

Conceptual and historical review of trans issues in American TV series: narrative and audiovisual analysis of the character Jules in *Euphoria* (HBO: 2019-)

Revisión conceptual e histórica de lo trans en las series de televisión estadounidenses: análisis narrativo y audiovisual del personaje de Jules en Euphoria (HBO: 2019-)



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Abstract:

Contemporary fiction TV series covers the representation of diverse realities, making them more relatable and attractive to audiences. Therefore, VoD platforms promote the inclusion of varied narratives and themes, particularly regarding the LGBTIQ+ community. The main objective of this research is to determine trans representation in American TV series. From a qualitative methodology, we review the related literature and conduct an in-depth textual analysis of the character Jules in *Euphoria* (HBO: 2019-). The analysis focuses on her personality, role, actions and factors related to her environment. Moreover, we examine the narrative and audio-visual features of her presentation and sex scenes to identify the focus of this representation. The findings show an increase in the inclusion of a trans character and progress towards an unstereotyped representation, favouring trans realities unconditioned exclusively by gender identity. The presence

Resumen:

Las series de ficción contemporáneas acogen la representación de realidades diversas que contribuyen al atractivo e identificación de la audiencia. Por ello, las plataformas de VoD –Video on demand– favorecen la inclusión de narrativas y temáticas variadas, especialmente en lo relativo a la comunidad LGBTIQ+. El objetivo de esta investigación es conocer la realidad trans en las series de ficción producidas en Estados Unidos. Desde una metodología cualitativa se revisa la bibliografía relacionada y se realiza un análisis textual en profundidad del personaje de Jules como persona, rol y actante en la serie de Euphoria (HBO: 2019-), junto con los factores de relación con su entorno. Además, para conocer la focalización de la representación se examinan las cuestiones narrativas y audiovisuales de sus escenas de presentación y sexo. Los resultados revelan el incremento de personajes trans y el avance hacia una representación alejada de estereotipos y a favor de mostrar una realidad no condicionada exclusivamente

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of the character Jules, the development of her own storylines, and the audiovisual resources used in her narrative exemplify this landscape. In conclusion, we highlight the television series' positive contribution to the representation of the LGBTIQ+ collective, especially in VoD series.

Keywords:

TV show; transgender; television production; America; characters.

por la identidad de género. El personaje de Jules, el desarrollo de sus propias tramas y los recursos audiovisuales utilizados ejemplifican dicha causalística. En conclusión, anotamos un avance positivo en la contribución de la ficción televisiva a la representación del colectivo, especialmente por parte de los operadores de VoD.

Palabras clave:

Programa de televisión; transgénero; producción televisiva; América; personajes.

1. Introduction

In the current audiovisual market, TV series are the focus of media, industrial, and academic interest. This drives the production of innovative projects, both from a formal and narrative perspective. The popularity of VoD –Video-on-demand– services has contributed to this, transforming the production, distribution and consumption of audiovisual projects, which include varied themes and complex narratives. For this reason, academics consider that “it is also relevant to analyze the audiovisual fiction produced by VoD platforms given their increasing popularity, the importance of television fiction in socialization processes, and their influence on conditioning the behavior of viewers” (Marcos-Ramos & González-de-Garay, 2021: 582).

Stories revolving around the LGBTIQ+ collective –lesbian, gay, bisexual, transexual, intersexual, queer, and other identities– can increase their representation in the media on these platforms (Goddard & Hogg, 2018). This is confirmed in the report published by the *Gay and Lesbian Alliance Against Defamation* (GLAAD, 2022), according to which 26 of 42 trans characters in American TV fiction during the 2021-2022 season were featured in platform TV series.

GLAAD is a non-profit organisation, launched in 1985 in response to the media homophobia brought about by the coverage of AIDS cases in the United States. GLADD advocates for queer representation in the media. In 1989 the organisation created a prize to recognise this inclusion (Kruger-Robbins, 2022). Additionally, GLADD publishes an annual report called *Where We Are on TV*, which focuses on the presence of this collective on TV. The publication aims to promote a respectful and realistic representation, which has positive outcomes for the LGBTIQ+ community (Gross, 2005).

Concerning the terminology, we should note that related concepts are fluid and varied in their use. Following the recommendation published on the GLAAD website, we should approach each term respectfully, consider each individual's preference, what they feel comfortable with, and the language that represents and honours their identity. The concept of trans or transgender is often used in the United States as an umbrella term for people who do not feel psychologically or vitally represented with their sex assigned at birth and the gender characteristics socially associated with it, medically referred to as gender dysphoria (Spencer & Capuzza, 2016).

The trans collective includes several sub-collectives, although its representation usually only includes transexual individuals (Wellborn, 2015). However, trans people may or may not have undergone hormone treatment or surgery to change their sex, i.e., transition. Therefore, there is a greater diversity of corporealities (Cobo-Durán & Otero-Escudero, 2021). The term “transexual” is

traditionally used to define people who transition, and the concept “non-binary,” “fluid gender,” or “queer” refers to people who do not identify with male or female genders (Joyrich, 2014).

The media are responsible for the dissemination of social and political issues. Their discourse influences the audience’s knowledge and behaviour concerning trans reality. McInroy and Craig (2015) stated, “Media is the predominant source where people, both transgender and nontransgender, gain general knowledge about transgender issues. Thus, media representation influences and informs the general public’s attitudes” (606). Concerning the TV series under study in this research, Masanet *et al.* (2022: 143) add:

In order to counteract these anti-human-rights dialectics, the media can serve as tools to offer alternative discourses, in particular by providing realistic and non-stereotyped LGBTQ+ representations. A broader and more diverse LGBTQ+ representation in media products can contribute to generating pedagogies that reduce social prejudice towards LGBTQ+ people and also offer aspirational models for them to identify with. TV series have the potential to help portray LGBTQ+ people in an everyday way.

Traditionally research regarding queer representation in television fiction has focused on homosexuality due to the absence of significant data about trans reality. Poole (2017) points this out, “so far, full-length studies on LGBT television presence have largely ignored the T” (2). Responding to that claim, several recent works have been published from television studies and queer theory. These texts have contributed to studying the collective’s visibility on television and played a crucial role in combating transphobia (Capuzza & Spencer, 2017).

This landscape justifies the present research, which aims to contribute to the field of study previously described by reviewing trans representation in American television and analysing the character Jules Vaughn in the TV series *Euphoria* (HBO: 2019). This research uses a queer theory approach in the theoretical review and methodological application. Despite adopting this perspective, it is essential to acknowledge the potential implicit limitations in this discourse due to the authors identifying as cis and heterosexual.

