

Jay Asher's *13 Reasons Why*: The Novel and the Television Series Adaptation

Adéla Hricinová

Bachelor's Thesis
2025



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav moderních jazyků a literatur

Akademický rok: 2024/2025

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení:	Adéla Hricinová
Osobní číslo:	H22510
Studijní program:	B0231P090005 Anglický jazyk pro manažerskou praxi
Forma studia:	Prezenční
Téma práce:	<i>Proč? 13x Proto</i> od Jaye Ashera: Srovnání románu a seriálové adaptace

Zásady pro vypracování

Shromáždění materiálů k tématu
Studium odborné literatury
Formulace cílů práce
Analýza vybraných děl
Vyvození formulace závěrů práce

Forma zpracování bakalářské práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

Astor, Ron, and Rami Benbenishty. *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*. New York: Oxford University Press, 2019.
Brock, Rose. *Young Adult Literature in Action: A Librarian's Guide*. 3rd ed. Santa Barbara, CA: Libraries Unlimited, 2019.
Desmond, John M., and Peter Hawkes. *Adaptation: Studying Film and Literature*. Boston: McGraw-Hill, 2006.
Jensen, Frances E., and Amy Ellis Nutt. *The Teenage Brain: A Neuroscientist's Survival Guide to Raising Adolescents and Young Adults*. Sydney: HarperCollins, 2014.
Leitch, Thomas M., ed. *The Oxford Handbook of Adaptation Studies*. New York: Oxford University Press, 2020.

Vedoucí bakalářské práce: **Mgr. Vladimíra Fonfárová, Ph.D.**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **2. ledna 2025**
Termín odevzdání bakalářské práce: **6. května 2025**

L.S.

Mgr. Libor Marek, Ph.D.
děkan

doc. Mgr. Roman Trušník, Ph.D.
ředitel ústavu

Ve Zlíně dne 24. února 2025

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb., v platném znění bez ohledu na výsledek obhajoby;
- bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému a bude dostupná k nahlédnutí;
- jedno vyhotovení bakalářské práce v listinné podobě bude ponecháno Univerzitě Tomáše Bati ve Zlíně k uložení;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3;
- podle § 60 odst. 1 autorského zákona má Univerzita Tomáše Bati ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 odst. 2 a 3 mohu užít své dílo – bakalářskou práci – nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům;
- pokud je výstupem bakalářské práce jakýkoliv softwarový produkt, považují se za součást práce rovněž i zdrojové kódy, popř. soubory, ze kterých se projekt skládá; neodevzdání této součásti může být důvodem k neobhájení práce.

Prohlašuji, že

- jsem na bakalářské práci pracoval(a) samostatně a použitou literaturu jsem řádně citoval(a); v případě publikace výsledků budu uveden(a) jako spoluautor;
- odevzdaná verze bakalářské práce a verze elektronická nahraná do IS/STAG jsou obsahově totožné.

Ve Zlíně, dne

.....
podpis autora

ABSTRAKT

Tato bakalářská práce se zabývá knihou *Proč? 13x Proto* od autora Jay Ashera, její seriálovou adaptací z let 2017-2020 a zobrazení vybraných témat v obou médiích. První část mé bakalářské práce představuje samotný žánr literatury pro mládež a její krátkou historii a uvádí čtenáře do problematiky filmové a seriálové adaptace. Dále je představen autor knižní předlohy a obě analyzovaná média. Analýza se soustřeďuje na zobrazení vybraných témat v knize i seriálu, a to zejména sexuálního obtěžování, šikany, deprese a sebevraždy. Cílem této bakalářské práce provedení komparativní analýzy předlohy se seriálem a popsání toho, jak s tématy obě média pracují.

Klíčová slova: Proč? 13x Proto, Jay Asher, literatura pro mládež, adaptace, šikana, sexuální obtěžování, deprese, sebevražda

ABSTRACT

This bachelor's thesis deals with the novel *13 Reasons Why* by author Jay Asher, its television series adaptation from the years 2017-2020, and the depiction of selected topics in both media. The first part of my bachelor's thesis introduces the genre of young adult literature and its brief history, and introduces the reader to the issues of film and TV series adaptation. The author of this novel and both analysed media are also introduced. The analysis focuses on the depiction of selected themes in the novel and the TV series, especially sexual assault, bullying, depression and suicide. The aim of this bachelor's thesis is to perform a comparative analysis of the novel and the TV series and describe how both media work with the themes.

Keywords: 13 Reasons Why, Jay Asher, young adult literature, adaptation, bullying, sexual assault, depression, suicide

ACKNOWLEDGEMENTS

I would like to take this opportunity to express gratitude to my advisor, Mgr. Vladimíra Fonfárová, PhD., for her guidance, patience and support throughout the development of my thesis. Her valuable insights were instrumental in helping me successfully finish this thesis. I would also like to thank the people who supported me throughout my studies and never gave up on me, my family and close friends.

CONTENTS

INTRODUCTION	11
1 YOUNG ADULT LITERATURE.....	13
1.1 HISTORY OF YAL.....	13
2 ADAPTATION	17
2.1 FILM ADAPTATION	17
2.2 SERIES ADAPTATION	18
3 13 REASONS WHY	20
3.1 JAY ASHER.....	20
3.2 <i>13 REASONS WHY</i> : THE NOVEL	21
3.3 <i>13 REASONS WHY</i> : THE SERIES.....	22
4 RELEVANT TOPICS.....	26
4.1 BULLYING	26
4.2 SEXUAL ASSAULT	27
4.3 DEPRESSION	27
4.4 SUICIDE	28
5 THE ANALYSIS OF THE CHOSEN TOPICS IN <i>13 REASONS WHY</i>.....	29
5.1 BULLYING	29
5.2 SEXUAL ASSAULT	32
5.3 DEPRESSION	36
5.4 SUICIDE	39
CONCLUSION	42
BIBLIOGRAPHY.....	44
LIST OF ABBREVIATIONS	CHYBA! ZÁLOŽKA NENÍ DEFINOVÁNA.
APPENDICES.....	CHYBA! ZÁLOŽKA NENÍ DEFINOVÁNA.

INTRODUCTION

Young adults today are increasingly confronted with serious issues such as bullying, sexual abuse, depression, suicide, and many more. These challenges may emerge either through personal experiences or relationships with friends and family. In addition, the school environment often becomes a space in which these issues intensify, as young adult may be pressured by their peer. The expansion of social media has further harboured the harmful behaviours, such as cyberbullying, and the glorification of self-harm. Consequently, young adults may face mental health problems, often without any form of support or direction.

This bachelor's thesis explores the novel *13 Reasons Why* (2007), and its television series adaptation, directed by Tom McCarthy and released between 2017 and 2020. Both versions quickly gained popularity due to their focus on serious topics, which were often overlooked around the time the novel was released. By addressing these issues directly, they raise awareness about them and significantly impact the young adult audiences. While the novel is currently banned in some parts of the USA, the television series remains available for streaming on Netflix.

The aim of this bachelor's thesis is a comparative analysis of the novel and its TV adaptation, in order to determine how specifically each of them approaches the selected topics connected with mental health, such as bullying, sexual abuse, depression, and suicide. Apart from this, the analysis should clarify why the novel is banned in some states of the USA,¹ while the series remains available on official streaming websites.

The first part of this bachelor's thesis aims to determine the key terminology connected to this topic in order to ensure the audience has a clear understanding of each topic well enough to proceed to the analysis. It introduces the genre of young adult literature and its brief history, and key concepts from the adaptation theory. It also positions *13 Reasons Why* into the broader context of young adult literature. The third chapter introduced the author of the novel, Jay Asher, and the storyline, of both the novel and the TV series. The next chapter focuses on the selected topics connected with mental health and their manifestation in both media.

The analysis contemplates how the shift from written literature to television series affects the representation of each topic. This includes analysing how elements, such as

¹ “Banned Books 2022 – Thirteen Reasons Why,” Marshall Libraries, last modified September 27, 2022, <https://www.marshall.edu/library/bannedbooks/thirteen-reasons-why/>.

dialogue, character development, and pacing influence the perception of bullying, sexual abuse, depression and suicide.

This thesis analyses the novel and the TV series *13 Reasons Why* and investigates the portrayal of mental health issues such as bullying, sexual abuse, depression, and suicide, and considers the reasons behind the novel's censorship in parts of the USA, while the series remains accessible.

1 YOUNG ADULT LITERATURE

Young adult literature (YAL) is a literary genre with its distinctive features. The main character is usually a young adult aged between 12 and 18 years.² The narrative focuses on the coming of age of the main character, as they are searching for their true self.³ The story should help create a closer relationship between the main character and the reader.⁴ It is usually told in the first person, should be realistic and not overly complicated.⁵ The book deals with issues that a young adult should be able to relate to, such as discrimination, political concerns, substance abuse, divorce and many more.⁶ Every action has an impact on the outcome of the conflict. The first few pages are engaging enough to capture the reader's attention, and the book is usually not very long.⁷

While talking about the concept of young adult literature for the first time in history in 1933, journalist Rose Wilder Lane referred to it as junior or juvenile in her book *Let the Hurricane Roar*.⁸ Margaret Alexander Edwards is generally credited for her work as an administrator of young adult programs at library in Baltimore during the 1940s and 1950s. She recognised that young adults need their literature to be distinct from the one for older or younger readers. Only after 1970 was the new genre of young adult literature recognised.⁹

1.1 History of YAL

Historically, young adults used to read mainly stories about adventures that were supposed to be for adults and bring excitement, such as *Robinson Crusoe* (1719) by Daniel Defoe or stories called Robinsonades. Those were becoming famous for imitating the original

² Sahar K Herz and Donald R. Dallo, *From Hinton to Hamlet: Building Bridges between Young Adult and the Classics* (Westport, Connecticut: Greenwood Press, 1996), 8.

