< so (0.4) angry

7:44 - 8:17 Shoshanna and Jessa are unpacking her things and talking about Sex and the City

1 S do you like the poster ((gestures to a Sex and the City
 2 poster))
 3 J (1.0) oh (.) um (0.3) you know I've never seen that movie: =
 4 S = only the show?
 5 J is it a show?
 6 S oh my god (.) you're not serious (.) I mean (0.6) ((snorts))
 7 that's like (.) not being on Facebook
 8 J <I'm not on Facebook>
 9 S (1.2) you're so fucking classy↑: (0.5) >you know you're<
 10 funny↑ because you're >definitely like< a Carrie: but with like
 11 some Samantha as:pects: (0.1) and <Charlotte hair> (.) that's
 12 like a really good combination

13 J oh (.) thank you
 14 S I think (0.1) >I'm definitely a< Carrie at heart, but like (.)
 15 sometimes (0.9) \$sometimes Samantha kind of comes out, and
 16 then (.) I mean, when I'm at school >I definitely try to put on
 17 my< Miranda hat

1.02 Vagina Panic

6:22 - 6:38 Marnie and Charlie talking about how Charlie acts

1 C if you tell me what I'm doing then: I will immediately stop
 2 doing it
 3 M that's the point: (.) you shouldn't stop doing something just
 4 because I tell you to (.) you should be able to just be
 5 yourself
 6 C but >it seems like myself is making< you: very frustrated
 7 M who cares Charlie? >you should just be able to< go about your
 8 business (.)piss me off (.) and not give a fuck (0.4) >that's
 9 what< men do:

7:10 Hannah comes in to the room

1 H I never (0.1) get used to those stairs
 2 C >we'll talk about it later< have a: great day ladies >oh I
 3 mean< sluts: ((looks at Hannah and leaves)) you're a slut
 4 H (1.2) ((closes door))what?
 5 M I'm sorry about him
 6 H no sweat off my back

9:44 - 11:12 Jessa, Hannah and Shoshanna are having ice cream on a park bench and talking

1 J so this guy's making you bana:mas?
 2 H I've never experienced anything like it (.) >the thing is I
 3 have absolutely no sense of how he really feels about me<
 4 because when we're together he's so there and he's so present
 5 (.) and then: he disappears for two weeks and doesn't answer
 6 any text messages (.) and I feel as though I invented him
 7 S did you (.) invent him?
 8 H >if I had invented him then I wouldn't have a giant< bruise on
 9 my ass
 10 S pause: (1.3) I have something to contribute here ((shows a
 11 book))
 12 J ((reading the book cover)) listen ladies: a tough love approach
 13 to the tough game of love
 14 S ((nodding))
 15 H okay I'm gonna admit that I have hate-read that book
 16 S >oh my god it like< totally changes your perspective right?
 17 J ((raises eyebrows doubtfully))
 18 S okay ((reads a passage from the book)) if a man (.) doesn't
 19 take you on a date (.) he's not interested (.) point blank (.)
 20 let's meet up with friends is not a date: it's a date for him
 21 to decide whether you're truly good enough to date (.) and
 22 that's unacceptable ladies,
 23 H there have to be exceptions to that rule:

24 S ((squints))
 25 S sex from behind is degrading (.) point blank (.) you deserve
 26 someone who wants to look in your beautiful face ladies↓
 27 J what if I want to focus on something else↑ what if I want to
 28 feel like I have udders? this woman doesn't care about what I
 29 want
 30 H but here's my question (1.2) who are (.) the ladies?
 31 S obvi↑ we're the ladies↑
 32 J I'm not the ladies
 33 S >yeah< (.) you're the ladies
 34 J I'm NOT the ladies
 35 S yes you are: >you're the< ladies
 36 J you're being unfair >you can't force me to be a lady<
 37 S I'm not >forcing you to be a lady< you just (0.2) okay I'm↑ a
 38 lady she's↑ a lady you're↑ a lady >we're the ladies<

11:21 - Jessa and Hannah talking about the book

1 J that book is so: idiotic I couldn't even read it on a toilet =
 2 H = it might be pink and cheesy but there's actually↑ some very
 3 real wisdom↓ in there about how to deal with men and -
 4 J >that woman↑ is< a horrible lady
 5 H \$why\$ is this bothering you so much=
 6 J I'm offended by all the supposed to's I don't like women
 7 telling other women what to do or how to do it or when to do it
 8 (.) every time I have sex it's my choice -
 9 H [yeah]
 10 J [and if I] wanted to go on some dates I would (.) but I don't
 11 (.) because they're for lesbians
 12 H (1.7) are you okay↑ (1.9) what is wrong:?
 13 J ((sighs))
 14 H >I mean I know< what is wrong but how is it wrong?:? (2.1) are
 15 you scared?
 16 J no
 17 H are you angry?
 18 J who would I be angry at?
 19 H (0.7) maybe you're a little angry at yourself↑
 20 J NO:
 21 H so are you angry at me?
 22 J you are so self-involved
 23 H are you sad?
 24 J I am not a character for one of your novels stop staring at my
 25 face so hard
 26 H fine (.) okay (.) and also I write essays: so-
 27 J you know (.) I want to have children? (0.2) I really: wanna
 28 have children
 29 H yeah of course↑ you do (0.4) and you will have children >at a
 30 time when your< life is actually set up- =
 31 J =>I'm gonna be< amazing (.) at it (.) I'm gonna be really: good
 32 H I (.) know that you are: I've never doubted that for a second=
 33 J =and I wanna have children with many different men of different
 34 races
 35 H ((looks amused))