Previously published papers have favoured this research’s context, inspiration and debate: Erdeli (2021) examines the corporality of the character Jules. Masanet *et al.* (2022) study the context, aesthetic, narrative, contents and meaning of the representation from three perspectives: the fact of being trans, the shift from fetishism to romanticism, and comfortable and violent spaces. Macintosh (2022) analyses the filmmaking of *Euphoria* (HBO: 2019-), highlighting its *cool trans aesthetic*. Uli de la Fuente and Martín-Ramallal (2022) value this TV series as a source of information and a tool for Generation Z¹ to combat hate speech. In addition, Bretones (2022) examines audiovisual intertextual references used in this fiction to explore the characters’ corporality, sexuality, and gender.

The present research is an original contribution because it applies an in-depth textual analysis of the character Jules using a combination of methodological approaches. We describe this character’s physical and psychological traits and other specific factors related to queer representation connected to the rest of the characters. Moreover, examining narrative and audiovisual filmmaking techniques applied in key scenes helps assess whether there is a trans focus in this project. By conducting a previous

¹ Generation Z: Individuals born between the end of the 90s and the beginning of 2000.

historical review and considering the production context of *Euphoria* (HBO: 2019-), we gain relevant insights through a diachronic approach, enabling us to draw several conclusions about the contemporary television landscape.

1.1. *Trans representation in American TV fiction*

We apply the four stages of media representation for racial minority groups proposed by Clark (1969) to review the presence and characteristics of trans characters in American TV fiction. In this case, we apply these phases to study the evolution of trans characters: (1) non-representation, the group is ignored, (2) ridicule, the collective is represented with mockery, (3) regulation, which involves a forced representation as a consequence of the previous phase, and (4) respect, when the characters break free from negative and positive stereotypes, and their representation goes beyond gender identity.

We can identify the four periods and their trans characters by analysing American television history from a queer perspective. However, the boundaries are blurred in these phases, and we find different representations in the same period depending on the production, channels or platform in charge of the distribution (Cook, 2018).

The absence of trans characters on television characterises the first stage. There are some exceptions of sporadic characters whose representation often leans closer to transvestitism, such as in *The Alfred Hitchcock Hour* (CBS: 1955-1964, NBC: 1964-1965). This first phase was overcome in the late 1970s when the first set of trans characters appeared in the TV series *All That Glitters* (Sindicación, 1977) (Capuzza & Spencer, 2017).

The second stage of trans representation is defined by negative stereotypes, such as sensationalism (Namaste, 2005) and sexualisation (Shelley, 2008). Representation characterised by the discourse of a woman trapped in a male body is also common. In this sense, there is a contradiction between gender identity and physical appearance, which is usually a source of laughter and mockery (McInroy & Craig, 2015). Other stereotypes seek to ridicule, especially the trans woman. She is often portrayed as a sexual offender who conceals her trans identity. Therefore, her femaleness is considered deceitful, leading to rejection and even repugnance (Serano, 2016).

These characters have been subjected to harassment and ridicule; they generate fear and terror and are often discredited through the following practices: using the person's name or pronoun before their transition -deadnaming-, using the wrong gender to refer to the person -misgendering-, thinking about the trans reality as a pathology, not as gender diversity -pathologisation-, confusing trans with homosexuality or travestism, the sexualisation of trans people (Billard, 2016).

There are numerous examples of trans characters suffering from some of these practices in the American context. In the TV series *Friends* (NBC: 1994-2004), the father of one of the main characters is a trans woman, Helena Handbasket (Kathleen Turner), who is rejected and misunderstood by her son. Helena performs cabaret shows but is also characterised as a woman off-stage. For this reason, her trans identity is emphasised, although she is referred to as a drag queen in the TV series.

During the third stage, there is a moment of transition when trans characters move away from the stereotypes mentioned above. Nevertheless, they are not naturally portrayed beyond their gender identity. This is the case of Alexis Meade (Rebecca Romijn) in *Ugly Betty* (ABC: 2006-2010), whose transition is unrealistic. Another confusing representation of transition is Max Sweeney's (Daniela Sea), the transgender male character in *The L Word* (Showtime: 2004-2009).

In this phase, the “wrong body” discourse is common in the trans character’s narrative, whose storylines revolve around the hormonal or surgical transition with the ultimate goal of gaining social acceptance (Siebler, 2012). This is called cispassing, when the transition process is portrayed as a means for trans people to achieve personal and social acceptance of their image and corporeality. Villegas Simón *et al.* (2023) express that these phenomena are negatively perceived by the audience belonging to the collective according to the findings of their qualitative analysis, which included interviews and focus groups with 19 trans individuals:

Cispassing stands out as a transversal element that determines practically all popular discourses. On the one hand, cispassing drives the decision behind the creation of most trans characters, who are those who fit gender binarism best. On the other hand, cispassing also determines the type of storyline involving trans people. Most of them address the tragic lives that trans people lead until they achieve their supposed dream to adhere to the physical, cultural, and social aspects that are hegemonically associated with their gender (Villegas Simón *et al.*, 2023: 11).

In the fourth phase, discourses about genitalia, the wrong body and transitioning are gradually overcome. The broader concept of trans favours it because it includes transsexuality but also transgender and fluid gender. Therefore, the transition discourse includes other alternatives (Booth, 2015). Some narratives about queer diversity and subjectivity move away from ridiculous and violent representations (Capuzza & Spencer, 2017).

The beginning of this stage in the American industry is featured in TV series such as *Nip/Tuck* (FX: 2003-2010) or *Dirty Sexy Money* (ABC: 2007-2009). These include recurring trans characters played by trans actresses. However, at first glance, it is noted that trans reality does not appear in the plot development, and trans characters are only present on average 7% of the screen time. These findings are from a study conducted by Capuzza and Spencer (2017) regarding primary and secondary trans characters in 9 American TV series that premiered between 2008 and 2014.

Later, the character Sophia Burst (Laverne Cox) stands out, one of the prisoners in the TV series *Orange is the New Black* (Netflix: 2013-2019). Although her gender identity determines her narrative, and the audience learns about her transition thanks to the flashbacks, this character’s storyline goes beyond her gender identity. Cox’s performance leads to a nomination for an Emmy –the first time for a trans actress– and other roles in TV series such as *Doubt* (CBS: 2017) or *Inventing Anna* (Netflix: 2022).

