

Representations of violence against women in the series ARTE H24. 24 hours in the life of a woman

Representaciones de la violencia contra las mujeres en la serie ARTE H24. 24 horas en la vida de una mujer

3

ARTICLE



Esther Ferrer Rizo

University of Deusto

Pre-doctoral researcher in the doctoral program in Leisure, Culture and Communication for Human Development at the University of Deusto. She has a degree in Humanities: Communication from the University of Deusto and a Law Degree and a Master's Degree in Political Integration and Economic Union in the European Union from the University of the Basque Country. She has worked at the University of Deusto teaching subjects in the Communication degree in English, as well as English and Spanish as a foreign language, and as assistant project manager of the CDCS Project (Curriculum Development in Communication Sciences), funded by the EACEA.¹

ferrer.esther@opendeusto.es

ORCID: <https://orcid.org/0000-0003-2801-9830>

María Pilar Rodríguez Pérez

University of Deusto

Professor in the Department of Communication at the University of Deusto (Spain) and Director of the PhD program in Leisure, Culture and Communication for Human Development. She holds a PhD from Harvard University. Until 2002 she taught at Columbia University (New York, USA). She has published extensively on communication, film, culture, gender studies and Basque and Hispanic studies (over one hundred publications). She is the Principal Investigator of the research team on communication, recognized by the Basque Government. She is regularly invited to teach in North American universities such as Dartmouth College, University of Chicago and Columbia University. She is an evaluator of research projects at the European level (NORDFORSK).

maria.pilar@deusto.es

ORCID: <https://orcid.org/0000-0001-5905-9152>

RECEIVED: 2022-11-07 / ACCEPTED: 2023-01-19

¹ Esther Ferrer has received funding from the University of Deusto through the FPI scholarship program for her training and pre-doctoral research

Abstract

This article explores the representation of forms of violence against women through the analysis of two episodes of the audiovisual series ARTE *H24. 24 hours in the life of a woman* (2021). It offers a contextualization of European legislation and a review of concepts such as alternative cinema and feminist gaze. Through a series of indicators extracted from the most relevant publications, it provides insight into how this series offers innovative models of representation for forms of violence that are sometimes not perceived as such.

KEYWORDS

Audiovisual, feminism, violence against women, female gaze.

Resumen

Este artículo explora la representación de formas de violencia contra las mujeres a través del análisis de dos episodios de la serie audiovisual ARTE *H24. 24 horas en la vida de una mujer* (2021). Ofrece una contextualización de la legislación europea y una revisión de conceptos tales como cinematografía alternativa y mirada feminista (*female gaze*). A través de una serie de indicadores extraídos de las publicaciones más relevantes, permite conocer la forma en que esta serie ofrece modelos innovadores de representación para formas de violencia que, en ocasiones, no se perciben como tales.

PALABRAS CLAVE:

Audiovisual, feminismo, violencia contra las mujeres, mirada feminista.

1. INTRODUCTION

This article studies the representations of violence against women through the collective audiovisual production ARTE *H24. 24 hours in the life of a woman* (<https://www.arte.tv/es/videos/RC-021432/h24/>). This series of 24 short films made from scripts written by 24 female writers and performed by 24 female actresses is a 2021 European production between ARTE and *Les Batelières Productions* based on real events that highlight violence against women in everyday life. The original idea was conceived by Nathalie Masduraud and Valérie Urrea and aims to denounce the various forms of sexual harassment, abuse and violence to which women are potentially exposed at any time. Beyond each particular case, this series shows as a whole a systemic problem that affects all European nations. This article seeks to answer this research question: What is the representation of violence against women in cases where it is exercised

through psychological or verbal harassment? To this end, it presents a brief note on European legislation on violence against women, selects and analyzes two episodes of the series and offers conclusions that include answers to the research question posed.

1.1. THE ARTE SERIES *H24. 24 HOURS IN THE LIFE OF A WOMAN*

This series has been chosen as one of the possible examples of collective productions by women that have come to light in recent years at the international level. From the American continent, to mention just one case, a variety of audiovisual productions have been produced collectively, often with a clear feminist intention (see, among others, Burgardt, Anderson, Pérez Escalá, Dagatti, Mercado, Bianco & Medley (2022); and Cervera, Kerfa and Ramírez-Soto (2022)). The choice of this audiovisual production is due to the intention of exploring a new

way of representing violence against women on the European continent. Violence against women, in its various manifestations, is a problem that, far from disappearing, remains irreducible and takes on new forms through cyber bullying. As explained in the following section, which focuses on legislation, regulations have not been sufficiently or uniformly developed to respond to this serious social scourge. On the other hand, this series represents an original formal model, with visual and discursive innovations, which deserves a detailed analysis. It is a contribution that advances the intervention of women in the European audiovisual field.