³ "The Value of Young Adult Literature," American Library Association (May 2008), assessed April 24, 2025), <https://www.ala.org/yalsa/guidelines/whitepapers/yalit>.

⁴ Herz and Dallo, *From Hinton to Hamlet: Building Bridges between Young Adult and the Classics*, 8.

⁵ Herz and Dallo, *From Hinton to Hamlet: Building Bridges between Young Adult and the Classics*, xv.

⁶ Herz and Dallo, *From Hinton to Hamlet: Building Bridges between Young Adult and the Classics*, 11.

⁷ Herz and Dallo, *From Hinton to Hamlet: Building Bridges between Young Adult and the Classics*, xvi.

⁸ Alleen Pace Nilsen and Kenneth L. Donelson, *Literature for Today's Young Adults*. 8th ed. (Boston: Pearson, 2008), 58.

⁹ "Margaret A. Edwards" American Library Association (July 2006), assessed March 28, 2025, <https://www.ala.org/yalsa/booklistsawards/bookawards/margaretaedwards/whowasedwards/whomargaretedwards>.

story of Robinson Crusoe, an example being *Swiss Family Robinson* (1812) by Johann Wyss.¹⁰

Young males preferred to read the so-called dime novels, named after their cost, which was only a dime. These were usually stories full of adventures, such as *Gulliver's Travels* (1726) by Jonathan Swift, *Twenty Thousand Leagues under the Sea* (1860) by Jules Verne, and *The Merry Adventures of Robin Hood* (1883) by Howard Pyle. On the other hand, young females were rather choosing domestic novels, which featured a young woman or a family and included some moral lesson. Elizabeth Wetherell wrote the first domestic novel in 1850 under her pen name Susan Warner, which was the novel *Wide, Wide World*. Another example of a domestic novel is *The Daisy Chain* (1856) by Charlotte Yonge. But all of these books are aimed at adult audiences.¹¹

Some books became classics and were only recognised as young adult literature later in history. One of the more popular was Luisa May Alcott's *Little Women* (1868). It became a classic, devoid of extreme sentimentality but also managing to depict everyday joys and sadness. The same year, a novel by Horatio Alger Jr. called *Ragged Dick; or Street Life in New York* initiated a series of books for young adults. It was sought out mainly by young boys, accompanied by adventure novels and the so-called bad boys books. Some of the more popular include *The Story of a Bad Boy* (1870) written by Thomas Bailey Aldrich and *The Adventures of Tom Sawyer* (1876) by Mark Twain.¹² Some other classics that were popular with young adult readers are *Out of the Silent Planet* (1938) by C. S. Lewis and *Lord of the Flies* (1951) by William Golding.¹³

During the 1940s and 1950s, literature written for teenagers between 12 and 18 was called junior novels. These were usually set in a small town in America, and the white teenagers dealt with trivial problems.¹⁴

The Outsiders by S. E. Hinton and *The Contender* by Robert Lipsyte were both published in 1967. In contrast to the junior novels, these two novels discussed serious issues and thus were considered the beginning of the young adult literature. *The Contender*

¹⁰ Rose Brock, *Young Adult Literature in Action: A Librarian's Guide*. 3rd ed. (Santa Barbara, CA: Libraries Unlimited, 2019), 4.

¹¹ Brock, *Young Adult Literature in Action: A Librarian's Guide*, 3rd ed., 4.

¹² Brock, *Young Adult Literature in Action: A Librarian's Guide*, 3rd ed., 5.

¹³ Brock, *Young Adult Literature in Action: A Librarian's Guide*, 3rd ed., 6.

¹⁴ Michael Cart, "How 'Young Adult' Fiction Blossomed with Teenage Culture in America," *Smithsonian Magazine*, May 7, 2018, <https://www.smithsonianmag.com/arts-culture/how-young-adult-fiction-blossomed-with-teenage-culture-in-america-180968967/>.

even features the first main character of colour in young adult literature. During the next two years, multiple novels introducing serious issues such as abortion, addiction and homosexuality were published. Some of the ones that stood out are *My Darling, My Hamburger* (1969) by Paul Zindel, *I'll Get There* (1969) by John Donovan, and *That Was Then, This Is Now* (1971) by S. E. Hinton. In one of the most important and prominent young adult novels, Robert Cormier's *The Chocolate War* (1974), the author stressed out¹⁵ that not all endings of stories are happy. In this novel and about 14 of his others, such as *I Am the Cheese* (1977), *After the First Death* (1979) and *The Bumblebee Flies Anyway* (1983), he continued to point out the reality of adolescents dealing with serious issues, such as anxiety.¹⁶

During the seventies, multiple authors followed Cormier's revolutionary view of evil. Among others, there were Judy Blume, M. E. Kerr, Richard Peck, Lois Duncan, and Walter Dean Myers. Each of them was presented with the Margaret A. Edwards Award.¹⁷

At the same time, the so-called problem novels emerged. As the focus of these novels revolved around different issues, as in a textbook, the story became less prominent. The most popular author, Jeanette Eyerly,¹⁸ published *Drop Out* (1963), which dealt with the aftermath of dropping out of school, *A Girl Like Me* (1966), which focused on teenage pregnancy, *Bonnie Jo, Go Home* (1972), discussing abortion and *The World of Ellen March* (1964). In her other work, Eyerly worked with more topics, such as suicide, drugs, and runaways.¹⁹

In the seventies as well as the eighties, the topic of multiculturalism emerged, which focused on the experience of immigrants²⁰ and inclusion.²¹ Around this time, Laurence Yep released multiple books, such as *Sweetwater* (1973), *Child of the Owl* (1977), *The Serpent's Children* (1984), and *Mountain Light* (1985). Other authors were for example Jeanne Wakatsuki Houston, Lensey Namioka, and Yoshiko Uchida.²²

The first half of the 1990s brought the decline of YAL. To increase the sales of young adult paperbacks, a list of the one hundred best young adult novels was published. It

¹⁵ Cart, "How "Young Adult" Fiction Blossomed with Teenage Culture in America."

¹⁶ Cart, "How "Young Adult" Fiction Blossomed with Teenage Culture in America."

¹⁷ Michael Cart, *Young Adult Literature: From Romance to Realism*, 3rd ed. (Chicago: ALA Neal-Schuman, 2016), 34.

¹⁸ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 35.

¹⁹ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 36.

²⁰ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 47.

²¹ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 48.

²² Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 49.

included titles such as *Go Ask Alice* (1971), *A Hero Ain't Nothin' but a Sandwich* (1978), *Are You in the House Alone?* (1976), *The Pigman* (1968), *Killing Mr. Griffin* (1978), *I Know What You Did Last Summer* (1973), *Slake's Limbo* (1974), *Run Softly, Go Fast* (1970),²³ *A Day No Pigs Would Die* (1973) and *Father Figure* (1978). Unfortunately, the sales and popularity of YAL continued to decrease.²⁴ The events took a turn in the second half of the 1990s. The credit this turnaround could be attributed to the authors of the list and the beginning of the whole-language movement. Teachers started working with trade books, which increased the interest in reading YAL.²⁵ Afterwards, the cross-promotion strategy was implemented for children and adult literature, including titles such as *Fallen Angels* (1988) by Walter Dean Myers and *Jack* (1989) by A. M. Homes.²⁶

YAL then quickly became increasingly popular once again after the mid-1990s, just as movies for teenagers were prominent. Some of the well-known were *The Facts Speak for Themselves* (1997) by Brock Cole, *When She Was Good* (1997) by Norma Fox Mazer and *Dancing on the Edge* (1997) by Han Nolan.²⁷ Notable were also *How I Live Now* (2004) by Meg Rosoff, *Looking for Alaska* (2005) by John Green, *The White Darkness* (2008) by Geraldine McCaughrean, *Ship Breaker* (2010) by Paolo Bacigalupi, *Postcards from No Man's Land* (1999) by Aidan Chambers and many more.²⁸

Nowadays, young adult literature continues to revolve around issues that are relevant to the audience. Such topics are, for example, teenage angst, as in Justina Chen's *North of Beautiful* (2009); substance abuse, as in Ellen Hopkins' *Crank* (2004) or *Identical* (2010);²⁹ gun violence, as in Tod Strasser's *Give a Boy a Gun* (2000); abuse, as in Laurie Halse Anderson's *Speak* (1999); self-inflicted violence, as in Shelley Stoeher's *Crosses* (1991); horrors of the war, as in E. M. Kokie's *Personal Effects* (2012);³⁰ coping with death, as in Donna Freitas' *The Survival Kit* (2011); suicide, as in Jay Asher's *13 Reasons Why* (2007), or Ned Vizzini's *It's Kind of a Funny Story* (2006); and more.³¹

²³ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 60.

²⁴ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 61.

²⁵ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 63.

²⁶ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 67.

²⁷ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 71.

²⁸ Cart, *Young Adult Literature: From Romance to Realism* 3rd ed., 84.

²⁹ Judith A. Hayn, Jeffrey S. Kaplan and Karina R. Clemmons, *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*, 2nd ed. (Lanham, MD: Rowman & Littlefield, 2017), 10.

³⁰ Hayn, Kaplan, and Clemmons, *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*, 2nd ed., 11.

³¹ Hayn, Kaplan, and Clemmons, *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*, 2nd ed., 12.