Another representative example of this stage is the TV series *Sense8* (Netflix: 2015-2018). This project is considered LGBTIQ+ due to its storylines and characters, such as Nami Marks (Jamie Clayton) and their production team, led by two trans women: sisters Lana and Lilly Wachowski. This text is developed in a trans universe –transgender, transsubjective and transphobic–: “It is not just the first TV show which presents a transgender character written/directed by trans creators and performed by a trans actress, but it also tries to visualise a global imaginary of new forms of identity” (Ruiz del Olmo & Bustos Díaz, 2020: 385).

There is also a broad representation of trans reality in *Pose* (FX: 2018-2021). The writers’ participation as well as actors and directors belonging to the collective contributed to this (Koch-Rein *et al.*, 2020). This project forms part of a new wave of fiction series which respond to feminist demands resulting from social movements such as #MeToo and #TimesUp and portrays an inclusive representation of gender perspectives (Garrido & Zaptsi, 2021). At this point, the TV series *Euphoria* (HBO: 2019-) is included because it “shows different sexual orientations and gender identity profiles, and it assertively critiques heteronormativity” (Uli de la Fuente & Martín-Ramallal, 2022: 148).

Despite the cited exceptions, the representation of trans women by cisgender actors and actresses is common practice in the current television scene. It is heavily criticised because it encourages fake corporealities and damages this community's visibility, inclusion, and improvement in working conditions (Cobo-Durán & Otero-Escudero, 2021: 83). The more noted example is the trans character Maura Pfefferman, played by Jeffrey Tambor, in the TV series *Transparent* (Prime Video: 2014-2019). Nevertheless, this project is highly regarded due to the showrunner Joey Soloway's LGBTIQ+ point of view (Copier & Steinbock, 2017). In fact, this TV series has been classified as *New Queer Quality TV* (Fellner, 2017: 6).

Hiring cisgender actors to play trans women on the screen reinforces the idea that trans women are not really women and fakes their corporealities (Reitz, 2017), preventing the collective from being authentically visible (Cover, 2023). Trans actress Jen Richards, who played the teacher Margo in *Mrs. Fletcher* (2019), reveals this circumstance in the documentary *Disclosure: Trans Lives on Screen* (Feder, 2020): "The public thinks of trans women as men with good hair and makeup in costume. And that's reinforced every time we see a man who's played a trans woman off-screen" (Feder, Netflix: 2020, 01:00:29-01:01:00).

On the other hand, the representation of trans men and non-binary people is limited in TV series (Wellborn, 2015). We can find some exceptions, such as the character Trevor in *Shameless* (Showtime: 2011-2021), played by the trans actor Elliot Fletcher, who also worked in *Faking It* (MTV: 2014-2016) and *The Fosters* (ABC Family: 2013-2018). The character Buck Vu in *The OA* (Netflix: 2016-2019) is also notable, played by Ian Alexander, the first Asian-American transgender person who acted on television; the character Doctor Casey (Alex Blue Davis), among other *queer* characters in *Grey's Anatomy* (ABC: 2005-); and Vanya in *The Umbrella Academy* (Netflix: 2019-), who shared with his brothers and sister that he had changed his name to Viktor, at the same time that the actor Elliot Page shared his transition on social media.

This review demonstrates an evolution towards a narrative that revolves around the struggle for trans community rights, reports of harassment, and the search for identification. Moreover, these narratives take a stand by showing trans people's life experiences as not being solely defined by this condition. Defining this idea, Reitz (2017) states that "Trans is only an adjective that describes one aspect of transgender people. Their stories need to revolve around the plot and not the fact that they are trans" (6).

Logically, trans characters' experiences are shaped by their gender identity at some point. Still, they are positively represented when they advocate for and normalise the inclusion of the collective. Some examples are the writing teacher in *Mrs. Fletcher* (HBO: 2019), the superheroine in *Supergirl* (CW: 2015-2021), or the Latin Doctor in *With Love* (Amazon Prime: 2021-). When this perspective is applied to the representation of trans teens, it is particularly relevant. TV series such as *Glee* (Fox: 2009-2015) or *Chilling Adventures of Sabrina* (Netflix: 2018-2020) are excellent examples of this trend. Two British TV series should also be highlighted as they have made a significant contribution in this sense: *Sex Education* (Netflix: 2019-) or *Heartstopper* (Netflix: 2022) (Vázquez-Rodríguez *et al.*, 2020).

The creative freedom provided by VoD platforms facilitates the representation of Queer sexualities in TV series (Capuzza & Spencer, 2017). Moreover, it encourages writing and production teams to commit to renewing sexual representation. The TV series object of study of this research responds to this aim. In *Euphoria* (HBO: 2019-), the showrunner Sam Levinson proposes to break multiple taboos: adolescent drug addiction, gender diversity, child pornography, and sexual abuse.

The cable channel HBO produced this project in line with its brand image, characterised by the inclusion of controversial themes, uncomfortable and amoral characters, and complex stories (DeFino, 2014). The TV series *Euphoria* (HBO: 2019-) shows a new

representation of trans in fiction, breaking away from this collective's conventional association with negative stereotypes, tragedy or suffering. This project takes a step towards a trans aesthetic which is attractive for a general audience (Macintosh, 2022).

2. Methodology

The main objective of this research is to determine the presence and representation of the trans collective in fiction TV series produced in the United States. Specifically, to study the identity traits of the character Jules Vaughn in *Euphoria* (HBO: 2019-). The following research questions are related to this objective:

RQ1. What have been the characteristics of trans representation in American television fiction throughout its history?

RQ2. What kind of relationships does the character Jules in *Euphoria* maintain (HBO: 2019-)?

RQ3. What audiovisual resources are used to represent the character Jules in *Euphoria* (HBO: 2019-)?

RQ4. What are the narrative and audiovisual factors when introducing Jules and her sex scenes in *Euphoria* (HBO: 2019-)?

For this purpose, we review the related bibliography to establish the conceptual and historical context: the concept of transgender, its variants and associated factors (Joyrich, 2014; McInroy & Craig, 2015; Wellborn, 2015), and the features and evolution of trans representation in the American media (Capuzza & Spencer, 2017; Copier & Steinbock, 2017; Macintosh, 2022).

Next, we use a qualitative methodology and conduct an in-depth textual analysis of the character Jules in the first season of the TV series *Euphoria* (HBO: 2019-). We have selected this method due to the limited number of trans characters in audiovisual fiction; we aim to gather more detailed information about the representation of the character through qualitative examination instead of data quantification.