This series was conceived from the outset as a European project. ARTE (*Association Relative à la Télévision Européenne*), which was born in 1991 from a Franco-German alliance to promote European cultural production, has as its main objective “the transmission and broadcasting of television content related to European current affairs, the transmission of the values of the European Union and cultural exchange between the countries that make up the European Union” (ARTE, 2022). Justine Henochsberg and Julie Guesnon Amarante, from the production company *Les Batelières*, confirm that ARTE wanted to give this “more European and more ambitious” dimension to the H24 project (Faure, 2021), which involves women writers, actresses and directors from eleven countries: France, Belgium, Germany, Austria, Spain, Greece, Italy, Poland, Finland, Norway and Greenland. In addition, the short films were shot in different languages and are available subtitled in French, German, English, Spanish, Polish and Italian. The creators state: “We discovered that the stories were similar and intertwined in France, the United Kingdom, Italy, Finland and Greenland. It was essential to integrate this circulation between European words and make these literary texts heard in the original language” (Baz’Art,

2021). Although there is no specific data on the dissemination of this series, ARTE’s audience has been growing steadily, with 18 million followers on its social networks (Franceinfo, 2021).

The following are brief notes on the presence of violence against women on the European continent and on legislation, in order to contextualize the subsequent analysis.

1.2 VIOLENCE AGAINST WOMEN IN THE EUROPEAN CONTEXT FROM THE LEGAL PERSPECTIVE

Violence against women is an established fact in the European Union: one in three women has experienced physical and/or sexual violence since the age of 15 and more than half of women have suffered sexual harassment (European Union Agency for Fundamental Rights, 2014). Alongside this, there is a mistaken or distorted perception of the problem: 20% of men aged between 14 and 29 in Spain believe that this type of violence is an ideological invention, compared to 9.3% of women who believe this to be the case (Rodríguez San Julián *et al.*, 2021). A recent study confirms that young men and women aged 10-25 say they do not tolerate violence against women, but excuse and justify it on the basis of particular situational contexts (Edwards *et al.*, 2022).

It is clear that, despite regulatory advances to combat violence against women, its regulation is insufficient to provide an effective response to the problem. The Convention on the Elimination of All Forms of Discrimination against Women (UN, 1979), which is the first international legal instrument on the subject, did not contain explicit references to violence against women. The Council of Europe Convention on preventing and combating violence against wo-

men and domestic violence, known as the Istanbul Convention (Council of Europe, 2011), is considered a milestone, being the first international-regional legal instrument to specifically address violence against women in all its manifestations (physical, sexual, psychological and economic). While all EU member states have signed the Istanbul Convention, its ratification¹ and the adaptation of domestic legislation to the obligations undertaken continues to be irregular, as evidenced by the reports of GREVIO, the body of independent experts in charge of monitoring the implementation of the Convention by the Parties.

At the EU level, the EU does not yet have any legally binding instruments that are specifically designed to protect women from violence. The fact that each member state has adopted different approaches to the problem (Shreeves & Prpic, 2019) has led to a disparity in legal definitions, criminal treatment and levels of victim protection (European Commission, 2021). This has made it difficult to establish common standards, as well as to develop a single, solid European doctrine on the issue (Freixes & Román, 2014). The European Parliament has called for the inclusion of violence against women as a Eurocrime (European Parliament, 2021) and regrets that this option has not been included (European Parliament, 2022) in the Proposal for a Directive of the European Parliament and of the Council on combating violence against

women and domestic violence (European Commission, 2022). Nevertheless, the European Commission hopes, with this Proposal for a Directive, to close the regulatory gaps and the ineffectiveness of the existing measures for the prevention and protection of violence, as well as for access to justice for victims (European Commission, 2022b).

1.3 ALTERNATIVE FILMMAKING, FEMINIST GAZE AND INTERSECTIONALITY

The development of feminist film theory has been linked to the advance of feminist and film theories, as well as to the changes that have been taking place in the industry. The *H24* series is a clear example of alternative filmmaking; these audiovisual productions are made from an intersectional perspective that is in direct opposition to the so-called male gaze (Mulvey, 1989). Instead, it chooses a female gaze (French, 2021), to denounce the ubiquitous presence of gender-based violence in the lives of European women. Although the authors who have studied this concept use the translation “*mirada femenina*” for female gaze (see, for example, García (2007) and Tello (2016), this article prefers the term “*mirada feminista*” in the Spanish version, as it is more consistent, as it is more consistent with the message conveyed by the works analyzed.