2 ADAPTATION

As the topic of this thesis focuses on the series adaptation of the novel *13 Reasons Why*, it is important to include this chapter to introduce the relevant terminology for the subsequent analysis.

The term adaptation is often interpreted in various ways. According to Leitch (2020), the adaptation process is defined as the reshaping and readjusting of something – in this case, a novel – into a new form – a movie or a series. This definition offers a clear explanation and is thus essential for my thesis, mainly to avoid ambiguity. Adaptation as a process might indicate either omissions or additions of certain elements. For instance, in a historical novel, it may be necessary to adjust the transition from one culture to another.³²

2.1 Film Adaptation

A film adaptation is defined as the transfer of a written text to a film. They can be made from nearly any such text, examples being novels, poems, plays, essays, nonfiction books and more.³³ The complete transformation of the original story from written text to film can never be completely accurate, because both media are entirely different.³⁴

Film adaptation essentially becomes an interpretation, in which at least one person has to familiarise themselves with the original text and decide which components and elements should be transferred into the film medium.³⁵

The comparison between the written text and the film, that follows, is inevitable.³⁶ While discussing the fidelity of the film, it can be described as either close, loose, or intermediate interpretation. If the story keeps most of its elements in the film, such as narrative details, and thematic and aesthetic features, we are talking about a close interpretation. In the case in which most of the elements of the story are abandoned and the original story is used more as a ‘point of departure’, we are talking about a loose interpretation. An intermediate interpretation is when the film is neither a close nor a loose interpretation. This interpretation should be kept on the fine line between a close and a

³² Thomas M Leitch, ed., *The Oxford Handbook of Adaptation Studies* (New York: Oxford University Press, 2020), 23.

³³ John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (Boston: McGraw-Hill, 2006), 1.

³⁴ Desmond and Hawkes, *Adaptation: Studying Film and Literature*, 2.

³⁵ Desmond and Hawkes, *Adaptation: Studying Film and Literature*, 2.

³⁶ Desmond and Hawkes, *Adaptation: Studying Film and Literature*, 2.

loose interpretation and should not completely let go of the story's original elements or completely keep them.³⁷

Desmond (2006) provided as an example of a close adaptation *Harry Potter and the Sorcerer's Stone* (2001). The novel it was based on was written by J. K. Rowling, and while selling the rights to the movie, she emphasised that it should be a close adaptation of the book. She also added her input on the choice of both the director and the actors. A loose adaptation then is *To Have and Have Not* (1944) which is based on Hemingway's novel but only keeps the title and the name of one of the characters. *What's Eating Gilbert Grape* (1993) is an example of an intermediate adaptation of Peter Hedges's novel. It abandons several subplots and minor characters but keeps most of the story and main characters.³⁸

At the beginning of moviemaking, borrowing ready-made characters or scenes from literature was easier than creating new ones.³⁹ A part of the reason for adaptation was also the literature's prestige. Filmmakers borrowed popular stories to promote the new art form and made higher profits. Another reason is to spread the knowledge of our literary heritage and adapt it to be understood by every generation.⁴⁰

2.2 Series Adaptation

Based on the similarity of the mediums, it can be assumed that many features of a film adaptation can also be applicable in the case when a literary work is adapted into a TV series. The key distinction between those is the length of the medium. Filmmakers work with a very limited time frame for the result. Since they usually get screened in a cinema, they should only last three hours at the most. As a consequence, the story gets shortened and becomes less detailed.

Directors of the series do not have such a time frame and thus are able to create a close adaptation of the novel and explore the story more. In the case of *13 Reasons Why*, the director was able to include more topics important for the audience, such as drug usage, school shootings in America, the death of a close one, and police investigations. The stories of the characters also became increasingly detailed and elaborate and provided insight into the lives of more of the main and side characters.

³⁷ Desmond and Hawkes, *Adaptation: Studying Film and Literature*, 3.

³⁸ Desmond and Hawkes, *Adaptation: Studying Film and Literature*, 44.

³⁹ Desmond and Hawkes, *Adaptation: Studying Film and Literature*, 14.

⁴⁰ Desmond and Hawkes, *Adaptation: Studying Film and Literature*, 15.

Based on the previous examples, the first season of *13 Reasons Why* (2017) can be considered a loose adaptation of the novel. Although it stays faithful to the base of the original story – Hannah commits suicide and leaves 13 tapes behind – the series develops the plotline much further and takes a darker turn while discussing similar topics. This is mainly visible while discussing sexual assault and suicide, as the writers decided to stress these issues by worsening the situations.

The pacing is one of the major differences between the novel and the series. While the story in the novel takes place during only one night, the series takes much longer. That also means that the series is more detailed and got expanded to include even more serious topics.

3 13 REASONS WHY

3.1 Jay Asher

Jay Asher is the author of the original story about Hannah Baker, the main character of *13 Reasons Why* (2007) and became famous for it. The story follows Hannah, who records thirteen tapes before committing suicide. In those tapes, she describes the reasons why she killed herself.⁴¹

Jay Asher was born on the 30th of September 1975 in Arcadia, California. He dropped out in his senior year to follow his dream of becoming a writer.⁴² This dream of his was challenging at first. It took about 12 years for him to sell his first book. His early works were mostly humorous books. Only after that, he started writing young adult literature, which he nearly gave up on nine months before selling his debut novel *13 Reasons Why*. It quickly became a bestseller in the USA and in 2017, a series with the first season based on the book came out on Netflix. The series has three more seasons exploring a variety of problematic topics.⁴³

Asher's first young adult book was followed by two other young adult books, *The Future of Us* (2011), which was co-authored with Carolyn Mackler, and *What Light* (2016). In 2017, *Piper*, his first graphic novel was published. His books became bestsellers and were published in over 40 languages.⁴⁴

In 2018, Jay Asher was accused of sexual misconduct. These allegations were followed by his literary agency dropping him, as well as any public speaking events and signing events being withdrawn. Some of the bookstores selling his books even removed his novels from their shelves. A lawsuit and allegations arose against the author, which he claimed were false and were never properly investigated. The author then filed a complaint

⁴¹ Syndey Czyzon, "'Thirteen Reasons Why' Author Speaks About Controversy, Rejection," *Marquette Wire*, November 23, 2017, <https://marquettewire.org/3981784/news/thirteen-reasons-why-author-speaks-about-controversy-rejection/>.

⁴² Rebecca Slocum, "Happy Birthday, Jay Asher!" *Intellectual Freedom Blog*, September 30, 2018, <https://www.oif.ala.org/happy-birthday-jay-asher/>.

⁴³ Cynthia Leitich Smith, "Author Interview: Jay Asher on Thirteen Reasons Why," *Cynsations*, February 5, 2008, <https://cynthialeitichsmith.com/2008/02/author-interview-jay-asher-on-thirteen/>.

⁴⁴ "Jay Asher, Author," 8N Publishing, LLC, last modified November 18, 2019, https://www.sjomas.com/post/jay-asher-author?fbclid=IwY2xjawJVL4lleHRuA2FlbQIxMAABHdf8m2q26xnTKcCihkgTbwSluK9glnKFpedrhEG2FfheNQPl6e67Nt3sRg_aem_vWRpGiwPBfd7bUuYEpictA.

for defamation against the director of the Society of Children's Book Writers and Illustrators (or SCBWI), Lin Oliver.⁴⁵

According to McNamara (2018), Asher confirmed that all his relationships were consensual and some ended badly. That led to Asher choosing to stop attending the SCBWI conferences anymore.⁴⁶ Others, such as Shapiro (2019) claim that both sides may have given incomplete versions of what happened. The details stay blurred, and both Asher and Oliver decided to settle discreetly out of court.⁴⁷

3.2 *13 Reasons Why: The Novel*

The book narrates a story about Hannah Baker, a teenager who committed suicide. The novel explores the concept of the snowball effect. Each reason she gives for killing herself would by itself seem trivial, but as a series of events, Hannah seems to be able to justify her actions. The main character and narrator, Clay Jensen, is also Hannah's main love interest.

The story begins when Clay receives a shoebox from an unknown sender. He is surprised to find a set of seven tapes inside. He plays the one with the number one on one of its sides on an old stereo set in his parent's garage and finds out, that Hannah Baker, a teenager who committed suicide and his high school classmate, has recorded her voice on those tapes to explain the thirteen reasons why she did what she did.

At first, he does not want to believe that he could be one of the reasons why Hannah killed herself, but under the threat of exposing the tapes to the public, he starts to listen to the tapes.

Each tape, except the last one, is connected to a student from his high school, including him – Justin Folley, Alex Standall, Jessica Davids, Tyler Down, Courtney Crimsen, Marcus Cooley, Zach Dempsey, Ryan Shaver, Clay Jensen, Hannah herself,

⁴⁵ Sian Cain, "Thirteen Reasons Why Author Jay Asher Leaves Writers' Group After Sexual Harassment Claims," *The Guardian*, February 13, 2018, https://www.theguardian.com/books/2018/feb/13/thirteen-reasons-why-author-jay-asher-leaves-writers-group-after-sexual-harassment-claims?fbclid=IwY2xjawJVL4ZleHRuA2FlbQIxMAABHSIj2huSH6v1r-iVhQVy_vimV701nI1y5y1hS8ESsASl6VfAnIAYXvLbUw_aem_71SQJS0MH1NpXX3D98v-pw.

⁴⁶ Brittney McNamara, "13 Reasons Why Author Jay Aher Was Accused of Harassment," *Teen Vogue*, February 14, 2018, <https://www.teenvogue.com/story/jay-asher-thirteen-reasons-harassment-allegation>.