We have applied the test proposed by Vito Russo, a cinematic historian and co-founder of GLAAD, to set out three criteria for creating LGBTQIA+ characters in the media: (1) the inclusion of one person from the collective, in our case, one trans person; (2) this character must not only be defined by their gender identity; and (3) their presence must not be complementary so that their absence would have an impact on the plot (GLAAD, 2013: 8). We have applied this test to select the TV series *Euphoria* (HBO: 2019-) as a case study.

Moreover, this project's contemporaneity, popularity and recognition in the contemporary television landscape contribute to this decision.

Firstly, we watched the TV series twice and analysed the character using a model proposed by Pérez-Rufí (2016). This author uses the textual analysis published by Casetti and Di Chio (1998, 1999) and Chatman (1990) to identify the construction and working of television discourse.

The character is analysed on three levels: narrative –the character as a person–; the story –the character as a role–; and a fable –the character as an actant– (Casetti & Di Chio, 1998). Although these parameters originate from literary theory and narratology, they are applied to audiovisual discourse and receive influences from other theories, such as queer theory. They are applied to the construction of characters because they expose new discourses and ideologies in audiovisual fiction (Pérez-Rufí, 2016).

Next, we review Cobo-Durán's and Otero-Escudero's proposal (2021: 86) in their study of the TV series *Veneno* (Atresplayer Premium: 2020). An analysis table will be used in our research to clarify the following items on trans representation through the character Jules: attraction to other characters, victims or perpetrators of violence, and family, friends, and love relationships.

These authors defend the relevance of analysing two types of crucial scenes —the introduction and sex scene— from narrative and filmmaking parameters to determine whether the focalisation of the storytelling is carried out from a cisgender perspective or if there really is a transgender point of view which offers positive images for the representation of the collective (Cobo-Durán & Otero-Escudero, 2021: 87). In this paper we also apply this analysis to assess the focalisation of the trans character in the TV series *Euphoria* (HBO: 2019-) and the audiovisual features of the representation.

3. Results

3.1. *Euphoria* (HBO: 2019-) TV Series Production

The project *Euphoria* (HBO: 2019-) is a teen drama based on an Iranian TV series of the same name. *Euphoria* (HBO: 2019-) is produced and aired on the cable channel HBO in the United States, and it is globally distributed on HBO's streaming platform. The showrunner, Sam Levinson, the creator, executive producer, writer, and director of this TV series, oversees production and applies a personal brand to the project (Macintosh, 2022). Levinson's filmography is characterised by addressing teenage themes revolving around the Internet, drugs, gender identity, or sex. Some examples are the film *Assassination Nation* (2018) and the TV series *The Idol* (HBO: 2022-).

The TV series *Euphoria* (HBO: 2019-) comprises two seasons, consisting of eight episodes each (45-50 minutes), which premiered on 16 June 2019 and the second season on 9 January 2022, respectively. Moreover, there are two special one-hour episodes in the series. The story revolves around a group of teenagers whose experiences are narrated by the main character, Rue Bennet (Zendaya). Sex, drugs, abuse, friendship, or violence are some themes explored, highlighting the main challenges these characters face.

The plot is developed linearly, with some jumps in time, especially flashbacks. The spaces include streets in the town, the high school, and houses. The filming stands out for a cinematographic style in the photography, camera movements, and music. The montage and editing are also marked by this style, which uses some techniques standard in cinema, such as cross-dissolve or sound effects.

The project was acclaimed by television critics who value the maturity with which risky themes are shown. This is expressed by Goodman (2019) in *The Hollywood Reporter*: "It might not be every teen's story, but it's a story that hasn't been told quite like this in a while." Audiences also embraced the project positively, whose first season received a rating of 81% on the website *Rotten Tomatoes*². *Euphoria* (HBO: 2019-) has received numerous film and television nominations and awards in film and television

2 Rotten Tomatoes: *Euphoria* Season 1. <https://www.rottentomatoes.com/tv/euphoria/s01>

festivals, especially for Zendaya's performance. She won the *Satellite Awards* in 2019 and the *PrimeTime Emmy Awards* in 2022 for best actress in a drama TV series.

This fiction contributes to trans representation in American television thanks to the character Jules. *Euphoria* (HBO: 2019-) meets the three requirements of the Vito Russo test previously indicated: (1) it includes at least one trans character, Jules, among other LGBTIQ+ characters; (2) gender identity is not a trait that defines Jules exclusively, because she has a broader narrative framework and personality of her own; and (3) Jules's absence would have consequences on the plot so that her presence is not merely complementary or casual.

3.2. Analysis of the character of Jules Vaughn as a person, role and actant

The character Jules is played by trans actress and activist Hunter Schafer. Regarding this analysis, we first focus on the narrative level: exploring the character as a person. Jules is a 17-year-old trans girl with the following physical characteristics: she is tall and slim, has long, straight blonde hair, clear skin and light blue eyes. Regarding her style, Jules often wears female childlike clothing in soft and bright colours, extravagant accessories and make-up. From a sociological point of view, the character belongs to a middle social class, with the corresponding economic and cultural level.

From a psychological perspective, Jules is loving, kind and caring, maintaining good relationships with her father and friends. Sometimes her actions are somewhat naive, but she also has an adventurous and spontaneous spirit. Despite uncomfortable situations such as abuse in high school or violent sexual relationships, Jules strives to maintain a positive attitude. We observe psychological problems primarily associated with gender dysphoria, leading to depression and self-harm. This is expressed by Rue's voice-over:

The truth was, Jules, hated herself. She hated how her brain worked, the way it would get stuck on a thought...like choking. And it would just play on an infinite loop until she couldn't think or breathe or stand to be alive. She didn't just hate her brain, though; she hated her body. Not every part. Just her shoulders and her arms and her hands. And also her chest, her stomach, her thighs. Her knees were the worst. Plus, her ankles and her big fucking stupid feet. She hated her life. Not because it was bad, but because when you hate your brain and your body, it's hard to enjoy the rest. So Jules developed a few coping mechanisms. None of them healthy. A few are scary enough to land her in (#01x04: Levinson, HBO: 2019, 00:03:52-00:04:58).

Regarding the analysis from the story level—character as a role—Jules performs the role of the main character's best friend and later her girlfriend. This character plays a supportive role in Rue's fight against drugs. Jules also has her own personal conflicts due to blackmail and threats she receives from a high school classmate, Nate. Jules is motivated to ensure her safety and Rue's. Finally, at the level of fable—the character as an actant—Jules helps Rue, but as previously indicated, she also develops her own storylines and takes charge of her actions.