Claire Johnston (1999) was one of the first authors to propose the idea of an alternative cinematography under the name of counter-cinema, as a way of questioning the dominant ideology that reproduces gender stereotypes and relegates women’s desires to a second place. Although this article analyses a series and not a feature film as such, this notion can be extended, as the premises are the same in this type of audiovisual productions. Female images in commercial cinema, in most cases, do not re-

¹Bulgaria, Czech Republic, Hungary, Latvia, Lithuania and Slovakia have signed but not ratified the Istanbul Convention. Poland ratified it in 2015, but the Polish government announced in July 2020 its intention to leave it (European Commission, 2022a). On the other hand, the EU’s accession to the Istanbul Convention is at a critical point. Although EU ratification is seen as a political rather than a legal gesture, the European Parliament insists that it be done urgently, that its ratification be promoted by all member states and calls on the Council and the Commission “to ensure that the Convention is fully integrated into the legislative and policy framework of the Union” (European Parliament, 2019).

flect the reality of women at all, but are myths constructed by patriarchal ideology and manipulated for the satisfaction of male desires. To achieve this alternative cinematography, she adds:

Any revolutionary strategy must question the representation of reality; it is not enough to discuss the oppression of women within the text of the film; one must also interrogate the language of cinema/representation of reality, so as to affect a rupture between ideology and text. (Johnston, 1999, p. 37).

Laura Mulvey's (1989) contribution is similar to Johnston's when she points out that alternative cinema is a radical proposal "in both a political and an aesthetic sense and challenges the basic assumptions of the mainstream film" (p.15). She argues that in Hollywood cinema, the gaze is masculine and reveals the intimate connection between the male gaze, the patriarchal unconscious and the pleasure of the spectator. For Mulvey, the position of the spectator offered by cinema is masculine, with female characters as mere objects of male desire. From the perspective of the male characters with whom the viewer is encouraged to identify, the vision of the female body represents two things: to-be-looked-at-ness (the woman as a spectacle to be contemplated) and the horror of female phallic lack, which evokes the anxiety of castration. Feminist film theory has questioned and qualified these assertions, and while Mulvey (2001) has reviewed her own contributions, other authors have also advanced studies in this area (Kaplan, 1983; de Lauretis, 1984; Silverman, 1988; Dirse, 2013 and Deck, 2019, among others). Recently, Nora Wenderhold (2022) has reflected on this gaze in the series analysed here, in an unpublished text with a different objective and a different selection of episodes. Therefore, this article explores for the first time the episodes included here, with the intention of revealing

the representations of violence against women when there is no physical aggression as such. It serves the purpose of this article to point out that the two fundamental aspects for the articulation of an alternative feminist filmmaking are the female gaze and the intersectional perspective.

The way to question and reverse the dominant ideology and aesthetics is only possible through the articulation of the female gaze. This gaze in film is a broad concept that encompasses diverse perspectives linked to filmmaking, production, choice of subject, presentation and performance of the protagonist, audience and audience identification, among others. Megan Deck (2019) details some of its features: firstly, she states that when women create films about characters who are women, they tend to be represented more realistically and multidimensionally on screen than when they are written by men. It is therefore necessary to analyze the protagonist characters, their visual representation and the point of view from which they are presented; she concludes that the feminist gaze focuses on the protagonist's point of view and the transmission of her emotions. Lisa French (2021), points out that the fundamental purpose is to make women's subjectivities visible and also defends the projection of the emotional world as a characteristic of this perspective, since it gives visibility to women's subjectivity. These readings are close to the one proposed by the theoretical current of the affective turn, which highlights the cultural and socially constructed nature of affective experiences and, conversely, reveals the affective nature of social and political events and discourses (Ahmed, 2004).

Although we speak of the female gaze, we must insist on the idea that it does not exist as such, but that we always speak of a multiplicity of gazes, since, as French (2021) points out: "each

woman has her own unique gaze, which reveals how she is formed as a woman through historical, psychological and cultural experiences that modulate her life, body and thought in her aesthetic approach" (p. 56). This is why the feminist gaze in an alternative filmmaking has to be intersectional, as Christine Gledhill (1984) and numerous voices have warned (Young, 2006; Hooks, 2014; Collins, 2016, among others). It alludes to the need to project on film the ways in which categories such as gender, sex, race, ethnicity, class, sexuality, age and disability have been produced and perpetuated, both to denounce stereotypes and the maintenance of forms of representation that follow neo-colonialist parameters, and to propose alternative models.

In any case, it should be noted that Europe is the place where the series is set and this analysis focuses on the European discourse, when today, thanks to the dissemination through SVOD (Subscription Video on Demand) platforms, which provides access to very diverse international productions, the contribution in feminist terms of this series is just one more in the scenario of a polyphony and coalition at the international level.

2. METHODOLOGY

The analysis sample focuses on two short films in which the protagonist is a young woman, sometimes an adolescent, and analyzes the accusation of violence against women in everyday life through an alternative cinematography with a feminist perspective. The chosen episodes show what could be called less serious episodes in the graduation of violence; that is to say, they refer to incidents that in many cases are common and do not seem to be serious in European societies. Fernández-Castrillo and Lara (2022), state that "symbolic violence", which res-

ponds to the two episodes studied here, is "an invisible violence exercised on bodies without the need for physical impositions"² (p. 4). By being shown alongside other episodes in which the violence is much more severe, more physical and dramatic, they remind the audience that violence against women exists in various forms and to varying degrees, but that it always affects the sufferer.

