

English and American Literatures and Cultures doctoral program
Doctoral School of Literary and Cultural Studies
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Re-creational Eyewitnessing and the Representation of the Me Too Movement in Contemporary American Films

Summary of the Dissertation

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Summary of the Dissertation

The Me Too movement is a contemporary feminist movement led by African-American activist Tarana Burke. While it was popularized in 2017 by American actress Alyssa Milano and remains mainly known under its social media form, #MeToo, the movement's rise in popularity in light of the accusations made against Hollywood producer Harvey Weinstein led to a global wave of anti-sexual misconduct sentiments. As such, it represents a turning point, not only in American history but also in the global historical meta-narrative surrounding the sexual assault, harassment, and exploitation of women in the workplace. Due to its historical and cultural significance, the movement and the stories associated with it have inspired a variety of contemporary written and audio-visual works ranging from books, graphic novels, and journalistic articles to films, documentaries, and TV shows. This doctoral thesis focuses on the filmic depiction of Me Too narratives. It aims to test the potential of Me Too films for the re-creational eyewitnessing of women's stories, a concept developed based on Peter Burke's eyewitnessing (Burke 2001). Re-creational eyewitnessing means the consumption of fictional re-creations of lived experiences that aim to inform viewers of a given historical narrative. Therefore, the concept is linked to filmmaking as a form of activism and the (re)making of history through cinema. This concept will bridge the microhistorical and gendered readings of films related to the Me Too movement to understand the filmmakers' various agendas and motives behind the making of each of the four Me Too movies selected into a re-creational eyewitness to the Me Too stories they represent on screen. In order to do so, a combination of concepts taken from gender studies, such as hegemonic masculinity (Connell 2020), power (Pitkin 1972; Foucault 1982; Lukes 2005; Haugaard 2022), speaking out (Serisier 2018), the female gaze and microhistory, like the normal exception (Magnússon 2020) and eyewitnessing (Burke 2001) will inform the analysis of the films. Applying a gender and microhistorical perspective allows this research to focus on how the four cinematic works transform and convert real stories and events into new Me Too narratives. Additionally, looking at the movies' varying levels of historical accuracy and gender representation puts to the test the potential advantages and disadvantages of considering the consumption of films as a form of re-creational eyewitnessing of the past. This thesis is, therefore, concerned with both real women's experiences of sexual misconduct and the fictional recreations of their stories.

Theoretical Framework and the Structure of the Dissertation

This doctoral thesis aims to introduce and test the potential of Me Too films for the re-creational eyewitnessing of women's stories, a concept developed based on Peter Burke's eyewitnessing (Burke 2001). Re-creational eyewitnessing means the consumption of fictional re-creations of lived experiences that aim to inform viewers of a given historical narrative. Therefore, the concept is linked to filmmaking as a form of activism and the (re)making of history through cinema. It bridges the microhistorical and gendered readings of films related to the Me Too movement to understand the filmmakers' various agendas and motives behind the making of each of the four movies selected. The analysis relies on a combination of concepts taken from gender studies, such as hegemonic masculinity (Connell 2020), power (Pitkin 1972; Foucault 1982; Lukes 2005; Haugaard 2022), speaking out (Serisier 2018), the female gaze and microhistory, like the normal exception (Magnússon 2020) and eyewitnessing (Burke 2001). Applying a gender and microhistorical perspective allows this research to focus on how the four cinematic works transform and convert real stories and events into new Me Too narratives. Additionally, looking at the movies' varying levels of historical accuracy and gender representation puts to the test the potential advantages and disadvantages of considering the consumption of films as re-creational eyewitnessing the past. This thesis is, therefore, concerned with both real women's experiences of sexual misconduct and the fictional recreations of their stories.

The first chapter of this work introduces the historical events, cases, and terminology used to support the analysis of the selected four movies. The first section of the first chapter aims to give a brief overview of the movement's history, objectives, close relation to Hollywood, and regional variants. It discusses Tarana Burke's original project, its rebranding by Alyssa Milano, the Harvey Weinstein case, which made the hashtag go viral, and some features that set each variant apart from the original United States-based initiative. The second section of the first chapter deals with women's role within the film industry as well as Hollywood's unequal treatment and hyper-sexualization of both genders. Going back in time uncovers Hollywood's history of sexual misconduct, driving back the point of #MeToo activists: it did not start with Harvey, and it will not end at Harvey. As Burke points out in a response to Weinstein's verdict being overturned in 2024, "ten years ago, we could not get a man like Harvey Weinstein into a courtroom. [...] We also need to understand that the legal system has never served survivors. This is not a blow to the movement; it is a Clarion call, and we are prepared to answer that call" (Burke 2024). Therefore, this first chapter aims to point

out past and current normalization patterns within the industry, emphasizing the important narrative gap that Me Too films attempt to fill. This chapter provides information that will serve as historical reference points for assessing the films' narratives.