3.3. Examination of the character Jules Vaughn's relationships

We apply the analysis table³ proposed by Cobo-Durán and Otero-Escudero (2021) to delve into the character Jules' sexual, violent, family, friend, and romantic relationships. This proposal is adapted and modified according to the needs of our object of study. The findings in the table show that the character Jules has a significant presence on screen, highlighting her prominence in both her own storylines and the ones developed with Rue. The inclusive casting of characters in *Euphoria* (HBO: 2019-) allows for the representation of a wide range of experiences of a group of teenagers. In this case, Jules' experiences are not portrayed in a limited or secondary way.

Concerning attraction, it should be noted that in *Euphoria* (HBO: 2019-), characters are not strictly categorised based on gender identity and sexual attraction. For this reason, it is complex to classify characters in this sense for this research. Therefore, we have organised moments of attraction with other characters based on encounters in the TV series, regardless of personal tastes or motivations that observation cannot deduce. In this case, we find five situations when Jules feels attracted to bisexual characters, two with homosexual characters, and five with heterosexual characters. Moreover, we noted multiple sexual encounters of Jules with older men in a flashback during her introduction.

Regarding violence, Jules never generates violent situations. However, we observe her desire for revenge due to Nate's abuses. It is shown in two imaginary scenes: Rue shoots Nate while Jules is encouraging, and Jules hangs Nate before kissing him in a sexual dynamic. Both moments belong to an imaginary world, so we have decided not to include them in the analysis table. Nevertheless, Jules is a victim of blackmail by Nate on several occasions. It causes her to self-harm in a scene, which is considered physical violence, although it is not caused directly by Nate but is motivated by his attitude.

As noted in five scenes, Jules maintains a positive relationship with her father. These are brief moments, but they show a complicit, affectionate and compassionate father-daughter relationship. However, her relationship with her mother is different, especially since Jules is admitted to a psychiatric centre against her will. Jules returns home recovered, but eventually, her mother abandons her.

Jules' friend relationships appear in most scenes. First, we highlight Rue and Jules' relationship hanging out as friends: they ride their bicycles, eat together at high school, or sleep embraced. However, we also note that Jules is part of a bigger group of friends: as seen in the festival, winter dancing, or in the skating rink. In these cases, Jules's experiences are no different from any other girl in her class.

Finally, we review scenes where Jules and Rue appear as a couple. Key moments could be present in any teenager's parent's life, such as taking photos before going out together to the high school dance, having arguments at parties under the influence of alcohol, demonstrating care and attention, or exchanging messages.

3 Annex I: Table 1. Analysis of Jules' relationships in *Euphoria* (HBO: 2019-).

3.4. Analysis of Jules Vaughn's introduction and sex scenes

Jules first appears at the beginning of the pilot episode. Jules is riding her bicycle, and Rue returns to town after spending time in a rehabilitation centre. They make eye contact in a shot-reverse shot mode, which slows down the action. The lighting is soft and uniform thanks to the natural light, and Rue's voice-over presents the character: Jules is a new girl in the city who has moved there with her father. We also observe other images alongside the audio: Jules lying in bed and chatting with a man she met on a dating application. She is getting ready to go out, getting dressed and putting on makeup, and pricking a syringe in her thigh.

Later, the spectator finds out about Jules' childhood and her transition process thanks to a flashback at the beginning of the fourth episode in the first season. When Jules was 11, she was admitted to a psychiatric centre for depression and self-harming episodes. Jules started her transition process at 13 years old, and she had sex at 16 years old. It is represented across several shots and fast shots where Jules meets with different men. Rue's voice-over narrates this scene. Therefore, there is no first-person focalisation. However, Jules' gender identity and her transition process are shown from a perspective which enables us to determine a trans gaze, both narrative discourse and audiovisual filmmaking.

On the other hand, Jules is often represented as vulnerable during sex scenes. In most cases, these are chance and sporadic meetings with unknown men who meet with Jules in isolated places because they cheat on their wives or feel ashamed about the sexual act, which is a general fetishist pleasure. Rue's voiceover notes that all men make it clear to Jules that they are not homosexual. These meetings appear in the flashbacks previously mentioned.

There is an entire scene featuring Jules having sex in a motel room with an older man she had just met, Cal Jacobs. A shot shows how Cal tears the girl's stockings and penetrates her while lying face down. There are several whole shots, but some close shots of Jules's face during sex are shown, demonstrating that the girl feels uncomfortable in this situation. The lighting is uniform, and the colours are austere, which conveys this encounter's cold and impersonal nature.

4. Discussion

By conducting a historical review of American TV fiction from a trans perspective, we notice a gradual but positive representation of characters from this collective. After the first phase, when trans individuals' inclusion was absent or confused with transvestism, we highlight a second phase characterised by negative stereotypes, the wrong body discourse, and the transition process as a way to achieve personal and social acceptance. Next, trans representation moves away from these limitations in the third stage, when characters begin to star in their storylines, although their stories still revolve around trans reality.

Jules's characters exemplify the fourth phase of trans-collective representation in American TV fiction. Therefore, the TV series *Euphoria* (HBO: 2019-) is located in Clark's (1969) fourth stage of representation. Following Uli de la Fuente and Martín-Ramallal (2022) findings, gender identity does not drive Jules' storylines. This character has her own narrative, which might be developed regardless of her trans reality. And it is not necessary to verbalise this situation in any scene.

The audience becomes aware that this character is a trans girl on two occasions: her childhood flashback and a conversation about her transition with Anna. In the latter, Jules expresses her view about femininity and what being queer entails for her:

Anna: So, have you?

Jules: Have I what?

Anna: Conquered femininity?

Jules: I don't know. But it's not like I even wanna conquer it. It's like I wanna fucking obliterate it. And then move on to the next level. And the next, and the next. I don't really know what that means or looks like, but... I want it.

Anna: Queerness is infinite.

(#01x07: Levinson, HBO: 2019, 00:37:37-00:38:08)

These reflections make it possible to go beyond the conventional trans representation in audiovisual media, especially from a binary perspective, and move away from stereotypes present in previous TV series. This broader and more complex landscape contributes to collective identification and allows us to combat hate speech. In this fiction, "Jules is an ethical and moral example of how society should react to transsexuality without conditions"(Uli de la Fuente & Martín-Ramallal, 2022: 148).

Coinciding with Masanet *et al.* (2022), the narrative does not focus on Jules being a trans girl or her transition process. Still, it explores a richer representation in which she explores her identity and the construction of romanticism with Rue. Following this line, Macintosh (2022: 14) concludes:

Through the character of Jules, the show explores questions of identity, authenticity, and the complex relationships between gender and sexuality that increasingly inform youth culture –all while avoiding the focus on the transition that typically characterises transgender characters' narrative arcs in mainstream media.