⁴⁷ Lila Shapiro, "The Origin of the Thirteen Reasons Why Author's Defamation Suit Was the Kind of Hush-hush Agreement We No Longer Tolerate," *Vulture*, February 1, 2019, <https://www.vulture.com/2019/02/thirteen-reasons-why-author-jay-asher-made-a-pre-metoo-deal.html>.

Jenny Kurtz, and Bryce Walker – and explains how this person affected her decision to commit suicide.

The last and thirteenth tape describes Hannah's last call for help in the form of her school guidance counsellor, Mr. Porter. Instead of talking her out of committing suicide, he only gives her non-helpful pieces of advice. That is the last drop, and soon after, Hannah takes a handful of pills and dies.

Clay manages to listen to all of the tapes in only one evening. Between each, he travels to places related to each tape based on Hannah's map. After finishing them all, he sends them on to the next person on Hannah's list.

3.3 *13 Reasons Why: The Series*

The television series *13 Reasons Why* has four seasons. The first season first came out in 2017, and the show ended in 2020. The first season explores serious topics, such as depression, bullying, suicide and sexual assault. The remaining seasons deal with a variety of severe themes that emphasise problems young adults may face at high schools in America - such as mass shootings, fatal diseases and death of a loved one, disability, arrest and criminal investigation, rape etc.

The first series is based on the novel and narrates the story of Clay Jensen as he learns about Hannah Baker, a fellow student who committed suicide. The main difference between the book and the show's first season is the form of Hannah's suicide. While she overdosed on pills in the novel, Hannah slit her wrists in the series. That may have been done for multiple reasons, such as to explore more alternatives of committing suicide, to raise awareness about different approaches, or simply to increase the amount of drama in the series.

Additional differences include the involvement of Hannah's parents, Mrs and Mr Baker. The book makes readers believe that although they mourned their daughter, they never acted to learn more about what happened. On the other hand, Hannah's parents in the show attempt to look for reasons for her actions, which is a way of processing their grief as they are not ready to let their daughter go. During the second season, they meet some of Hannah's friends and classmates and ultimately decide to take legal action against Hannah's school, Liberty High. Before taking their case to court, they ask Hannah's classmates for a deposition on camera. One of her classmates is Alex Standall, who tries

to end his life by shooting himself in the head at the end of his season. Eventually, Mrs and Mr Baker divorce because Mr Baker cannot take it anymore and wants to move on while his wife goes through with the lawsuit.

Throughout the whole first season, Clay Jensen also confronts his classmates one by one about their actions as he listens to their tapes, which never happened in the novel. He is mad at each of them for treating Hannah the way they did and trying to find a way to make things right.

The second season of the show narrates everything that happens in the court. One by one, most of the teenagers from Hannah's tapes receive a summons to testify on either the school's or Hannah's parents' side.

During the court, multiple serious topics are brought to light – Tyler getting bullied, Alex trying to cope with the aftermath of his attempted suicide, Jessica processing getting assaulted, Courtney coming out as a lesbian, Justin's drug addiction, his attempt at recovery and the effects of homelessness on a teenager and more. Tyler is showing interest in guns, which ultimately leads to his choice to kill someone later in the series. He also blackmails a classmate because of the influence of his new friends. With them and Clay, he vandalises school property and finds out that jocks kept polaroids of girls they wanted to or did abuse sexually.

When Bryce is supposed to testify in court, he lies and denies all the allegations against him. His girlfriend finds out that Bryce assaulted her as well, and chooses to testify against him, but in the end, lies because of his influence. Jessica then decides to report Bryce for sexual assault, and he gets arrested. Consequently, he is released on probation and transfers schools.

At the end of the second series, Tyler gets sexually assaulted in school by Montgomery de la Cruz. As a result, he decides to come to school with a weapon. The whole group notifies everyone, and Clay runs out to talk Tyler out of his idea. He manages to secure his weapon and with Tony's help to hide Tyler from the police.

The third season introduces a new student, Ani. She lives in Bryce's guesthouse and becomes close with him and Clay. During this season, Clay and Tony deal with the aftermath of Tyler's actions, and because of his mental issues, they create a schedule for everyone to look after him. The group also discovers that Bryce is missing, and a few days

later is found dead. In the meantime, his ex-girlfriend gets an abortion, and Jessica creates a group for survivors of sexual assault and allies.

While Clay and Ani are trying to find out what happened to Bryce, Jessica's group against rape culture jeopardises Bryce's funeral and the school gets searched by the police for drugs, as they have found some in Bryce's car. Tyler chooses to share with Clay and Jessica what Montgomery did to him and then decides to report him for sexual assault.

Jessica and her group interrupt homecoming with a statement against rape culture which ends up in a huge fight with the other football team. She is supposed to apologise in front of both schools, but instead gives another speech. Afterwards, Montgomery gets arrested, gets framed for Bryce's murder and consequently is killed in prison.

The fourth season introduces Winston, who is convinced that Montgomery got framed and threatens the group to find out the truth. Clay is freaking out and starts to hallucinate. He visits his therapist. Afterwards, he gets threatened over phone calls and text messages, and in the end finds out that he got pranked by the football team. Clay keeps having nightmares, and at a party, he attacks a guy and crashes Zach's car afterwards. Then he realises that he cannot remember some moments, such as the crash.

The topic of school shootings is brought up again, and the school goes into a hard lockdown. While Tony suspects Tyler, Clay has an anxiety attack and leaves his hiding place to stop the shooter. The principal reveals it was just a drill, Clay confronts him, and in the heat of the moment, takes a gun from the police. After getting disarmed, they take him to a mental hospital, but he manages to escape and sees his therapist.

The whole student body starts a riot and demands the removal of all the security measures. The police get involved, and they begin a fight that ends with an explosion of a car. While talking to his therapist, Clay realises that he dissociates from reality regularly and has vandalised the school. The students are held accountable for the riot, the prom is cancelled, and consequently, again allowed. Justin feels too sick to go but ultimately decides to come in the end. After spending time on the dance floor with Jessica, he collapses. He is taken to a hospital and tests positive for HIV-1. Clay is agitated by the news and pretends to have a gun at a police station. A lot of people come to say goodbye to Justin at the hospital, and afterwards, Justin passes away. After his funeral, Winston admits to Alex that he will not use the information he had told him against him.

At the graduation, Jessica and Clay each give a speech. Afterwards, the group decides to bury Hannah's tapes. As it started with Hannah, it ends with her.

The second through fourth seasons continue in the tracks of the adaptation of the novel. Those seasons develop the plot further, and the creators also adjusted the original story about Hannah by adding scenes from the previous years, which were disguised as memories of her.

During the second season, Hannah became a memory as everyone recalled their time with her. She was often mentioned during this time, but eventually, everyone moves on. The only exception is Clay, who began hallucinating about her as he struggled to move on. Hannah also appeared on one of the Polaroids in the second season. During the third series, Hannah only appears as a flashback, a hallucination, or is only mentioned. Hannah is then mentioned in a few episodes in the fourth season, and at the end, she appears as a hallucination for the last time.

4 RELEVANT TOPICS

The following part of my thesis will focus on topics relevant for young adults, which are portrayed in both the novel and the television series – bullying, sexual assault, depression and suicide.

Although the analysis could include additional relevant topics which are discussed in the series, such as mass shootings, fatal diseases and death of a loved one, disability, arrest and criminal investigation, I decided against it. The analysis would require much more thorough research, thus making it impossible to fit the requirements for my bachelor's thesis. The included topics were the most prominent in both the novel and the series.

4.1 Bullying

Bullying is a type of aggressive behaviour. It is a repetitive behaviour, in which a bully is an aggressor who intends to harm their victim, and a victim is overpowered psychologically or physically by their bully.⁴⁸ The term bullying encompasses everything from social exclusion to being threatened with a gun.⁴⁹ This term is also used as a close equivalent of the terms victimisation and school violence in a more general sense, although this definition is not accurate.⁵⁰

Schools, districts and countries all implement safety anti-bullying measures to prevent such violence. One of the most common types of bullying nowadays is cyberbullying and humiliation on social media. The victims of bullying are usually connected to groups that were traditionally oppressed, such as the LGBTQ+ community or specific religious groups. Over the years, bullying has been identified generally as violence, and harming someone weaker, and it has spread among adults as well into the political level and work environment.⁵¹

⁴⁸ Ron Astor and Rami Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time* (New York: Oxford University Press, 2019), 29.

⁴⁹ Astor and Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*, 32.

⁵⁰ Astor and Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*, 30.

⁵¹ Astor and Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*, 33.

4.2 Sexual Assault

Another problem that is extensively explored in *13 Reasons Why* is sexual victimisation. It is an ongoing issue, and it is very important how schools choose to respond to it, although it is obvious that some kind of punishment is in order.⁵²

Victimisation of this kind usually starts with sexual harassment. It can include non-consensual sexual advances or other conduct of a sexual nature, such as sexual comments and spreading sexual rumours, or explicit pictures.⁵³ About half of all students nationwide encountered sexual harassment in their lives either verbally or via social media.⁵⁴ At the same time, over a quarter of students reported witnessing sexual harassment. In 1972, the term was expanded to any “unwanted sexual behaviour that interferes with a student’s right to receive an equal education.”⁵⁵ It also includes any type of discrimination due to gender or gender orientation. Policies against sexual harassment have been implemented everywhere, both in schools and places of work.⁵⁶

4.3 Depression

Moodiness, sadness, rage or aggression and anything in between are the signs of difficult or irregular behaviour in teenagers.⁵⁷ It can be difficult to determine whether this behaviour is normal or whether something is wrong, possibly leading to a mental illness, mainly because all of these traits are normal for young adults, and, at the same time, they can be the signs of major mental illness. For example, depression, bipolar disorder, or even schizophrenia. As for depression, in today’s society, it is complicated to determine if a teenager is just shy or severely depressed. Compared to twenty years ago, they spend their time glued to their phones and thus don’t engage in group activities as much. This behaviour makes it challenging to figure out if there is something ‘wrong’ with your child.⁵⁸

⁵² Astor and Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*, 95.