Chapter two outlines the theoretical and methodological framework that will guide the reanalysis of the films under consideration. The first section of the second chapter introduces Peter Burke's concept of eyewitnessing or the reconstruction of history through pictures. It builds on the latter and adapts it to the videographic turn experienced in the past decades. The chosen case studies examine the potential of Me Too films in relation to what is termed re-creational eyewitnessing. Therefore, cinema's fictionality is viewed as an asset for the Me Too movement since, if done right, it amplifies survivors' voices and the movement's cause. While real-life-narratives refer to the real events which inspired the films, intradiegetic narratives represent their fictionalized versions in film. While real events and people inspire the four movies' intradiegetic narratives, two of them (docudramas *Bombshell* and *She Said*) attempt to reconstruct real survivors' experiences in ways that emphasize realism or, put differently, historical accuracy. However, the end product remains fictional by virtue of being a fabricated and dramatized reconstruction of reality performed by actors in a studio. Contrary to dramas, which may be based on true stories but present a completely fictional story and characters, docudramas often incorporate real footage, people and/or testimonies into their narratives, therefore recreating—with more or less success—real-life-narratives. The present study introduces the concept of re-creational eyewitnessing based on Burke's eyewitnessing by bridging two theoretical perspectives, namely microhistory and gender studies, allowing the discussion of the movies to combine gender representation with the microhistorical concern for the depiction of microhistories. The section also introduces the two opposing approaches to microhistory found within the recent scholarship and where they come together and differ. Jesse Paul defines microhistory as an approach to history that relies on the detailed (micro)analysis of primary documents to investigate the marginalized and overlooked events or people within the conventionally accepted historical narrative (Paul 2018, 64). In the context of microhistorical studies, primary documents may not be explicitly linked to the person, event or group under investigation. In addition to that, the section explores the concept of the normal exception (Magnússon 2020, 27) due to its importance to the normalization of abuse, which oppresses survivors into silence. While the Me Too movement has grown into a global phenomenon, it retains some local specificities proper to each region. In the context of the United States, the movement, under the form of #MeToo, primarily focuses on calling out

influential men's use of power to sexually abuse female workers and silencing them. However, microhistory is an appropriate approach for this thesis because, while all Me Too narratives share some local features, each story remains specific to the perpetrator and survivor involved. Most importantly, despite recurrent patterns arising from comparing survivors' stories, each person's experience is different by virtue of their unique identity and response to trauma. As such, microhistory enables the analysis to focus on the individual and local histories while allowing them to interact with the global historical narrative without necessarily being framed by it. The second section of the second chapter explores the diverse definitions and variations of power within previous and current scholarship. Doing so allows this research to identify three different forms of power in Me Too narratives: the power to, power over, and power with (empowerment and sisterhood). In addition to these subtypes of power, containment and subversion are also presented, along with silence and speaking out, as a direct repercussion of the aggressive use of power over on others. Identifying these variants of power allows this dissertation to dissect the types of power dynamics exhibited within the four movies but also involved in their making. The third section of the second chapter completes the first two since it centers around feminist and masculinities' understanding of gender struggles. The section examines the feminist conceptualization of equality, difference, or sexualization in addition to the plurality of masculinity and its impact on what Connell calls the gender order (Connell 2020, 77). As both power and violence are often associated with normative and hegemonic masculinity, the gendering of power and its impact on other genders and forms of masculinities is also problematized.