Jules plays a significant role in the plot with an on-screen presence equivalent to the remaining characters. Besides, there are different friend, sexual, love, and family relationships. Jules' sporadic sexual encounters with unknown men contrast with her romantic relationship with Rue or Jules' polyamorous feelings when she tells Rue that she kissed Anna and is in love with both of them.

Physical violence is not notable in the narrative, but Jules suffers abuse and blackmail from the same character: Nate. There are no scenes where Jules generates violence, except for hypothetical situations in which she would like to avenge her bully. Friendships often revolve around Rue, who becomes her best friend, but we also observe other friendship scenes with a bigger group of girls. Regarding family, the solid relationship between Jules and her father is noteworthy, he supports and accepts her, and their relationship is affectionate and based on mutual respect.

On the other hand, audiovisual resources used in the analysed scenes align with the cinematographic aesthetic of the TV series *Euphoria* (2019-), which some authors call queer aesthetic (Macintosh, 2022). These elements include complex camera movements and transitions, subjective framings, contrasting lighting with vibrant colours, flamboyant clothing and original makeup, the use of voice-over, and predominant music. All these factors confirm the cinematographic aesthetic in the filmmaking of this fiction.

This TV series appeals to a demanding viewer who appreciates the meticulous aesthetic, departing from the parameters of conventional television. Together with the cultural references –cinema, video clips, and TV shows– referred to by Bretones (2022), the audiovisual narrative examined in this work fosters an intertextual dialogue on sexuality and gender. As a result, audiovisual filming parameters transcend aesthetics.

Specifically, the introduction and sex scenes use audiovisual narrative and filmmaking resources to introduce the character of Jules and her sexual meetings from a descriptive and dramatic perspective. In the first case, the voice-over of Rue is highlighted, which contextualises and presents to Jules. Soft lighting and colours transmit the gentle and loving character of Jules. Concerning sex scenes, close-up and detailed shots lead the viewer's gaze to know Jules's feelings, and the edition provides a fast and brisk pace in the presentation of sporadic dates.

Concerning the applied analysis mode, the findings obtained about the character Jules are compared with the results from the TV series *Veneno* (Atresplayer Premium: 2020) from Cobo-Durán's and Otero-Escudero's (2021) research. These authors point out a canonic representation of sexuality rooted in the heteronormative system, portraying trans women's sexuality as oriented toward men. It coincides with Jules' sporadic sexual relationships but not her romantic involvement with Rue. In addition, in the case of *Veneno* (Atresplayer Premium: 2020), friendships with other trans women are emphasised, unlike *Euphoria* (HBO: 2019-). Cobo-Durán and Otero-Escudero (2021) found more negative tropes in their analysis -violence, sexual work, and media representation of the body- which derive from the bibliographic style of the fiction. These stereotypes are overcome by the character of Valeria in this TV series, whose representation is more similar to the Jules ones. Valeria provides the transgender view to the narrative with "a tendency moves away the stereotypical tradition around the identity and corporality, she assumes an active role to take her own decisions respect her sexuality and transition" (Cobo-Durán & Otero-Escudero, 2021: 93).

The TV series *Euphoria* (HBO: 2019-) contributes to shedding light on the trans reality experienced by Generation Z. Despite some plots being exaggerated to condemn generational conflicts, this fiction portrays and influences the personality, values, and feelings of teenagers (Uli de la Fuente & Martín-Ramallal, 2022: 153). As with other findings from the analysis of TV series aimed at adolescents, like *Sex Education* (Netflix: 2019-), *Euphoria's* characters defy typical stereotypes in teen comedy and possess more psychological depth, engaging in more complex narratives related to gender, identity and sexual orientation (Valverde-Maestre & Pérez-Rufí, 2021: 181).

Research regarding teen series concludes that the representation of teenagers is adapted to the current reality, which includes a wide variety of contexts: family, educational, labour, and sexual (Mateos-Pérez, 2021). Authors examining these projects highlight negative aspects, such as scenes of unprotected sex and depicting alcohol consumption without negative consequences. But they also acknowledge the visibility of sex offenders and the criticism of objectifying women's bodies, as seen in the TV series *Euphoria* (HBO: 2019-) (Donstrup, 2022).

5. Conclusions

The analysis of the findings shows a more comprehensive, more realistic and more complex representation of the LGBTIQ+, especially of trans, in current American TV fiction. A historical review of this reality connects this new representation with the contemporary television landscape and the production of VoD platforms.

The trans issue in the American television market has experienced a positive evolution, moving away from hypersexualisation, sensationalism and negative stereotypes. This shift contributes to a broader queer reality, including different corporealities and gender identities. The industry, critics, and audience acceptance of the project *Euphoria* (HBO: 2019-) responds to the need

for a fair and respectful representation of this collective in the media, positively affecting general audiences, especially trans individuals.

The development of the character Jules Vaughn's storylines go beyond solely focusing on her trans reality, which is effectively combined with the use of audiovisual narrative and filmmaking techniques of a cinematographic nature; the TV series *Euphoria* (HBO: 2019-) contributes positively to trans representation in audiovisual media. Jules provides a realistic and relatable representation of a trans individual, presenting typical teenage conflicts in friendships, love and family relationships. Still, her condition is not the only determinant or evident aspect of her character. Moreover, Jules' conflicts are no more complex than any other character's storylines.

The methodological techniques applied in this research represent a novel contribution to the analysis of the character Jules, both from a general and queer perspective. Together with results from the audiovisual narrative and filmmaking, these findings complement previous studies of the TV series *Euphoria* (HBO: 2019-) and bring a new perspective by examining Jules' representation from a trans viewpoint. This work has been limited to the first season of the TV series because it introduces Jules and her reality. However, the analysis of the following seasons and special episodes is proposed to strengthen the findings from this research further.

The changes in the television market and the production of innovative projects, both from a narrative and thematic point of view, as well as audiovisual production, encourage academic attention and its study from a communicative and social perspective. The evolution of social movements around gender justifies the constant examination of queer representation in the media. Future research that applies the methodology used here to several TV series from different historical and geographic contexts allows us to reach further conclusions and advance in the research of this area of study.

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7. Conflict of interest

The author declares that there is no conflict of interest contained in this article.