These episodes show diversity, but at the same time portray similarity through the psychological and physical damage experienced by the protagonists, regardless of their social status, age, race or level of education. This was one of the fundamental ideas in the conception of the series, as Valérie Urréa explains: "For me it was very important in this series to be able to show that very banal everyday things are also violence. That a small thought can ruin your life for days and days, it really hurts you"³ (Devillers, 2021, n.p.). These short films support the message that the fight against gender-based violence is not a thing of the past; on the contrary, it is a pressing problem in European societies today. As Peltzer and Keppler (2015) point out, film and television audiovisual products are social phenomena that correspond, in many respects, to our everyday lives. Through their representations, they generate models of understanding that decisively change our culture and society. This is the selection of short films:

- 1.- *Concerto* #4 (<https://www.arte.tv/es/videos/090629-004-A/h24-24-horas-en-la-vi-da-de-una-mujer/>).

2 Es una violencia invisible ejercida sobre los cuerpos sin necesidad de aplicarles imposiciones físicas.

3 C'était vraiment important pour moi dans cette série, poursuit Valérie Urréa, de pouvoir montrer que des choses très banales du quotidien sont aussi des violences. Qu'une petite réflexion peut vous pourrir la vie pendant des jours et des jours, vous faire du mal, vraiment.

2.- *Le chignon* (<https://www.arte.tv/es/videos/090629-013-A/h24-24-horas-en-la-vi-da-de-una-mujer/>).

In order to analyze the representations of violence in these contexts, we start from the aforementioned theoretical contributions; in other words, the aim is to denounce the inequality and oppression suffered by women, but also to pay attention to the way in which visual aspects and representation, instead of reproducing stereotypes and inequalities at a formal level, articulate new ways of representation. As Fernández-Castrillo and Lara, (2022) point out, the symbolic violence of cinematic discourse is constructed through the elements of *mise-en-scène* and is therefore not only found in the plot. The methodology of analysis contemplates the indicators that configure the ideation, realization, production, distribution, staging and reception of the film from the perspective of the feminist gaze. These indicators respond in a broad way to the questions posed by feminist theory: what is being told, who is telling it and how and for what purpose is it being told (Fueyro and de Andrés, 2017). The indicators have been developed on the basis of the theoretical proposals around the female gaze detailed above (French, 2021; Deck, 2019 and Wenderhold, 2022), and will be reflected in the two analysis sheets in the corresponding episodes.

3. ANALYSIS AND DISCUSSION

3.1. CONCERTO #4

This episode translates into images the message already denounced by Liz Kelly and Jill Ra-

dford (1990) in “Nothing really happened: the invalidation of women’s experiences of sexual violence”. They argue that women are too often encouraged to minimize sexual violence and society tends to invalidate their experiences and emotions, so that it is the women themselves who end up claiming that “nothing really happened”:

When women say “nothing really happened” -a frequent remark that pre-

TABLE 1: CONCERTO #4

1. Indicators on authorship and production
Script: Siri Hustvedt (USA/Norway) Director: Clémence Poésy (France) Production: Valérie Urrea and Nathalie Masduraud Running time: 4'15"
2. Thematic indicators
Theme: Harassment without physical violence, but with psychological impact Emotions: Shame, guilt, anger
3. Indicators relating to the main character
Sex: Woman. Actress: Céleste Brunnquell Age: Adolescent female Race: White Appearance: Absence of sexualisation Agent/Passive: Agent
4. Indicators relating to perspective
Voice: Main Character's monologue Point of view: Reality and projection of the protagonist's mental images.
5. Indicators related to impact
Final message and impact: Violence against women exists in many forms and has consequences also in cases where apparently “nothing has happened”.

ppen when we are followed or chased down the street, when male partners insist on sex or inflict systematic emotional abuse. We do not feel safe; our trust is betrayed (Kelly & Radford, 1990, p. 42).

The episode narrates, through monologue, the emotions felt by a white teenage girl after her encounter with her cello teacher the day before. The consequences and the effect this encounter has had on the young girl are shown as soon as she wakes up. Her first thoughts are: "Stop shaking, how stupid", and she adds: "Nothing happened". From then on, the teacher's invitation to have a drink is narrated and, despite the fact that she did not want to go, she accepts out of politeness, because she is her father's age and he is also a teacher. From that moment on, the harassment takes the form of the man's insistence that she go home with him to listen to the music of a piece they are rehearsing, which the protagonist rejects and runs home.

This short film flatly rejects the interpretation that nothing happened. This manifests itself in several ways. Firstly, the monologue serves a dual function: on the one hand, it narrates the scene to the audience, who hear what happened through her words (for example, she knows that the teacher was trying to convince her to go home while looking at her chest). On the other hand, it articulates the thoughts and emotions of the teenager, who confesses to having felt shame and guilt, and who still feels an enormous discomfort that is manifested in the trembling she mentions upon waking up and in her serious, grief-stricken face. Visually, the harassment is shown in an innovative and

effective way, as the man's presence is physically manifested and we can see him sitting in the kitchen while she eats breakfast. The man's hand intervenes when she plays the cello, producing a discordant sound, or holds the toothbrush while she cleans her teeth. The presence of the man, in particular his hand, is an intrusion into the private space that conveys to the audience the mark that the harassment has left on the protagonist. She insists: "Nothing happened. That's what people say. He didn't do anything. Men are like that. They behave like that all the time. Nothing happens," mirroring the trend noted by Kelly and Radford.