⁵³ Astor and Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*, 96.

⁵⁴ Astor and Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*, 95.

⁵⁵ C. Hill, and H. Kearl, *Crossing the Line: Sexual Harassment at School*. (Washington, DC: American Association of University Women, 2011), 6.

⁵⁶ Astor and Benbenishty, *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*, 96.

⁵⁷ Frances E. Jensen, *The Teenage Brain* (New York: HarperCollins Publishers, 2015), 183.

⁵⁸ Jensen, *The Teenage Brain*, 184.

Some of the other signs of depression could be the predominance of one emotion, such as anger, also excessive use of addictive substances, withdrawal from family, friends and hobbies, or changes in sleeping and eating habits. People suffering from depression might be more violent and express self-loathing thoughts.⁵⁹

4.4 Suicide

Closely related to depression is suicide, which is defined as “intentional self-inflicted death.”⁶⁰ It is the second leading cause of death in children aged 10-19. Not all suicides are preventable, but identifying the signs may help.⁶¹

Some of the signs of suicidal thoughts could be changes in behaviour, body language signs of anxiety, increased interest in death and writing about suicide, such as suicidal notes, or sharing these ideas with peers or adults. They can also include personality and behavioural shifts or loss of interest towards academic or work performance.⁶²

⁵⁹ Jensen, *The Teenage Brain*, 184.

⁶⁰ S. M. Masango, S. T. Rataemane and A. A. Motojesi, “Suicide and Suicide Risk Factors: A Literature Review,” *South African Family Practice* 50, no. 6 (2008): 25, <https://www.tandfonline.com/doi/epdf/10.1080/20786204.2008.10873774?needAccess=true>.

⁶¹ Masango, Rataemane, and Motojesi, “Suicide and Suicide Risk Factors: A Literature Review,” 25-29.

⁶² M. David Rudd, ABPP, Alan L. Berman PhD, ABPP, et al., “Warning Signs for Suicide: Theory, Research, and Clinical Applications,” *Suicide and Life-Threatening Behavior* 36, no. 3 (January 2011): 255-262, <https://doi.org/10.1521/suli.2006.36.3.255>.

5 *13 REASONS WHY: THE ANALYSIS*

This chapter presents a thematic analysis of the novel and the television series *13 Reasons Why*. This thesis aims to compare the novel and the adaptation in order to determine the different ways both mediums implement topics such as bullying, sexual assault, depression or suicide. Both the novel and the show demonstrate a variety of different scenarios that correspond to each issue.

Based on the known information, the characters are divided into four groups according to which issue they represent. One character can embody multiple issues at the same time.

5.1 Bullying

This topic is particularly emphasized in the first season of the series when Hannah is introduced and each character deals with the news of Hannah's suicide. In the novel, this behaviour is largely recounted through Hannah's testimony on the tapes.

As the protagonist, Hannah is subjected to bullying both in the novel and the series. The bullying started with her romantic interest. After their first date, he publicised an intimate picture of Hannah, spurring rumours about her being a 'slut'. Alex then escalated the situation when he created his list, and afterwards, Tyler started stalking her, creating a profound sense of fear and vulnerability within her own house, and when Courtney, aiming to protect herself from possible rumours, spread lies about Hannah dating another girl. Zach contributed by stealing compliments from their classmates addressed to Hannah in a communications class, denying her the only bright thing in her life at that moment and in the process isolating her further. In the series, he apologised afterwards, but the impact on Hannah was still significant. Ryan did not bully her directly, instead, his actions caused other students to publicly ridicule her deeply personal poem. Finally, Bryce worsened the abuse through both verbal harassment and physical assault.

However, Hannah herself was not entirely without blame. She encouraged the vandalism of Tyler's house to keep him from feeling secure in his house as he did to her. Consequently, in the second season of the series, it is revealed that Hannah previously participated in bullying of a classmate at another school with her former friends as well.

Clay Jensen was another character who experiences and inflicts bullying, although only in the series. In the first season, it is mentioned that he got bullied prior to the events

of the series, due to assumptions about his sexual orientation. Jocks also threatened and attempted to intimidate him to suppress information contained on Hannah's tapes in the first season of the show, for example by forcing him to consume alcohol. In the fourth season, he got brutally pranked by the football team. They called him multiple times from Montgomery's number, who had died in the previous season, and at a school dance, they staged Montgomery's death. This could be considered borderline bullying as it took a psychological toll on him. On the other hand, although he had a personal experience with being a victim of school violence, he confronted each person on the tapes. For example, he did not hesitate to share a compromising photo of Tyler to avenge Hannah, and he forced Courtney to visit Hannah's grave despite her discomfort.

In the series, Alex was one to join the bullies for a while, contributing with his Who's Hot/Who's Not list. Besides the fact that it led Bryce to assault Hannah, it also humiliated everyone listed there, for example Jessica. Before Alex distanced himself from them, he assisted his friends with intimidating Clay by driving dangerously, although that might have been a co-product of getting pressured by them into things he did not want to do, such as day drinking. In the second season, following his attempt to commit suicide and failing, he received an anonymous note stating "Better luck next time,"⁶³ further reflecting the cruelty within the school.

One of the most frequently targeted characters was Tyler. Teenagers who heard Hannah's tapes deliberately vandalised his house with rocks, and in the series, Clay even shared a picture of Tyler to humiliate him. The others also always pushed him away and refused to include him while plotting against Clay in the first season. In the following seasons, the jocks had it out for him. Montgomery particularly always subjected him to verbal and physical abuse. Tyler had suffered the worst consequences of his and others' actions, both physically and mentally.

As bullying is defined as overpowering the victim, Tyler could be considered not only a victim but a bully as well. He exhibited predatory behaviour towards Hannah by overpowering her psychologically and stalking her. He also threatened multiple people with a weapon, starting in the second series after Montgomery had assaulted him.

The most consistent bullies of the first season of the series are the male athletes – Justin, Zach, Bryce, and later in the second season, Montgomery and his friends. Justin

⁶³ *13 Reasons Why*, season 2, episode 3, "The Drunk Slut," directed by Tom McCarthy, May 18, 2018, on Netflix, <https://www.netflix.com/watch/80186750?trackId=200257859>.

was more passive, contributing usually just by watching and laughing, but after Clay started to confront each person on the tapes, he got scared and escalated his actions. Compared to Justin, Zach's behaviour is a bit more problematic; he emotionally manipulated Hannah and excluded her. Bryce was the most harmful of them. His strategy was to alternate between bullying and pretending to be an ally. That led to the victims feeling indebted to him. This was portrayed with Justin when they were kids, and even with Tyler later on. Consequently, Justin was never able to abandon Bryce, even though he knew he was a terrible person. Bryce also manipulated, gaslighted, and assaulted his girlfriends, and treated his friends poorly most of the time. Bryce and Montgomery were the most dangerous. Montgomery employed fear and violence, particularly in the second season, when he attacked Tyler in the bathroom and raped him. He targeted weaker students and mocked them for their emotional well-being or living situation, such as with Hannah in the first season, and Clay and Justin in the third. Barely any of them ever took any accountability.

Justin was also bullied and manipulated by Bryce. He attempted to buy his affection with money, which is the reason why Justin then felt compelled to stand by his side. Because of this strategy, Justin felt indebted to him for everything Bryce had done for him during the years when they were friends, even when everyone else abandoned him. He was subconsciously pressured to support him as Bryce did for him.

Though Bryce's role as a bully was more prominent throughout the novel and the first and second seasons of the series, he became a target of bullying in the series as well. After his conviction for sexual assault in the second season, his new schoolmates were hostile towards him. Despite joining the sports team, he faced physical and verbal aggression from them. They attacked him multiple times, tripped him or pushed him down the stairs, and also went as far as beating him up.

In the series, the response of their school was completely inadequate, which was also one of the topics discussed in court. Although the school claimed to address these issues, bullying was unfortunately not one of them. There may have been appointed counsellors, but they did not make any difference. Hannah also mentioned on her fourth tape that teachers at their school were upset, that students discussed such important issues as bullying, drugs, self-image or relationships.

Overall, the issue of bullying is addressed multiple times in the series. It depicts various scenarios connected to this issue, including physical, mental and cyberbullying.

Although there is a broad range of such scenes, barely ever steps someone in to prevent it from worsening. Even after Tyler reveals in court the reality of bullies at their school, the principal did not attempt to further focus on that. Similarly, this issue in the novel is addressed insufficiently.

