

**REPRESENTATION OF GOTHIC FEMINISM IDENTITY IN
THE WEDNESDAY SERIES**

THESIS

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FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

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THESIS

Presented to Universitas Islam Maulana Malik Ibrahim Malang in Partial
Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S)*

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MALANG
2025**

STATEMENT OF AUTHORSHIP

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*Representation of Gothic Feminism Identity in the Wednesday Series*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim. I am the only person who is responsible for that.

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APPROVAL SHEET

APPROVAL SHEET

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MOTTO

“To speak for herself is to defy the structures that would silence her.”

(Gilbert & Gubar, 1979)

“Darkness is not a sign of weakness, but the space where our chosen light shines
brighter.”

هذا الوقت سيمضي

"Waktu ini akan berlalu"

DEDICATION

With deep gratitude for the completion of this thesis, I dedicate this thesis to my beloved parents, all my siblings, myself, and everyone who has always supported me in completing this thesis.

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ABSTRACT

Maula, Novi Farihatul (2025). *Representation of Gothic Feminism Identity in the Wednesday Series*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Meinarni Susilowati, M.Ed.

Keywords: Identity representation, Gothic Feminism, Wednesday, Feminist Stylistic

The representation of women in horror films has long shown a pattern that is often stereotypical. Female characters are usually represented as weak and passive victims, or as monsters born of trauma and revenge. This phenomenon is evident in various classic Gothic works and popular horror films, where female characters are often associated with suffering and limitations. In contrast to this pattern, the series *Wednesday* (2022) presents representations of female characters that challenge conventional constructs. This research aims to describe how Gothic Feminism identity is represented in the dialogue of the character Wednesday Addams. This research employs Gothic Feminism theory as its primary foundation utilizing the Feminist Stylistic method developed by Sara Mills (1995), which analyzes texts at three levels: words, sentences, and discourse. The results show that the Gothic Feminism identity in the character of Wednesday Addams is represented through five main categories: agency and autonomy, resistance to traditional gender norms, rebellion and subversion, isolation and solitude as strength, and dark and Gothic identity. Furthermore, the findings also reveal a novelty in the use of sarcasm, dark humor, and ambivalence between solitude and relational agency, which signify a form of contemporary Gothic Feminism. Therefore, future research suggests expanding the scope to include other contemporary Gothic characters or works, as well as exploring multimodal approaches to highlight the visual and cinematic aspects of Gothic Feminist identity.

مستخلص البحث

المولى، نوفي فاريهااتول (2025). تمثيل الهوية النسوية القوطية في سلسلة Wednesday. أطروحة. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانج. المشرف: د. مينارني سوسيلواتي، M.Ed.

الكلمات المفتاحية: تمثيل الهوية، النسوية القوطية، Wednesday ، الأسلوب النسوي

لطالما أظهر تمثيل النساء في أفلام الرعب ميلاً نحو الأنماط النمطية. غالباً ما تُصوّر الشخصيات النسائية على أنها ضحايا ضعيفات وسلبيات، أو كوحوش ولدت من الصدمة والانتقام. يمكن ملاحظة هذه الظاهرة في العديد من الأعمال القوطية الكلاسيكية وأفلام الرعب الشهيرة، حيث ترتبط الشخصيات النسائية في الغالب بالمعاناة والقيود. على عكس هذا النمط، تقدم سلسلة Wednesday (2022) تمثيلات لشخصيات نسائية تتحدى المفاهيم التقليدية. تهدف هذه الدراسة إلى وصف كيفية تمثيل هوية النسوية القوطية في حوار الشخصية Wednesday Addams. تستخدم هذه الدراسة نظرية النسوية القوطية كأساس رئيسي لها مع طريقة الأسلوب النسوي التي طورتها سارة ميلز (1995)، والتي تحلل باستخدام ثلاثة مستويات، بدءاً من الكلمات والجمل وصولاً إلى الخطاب. تظهر نتائج الدراسة أن هوية النسوية القوطية في شخصية وينزداي أدامز تظهر من خلال خمس فئات رئيسية، وهي: الوكالة والاستقلالية، ومقاومة الأعراف الجنسانية التقليدية، والتمرد والتخريب، والعزلة والوحدة كقوة، والهوية القوطية المظلمة. كما تكشف النتائج الأخرى عن حداثة استخدام السخرية والفكاهة المظلمة والتناقض بين العزلة والوكالة العلنية، التي تميز النسوية القوطية المعاصرة. لذلك، يوصى بإجراء مزيد من البحوث لتوسيع نطاق الدراسة لتشمل شخصيات أو أعمال قوطية معاصرة أخرى، وكذلك محاولة استخدام نهج متعدد الوسائط لتسليط الضوء على الجوانب البصرية والسينمائية للهوية النسوية القوطية.