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Table 1. Analysis of the character Jules' relationships in *Euphoria* (HBO: 2019-)

Category	Episode	Secuence	Recourses	Description
ATTRACTION TO OTHER CHARACTERS (a)				
Bisexuals	#01x01	12:40-14:00	Non-diegetic music Flashback	Jules chats with a man whom she has met through a dating app.
		21:21-22:56	Non-diegetic music Low lighting	Jules cycles to meet the man from the dating app.
		30:00-33:21	Low and high-angle shots Blurred shots Low depth of field	Jules has sex with the man from the dating app.
	#01x04	36:17-37:54	Blurred shots Low depth of field Shot/reverse shot Zoom in Contrasting colours Non-diegetic music	Nate's father meets Jules to ask her not to tell anyone about their sexual encounter.
		48:00-51:24	Turning camera Cross-cutting Cross dissolve Low lighting Non-diegetic music	Jules goes to Rue's home, they sleep together and kiss in bed.
	Homosexuals	#01x07	47:12-48:16	Short shoots Low lighting Bright colours Voice-over Source music
48:36-51:00			Cenital shot Cut transition Low lighting Bright colours Source music	Jules and Anna are still kissing, but Jules starts thinking about Nate and Rue. The images are confusing.

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Heterosexuals	#01x02	54:29-55:52	Pan Blurred shots Low depth of field Non-diegetic music	Jules wakes up and starts chatting with a new boy –Nate–through a dating app.
	#01x03	12:55-15:08	Split screen Cenital shot Non-diegetic music Contrasting colours	Montage sequence: Jules chats and falls in love with the new boy –Nate–.
	#01x04	06:31-07:53	Flashback Extreme close-up shot Blurred shots Low depth of field Low lighting Non-diegetic music	Jules starts her transition. She has a lot of sexual encounters with men.
		08:27-08:41	Travelling in Change of focus Soft lighting Non-diegetic music	Jules falls in love with the new boy on the dating app –Nate– and her father asks about him.
		41:43-42:55	Travelling in Low lighting Sound effects	Jules meets with the new boy –Nate– and she waits for him in a playground.
VICTIMS OF VIOLENCE				
Physical	#01x01	41:56-44:50	Blurred shots Source music Silent	Jules arrives at the party. Nate shouts at her and threatens her, causing her to self-harm.
Psychological	#01x01	12:08-12:40	Cenital shot Source music	Nate insults Jules, which makes her fall off her bicycle.

Psychological	#01x04	42:55-47:59	Zoom in Wide shot Extreme close-up shot Low lighting Non-diegetic music	Jules finds out that the guy on the dating app is Nate, and he threatens to report her.
	#01x06	29:54-30:32	Shot/reverse shot Low lighting Non-diegetic music	Jules meets Nate, and he threatens to publish nude photos of Jules if she does not make a false statement on his behalf.
		43:24-45:07	Shot/reverse shot Zoom in Close-up shots Low lighting Bright colours	Jules gives a false statement to the police because Nate has threatened her.
	#01x07	12:00-12:30	Flashback Close-up shots Bright colours	Jules does not feel well after the Halloween party.
PERPETRATOR OF VIOLENCE				
FAMILY RELATIONSHIPS				
Positive	#01x01	20:00-21:20	Short and high-angle shots Non-diegetic music	Jules prepares to go to a party and says goodbye to her father.
	#01x02	34:05-34:47	Shot/reverse shot High lighting	Jules chats with a boy while her father is preparing dinner.
	#01x04	06:21-06:30	Flashback Low lighting Non-diegetic music	Jules goes back home, and her father leaves his job to stay with her.
	#01x05	32:00-33:10	Cross dissolve Shot/reverse shot Low lighting Bright colours	Jules and her father have dinner at a restaurant. Jules's father asks her about her relationship with Rue.

Positive	#01x08	08:09-08:52	Shot/reverse shot Low lighting Non-diegetic music	Jules and Rue leave home to go to the dance. Their parents are in the living room. Rue's mother takes photos.
Negative	#01x04	00:06-06:20	Flashback Zoom in and out Non-diegetic music Accompaniment travelling Overlap shots Contrasting lighting	Jules's mother takes her to a psychiatric facility. When Jules gets better, she returns home, but her mother leaves.
FRIENDSHIP				
Friend relationships	#01x01	08:20-08:40	Shot/reverse shot Voice-over Non-diegetic music	Rue sees Jules on her bike from the car.
		45:18-47:55	Shot/reverse shot Low lighting Non-diegetic music	Jules and Rue meet and ride their bikes home together.
		49:08-49:45	Cenital shot Non-diegetic music	Jules and Rue lie in bed.
	#01x02	08:50-09:00	Zoom in	Jules arrives at the high school and meets Rue.
		09:00-10:22	Flashback Dreamlike scene Distorted voices Strident lighting	Rue proposes to Jules to drugs at her place.
		11:05-11:36	Zoom out	Jules and Rue hold hands.
		30:48-32:12	Accompaniment travelling Zoom in High lighting	Jules and Rue ride their bikes and make plans for the weekend.

Friend relationships	#01x02	50:22-50:36	Shot/reserve shot Low lighting Contrasting colours	Jules goes to pick up Rue, who is at her drug dealer's house.
	#01x03	00:06-00:20	Cenital shot Low lighting Non-diegetic music	Jules and Rue sleep spooning.
		09:40-10:36	Cenital shot Low lighting Non-diegetic music	Jules asks Rue to quit taking drugs.
		15:09-15:55	Tracking shot: sequence without cuts Shot/reverse shot	Jules tells Rue that she likes a new boy from the dating app.
		17:45-18:15	Shot/reverse shot Circular movement Frozen Non-diegetic music	Jules shows Rue the photo of the guy's penis.
		18:16-19:44	Explanation scene Non-diegetic music Overlap images and text	Rue and Jules explain the types of penis pictures.
		19:45-20:32	Shot/reverse shot Zoom in	Jules asks Rue to do a semi-nude photo shoot for her.
		23:27-26:29	Low lighting Bright colours Non-diegetic music	Rue helps Jules to take semi-nude photos.
		44:46-46:32	Flipped shot Cenital shot Contrasting lighting	Jules and Rue meet in the playground, and they have an argument.
		47:26-49:26	Shot/reverse shot Contrasting lighting	Rue goes to Jules's home, and they make up. Rue kisses Jules.
#01x04	07:56-08:22	Flashback Low lighting Non-diegetic music	Jules and Rue ride home on their bicycles the day they first meet.	