The innocence of the teenage girl is underlined through a physical characterization that is radically removed from sexualization, with her face free of all traces of make-up and the light colors of her clothes and her surroundings.

The reference to her father's age to refer to the teacher brings the episode closer to pedophilia, as the protagonist could easily be a minor. However, this is not the fundamental message of the short film, but it aims to show such harassment with dire consequences even when no physical attack is consummated. This is forcefully stated, both narratively and visually in the final shots, in which the protagonist walks down the street and the musical instrument on her back is visually replaced by the man. This is a real physical burden from which she cannot free herself. Her thoughts, at the end, radically alter the expression that forces her to invalidate the experience of harassment: "Nothing

Image 1

Concerto #4



happened. And I feel like crying? They say it's nothing to make me nothing. It's something. They're liars!"

Therefore, this episode challenges the widespread tendency to invalidate experiences of sexual harassment and violence and insists on showing their consequences.

3.2 EL MOÑO

This episode denounces harassment from an intersectional perspective, which takes into account the gender and race of the protagonist. Wenderhold studies this short film and quotes

Kimberle Crenshaw, who reminds us that a truly intersectional perspective cannot be limited to the mere insertion of a black protagonist in any given context, but must take into account the particular characteristics that affect the situation (Crenshaw, 1991). The protagonist in this episode is a black female university law student who, through her monologue, describes herself as someone who likes to think and who

was told as a child that she should be a lawyer. She enrolled in law, she says, to “have the right

TABLE 2: EL MOÑO
<p>1. Indicators relating to authorship and production</p> <p>Script: Agnès Desarthe (France)</p> <p>Directed by: Nathalie Masduraud and Valérie Urrea (France)</p> <p>Production. Nathalie Masduraud and Valérie Urrea</p> <p>Running time: 3'37".</p>
<p>2. Thematic indicators</p> <p>Theme: Harassment through mention of physical appearance</p> <p>Emotions: Bewilderment and anger</p>
<p>3. Indicators relating to the main character</p> <p>Sex: Female</p> <p>Age: Young university student</p> <p>Race: Black</p> <p>Appearance: Absence of sexualization</p> <p>Agent/Passive: Agent</p>
<p>4. Indicators relating to perspective</p> <p>Voice. Main character's monologue</p> <p>Point of view: Recounting of the episode along with a sword fight.</p>
<p>5. Indicators of impact</p> <p>Final message and impact: Sexism and racism can be transposed to a time to impede a young girl's academic progress through something as seemingly harmless as a compliment regarding hairstyle.</p>

to have an opinion and to contradict”. The episode takes place in one of the classes in which the teacher, a white man, asks the protagonist to defend her point of view in a debate in which he holds the opposite view. As the young woman stands in front of the class, the shots show a group of students, men and women of different races, conveying a reality of the French nation in which racial diversity is a fact. The young woman is happy to be able to defend her ideas, as she has prepared her case well, and adds: “I have my arguments ready, sharp, ordered”.

From this moment on, in parallel to the debate, the images reproduce a fight with large swords between the young woman and the professor. At the moment when the professor hesitates

and the protagonist knows that she “has the upper hand”, the debate is interrupted with the phrase: “That bun looks good on you”, which, as Wenderhold (2022) rightly points out, introduces an element of objectification, in a leap from the intellectual plane to that of physical appearance. Faced with the young woman’s bewilderment and her attempt to return to the debate, the professor insists: “Your hair. It’s up. It suits you”. The protagonist admits that she had to smile out of politeness, because that is the usual response when a woman receives a compliment, but she regrets it: “I should have called him out”, but what happens is that this “submissive smile” makes the professor the winner of a “rigged debate”. From that moment on her voice dwindles, it is barely audible, and she ends the debate as best she can. In the present moment she reflects on what happened and questions her actions; she even claims that she should have slapped him. Her conclusion, however, reflects a situation that is unfair and difficult to resolve, as she is aware that if she externalizes her anger she also loses, so she can only hold her gaze before returning to her seat.