ABSTRAK

Maula, Novi Farihatul (2025). *Representasi identitas Feminisme gotik dalam serial Wednesday*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Meinarni Susilowati, M.Ed.

Kata kunci: Representasi Identitas, Feminisme Gotik, Wednesday, Feminist Stylistic

Representasi perempuan dalam film horor sejak lama telah memperlihatkan pola yang cenderung stereotipikal. Tokoh perempuan sering ditampilkan sebagai korban yang lemah dan pasif, atau sebagai sosok monster yang lahir dari trauma dan dendam. Fenomena ini bisa dilihat dalam berbagai karya klasik Gotik maupun film horor populer, dimana karakter perempuan lebih banyak dikaitkan dengan penderitaan dan keterbatasan. Berbeda dengan pola tersebut, serial *Wednesday* (2022) menghadirkan representasi tokoh perempuan yang menantang konstruksi konvensional. Penelitian ini bertujuan untuk mendeskripsikan bagaimana identitas Feminisme Gotik direpresentasikan dalam dialog tokoh *Wednesday Addams*. Penelitian ini menggunakan teori Feminisme Gotik sebagai landasan utama dengan metode Feminist Stylistic yang dikembangkan oleh Sara Mills (1995), yang menganalisis menggunakan tiga tingkatan mulai dari kata, kalimat, hingga wacana. Hasil penelitian menunjukkan bahwa identitas Feminisme Gotik pada karakter *Wednesday Addams* ditampilkan melalui lima kategori utama yaitu: *agency and autonomy*, *resistance to traditional gender norms*, *rebellion and subversion*, *isolation and solitude as strength*, dan *dark and Gothic identity*. Temuan lebih lanjut juga mengungkap adanya kebaruan berupa penggunaan sarkasme, humor gelap, serta ambivalensi antara *solitude* dan *relational agency* yang menandai adanya bentuk gotik Feminisme kontemporer. Oleh karena itu penelitian lebih lanjut disarankan untuk lebih memperluas karakter atau karya Gothic kontemporer lain, serta mencoba menggunakan pendekatan multimodal untuk menyoroti aspek visual dan sinematik dalam identitas Feminisme Gothic.

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CHAPTER I

INTRODUCTION

This chapter is the first chapter in this thesis, providing a general explanation of the problems to be discussed. This chapter discusses several subheadings, including the background of the research, research question, significance of the research, scope and limitations, and definition of key terms.

A. Background of the Research

Digital development has brought significant impacts to various industry sectors, including movie and television series industries. According to Wally (2023), movies remain one of the most popular forms of entertainment, especially in the horror genre. Advances in digital technology encourage the film and television industry to continue to innovate and update the products they offer. One form of innovation is the increasing number of horror films adapted from popular novels, dark webtoons, or experiential stories that are currently being discussed by the public. This demonstrates that the horror genre remains a compelling force, drawing attention due to its capacity to evoke strong emotions and reflect contemporary social fears.

Horror films also often reflect social issues, like women's representation. In many horror adaptations, female characters are usually portrayed as weak or victimized figures who then transform into avenging ghosts, especially against men (Lympus, 2024). This phenomenon reveals that, although the main theme is horror, the depiction of female characters in it creates an important space for discussion related to Feminism. Therefore, horror films are not only a medium that presents

suspense but also a medium that offers social criticism regarding the position and role of women in society.

As a form of social criticism within the horror genre, Gothic Feminism emerges by exploring Feminist issues through the typical elements of the Gothic genre. Gothic Feminism incorporates darkness, strangeness, and a mysterious atmosphere, aiming to challenge patriarchal structures and provide space for women to express themselves without rigid gender restrictions (Shumaker & Hoeveler, 1999). The term refers to an ideology that emerges in the genre of women's Gothic literature, describing women's experiences of being trapped in patriarchal social structures, especially in relation to their sexuality and domestic roles (Maligec, 2022). A clear example of this concept can be seen in the “Wednesday” series, which features Gothic elements through the setting of an old castle, cloudy skies, and a dark-clad main character.