Friend relationships	#01x04	12:45-13:06	Tracking shot: sequence without cuts	Jules rides the Ferris wheel with Kat.
		14:45-16:13	Blurred shots Low depth of field Slow motion Contrasting lighting Non-diegetic music	Jules sees Rue at the fair, and she runs up to her.
		20:45-22:50	Change of focus Blurred shots Low depth of field Extreme close-up shots Contrasting lighting Non-diegetic music	Jules and Rue discover that Nate's father is the man she had sex with in a motel. Jules approaches him and asks him for a chilli bowl.
		23:09-23:56	Accompaniment travelling Non-diegetic music	Jules and Rue argue about Nate's father.
		27:43-28:15 29:06-29:08 30:30-30:40	Blurred shots Low depth of field Non-diegetic music	Jules and Rue look for Rue's younger sister at the fair.
	#01x05	39:13-40:05	Nadir shot —view from the ground— Slow motion Low lighting Bright colours Source music	Jules and Rue go to the skating rink with another friend.
	#01x06	07:55-09:32	Shot/reverse shot Soft lighting Source music	Jules arrives at the Halloween party, and she wants to get drunk.
		26:12-26:36	Blurred shots Soft lighting Source music	Jules drinks too much at the Halloween party and falls into the swimming pool.
		35:32-36:58	Blurred shots Soft lighting Reddish colours Source music	Jules is drinking at the Halloween party.

Friend relationships	#01x07	32:50-35:53	Zoom in Pan Cenital shot Soft lighting Non-diegetic music	Jules takes a train to visit a friend. They meet and hug each other. They drive to their house; her friend introduces her to another friend — Anna—.
		35:54-38:19	Low and high-angle shots Reddish colours Soft lighting Non-diegetic music	Anna makes up Jules, and they speak about her transition, relationships and gender identity.
		46:10-47:10	Flipped shot Bright colours Low lighting Source music Silent	Jules goes to a party with her friends; they take drugs and dance.
		51:56-52:11	Cenital shot Pan Low lighting Non-diegetic music	Jules and her friends are lying down. They are sleeping, but Jules is awake and thinking.
	#01x08	12:46-13:06 13:44-15:13	Wide shot Low lighting Bright colours Source music	Jules is at the dance with other friends who are arriving. The girls talk about their time at high school time and how they feel.
PARTNERS				
Love relationships	#01x05	08:40-09:08	Fast camera movements Low lighting Reddish colours Non-diegetic music	Jules and Rue get a tattoo on their lip, which says “Rules.”
		21:00-22:45	Shot/reverse shot Slow motion High lighting Non-diegetic music	Nate and his father go to the high school and look at Jules. Rue perceives the tension and asks Jules about it.

Love relationships	#01x05	22:46-24:08 25:16-25:31	Cenital shot Pan Cross dissolve Non-diegetic music	Jules goes to the bathroom because she is upset with Nate. Jules and Rue are in a cubicle, and they talk about their relationships.
		29:35-29:40	Zoom in Bright colours	Jules and Rue are in class watching a video.
		40:05-40:43	Shot/reverse shot Zoom out Low lighting Bright colours Non-diegetic music	Jules starts to feel responsible for Rue's addiction.
		44:36-45:27 45:41-46:07	Slow motion Low depth of field Low lighting Bright colours Non-diegetic music	Rue and Jules return home, but Jules is uneasy.
		48:34-48:55	Zoom in Nadir shot —view from the ground— Low lighting Non-diegetic music	Jules and Rue are hugging in bed. Jules can't sleep.
	#01x06	04:56-05:32	Shot/reverse shot Change of focus Non-diegetic music	Rue goes to Jules's house to pick her up for the Halloween party. Jules avoids kissing Rue.
		09:33-09:47	Slow motion Soft lighting Non-diegetic music	Jules and Rue are holding hands on their way to the party, but Jules pulls away.
		28:32-29:53 30:33-30:42	Cross dissolve Low lighting Bluish colours Source music	Jules is drunk in the swimming pool and recites nonsense verses Rue is on the pool's edge with her. Rue falls into the swimming pool, and she leaves in a huff.
		37:28-38:10	Shot/reverse shot Non-diegetic music	Jules is very drunk. Rue wants to leave the party, but Jules does not.

Love relationships	#01x06	45:54-46:10	Zoom in Low lighting Non-diegetic music	Nate arrives at the Halloween party, and he looks at Jules. Rue suspects that something is not okay.
	#01x07	32:07-32:38	Flashback Cross dissolve Low lighting Flash Voice-over	Rue recalls the happy times she has spent with Jules.
		54:27-55:14	Close-up shot Extreme close-up shot Full shot Light colours Soft lighting Non-diegetic music	Jules goes out and writes a message to Rue, telling her she misses her.
	#01x08	03:05-03:54	Short shots Cenital shot Zoom in Warm lighting	Jules goes to the hospital to see Rue. They lie down and confess everything to each other.
		03:55-06:44	Travelling in Low and high-angle shots Low lighting Bright colours	Jules and Rue are at home getting ready. Rue is wearing clothes and makeup she does not usually wear.
		11:41-12:00	Slow motion Accompaniment travelling Low lighting Bright colours Source music	Jules and Rue go to the dance.
		15:14-15:38 21:15-22:40	Cenital shot Pan Low lighting Bright colours Source music	Jules goes to the bathroom to take photos to send Anna. Rue comes into the bathroom. There is a tense moment, but they do not kiss.

Love relationships	#01x08	23:05-23:53 24:30-24:51 26:52-26:54	Accompaniment travelling Low depth of field Low lighting Bright colours Sound effects Source music	Jules and Rue dance at the party.
		37:08-38-11 40:02-40:22 41:17-41:29	Short shots Low depth of field Zoom in Circular travelling Low lighting Non-diegetic music	Rue and Jules go outside to talk about their relationship. Rue suggests leaving the city together.
		43:01-43:26 43:43-43:59 44:20-44:35	Pan Low lighting Non-diegetic music	Jules and Rue steal some bikes and leave.
		44:35-45:22	Low depth of field Low lighting	Jules and Rue arrive at Jules's home and pack their luggage to leave. Rue has doubts.
		48:48-50:44	Accompaniment travelling Travelling out Low and high angle shots Zoom in Low lighting Bluish colours	Jules and Rue go to the station to leave the city. But Rue begins to doubt her decision. Eventually, she does not take the train.
		53:05-53:27	Low and high-angle shots Cut transition Low lighting Bright colours Non-diegetic music	Rue remembers good times with Jules in their relationship.
Nota: a. The characters' sexual attraction is determined based on the sexual encounters shown in the secuencia analysed.				

Source: created by the author