Again, this short film projects an everyday situation in many women’s lives that could equally well be summed up in the phrase “nothing really happened”, which invalidates experiences of harassment or, in this case, verbal violence. This tendency has been confirmed in a recent publication by Cullen-Rosenthal and Fileborn (2022), in which the results show that the majority of participants in a study on the harm of verbal harassment in the form of compliments are in most cases minimized. The beginning of this episode, however, gives a clear warning of how wrong this interpretation is, as the first words the young woman utters are the following: “Something is not right. There is something unacceptable”. The unacceptable unfolds in several

Image 2

Le chignon



ways in this episode. Firstly, the compliment or praise focused on physical appearance, looks or hairstyle, is something that serves to construct hegemonic masculinities and femininities from a very early age, as Eliasson, Isaksson and Laflame (2007) have shown. The reference to up-do hair in this case as more attractive than loose hair, being a black woman, can be interpreted as a sign of approval of an appearance that avoids showing what is considered to be curly, unruly or different hair from that of white European women. Wenderhold (2022), states that Afro hair is still perceived as untamed or wild, so that the teacher's approval in a way flatters the submissiveness of the hair in a bun, which will lead to that "submissive" smile and the dejection of the young woman's intervention in terms of intellectual debate. Finally, her reflection on the harmfulness of showing her anger explicitly will only disadvantage her,

which also points to the perception of violence or irrelevance that both the teacher and the students may have and which affects a young black girl.

4. RESULTS

The results obtained confirm the characterization of the H24 series as an alternative cinematography with a feminist perspective, and the data obtained from the indicators of these two selected short films can be extrapolated to the rest of the episodes that make up the series. The 24 short films are based on scripts written by women and are also directed and produced by women. All the protagonists are women and they are the ones who express their thoughts, emotions and feelings through a monologue. Women's perspective is favored. The sexualization of the female body is avoided in all cases

and an intersectional perspective is promoted. The feminist viewpoint shown in this series aims to avoid stereotypes associated with violence against women and denounces the harassment that women suffer in everyday life. This is how Valérie Urrea, one of the creators, puts it: "Our series is a call to resistance, to be able to reflect, to respond, to testify, to speak (...) It is also a way of recovering our stories"⁴ (Baýt-Darcourt, 2021, n.p.).

The two episodes analyzed choose situations from the everyday life of young women which, on many occasions, are not perceived as violent, as there is a tendency to invalidate this characterization. The protagonists manage to convey, through their words, gestures and emotions, the denunciation of verbal and psychological harassment as forms of violence. For all these reasons, this series has the potential to influence the audience and create gender awareness by conveying the idea that violence is very present in the daily lives of European women, regardless of their age, race, or cultural and economic level. The protagonists, far from showing submissive or complicit attitudes towards this structural violence, rebel and show attitudes of denunciation and rebellion, which translates visually into an innovative cinematography that opposes the dominance of the male gaze. As Fernández-Castrillo and Lara, (2022) point out, if cinema often has the capacity to provide a positive or justified image of the violence implied by male domination, "we must understand that it can perform the opposite operation: configure rhetorical strategies that highlight the unacceptability of this muffled and insensitive violence" (p. 5).

5. CONCLUSIONS

The answer to the research question concludes that the two episodes analyzed provide an innovative representation of episodes of violence against women in cases where there is no explicit physical violence. The analysis confirms that these short films are representative of an alternative cinematography with a female gaze, which is doubly shown both in their content and in their visual and narrative treatment.

The way in which this production has been described and characterized confirms this response:

Thus, the H24 series turns out to be a double manifesto: a feminist manifesto and an aesthetic manifesto. 24 women writers signed 24 stories of violence specifically against women. 24 actresses bring these voices to the screen in short films that follow each other relentlessly, hour by hour, following the 24 hours in the life of a woman⁵ (Devillers, 2021, n.p.).

The only academic study that exists on this series concludes along the same lines. Wenderhold (2022) states that the directors apply a feminist approach to the issue of sexual harassment of women, deployed not only through the stories but also through the production process and the staging of each episode.

One of the limitations of this article is restricting the analysis to two episodes, since this selection has allowed a detailed analysis of the indicators, but it does not provide a study of the

4 Notre série est un appel à la résistance, à pouvoir réfléchir, répondre, témoigner, prendre la parole (...) C'est aussi une façon de se réapproprier nos histoires.

5 La série H24 s'avère-t-elle un double manifeste : manifeste féministe et manifeste esthétique. 24 écrivaines ont signé 24 récits de violences spécifiquement faites aux femmes. 24 actrices portent ces voix à l'écran dans des courts métrages qui s'enchaînent sans répit, heure par heure, cloutant 24 heures de la vie d'une femme.

series as a whole, nor is it possible to detail issues related to the response of the audience. Nevertheless, some reflections can be provided on this topic.

It should be noted that not all experiences of violence against women are reflected, nor are all European - let alone international - realities represented. Despite the effort made to include an intersectional perspective, there is a greater number of texts and episodes from countries such as France as opposed to the absence of other European national realities. Despite all this, the series is an original and ambitious example, produced with a clearly feminist intention, and represents a remarkable effort in the advancement of women's rights and freedoms.