Wednesday is an 8 episode Netflix television series that began airing in 2022. The series addresses Feminism through its primary character, Wednesday Addams, who is presented as strong and independent. She is uninterested in societal pressure or being dependence on men; therefore she becomes a symbol of female strength who resists patriarchal conventions (Shumaker & Hoeveler, 1999). Furthermore, Gothic Feminism in the series critiques female oppression by presenting the growth of strong and heroic women in the face of injustice (Horner & Zlosnik, 2004). Gothic motifs, such as castles, dismal atmospheres, and supernatural themes are employed to reflect and critique the social status of women.

Wednesday's character also grows with each episode, revealing her more powerful and deeper identity journey. Therefore, Gothic Feminism emphasizes two major aspects: the feeling of oppression and the resistance to it.

Previous research on Female Gothic in Western classical literature shows that this genre is used to describe the oppression of women in patriarchal societies while expressing feminist awareness and resistance. Ağır (2023) found that *The Bloody Chamber* and *The Yellow Wallpaper* represent the oppression and destruction of women due to patriarchy, while also depicting the process of awareness, resilience, and resistance of female characters who oppose their subordinate position. Chandler (2025) shows that, through unconventional forms of Female Gothic, *Evelina* and *Northanger Abbey* depict the experiences of subaltern women as they experience disillusionment and patriarchal oppression while building feminist consciousness in the process of their maturation. Farrar (2023) highlights that *Jane Eyre* uses Gothic elements and fairy tale metaphors, such as "Rapunzel," to express feminist consciousness, highlighting the oppression of women by patriarchy, and allowing the main character to develop into a conscious and productive agent. Ibrahim (2019) argues that in *Frankenstein* (1818), Mary Shelley presents female characters who are weak, passive, and often die to highlight women's suffering in patriarchal society, thereby reflecting feminist criticism of limited roles and gender inequality. Meanwhile, Maligec (2022) points out that *Wuthering Heights* presents female characters as examples of Female Gothic and New Woman figures, where heroines play a more progressive role than previous Gothic characters, expressing their struggle for freedom, balancing feminine and

masculine traits, and highlighting feminist criticism of traditional female roles. In conclusion, previous studies confirm that Female Gothic in Western classical literature not only reflects the oppression of women by patriarchy but also functions as a narrative tool to display feminist awareness, resilience, and resistance, as well as the development of female characters into active agents in confronting oppressive social structures.

In addition, several studies on Female Gothic in non-Western literature highlight the systematic oppression of women by patriarchy by portraying women as revolutionary victims or New Women, while emphasizing their trauma and forms of resistance. Douglas (2023) shows that Arab women writers use a Feminist Gothic approach to highlight the condition of women in contemporary patriarchal societies, employing local Gothic elements such as ghosts, madness, and spirit-doubles to explore trauma, inter-female relationships, and women's rights issues. Xu (2023) adds that the Tenancy represents women as New Women who are oppressed for their disobedience, while highlighting how modern patriarchal oppression has become more systematic and anonymous, marking a shift from classic female Gothic to Feminist Gothic. Meanwhile, theoretical studies on Gothic Feminism emphasize Gothic's role as a feminist tool to shake up social norms and open space for women's expression that transcends social boundaries. Spooner (2019) emphasizes that through elements of horror, grotesqueness, and excess, the Gothic exposes the tensions and limitations of mainstream feminism. At the same time, Kaya (2022) shows that female characters in Gothic literature can appear as victims of patriarchy as well as femme fatales who challenge oppressive social structures.

Furthermore, Rosello (2022) shows that the Female Gothic perspective is also used in non-fiction political criticism to highlight issues of power and open up the possibility of transnational feminism. Although these studies have extensively discussed Female Gothic and Feminist Gothic in classical, non-Western literature and theoretical studies, there is still limited research examining the representation of Female Gothic in contemporary audiovisual media, particularly through a feminist linguistic approach that examines linguistic practices, subject-object positions, and power relations in dialogue. Therefore, this research fills this gap by analyzing the representation of Gothic Feminism identity in the character of Wednesday Addams in the Wednesday series using Mills' Feminist Stylistics approach (1995).