1.03 All Adventurous Women Do

2:30 A and H are talking in bed at Adam's house

1 A rar rar rar rar rar rar [RAR rar rar] ((squishes Hannah's belly
2 fat))
3 H [this is so] [horrible]
4 A [>I think your] stomach is
5 funny<
6 H uh well maybe I don't want my body to be funny ((laughs)) has
7 that ever occurred to you? ((tries to wiggle her way away from
8 Adam))
9 A it's just three or four pounds† if you hate it so much >you can
10 lose< four pounds†
11 H uh (.) well >I don't lose weight from my stomach< I lose weight
12 from my face so-
13 A you've tried a lot? to lose weight†
14 H ((turns and faces Adam)) NO I have not tried a lot [to lose
15 weight]=
16 A [((laughs))]
17 H = > because I decided I was gonna have some other< concerns in
18 my life (.) okay? I apologise so-
19 A do you eat for fun?
20 H (0.4) as opposed to what?=
21 A = for fuel (.) >I eat for fuel< I remember to eat when my eyes
22 get cloudy
23 H >if you're trying to get me to tell you: that you have a really
24 good body< then you win (.) you have a really good body=
25 A = I have† fat
26 H you actually really don't (.) I'm looking at you (.) and you
27 don't

6:32 - 7:47 Hannah calls Marnie

19 M good afternoon Kwartler Gallery
20 H hey uh it's me
21 M hi you (.) how are you?
22 H I got a call from the doctor with my results
23 M and? do you-
24 H it would appear that I do (.) yes have something
25 M >oh my god< what?
26 H I: kind of can't believe I'm saying this† but I have H(.)PV so-
27 M ((sobs))
28 H Marnie?
29 M ((strained)) yeah?
30 H are you crying?
31 M it is just so unfair Hannah (.) like you're so: care:ful about
32 sex and everything and you're like ner:vous I just figured that
33 like for people that are really really scared of flying their
34 planes never go down† that's just not how it works (.) .hh oh
35 my god (0.2) what if you can't have children?
36 H Marnie I'm fine (.) okay? I'm fine
37 M ((nodding)) fucking Adam=
38 H =>he didn't give it to me< okay? he got tested (.) and he
39 doesn't have it (.) I think it was Elijah
40 M Elijah? but Elijah's such a lo:ser (.) he had only slept with
41 one person before you it was that cellist with the loose joint
42 disorder
43 H I know and she's always like like-ing my facebook status >it's
44 such a weird< aggressive move >it's like< oh sorry I passed you
45 an STD but I enjoy your quirky <web presence>
46 M ((laughs)) how can you joke at a time like this Hannah?
47 H because I'm fine and I'm not gonna die so- I'm fine
48 M well: okay

10:15 - Shoshanna and Hannah talk about their biggest "baggage" and Hannah tells her she has HPV

1 H and my: biggest baggage is that I have <HPV> (.) <which I found
2 out today so->
3 S oh my god do you have warts?
4 H no I don't have warts but- like- (.) I haven't looked (.) like
5 deep inside myself but I don't see any warts so-
6 S oh (.) it's like much less bad then (0.1) Jessa has HPV
7 H she does? she never† told me that†
8 S yeah like a couple strains of it (.) she says that all
9 adventurous women do

13:32 Hannah meets her ex-boyfriend Elijah

1 H >do I look the same to you?<
2 E (0.6) ((looks at Hannah carefully)) have you lost weight?
3 H \$I mean >if I have it's only a few pounds I think people just
4 remember me fatter< [so-]\$.
5 E [oh] no Hannah you were- you were never fat
6 (0.1) you were soft:† and- and round: like a dumpling
7 H thank you ((chuckles))
8 E \$you're welcome\$

1.05 Hard Being Easy

1:35 Charlie, Marnie and Hannah are having an argument

1 C you know what (.) >I wouldn't even want to stay here if I
2 wanted to< (0.1) >you know what it's like to not have me here?<
3 ((gets the coffee table and heads towards the door)) that's
4 [what that feels like]
5 H [holy shit]
6 C [that's what that feels like]
7 H [oh my god]=
8 C =okay I built this- [I built this fucking thing]
9 M [stop you're being cra:zy]
10 H >that's the kind of thing you do right before you hit us< don't
11 hit us
12 C you're a dick ((looks at Hannah)) so are you ((looks at
13 Marnie))
14 M [Charlie]
15 H [don't hit us]
16 M [come back]
17 C [you guys are] fucking [dicks]
18 H [you really hurt me] my ankle kno:b and
19 my knee

3:12 Jessa and Hannah talking about Hannah's boss sexually harassing her

1 H >he touches< my butt Chastity Lesley (.) but like mine kind of
2 especially and then: I'm 20 minutes late (.) and he doesn't say
3 anything about it >so I'm not gonna< complain: about the whole
4 thing
5 J okay be honest (0.4) you're so:rt of flattered by the whole
6 thing
7 H I'm not flattered by sexual harassment
8 J why not? I love that stuff ((mimicking a harassed employee))
9 @sir I have half a mind to call the authorities (.) how dare
10 you?@
11 H ((laughs))