5.2 Sexual Assault

The next topic for analysis is sexual assault. Sexual assault or victimisation is one of the gravest topics discussed in *13 Reasons Why*, and it is depicted by a variety of situations. It is introduced early on in the novel and the series through sharing private images, such as of Hannah's intimate moment with Justin. This invasion of privacy led to widespread sexual shaming. When Alex created his inappropriate list afterwards, it only encouraged people to subject Hannah to unwelcome sexual attention – Bryce groped her without consent while he made remarks about her body. Courtney then started spreading lies connected to Hannah's sexuality and other private matters, which led Montgomery to harass her as well. As a result of the rumours, Marcus was the next to force himself onto her on their date. She refused him multiple times, which only made him more aggravated. The show depicts the dangerous and unpredictable nature of sexual harassment as the victim does not know how the offender might react. While Hannah went to a party in the last part of the novel and the first season, she joined a group of friends in a hot tub. The scene seemed innocent until most of the people left, and she and Bryce were left alone. She wanted to leave as well, but he forced himself onto her. In the novel, he touched her inappropriately, but in the series, he raped her. Afterwards, she was visibly upset and traumatised, ultimately contributing to her decision to end her life.

Jessica Davis also endures a similarly traumatic experience, as Bryce assaulted her in her own bedroom while she was barely conscious. Bryce overpowered Justin, his best friend and her boyfriend at that time, and raped her. She tried to push him off, but he did not give her a chance to defend herself. Afterwards, she did not remember what happened, but she was not the same when she eventually found out. At first, she could not believe it. The novel did not follow up with her recovery, but in the series, she isolated herself from her classmates, started declining mentally, and carefully chose friends to stay in contact with. She required a lot of support from her parents and her friends to be able to at least partially return to her life, but she never went to see a therapist. When she could finally return to school, she chose not to stay silent about her experience. She also found out that

Bryce spread lies about their sexual interaction being consensual. Then, she testified against him in court, and eventually decided to file a report against him for assault. As a result of her trauma, she struggled internally with both mental and physical intimacy. Jessica then founded the organisation Hands of Our Bodies (also H.O.). She aimed to unify the survivors and allies, empower them and spread awareness of sexual assault. They protested at Bryce's funeral and got arrested for it, but that did not stop them. Next, they disrupted a homecoming game to draw more attention to the issue of sexual assault. Afterwards, Jessica was asked to apologise to both schools but instead delivered a powerful speech showing how many survivors of sexual assault there are at their school.

Tyler got assaulted in the second season of the show by Montgomery. His narrative presents a perspective of a male victim, which is often overlooked. Montgomery assaulted him in a fit of rage to avenge their cancelled football season, as Tyler had vandalised their field. Afterwards, Tyler was visibly shaken both mentally and physically, which is depicted in a scene where he was showing his hand with blood on it, and in the subsequent scene where he decided to bring a gun to school. It was meant to solve his problems but would only get him arrested. After all was settled, he had a hard time coming to terms with what happened and refused to share his experience for a while. He then joined Jessica's organisation as an ally. While supporting Hands of Our Bodies, he shared what happened to him with friends he trusted. He helped with designing the statement at homecoming, and with support openly admitted that he had been assaulted during Jessica's supposed apology, which emphasises his personal growth. He had had doubts before, but despite it not being easy for him, he chose to stand up for himself, which was a huge step. After the assembly, he decided to file a report against Montgomery for assault.

Justin represented a complex case. In the novel and the first series, he spread a private picture of Hannah. Similarly, he was partially at fault for Bryce raping Jessica. Although he did not encourage him, he failed to stop him and basically cleared the way. Simultaneously, he is one of only two characters who both harassed someone and got assaulted. During his childhood, he was raped by his mother's drug-addicted boyfriend multiple times, which must have left him traumatised. This traumatic history adds a further layer of psychological depth to his character.

Bryce harassed and assaulted multiple girls throughout both the novel and the series. The first documented in *13 Reasons Why* was Hannah, who was harassed by spreading a picture of her and then assaulted after Alex labelled her as 'Best Ass'. At a party, he

raped Jessica, while she was unconscious and subsequently assaulted Hannah at another party. Although Hannah herself admitted that she did not consent or encourage him in any way, she did nothing to stop him either. There arises a contrast between the novel and the series, as in the novel, Bryce 'only' assaulted and touched her inappropriately, but in the series, he raped her. Although she had attempted to stop him, he did not let her.

In the second season of the series, it is revealed that Bryce with his friends lured girls into their secret hideout, assaulted and even raped some of them. They kept a record of each of them in the form of Polaroids. In one of the photos also appeared Bryce's girlfriend, who then decided to testify against him in court, but because Bryce manipulated her again, she changed her mind. Although convicted, Bryce received only 3 months of probation. In contrast to Justin, who received 6 months of probation for drug possession, the sentence raised questions about the justice system's treatment of sexual assault.

In the third season, the narrative shifts to explore how a convicted rapist gets treated. Having to change schools and start over, he was isolated and bullied for his actions as soon as his new classmates found out. While he expressed remorse and attempted to apologise to Jessica, Chloe and even to Mrs Baker, Hannah's mother, his sincerity remains ambiguous. When he discussed his actions with his mother in the second season, she did not believe him and expressed her disappointment in him. In the next season, during a different interaction with his mother, Bryce broke down and started crying uncontrollably. This scene offers a new outlook on Bryce, as for the first time, he seemed genuinely remorseful, which has been questionable until that moment. In contrast with the novel, where he remained the antagonist, the show stresses the accountability and character development.

Although Montgomery de la Cruz was not mentioned on Hannah's tapes, he played an important part in spreading rumours about her during the first season of the series. In contrast, there is no such character in the novel. He spread unflattering rumours about Hannah and harassed her at a school dance in the series. In the second season, he attacked Tyler in a fit of rage and brutally assaulted him with a broom shaft. Afterwards, his behaviour bordered on being psychotic, as he never once expressed regret or sympathy for his victims. He was then arrested for sexual assault of the first degree and got murdered in prison by an inmate as a child rapist.

The issue of sexual assault is also tied to the topic of reproductive rights, which was mentioned in the series. After Bryce raped his girlfriend Chloe, she found out she was

pregnant. She was conflicted about both the pregnancy and still dating Bryce after learning he had assaulted her. As she was only a teenager and did not want to have children until much later in life, she ultimately decided to undergo an abortion. The series depicts the hardship of such a choice and the social stigma of this option, even though the conception was unintentional, and the sexual act was without consent. When she went to the clinic to proceed with the abortion, protesters stopped her and attempted to change her mind by stating “Abortion is murder!”⁶⁴ This action shook her and she felt uncomfortable, but she still went ahead with it. Unfortunately, this series lacks in portraying how women deal with the aftermath of an abortion, both physically and mentally, as Chloe soon afterwards transferred schools.

The school shows an inadequate amount of effort in spreading awareness and overall taking action against this issue. When Hannah spoke to the counsellor, Mr Porter, not only did he not show any sign of concern when she confided in him, but he also provided her with useless advice and did not take any further action to help her, to prevent similar situations or to confront her abuser. Although she refused to share his name, there surely had to be a protocol for such a thing. The court was then not very helpful either. They basically dismissed Jessica’s case by sentencing a very short probation time. That might have also been due to the fact that she never filed a report, as opposed to Tyler.

Overall, the novel depicts a series of events connected to this issue, but dismisses most of them as ‘boys being boys.’ The reaction of the only adult finding out about sexual abuse at their school was completely inadequate, as he did not offer any helpful solutions. Opposed to that, the television show manages to depict the severity of this issue through key scenes. The series focuses on the trauma and recovery of each victim of such abuse, even upgrading by including a male victim, and an organisation fighting against the indifference of the school staff and the judicial system. That highlights that although not as common as with females, men are subjected to sexual assault as well, which was not discussed in the novel.

⁶⁴ *13 Reasons Why*, season 3, episode 2, “If You’re Breathing, You’re a Liar,” directed by Tom McCarthy, August 23, 2019, on Netflix, <https://www.netflix.com/watch/81025704?trackId=200257859>.

5.3 Depression

Determining depression in teenagers is inherently complex, as its signs align with the behaviour of a healthy young adult and thus are very subtle. In *13 Reasons Why*, though central to the narrative, the topic was not spoken about frequently enough.

In the case of Hannah, her psychological decline was caused by the snowball effect of all of the events. Her struggle started with transferring schools and losing the first friend she made in the new town. A romantic interest then spread lies and an inappropriate picture of her. At that point, she was back to what she had been running from. This was followed by social exclusion and the loss of more friends. That must have made her feel incredibly lonely. Subsequently, she was blamed for breaking up her friends and was humiliated in front of the whole school. A metaphorical target was put on her body, which invited everyone to objectify her. She must have felt like her reputation was a dark shadow following her around. During the two years in her new town, she lost multiple friends, got humiliated, lost her safe space and then was assaulted.

At this point in the story, Hannah openly expressed that she felt like she had been losing control over her life.⁶⁵ Her insecurities were exploited, and her peers only approached her because of the rumours. Her negative thoughts were turning for the worse, and it was at that moment that she started considering suicide as a way out. She cut her hair short to feel in control at least of her appearance since she felt out of control about nearly everything else. She was probably also expecting somebody to notice and take some action to stop her. Zach then started stealing the only positive thing in her life, piece by piece. When she wrote him a note explaining how she felt depressed, he failed to respond in any way. It was also the first time she reached out to someone about having depressing thoughts. He took away her hope and left her in her dark place.

Since her parents overlooked her during this time, as they were preoccupied with work, she sought help elsewhere, specifically in her communications class. She wrote an anonymous note to her teacher to spur discussion, but it only led to the author being blamed for just wanting attention. She did not receive any real advice, but her sense of betrayal deepened.