Although research on the Wednesday series has been conducted extensively from various perspectives, such as autistic representation and intersectionality (Bassett, (2023); Bassett & Gilmore, (2025)), stylistic and linguistic analysis (Kholija, (2025); Yulianingrum et al., (2023); Yunani, (2023)), liberal feminism (Cici, 2025), dark fantastic genre analysis (Nufus, 2023), character personality (Dewi, 2022), and binary character opposition (Ambarwati & Tawami, 2024), research that specifically examines Wednesday Addams' dialogue within the framework of Gothic Feminism is still limited. Most previous linguistic studies have focused on the classification of linguistic elements, such as types of figures of speech, hedging devices, and deixis, without linking them to power relations, subject-object positions, and feminist ideological constructions in the Gothic context. Meanwhile, feminist and genre studies tend to emphasize thematic aspects,

characterization, or narrative structure, so that linguistic practices as a medium for the formation of female characters' agency and autonomy have not been analyzed in depth. Research specifically examining Wednesday Addams' dialogue within the framework of Gothic Feminism remains limited. Previous linguistic research has tended to focus on the classification of linguistic elements without linking them to power relations and feminist ideology. In contrast, feminist and genre studies have emphasized thematic and narrative aspects. As a result, linguistic practices as a medium for shaping Gothic feminist identities, which include resistance to patriarchy, subversion of normative femininity, expression of dark emotions, ambiguity of female characters' positions, and the formation of agency and autonomy, have not been analyzed in depth.

For this reason, this research fills that gap by analyzing Wednesday Addams' dialogue in the Wednesday series using Mills' Feminist Stylistics approach (1995). The novelty of this research lies in its attempt to integrate feminist linguistic analysis with the Gothic Feminism framework to show how language not only builds character but also represents the complex characteristics of Gothic Feminism in contemporary audiovisual media. The Feminist Stylistic approach developed by Mills was chosen because it highlights how women are often marginalized in texts, starting from word usage, sentence structure, and discourse. In addition, this research also aims to reveal how the identity of Gothic Feminism is represented in the character of Wednesday Addams in the Wednesday series, using a Feminist Stylistic approach developed by Mills (1995), especially through the analysis of dialogue aspects.

As a result of this research are expected to make a significant contribution to enriching the understanding of how popular media, especially Gothic films or television series, can serve as a medium to convey the concepts of gender identity and feminism awareness to the audience. It is crucial to examine the representation of Gothic Feminism identity through various aspects, particularly language, as the language used in the media often favors men, rendering women as secondary figures, less important, and subordinate men in social and narrative structures. Thus, this research is expected to provide a new perspective on how the identity of Gothic Feminism can be articulated more fairly and equally through popular media.

B. Research Question

According to the previous studies offered, this research focus on the following research question:

How is the identity of Gothic Feminism represented in the “Wednesday” series?

C. Significances of the Research

The findings of this research can be examined practically to help readers or viewers understand how the characterization of Wednesday Addams in the Wednesday series represents Gothic Feminist identity. Equally important, this research is useful for industry movies or television series to develop products that promote gender representation in a fair and ethical way. It makes viewers more conscious of how gender identity is constructed in the movie or series. This research also discovered new findings that reveal new complexities in the formation of Gothic Feminism identity. Furthermore, this research contributes to

the diversity of reference counts for future researchers who will conduct research in the related field.

D. Scope and Limitations

This research belongs to the scope of the Feminist stylistic approach developed by Mills (1995), which involves three kinds of analysis: word-level analysis, sentence/phrase-level analysis, and discourse-level analysis. This research focuses only on the dialogue of Wednesday Addams in the Wednesday series. In addition, this research limits the data to dialogue transcripts only and does not include visual or cinematic elements. Although visual and cinematic aspects have the potential to enrich the interpretation of Wednesday's identity, this research deliberately limits its focus to language representation to remain consistent with Feminist Stylistics approach by Mills (1995). Therefore, the analysis is directed at understanding how Gothic Feminism identity is formed through language in the series. The research also does not include the whole narrative or secondary characters who are not directly related to the main theme, and it lacks comparisons to other movies or series apart from Wednesday. As a result, the findings of this research are related to the first season of Wednesday (2022) and do not account for potential changes in character representation in subsequent seasons or other versions.