The third chapter marks the transition from the theoretical and historical to the analytical part of this doctoral thesis. The four movies studied were selected based on the following criteria: 1. they were released following # MeToo's peak (end of 2019-2018), 2. Their plot follows the patterns found in Me Too narratives, and 3. Their explicit intention to portray survivors and perpetrators' lived experiences. As such, chapter three is divided into two sections, each analyzing a different Me Too docudrama film. The first section of the third chapter analyzes Jay Roach's *Bombshell* (2019). Taking both a microhistorical and a gendered approach to the reading of the film helps identify the historical and fictional elements that aid or harm the representation of survivors of sexual harassment. Roach's movie follows star anchor Megyn Kelly, Gretchen Carlson, and Kayla Pospisil as the three women navigate their positions in Fox News amid Carlson's opening of a sexual harassment case against CEO Roger Ailes. This section is therefore concerned with the women's tumultuous journey towards

speaking out and the obstacles each of their different positions within the network's machine entails. The cinematic portrayal of survivors and their relationship with one another is critical to this study. Ailes' real-life survivors publicly reacted to the movie, praising it for its emotionally powerful message and highlighting some historical inaccuracies. While the fictionalization of history is often understood positively throughout this work, juxtaposing the fictional elements added to *Bombshell* with survivors' reactions to them exposes one of the dangers of re-creational eyewitnessing. The inclusion of fictional elements can be harmful to survivors and used to shame them for not speaking out immediately after being propositioned or taken advantage of by their abuser.

The second section of chapter three analyses *She Said*, a 2022 documentary drama directed by Maria Schrader. The docu-film reconstructs Jodi Kantor and Megan Twohey's investigation into Harvey Weinstein's long history of sexual abuse and misconduct published in 2017 for *the New York Times*. The movie presents itself as a historically accurate representation of the journalists' journey toward uncovering the undisclosed allegations made against Weinstein and the monetary settlements reached in order to suppress the brewing scandals. *She Said* presents an oppositional portrayal of Me Too narratives by constructing its storyline from the perspective of the two investigative journalists instead of the people directly affected by the media mogul's abuse. Nevertheless, it often fails to address its fictionality and subjective perspective on the survivors' stories and other historical components. This section addresses both the real-life and intradiegetic narratives in *She Said* by comparing and contrasting the film's plot to various external sources, such as survivors' interviews, along with the book on which it was based. This section will question how cinema depicts recent history, further complicating the issues surrounding re-creational eyewitnessing through film.

Similarly to chapter three, chapter four comprises two sections, each analyzing a different film. However, instead of dealing with docudramas, this chapter focuses on two dramas. The first section of the chapter talks about Kitty Green's *The Assistant*, released to the public in 2019. Despite being distributed to the public the same year as *Bombshell*, Green's documentary approach to narrative films allows her filmic representation of Me Too to explore a different perspective on sexual misconduct. The movie depicts a single day in the life of an aspiring producer, working as an assistant for an unspecified high executive within the film industry. Examining this film allows this doctoral thesis to question the notion of the enabler, focusing instead on the environmental silencing of individuals working under predatory leaders. The analysis will engage with the concepts of silence and speaking out in relation to

said silencing forces since the movie's soundscape is designed to focus viewers' attention on the sounds around the protagonist, Jane. The section also weighs the benefits and detriments of re-creational eyewitnessing due to Green's impersonal yet relatable representation of what it is like to be suppressed by the culture of silence imposed by a toxic and complacent working environment.

The last section of the fourth chapter is a close reading of Todd Field's drama *Tár*, an entirely fictional narrative. Despite its fictionality, *Tár* recreates the same patterns of behaviors and abuses of power often found within Me Too narratives. The film follows the story of lesbian orchestra conductor Lydia Tár as she refines her latest score, a live recording of Gustav Mahler's fifth symphony. With the introduction of a new female member to the orchestra, Tár's problematic behavioral patterns slowly unravel. Despite the similarities found between the movie's plot and Me Too narratives, the movie's director and its leading actress, Cate Blanchett, deny its connection to the global anti-sexual misconduct movement and cancel culture. Consequently, this dissertation examines the movie to highlight the natural relation between *Tár's* portrayal of normative power and Me Too's denouncing of the same harmful behaviors. Additionally, this section questions Field's weaponization of Lydia Tár's identity and sexual orientation and his use of the latter as a shield, preventing the movie from being associated with the Me Too movement and its controversial social media form #MeToo. This comes as a direct reaction to the fact that, as demonstrated by the analysis of the movie, had the main character been substituted with a male figure, *Tár* would have certainly been classified as a Me Too film. This division of the case studies into two chapters, each dealing with a different genre of cinema (docudramas and dramas), aims to highlight how each movie, despite of its genre, approaches the representation of Me Too narratives differently.