Dissatisfied with the outcome, Hannah turned to poetry, but after her personal poem was published for the entire school to see, she lost her interest as well. It had had a

⁶⁵ Jay Asher, *13 Reasons Why* (New York: Penguin Random House, 2017), 145.

therapeutic significance before, but afterwards, she could not even trust to write her thoughts down. Then, when she attended a party, and after having a meltdown, Hannah witnessed a classmate raping her friend. She felt helpless and ashamed for not intervening and letting her down, but at the same time, felt paralysed and could not move. Later that night, she was involved in an incident, which ultimately resulted in two people losing their lives at that intersection because of a missing stop sign. Hannah felt guilty and never forgave herself for it. That was when Hannah started thinking about her own funeral, contemplating whether she wanted to live that way.

Afterwards, Bryce assaulted her at a party, and since she had hated the rumours before, his actions crushed her. She started compiling a list of her reasons why she wanted to commit suicide and started distributing her belongings, which is a common sign of both depression and suicide. The final pivotal moment was her interaction with Mr Porter. At that point, she still had a bit of hope left to change her decision, but when she sought help from him, he did not manage to fulfil his role as a counsellor and failed to give Hannah reasons to stay alive. Right before Hannah passed, she seemed back to her old self and happy. That was probably because she had already decided and made her peace with it. In one of the last scenes with Hannah in the series, we can see her cleaning her room, presumably to finish taking care of her affairs before in the preparation for her death.

Clay exhibited issues with his mental health throughout the series. In the first season, he suffers from anxiety. His parents offered him to resume his medication, especially in light of Hannah's death. He went through multiple outbursts of anger and accused other people of being guilty of Hannah's death. His parents suggested that he talk to a therapist, but he did not accept until the fourth season. In the second season, he experienced hallucinations of Hannah, as he did not want to let her go. During the third and fourth seasons, his hallucinations continued, but this time featured Bryce and Montgomery as he felt unresolved guilt towards them, as well as his anxiety attacks. His mental health deteriorated further, including a panic attack in the fourth season, when the football team pranked him by staging Montgomery's death. After flipping out on a police officer, he was locked in a mental hospital but escaped. While talking to his therapist, he realised that he did not remember certain periods of time, such as vandalising the school at the beginning of the fourth series. Personally, I believe that Clay was dangerous in the series, and his parents should have focused on his mental health more and sooner. Instead, he walked unsupervised after the events of the fourth season, as if he were completely stable.

In the series, Alex was also showing signs of depression. After transferring schools, losing friends, he joined a group of jocks, who constantly pressured him into things he did not want to do. He was incredibly moody, could not contain his anger and even quit his hobbies, such as the school band. He seemed not to care about his life and felt responsible for Hannah's suicide to a great extent. During the series, he often expressed that they all deserved what was coming for them in the form of Clay confronting them, bearing the consequences, and even publicising Hannah's tapes.

In the series, Alex attempted to commit suicide with a gun at the end of the first season. Right before that is revealed, he seemed to be cleaning his room the same way Hannah did. When his father comes into his room to check on him, it is the first time Alex calls him "dad" instead of "father." That by itself could have been a telltale sign of an oncoming change.

In the next seasons, he dealt with the consequences of his suicide attempt. At first, he did not attend school, as he was trying to cope mentally with it. Only after recovering partially, he returned there. He became physically handicapped and had a hard time coming to terms with his recovery. Alex spent a lot of his time in physical therapy. He isolated himself and rejected expressions of sympathy. As his state did not improve, his outbursts of anger only worsened, and he seemed to regret his failed attempt. He also flipped out at his birthday party and voiced his disappointment about surviving. His tantrums became more frequent, and he threw his cane away and broke down in front of a stranger. He must have felt helpless and stuck, as it seemed that nothing helped. Then, he asked Tyler for a firearm but was denied. He also felt guilty about killing Bryce, and then nearly drowned, which occurred again in the fourth season and illustrated his ongoing mental health struggles.

Justin's depression was connected to his substance usage and childhood trauma. His stepfather used to assault him sexually when he was a kid, and he started using drugs as a coping mechanism for his abusive environment at home and in school. He went through recovery but relapsed each time and was homeless for a while. A near-fatal overdose at the end of the second series only stressed the severity of his condition. Fortunately, Alex came at the right time and saved his life. Afterwards, when they discuss the consequences, Justin proclaims "Like anyone would care at this point."⁶⁶ Although his

⁶⁶ *13 Reasons Why*, season 2, episode 8, "The Little Girl," directed by Tom McCarthy, May 18, 2018, on Netflix, <https://www.netflix.com/watch/80186755?trackId=200257859>.

actions were not intentional, he seemed not to care about his life anymore. Afterwards, he got clean and sober, but after finding out his mother had died, he stole money from his job and relapsed. It was a new low for him. In the fourth season, he seemed happier as his life became stable. However, when he finally thought that he could have a bright future, he found out he had HIV-1. At the end of the fourth series, he succumbs to his illness.

The school completely overlooked this issue. Emotional distress was normalised as something that is a part of life. There may have been more characters depressed in this story, but the information to conclude that is lacking.

Overall, this issue is acknowledged only by Hannah in the novel. She admitted to feeling depressed and helpless multiple times on the cassette tapes, but no working solution is mentioned whatsoever. She is the only one who represents this issue in the novel. On the other hand, the series offers multiple examples of characters suffering from depression and with different causes, such as childhood trauma or guilt. Although not every case has a solution portrayed, some of them do. It also displays different coping mechanisms, different signs and stages of depression.

5.4 Suicide

Suicide, closely connected to depression, remains a complex and often unpredictable phenomenon. There may be warning signs, but they are never the same for everyone. Most of the signs frequently intertwine with the signs of depression.

Hannah's suicide was the result of the snowball effect, and although subtle, the signs were there. She completely changed her appearance by chopping her hair off after getting assaulted. Then she made several attempts to reach out to someone with no results; neither Zach, her communications teacher, nor Mr Porter provided any consolation. Her grades in school also started declining, which only resulted in her parents grounding her, but they did not research the cause. In the end, she started giving away her possessions, as Tony mentioned to Clay afterwards.

In one of her final recorded tapes, Hannah started contemplating the various methods of suicide. She evaluated each option: drugs, a gun, hanging, and even driving off a road to make it look like an accident. She imagined every possible way, already decided to go through with it. In the novel, she chose to consume pills as she felt it was the least painful option. In contrast, she slit her wrists in a bathtub in the series and bled out. This scene was

originally included in the first season, but due to concerns over the potential psychological impact on younger audiences, this scene was later removed. Besides the tapes, Hannah did not leave any traditional suicide note for her parents.

The contrast between the show and the novel was prominent with Hannah's parents and the way they processed everything. In the novel, they are portrayed as passive in their response, accepting her death without question. But in the series, it is portrayed that they mourned her and tried to find out what happened. Mrs Baker attempted to connect with Hannah's friends and asked them a lot of questions. When she found out her daughter was bullied, Mrs Baker decided to sue the school for not intervening in the bullying but lost. In the end, she chose to move from the town to New York, as Hannah always wanted to visit there, which served as a symbolic closure.

The only other person in *13 Reasons Why* to attempt suicide was Alex. It was only portrayed in the series. His intention to commit suicide was foreshadowed multiple times during the first season of the show, such as during his argument with another member of the school band, when Alex declared that a melancholic song was beautiful, but the other student replied "If you're suicidal."⁶⁷ After that, Montgomery mocked him about having bad luck in an online game, and Alex jumped into the pool in his clothes. He seemed to be trying to drown himself but eventually resurfaced.

Another instance of potentially suicidal behaviour occurred when Alex drove recklessly while he attempted to scare Clay into cooperating with his friends. Although they told him to slow down afterwards, he kept speeding up and endangered everyone in the car. He repeatedly referenced suicide during the first series, either as a joke or in anger. At the end of the first series, he shot himself in the head using his father's gun. He missed and survived, but the consequences were profound. Afterwards, a suicide note stating "I could have stopped it"⁶⁸ was revealed, referring to Hannah's death. He does not understand what he meant. Alex seemed to be regretting the fact that he survived his attempt and probably wanted to try again, as he asked Tyler for a gun afterwards, which he denied. In the second season, Clay recalled that Alex confessed to always feeling like there was no point in his living. In the next seasons, he survived three near-drowning incidents.

⁶⁷ *13 Reasons Why*, season 1, episode 3, "Tape 2, Side A," directed by Tom McCarthy, March 31, 2017, on Netflix, <https://www.netflix.com/watch/80117473?trackId=200257858>.

⁶⁸ *13 Reasons Why*, season 2, episode 1, "The First Polaroid," directed by Tom McCarthy, May 18, 2018, on Netflix, <https://www.netflix.com/watch/80186748?trackId=200257859>.

At the end of the fourth season, Alex proclaimed that he is happy to be alive, which served as a closure of this issue in Alex.

Tyler seemed to be contemplating suicide in the series as well. In the third season, he finds himself standing on a bridge deciding whether to jump or not. The only thing that saved him, was the sight of already dead Bryce.

With the topic of suicide, their school decided to step in and spread awareness, but rather reactively than proactively in the series. They hang up posters stating “Suicide is not an option”⁶⁹ after Hannah’s death. They were supposed to prevent more unnecessary deaths, but it only made some people, like Alex, aggravated. This topic was also discussed in one of the communications classes. The teacher attempted to spur debate on this topic but was unsuccessful since nobody took it very seriously. Mr Porter was the only other employee of the school who was included in this issue. When Hannah confided in him, he only offered jokes and half-hearted pieces of advice that led nowhere. In the end, when she left in haste, he did not attempt to stop her or intervene in other way. Overall, the school failed in its role. The role of the high school in the novel was not mentioned.