E. Definition of Key Terms

The author selected five key phrases based on the research's title and research emphasis to facilitate understanding of specific terms. The five main terms are as follows:

1. Identity representation: the process by which the identity of Gothic Feminism is constructed and displayed through characters and dialogues in the Wednesday series.
2. Gothic Feminism: a theoretical approach that combines Feminist perspectives with Gothic elements-such as darkness, mystery, supernatural, and death-to analyze how female identity and resistance are portrayed in the Wednesday series.
3. Wednesday: a Netflix television series released in 2022, centered on the character Wednesday Addams, a teenage girl known for her distinctive Gothic style and unconventional personality.
4. Feminist Stylistic (Sara Mills): a linguistic analysis approach used to analyze the representation of Gothic Feminism identity in the dialogue of the character Wednesday Addams in the Wednesday series.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the review of related literature on Gothic Feminism and how it is represented in the media, specifically focusing on the characteristics of Wednesday Addams' character in the movie "Wednesday." This literature review relevant literature to build the theory and understand the form of discursive elements that represent Gothic Feminism.

A. Feminist Stylistic

Mills (2004) explains that men and women adjust the way they express themselves and understand reality to the social constructs formed by the mass media. The media provides a certain image of how each gender should behave according to their roles. Specifically for women, there are often significant social demands to appear as “perfect” figures, which are usually depicted as having ideal body shapes, soft and gentle personalities, and dependence on men.

In response to this biased representation, Mills introduced the term Feminist Stylistics in 1995. This approach aims to reveal how language can be used to construct and preserve gender stereotypes, and how texts often place women in subordinate positions. This analysis highlights the use of metaphors, word choice, sentence structure (transitivity), and narrative length as mechanisms that reflect gender inequality (Mills, 2005). Thus, Feminist Stylistics seeks to uncover the hidden power relations in linguistic practices.

Furthermore, this approach is not only applied to literary works, but also to popular texts, advertisements, and mass media, making its scope quite broad (Mills,

1995). Feminist Stylistics offers three levels of analysis, ranging from words and sentences to discourse. These three levels enable researchers to comprehensively explore gender representation, ranging from simple linguistic forms to the construction of meaning within larger discourses. The following is an explanation of the three levels of analysis in Mills' Feminist Stylistics approach (1995):

1. Analysis at the Level of the Word

At this level, Mills examines how word choice (lexicon) in a text can show gender bias or reinforce certain stereotypes. She highlights the use of words that explicitly or implicitly contain sexist meanings, as well as how certain terms are used to characterize women or men differently. In addition, Mills also discusses the use of generic masculine terms (*e.g.*, “*man*” for *human*) and how certain words can limit or expand the meaning and representation of gender. This analysis also includes the selection of adjectives, nouns, and verbs that often contain certain ideological values related to gender (Mills, 1995). For example, in this research, Wednesday Addams tells her mother, “*I’m not you, Mother. I will never fall in love, or be a housewife, or have a family.*” The choice of words, such as “never,” “fall in love,” “housewife,” and “family,” is crucial. The word “never” emphasizes absolute rejection, while “housewife” and “family” represent traditional female roles that Wednesday wants to avoid.

2. Analysis at the Phrase/Sentence Level

At the phrase or sentence level, Mills examines how syntactic and grammatical structures can influence the representation of gender. He discusses how subjects, objects, and agents in sentences are positioned and how actions or processes are allocated to men or women. Mills also examines the use of passive

and active forms and how sentence structure can either conceal or accentuate the roles of women and men. For example, women are often portrayed as objects or recipients of actions, while men are typically depicted as the actors or agents. Additionally, this analysis also incorporates the use of metaphors, idioms, and sentence constructions that can either reinforce or challenge gender ideologies (Mills, 1995). For example, in this Research, Wednesday Addams tells her mother, *"I'm not you, Mother. I will never fall in love, or be a housewife, or have a family."* The sentence structure of "I'm not you, Mother" and "I will never fall in love, or be a housewife, or have a family" shows the assertion of a distinct and independent self-identity (I).