Lastly, chapter five concludes the thesis by addressing the findings related to each movie separately before connecting them to the dissertation's research questions. While all four movies display different degrees of fictionality and historical accuracy, comparing the results of their microhistorical and gendered examination reveals that, despite some setbacks, the historical study of the Me Too movement would likely benefit from incorporating Me Too films as a form of historical archive. This is due to the fact that Me Too films, in spite of their fictionalization of Me Too real-life narratives, can lead to the re-creational eyewitnessing of both Me Too stories and the attitudes held towards the movement at the time of the films' release, allowing historians to collect valuable data from, not only the movies but the documents which follow their release and detail their reception (articles, interviews and

reviews). While the doctoral thesis only partially tests this historical value on four films, it aims to open the door to further research. The conclusion also proposes to further test the potential of re-creational eyewitnessing in relation to the Me Too movement by extending the analysis to films beyond the present work's scope. The thesis only explores the issue within the American context; however, different #MeToo variants exist in various contexts. As such, going beyond this geographical specificity and including other audio-visual media may enable further research to confirm the value of re-creational eyewitnessing as a tool to highlight Me Too narratives but also bring out the cultural specificities of each region's depiction of survivors and their stories.

The Results of the Research and Dissertation

The thesis investigates the potential usefulness of film for the re-creational eyewitnessing of the Me Too movement. Re-creational eyewitnessing builds on Peter Burke's understanding of eyewitnessing as essential to the creation of historical archives. The historian describes his book's aim as demonstrating that "images, like texts and oral testimonies, are an important form of historical evidence. They record acts of eyewitnessing" (Burke 2001, 14). Based on this idea, this thesis has attempted to extend this understanding to another visual medium, film. However, film differs from photographs, the type of images that Burke mainly advocates for, in its relation to fictionality. Photographs capture authentic moments in time, which makes them valuable historical evidence due to their ability to freeze a historical reality. In contrast, depending on its genre, film either recreates actual events or creates alternative realities and narratives. Based on this difference, the thesis first assumed that re-creational eyewitnessing can only be carried out with films heavily inspired by real, historical events, such as documentary dramas. Nonetheless, to test out the overall potential of the medium for re-creational eyewitnessing, this doctoral thesis investigated four movies that range in degrees of fictionality but all relate to a similar historical context. Here, Me Too films are understood as films that either portray people and events directly related to the Me Too movement or connect to the anti-sexual misconduct movement.

The gendered, microhistorical analysis of these four films leads to various results. First, a common finding throughout the examination of *Bombshell* (2019), *The Assistant* (2019), *Tár* (2022), and *She Said* (2022) was that the fictional narratives, regardless of their genre, do have the potential to be a great vessel for the re-creational eyewitnessing of the past. Much like

photography, film freezes moments in time, potentially aiding their historical conservation by inserting the events within popular culture. In that sense, it is a valuable tool to either learn about Me Too narratives or the issues the movement aims to address, especially since film, as a medium, is particularly effective at engaging its audience's emotions and, therefore, at creating empathy. However, the given films also prove that fictionality can be both an asset and a disadvantage for the medium's representation of Me Too narratives as, depending on which purpose it is utilized for, it may lead to various outcomes. For instance, in *The Assistant*, fictionality is utilized in a way that preserves survivors by choosing to address the greater systems that shield abusers, such as normative work environment, human resources' gaslighting and silencing of predatory behavior and gendered care work, without presenting a living person's story in their stead. However, fictionalization of real events and people can also have negative repercussions on survivors, as illustrated by *Bombshell's* use of Pospisil to confront Kelly's character for being complicit in the young girl's abuse due to the anchor's fear of breaking her silence. As Kelly pointed out, This form of victim-blaming was made possible by writing a fictional character into the story.