Overall, the theme of suicide seems straightforward in the novel. There are warning signs, which, although discussed in one of the classes, nobody uncovers soon enough to save Hannah’s life. It stresses how everyone is only focused on themselves, even if someone else displays signs of mental distress. Another point the novel makes is the shifting of blame. Although each person played a part in Hannah’s decision, ultimately, it was her choice. She could have found a different way. The television show highlighted this issue by adding more cases and exploring more options for suicide. Hannah’s death was enhanced by changing her choice from painless pills to slitting her wrists in a bathtub, and showing the reaction of Hannah’s parents. That may have served as a warning to whoever is watching with similar thoughts, but did not want to cause hurt to close ones. By Alex’s attempt, it was supposed to depict an unsuccessful attempt and eventually overcoming the dark thoughts.

⁶⁹ *13 Reasons Why*, season 1, episode 3, “Tape 2, Side A,” directed by Tom McCarthy, March 31, 2017, on Netflix, <https://www.netflix.com/watch/80117473?trackId=200257858>.

CONCLUSION

The aim of this bachelor's thesis was a comparative analysis of Jay Asher's novel *13 Reasons Why* and its TV adaptation in order to determine how each of them approaches the selected topics connected with mental health, such as bullying, sexual abuse, depression, and suicide. In addition, the thesis attempted to clarify why the novel is banned in a number of states in the USA, while the series is available on official streaming websites.

The analysis of both the novel and the television series was based on the connection of the selected topics to each character. In the novel, bullying was portrayed through Hannah Baker, who was mostly a victim, Justin Foley, Bryce Walker, and Zach Dempsey, sexual assault through Hannah Baker, Jessica Davis, Marcus Cole, and Bryce Walker, and depression and suicide through Hannah Baker. The television series followed the story of the characters in the novel; however, the screenwriters included more situations that would illustrate each topic more extensively. Bullying was explored through Clay Jensen, Alex Standall, Tyler Down, and Montgomery de la Cruz, sexual assault through Tyler Down, Montgomery de la Cruz, and other athletes, depression through Clay Jensen, Alex Standall, and Justin Foley, and suicide, besides Hannah Baker, through Alex Standall, and Tyler Down.

The novel depicts bullying through a series of betrayals and rumours, which Hannah mentions on her tapes with a certain emotional distance. Similarly, sexual assault is described only briefly and superficially, and depression is barely mentioned. Hannah's suicide is not described at all; instead, her reasoning and thought process before the events are outlined. On the other hand, the series provides a detailed depiction of each issue, offers a significant variation of scenes which address each issue, and sometimes includes overly detailed picture, such as of Hannah's rape, her suicide, and Tyler's assault.

It is quite surprising, then, that the novel is banned in some parts of the USA, while the television series is not. Although the series presents explicit scenes, it is also recommended only for audiences over 16 years, and each episode includes trigger warnings, as well as contacts for helplines. The show intends to spur conversation about the depicted topics and asks its audience to consider whether they can handle watching it. Recently, it also underwent a revision, and the explicit scene of Hannah slitting her wrists has been cut from the show, as it was deemed too explicit and triggering. On the other

hand, the novel does not provide any such warnings, and does not prepare its readers in any form.

While this information may seem relevant, it certainly does not adequately address the question of the series' accessibility, considering the novel's prohibition in certain parts of the USA. Though direct evidence is lacking, the contextual differences of each media format may be significant. Books are often more readily accessible than television series, particularly those rated 16+, and additional considerations may arise from allegations of sexual misconduct against Jay Asher.

This thesis concluded that the television series offers more insight into the topics of bullying, sexual assault, depression and suicide. In addition, there is not enough proof available to determine the reasons for the accessibility of the series adaptation, while the novel is banned in some parts of the USA.

This thesis analysed the novel and the TV series *13 Reasons Why* and investigated the portrayal of mental health issues such as bullying, sexual abuse, depression, and suicide. It explored the narrative techniques and character development to demonstrate the selected issues. In addition, the study addressed the contrast between the ban on the novel and the accessibility of the TV series adaptation.

BIBLIOGRAPHY

- 13 Reasons Why*. Directed by Tom McCarthy. 2017-2020. Anonymous Content and Paramount Television.
- 8N Publishing, LLC. “Jay Asher, Author.” Last modified November 18, 2019. https://www.sjlomas.com/post/jay-asher-author?fbclid=IwY2xjawJVL4lleHRuA2FlbQIxMAABHdf8m2q26xnTKcCihkgTbwS_IuK9glnKFpedrhEG2FfheNQPl6e67Nt3sRg_aem_vWRpGiwPBFd7bUuYEpicA.
- American Library Association. “Margaret A. Edwards.” Assessed March 28, 2025. <https://www.ala.org/ypals/booklistsawards/bookawards/margaretaedwards/whowasedwards/whomargaretedwards>.
- American Library Association. “The Value of Young Adult Literature.” (May 2008), Assessed April 24, 2025. <https://www.ala.org/ypals/guidelines/whitepapers/yalit>.
- Aher, Jay. *13 Reasons Why*. New York: Penguin Random House. 2017.
- Astor, Ron, and Rami Benbenishty. *Bullying, School Violence, and Climate in Evolving Contexts: Culture, Organization, and Time*. New York: Oxford University Press. 2019.
- Brock, Rose. *Young Adult Literature in Action: A Librarian's Guide*. 3rd ed. Santa Barbara, CA: Libraries Unlimited. 2019.
- Cain, Sian. “Thirteen Reasons Why Author Jay Asher Leaves Writers' Group After Sexual Harassment Claims.” *The Guardian*, February 13, 2018. https://www.theguardian.com/books/2018/feb/13/thirteen-reasons-why-author-jay-asher-leaves-writers-group-after-sexual-harassment-claims?fbclid=IwY2xjawJVL4ZleHRuA2FlbQIxMAABHSIj2huSH6v1r-iVhQVy_vimV701nIly5y1hS8ESsASl6VfAnlAYXvLbUw_aem_71SQJS0MH1NpX_X3D98v-pw.
- Cart, Michael. “How “Young Adult” Fiction Blossomed with Teenage Culture in America.” *Smithsonian Magazine*, May 7, 2018. <https://www.smithsonianmag.com/arts-culture/how-young-adult-fiction-blossomed-with-teenage-culture-in-america-180968967/>.
- Cart, Michael. *Young Adult Literature: From Romance to Realism*. 3rd ed. Chicago: ALA Neal-Schuman. 2016.
- Czyzon, Sydney. ““Thirteen Reasons Why” Author Speaks About Controversy, Rejection.” *Marquette Wire*, November 23, 2017.

<https://marquettewire.org/3981784/news/thirteen-reasons-why-author-speaks-about-controversy-rejection/>.

- Desmond, John M., and Peter Hawkes. *Adaptation: Studying Film and Literature*. Boston: McGraw-Hill. 2006.
- Hayn, Judith A., Jeffrey S. Kaplan, and Karina R. Clemmons. *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*. 2nd ed. Lanham, MD: Rowman & Littlefield. 2017.
- Herz, Sahar K., and Donald R. Dallo. *From Hinton to Hamlet: Building Bridges between Young Adult and the Classics*. Westport, CT: Greenwood Press. 1996.
- Hill, C., and H. Kearl. *Crossing the Line: Sexual Harassment at School*. Washington: American Association of University Women. 2011.
- Jensen, Frances E., and Amy Ellis Nutt. *The Teenage Brain: A Neuroscientist's Survival Guide to Raising Adolescents and Young Adults*. Sydney: HarperCollins. 2014.
- Leitch, Thomas M., ed. *The Oxford Handbook of Adaptation Studies*. New York: Oxford University Press. 2020.
- Leitch Smith, Cynthia. "Author Interview: Jay Asher on Thirteen Reasons Why." *Cynsations*, February 5, 2008. <https://cynthialeitchsmith.com/2008/02/author-interview-jay-asher-on-thirteen/>.
- Marshall Libraries. "Banned Books 2022 – Thirteen Reasons Why." Last modified September 27, 2022. <https://www.marshall.edu/library/bannedbooks/thirteen-reasons-why/>.
- Masango, S. M., S. T. Rataemane, and A. A. Motojesi. "Suicide and Suicide Risk Factors: A Literature Review." *South African Family Practice* 50, no. 6 (2008): 25-29. <https://www.tandfonline.com/doi/epdf/10.1080/20786204.2008.10873774?needAccess=true>.
- McNamara, Brittney. "13 Reasons Why Author Jay Asher Was Accused of Harassment." *Teen Vogue*, February 14, 2018. <https://www.teenvogue.com/story/jay-asher-thirteen-reasons-harassment-allegation>.
- Nilsen, Alleen Pace, and Kenneth L. Donelson. *Literature for Today's Young Adults*. 8th ed. Boston: Pearson. 2008.
- Rudd, M. David, ABPP, Alan L. Berman, PhD, ABPP, et al. "Warning Signs for Suicide: Theory, Research, and Clinical Applications." *Suicide and Life-Threatening Behaviour* 36, no. 3 (January 2011): 255-262. <https://doi.org/10.1521/suli.2006.36.3.255>.

Shapiro, Lila. “The Origin of the Thirteen Reasons Why Author’s Defamation Suit Was the Kind of Hush-hush Agreement We No Longer Tolerate.” *Vulture*, February 1, 2019. <https://www.vulture.com/2019/02/thirteen-reasons-why-author-jay-asher-made-a-pre-metoo-deal.html>.

Slocum, Rebecca. “Happy Birthday, Jay Asher!” *Intellectual Freedom Blog*, September 30, 2018. <https://www.oif.ala.org/happy-birthday-jay-asher/>.