The creation of a series that reveals and denounces cases of violence against women can contribute in the future to the generation of a feminist identity at a European level that develops a critical spirit and resistance to harassment, discrimination and abuse. The creators affirm that the stories have generated debate since the first screenings reserved for the teams and their families, and this debate has spread to other areas. As a result, the creators say: "Our greatest gift: seeing the series become an object of awareness to accompany this liberation more broadly⁶". Future studies focused on the reception and the reactions of European audiences will contribute to answering this question.

6 Notre plus beau cadeau: voir la série devenir un objet de sensibilisation pour accompagner plus largement cette libération.

REFERENCES

- Ahmed, S. (2004). *The Culture Politics of Emotion*. Routledge.
- ARTE. (2022). *El nacimiento de ARTE Una televisión franco-alemana con vocación europea*. <https://www.arte.tv/sites/corporate/es/el-nacimiento-de-arte/>
- Baýt-Darcourt, C. (2021). (2021, octubre 22). Un appel à la résistance: 24 histoires de violences contre les femmes dans la série d'Arte *H24, 24h dans la vie d'une femme*. *Franceinfo*. https://www.francetvinfo.fr/replay-radio/info-medias/un-appel-a-la-resistance-24-histoires-de-violences-contre-les-femmes-dans-la-serie-d-arte-h24-24h-dans-la-vie-dune-femme_4799387.html
- Baz'Art (2021). (2021, octubre 19). Notre interview de Nathalie Masduraud et Valérie Urréa, créatrices de la série *H 24, 24 h de la vie d'une femme*. *Baz'Art*. <http://www.baz-art.org/archives/2021/10/19/39149437.html>
- Burgardt, B.; Anderson, L.; Pérez Escalá, M.; Dagatti, N.; Mercado, N.; Bianco, S.; & Medley, V. (2022). Feminist audiovisual production modes: Collective reflections in the Latin American context. *Arkadin*, 11 e041.
- Cervera, L.; Kerfa, S. and Ramírez-Soto, E. (2022). Latin American feminist film and visual art collectives, *Jump Cut. a Review of Contemporary Media*. <https://www.ejumpcut.org/currentissue/LatinAmWomenIntro/index.html>
- Collins, P. & Bilge, S. (2016). *Intersectionality*. Polity Press.
- Comisión Europea. (2022). *Propuesta de DIRECTIVA DEL PARLAMENTO EUROPEO Y DEL CONSEJO sobre la lucha contra la violencia contra las mujeres y la violencia doméstica COM(2022) 105 final*. <https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:52022PC0105&from=EN>

- Council of Europe. (2011). *Council of Europe Convention on preventing and combating violence against women and domestic violence*. <https://rm.coe.int/168008482e>
- Crenshaw, K. (1991). Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color, *Stanford Law Review*, 43(6), 1241-1299. <https://doi.org/10.2307/1229039>
- Cullen-Rosenthal, E. and Fileborn, B. (2022) Merely a Compliment? Community Perceptions of Street Harassment in Melbourne, Australia, *International Journal for Crime, Justice and Social Democracy*. doi: 10.5204/ijcjsd.2218.
- Deck, M. (2019). *Reframing the gaze: How women filmmakers influence the portrayal of women on-screen*. [Honor's Thesis, University of Oregon].
- Devillers, S. (2021). (2021, octubre 21). H24, la violence dans la vie des femmes. *Radiofrance*. <https://www.radiofrance.fr/franceinter/podcasts/l-instant-m/l-instant-m-du-jeudi-21-octobre-2021-7061135>
- De Lauretis, T. (1984). *Alice Doesn't: Feminism, Semiotics, Cinema*. Indiana University Press.
- Edwards, C., Bolton, R., Salazar, M., Vives-Cases, C., & Daoud, N. (2022). Young people's constructions of gender norms and attitudes towards violence against women: a critical review of qualitative empirical literature. *Journal of Gender Studies*, 1–12. <https://doi.org/10.1080/09589236.2022.2119374>
- Eliasson, M., Isaksson, K. and Laflamme, L. (2007) Verbal abuse in school. Constructions of gender among 14- to 15-year-olds, *Gender and Education*, 19(5), 587-605.
- European Commission. (2021). *Criminalisation of gender-based violence against women in European States*. <https://www.equalitylaw.eu/downloads/5535-criminalisation-of-gender-based-violence-against-women-in-european-states-including-ict-facilitated-violence-1-97-mb>
- European Commission. (2022a). *A comparative analysis of gender equality law in Europe 2021*. <https://www.equalitylaw.eu/downloads/5591-a-comparative-analysis-of-gender-equality-law-in-europe-2021-1-36-mb>
- European Commission. (2022b). *COMMISSION STAFF WORKING DOCUMENT IMPACT ASSESSMENT REPORT Accompanying the document PROPOSAL FOR A DIRECTIVE OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL on combating violence against women and domestic violence*. <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=SWD:2022:62:FIN>