Film, as a medium, can be helpful to the re-creational eyewitnessing of Me Too stories and narratives; nevertheless, Me Too films need to be studied for both their plot's historical data and the intradiegetic narratives they introduce into said data. From a microhistorical perspective, each movie's historically accurate and inaccurate parts provided equally valuable information. While the historically sound parts accurately informed viewers about the different cases that inspired the movies (mainly Ailes and Weinstein) as well as the Me Too movement's main concerns, historical inaccuracies provided an opportunity to determine the filmmakers' attitudes towards the movement and survivors of sexual violence. As such, based on the four case studies provided, this doctoral thesis concludes that film, whether it chooses to mirror reality or fully embraces its fictionality, is undeniably valuable to the re-creational eyewitnessing of Me Too narratives. Therefore, the successful re-creational eyewitnessing of history does not depend on the film's degree of historical accuracy but on getting the essence of the women's real-life experiences across. In other words, a successful re-creational eyewitnessing of Me Too narratives needs to inform the audience of the historical realities of silencing as well as sexual and psychological violence while presenting its message in a manner that sparks a conversation.

Another important observation derived from the analysis of the selected corpus is the fact that re-creational eyewitnessing, in the context of Me Too films, does not always lead to

the same kind of activism. While the four movies denounce the use and abuse of power over others for one's (sexual) benefit, *Bombshell*, *The Assistant*, and *She Said*'s message explicitly inserts them into the public discourse around the Me Too movement and sexual assault. However, *Tár* refuses to associate with such issues despite their presence within its plot. Despite Field's strong criticism of the toxicity of power dynamics within the entertainment industry, his activism is framed as more "sophisticated" than the digital fourth-wave feminist activism associated with the Me Too movement, especially in the form of #MeToo. This leads the movie and its extradiegetic presence to engage in different types of activism. On the one hand, *Tár*'s story denounces workplace psychological and sexual abuse by exposing its consequences on the victims as well as on the perpetrator. On the other hand, rather than following the same path, the film's marketing deplores the corruption of the individual by power in a more general manner. This leaves the final decoding of the movie's message up to the audience to construct. While some may align with Field by finding a more existential message to the movie, others may be more likely to associate it with the type of gendered abuse advocated against by #MeToo. Me Too films can, therefore, be considered as political instruments used to amplify survivors' voices, thus creating an alternative commemorative place in which viewers' awareness of normalized sexual violence is amplified. While some of the more oppositional films, such as *She Said*, also provide survivors with a pathway for healing by allowing them to take at least partial control over the narrative, works of negotiated cinema, such as *Bombshell*, have both this same healing capacity and the potential to re-victimize survivors. As highlighted by Kelly in her reaction to the movie, watching her fictional depiction in *Bombshell* was both painful in its blaming of the Fox News anchor for the younger victims' harassment and healing as it brought to the surface a lot of 'what ifs' scenarios and guilt which she was only able to address publicly with fellow survivors in response to the movie's inclusion of Kayla's victim shaming scene.

Finally, through the analysis of the four movies, the thesis also found a tendency of both male and female directors to gender abuse. Three out of the four movies selected represent the perpetrator as biologically male and almost all victims as female, with Jane's coworkers being depicted by Green as both participants and victims of their employer's abuse. Despite being the exception to this pattern by switching the perpetrator's gender to biologically female, Field's *Tár* engages in the masculinization of the character. While the conductor is not biologically male, she mirrors the same normative masculine behaviors, presentation, abuses of power and manipulation associated with male abusers. As such, although the abusive

protagonist identifies as queer, she acts according to the same gendered configurations of abuse based on the perpetrator's position within the gender hierarchy. Furthermore, although Green alludes to the executive's male employees' partial victimization, all four movies have survivors embodied by female characters. This may be explained by the filmic representations' mirroring of their historical context. The absence of diversity in the films' depiction of Me Too stories, therefore, highlights the Me Too movement's unintentional exclusion of non-white, cis-gendered female survivors but also queer and female-on-male perpetrators.