- European Parliament. (2022). *Initial Appraisal of a European Commission Impact Assessment - Combating violence against women and domestic violence*. [https://www.europarl.europa.eu/RegData/etudes/BRIE/2022/730332/EPRS_BRI\(2022\)730332_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2022/730332/EPRS_BRI(2022)730332_EN.pdf)
- European Union Agency for Fundamental Rights [FRA]. (2014). *Violencia de género contra las mujeres : una encuesta a escala de la UE : resumen de las conclusiones*. Publications Office. <https://doi.org/doi/10.2811/6080>
- Faure, M. (2021). "Ce Samedi Soir, on Regarde 'H24 - 24 Heures Dans La Vie d'une Femme' Sur Arte - Nice-Matin." Nice Matin. <https://www.nicematin.com/culture/ce-samedi-soir-on-regarde-h24-24-heures-dans-la-vie-dune-femme-sur-arte-722563>
- Fernández-Castrillo, C. y Lara López-Arza, C. (2022). Integración de la violencia simbólica en la teoría fílmica feminista: visibilizando lo invisible. *Arbor*, 198(805): a666.
- Freixes, T. and Román, L. (2014). *Protección de las víctimas de violencia de género en la Unión Europea. Estudio preliminar de la Directiva 2011/99/UE sobre la orden europea de protección*. URV. <http://www.publicacions.urv.cat/cataleg/universitat-rovira-i-virgili/15-cataleg/universitat-rovira-i-virgili/468-proteccion-de-las-victimas-de-violencia-de-genero-en-la-union-europea>
- French, L. (2021). *The Female Gaze in Documentary Film: An International Perspective*. Palgrave-Macmillan.
- Fueyro, A. y de Andrés, S. (2017). Educación mediática: un enfoque feminista para deconstruir la violencia simbólica de los medios. *Revista Fuentes*, 2(19), 81-93.
- García, C. (2007). El cine con mirada femenina. *Crítica*, 943. 65-69.
- Hooks, b. (2014). *Black Looks: Race and Representation*. Routledge.
- Infofrance (2021). Arte confirme son ambition à devenir la "première plateforme culturelle audiovisuelle européenne". *Infofrance* (2-09-2021). https://www.francetvinfo.fr/culture/cinema/documentaires/arte-confirme-son-ambition-a-devenir-la-premiere-plateforme-culturelle-audiovisuelle-europeenne_4757779.html
- Johnston, C. (1999). Women's Cinema as Counter-Cinema, en S. Thornham, (Ed.) *Feminist film theory* (pp. 31-40). Edinburgh University Press.
- Kaplan, A. (1983). *Women and Film: Both Sides of the Camera*. Methuen.
- Kelly, L. and Jill Radford, J. (1990). Nothing really happened: the invalidation of women's experiences of sexual violence, *Critical Social Policy*, 10(30), 39-53.
- Mulvey, L. (1989). Visual Pleasure and Narrative Cinema, en *Visual and Other Pleasures* (pp. 14-27). Indiana UP.

- Mulvey, L. (2001). Unmasking the gaze: Some thoughts on newfeminist film theory and history, *Lectora*, 7, 5-14.
- Organización de las Naciones Unidas [ONU]. (1979). Convención sobre todas las Formas de Discriminación contra la Mujer. *Asamblea General*. <https://www.ohchr.org/sp/professionalinterest/pages/cedaw.aspx>
- Parlamento Europeo. (2021). *Definición de la violencia de género como nuevo ámbito delictivo recogido en el artículo 83, apartado 1, del TFUE*. https://www.europarl.europa.eu/doceo/document/TA-9-2021-0388_ES.pdf
- Parlamento Vasco. (2005). *Ley 4/2005, de 18 de febrero, para la Igualdad de Mujeres y Hombres* (pp. 117277-117315). <https://www.boe.es/eli/es-pv/l/2005/02/18/4>
- Peltzer, A. and and Keppler, A. (2015). *Die Soziologische Film- Und Fernsehanalyse. Eine Einführung*. De Gruyter Oldenbourg.
- Rodríguez San Julián, E., Calderón Gómez, D., Kuric Kardelis, S., & Sanmartín Ortí, A. (2021). *Barómetro Juventud y Género 2021: Identidades, Representaciones y experiencias en una realidad social compleja*. <https://doi.org/10.5281/zenodo.5205628>
- Shreeves, R., & Prpic, M. (2019). *Violence against women in the EU: State of play*. [http://www.europarl.europa.eu/RegData/etudes/BRIE/2018/630296/EPRS_BRI\(2018\)630296_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2018/630296/EPRS_BRI(2018)630296_EN.pdf)
- Silverman, K. (1988). *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*. Indiana UP.
- Tello, L. (2016). La 'mirada femenina': estereotipos y roles de género en el cine español (1918-2015), *Ambitos*, 34, 1-16.
- Wenderhold, N. (2022). *The subversive application of the female gaze in cinema: Discussing the prospects of counter-cinema in ARTE's series H24* [Master's Thesis, University of Strasbourg-University of Deusto].
- Young, L. (2006). *Fear the Dark: 'Race', Gender and Sexuality in the Cinema*. Taylor & Francis.