Publications in the Research Field of the Dissertation

1. Berraf, Hana Lina Dalel. 2022. "Book Review of Alison Phipps' Me, Not You: The Trouble with Mainstream Feminism." In *AMERICANA E-Journal of American Studies in Hungary* 18 (1). <https://www.iskolakultura.hu/index.php/americanajournal/article/view/45487/44144>.
2. Berraf, Hana Lina Dalel. 2022. "Instagram as a Heterotopia of the Twenty-First Century: The Representation of Women on Instagram in the Post-#MeToo Era." In *Cultural Perspectives* 27. <https://cpjournal.ub.ro/wp-content/uploads/bsk-pdf-manager/2022/12/CP202227V00S01A0006.pdf>. Accessed 07 February 2025.
3. Berraf, Hana Lina Dalel. 2022. "The Representation of Women in Post #MeToo Hollywood: Three Case Studies—Bombshell, The Assistant and Once Upon a Time... In Hollywood". In *AMERICANA E-Journal of American Studies in Hungary* 18 (1). <https://www.americanajournal.hu/index.php/americanajournal/article/view/45478>. Accessed 07 February 2025.
4. Berraf, Hana Lina Dalel. 2023. "Depp v. Heard: A Setback for Women?" In *Proceedings of the 11th International Conference Synergies in Communication* (2023). <https://sic.ase.ro/wp-content/uploads/sic-2023/pdf%20SiC%202023/S6.44%20Hana%20Lina%20Dalel%20Berraf.pdf>. Accessed 01 February 2025.
5. Berraf, Hana Lina Dalel. 2024. "#Rulesofthegame: Tár on Power" In *New Horizons in English and American Studies: Papers from the Doctoral Program* 28: 119–140. Edited by Anna Kérchy, Korinna Csetényi and Livia Szélpál. Szeged: University of Szeged. <https://www.ieas-szeged.hu/wp-content/uploads/2025/01/New-Horizons-2024-jav.pdf>. Accessed 07 February 2025.
6. Berraf, Hana Lina Dalel. 2024. "Book Review of Masculinity in Transition Written by Allison K. Hammer." In *AMERICANA E-Journal of American Studies in Hungary* 19 (1). <https://www.americanajournal.hu/index.php/americanajournal/article/view/45550/44190>.
7. Berraf, Hana Lina Dalel. 2024. "Telling Her Story: The Representation of Women in Hamilton: An American Musical (2015)." In *New Horizons in English and American Studies* 9: 185–202. doi:10.17951/nh.2024.9.185-202.

Attended Conferences, Summer Schools and Programs

1. 15th Biennial Conference of the Hungarian Society for the Study of English, Hungary. Held on January 27-29, 2022, at Károli Gáspár University of the Reformed Church in Hungary. Title of the presentation: "The Representation of Women in Hamilton: An American Musical (2015)."
2. 16th Biennial Conference of the Hungarian Society for the Study of English, Hungary. Held on January 26-28, 2023, by the University of Miskolc, Hungary. Title of the presentation: "Depp v. Heard: A Step Back for Women?" Paper presented as part of the "Film Studies: Erosions of Agency on Screen" panel.
3. PhD Symposium organized at the University of Pécs. Held in Pécs on January 16, 2023. Title of the presentation: "The Crescendo of Silence: Hollywood's Me Too stories."
4. Media, Language and Society: Perspectives and Reflections on the Mediatization of Culture. Held by the University of Algiers II on January 10-11, 2022. Title of the presentation: "Instagram as a Heterotopia of the Twenty First Century: The Representation of Women on Instagram in the Post-#MeToo Period."
5. Algerian Science Day: Multidisciplinary Conference. Organized by the Algerian Students Association and hosted by Óbuda University on May 06, 2022.
6. AYA (Austria's Young Americanists) Writing Workshop. Held at the Center for Inter-American Studies on March 2-4, 2023, in Graz. Title of the article: "Women and Hollywood: A Love Hate Relationship."
7. ESSE Doctoral Symposium 2023. Held in August 24-25, 2023, in Milan, Italy. Title of the presentation: "Crescendos of Silence: The Filmic Representation of #MeToo in Contemporary Hollywood Movies."
8. Conference and workshop entitled "Eco-Storytelling: Eco-Storytelling: How to Narrate a Climate-Just Future?" Held in Graz on May 16, 2024, and organized by the University of Graz.
9. The 2nd Graz/Puerto Rico International Conference on Human Rights from an Inter-American Perspective: Camps, Carceral Imaginaries, and Critical Interventions. Held in Graz between May 30 and June 02, 2024, and organized by the University of Graz.
10. Graz International Summer School Seggau 2024 entitled "Disruptive Imagination and Resistance in Europe and the Americas: State - Society - Religion." Held from June 30 to July 13, 2024. Completed the full academic program and Seminar 5: Culture, Gender and Narrative Pedagogies.
11. Teaching in Styria program (April 15 to July 15, 2024). Completed 120 hours of internship at the Viktor Kaplan Middle School and participated in the program's cultural program.

Memberships in academic associations

2021—: ESSE (European Society for the Study of English), member

2021—: HUSSE (Hungarian Society for the Study of English), member