3. Analysis at the Level of Discourse

At the discourse level, Mills extends the analysis to a broader context, encompassing narrative structure, themes, and how the reader is positioned by the text. He examines how whole texts-both literary and non-literary, such as advertisements and news-construct and reproduce gender meanings. Mills also discusses how the narrative and overall discourse structure can reinforce or challenge gender norms, as well as how readers are invited to identify with certain positions in the text. This analysis also considers the interaction between gender and other variables such as class, race, and sexual orientation, thereby providing a more complex understanding of gender representation in discourse (Mills, 1995). For example, in this Research, Wednesday Addams tells her mother, *"I'm not you, Mother. I will never fall in love, or be a housewife, or have a family."* In the context of discourse, this dialogue becomes part of a larger narrative about resistance to

gender norms and the search for self-identity. Wednesday not only rejects traditional roles but also builds an alternative narrative of women who are free to choose their own path.

Drawing on three analyses conducted by Mills in her Feminist Stylistic approach (1995), this research will utilize all of these approaches and analyses to explore in greater depth and detail how Wednesday Addams' character represents Gothic Feminist identity in the Wednesday series. The three levels of analysis are employed to examine how the selection of words, phrases/sentences, or discourse in the Wednesday series shows certain biases or stereotypes.

B. Gothic Feminism

Gothic Feminism is a literary and cultural concept that emerged from the Female Gothic tradition, a term initially used by Moers (1976) to characterize women's encounters with terror, imprisonment, and opposition to patriarchal systems. Researchers such as (Gilbert, (2020); Shumaker & Hoeveler, (1999); Williams, (1995)) have argued that Gothic narratives portray women as both victims of repression and agents who resist control through dark, subversive, and psychologically complex representations.

Gothic Feminism is a subset of feminist critique that emphasizes trauma, repression, confinement, outsider identity, and female deformity as forms of resistance to the patriarchal system (Horner & Zlosnik, 2004). In this perspective, Gothic elements such as darkness, horror, the supernatural, or abnormality serve as metaphors for women's psychological struggles, social pressures, and their efforts to reclaim agency in a restrictive space (Shumaker & Hoeveler, 1999). As a result,

Gothic Feminism interprets women's empowerment through rebellion, autonomy, and identities that reject standards of normality, including the courage to interpret solitude and darkness as sources of strength.

In this research, Gothic Feminism theory is applied to the character Wednesday Addams in the series *Wednesday* (2022). Wednesday embodies Gothic Feminism's key ideals, including identity formation through trauma, opposition to traditional feminine standards, outsider identity, and solitary empowerment. Wednesday's image also shows how feminine power may develop from solitude, dark sarcasm, and rejection of societal pressure. Furthermore, familial relationships, notably her relationship with Morticia Addams (her mother), have an impact on her trauma, emotional repression, and independent behaviors. This is consistent with the psychoanalytic gothic perspective, specifically Kristeva's concept of abjection in *Power of Horror* (2024), which outlines how discomfort and psychological distance shape the formation of female subjectivity.

As a consequence, the analysis in this research is separated into five key categories:

1. Agency and Autonomy

According to The SAGE Dictionary of Cultural Studies, agency is the socially determined ability to act and make a difference, involving freedom, free will, creativity, and the possibility of change through individual action within the constraints of social structures. Meanwhile, autonomy is the individual's ability to self-regulate and act without external coercion, reflecting the freedom to make decisions and live life according to one's own will within the social context that

shapes it. In Feminist theory, as presented by Beauvoir et al (2011), agency and autonomy are the conditions for women's liberation from patriarchal construction, where women must realize themselves as free human beings who have the right to determine their own essence and reject subordination. In Gothic Feminism, agency and autonomy are not only about making decisions but also about the courage to live unconventionally as a form of resistance to the oppression and restrictions that women have been experiencing. For example, in this research, Wednesday shows agency and autonomy if Wednesday makes decisions independently without relying on others (*e.g., investigating cases on one's own*), rejects interference from others in one's life, and believes in one's own ability to solve problems.

2. Resistance to Traditional Gender Norms

The phrase “resistance to traditional gender norms” refers to the attitude of rejecting gender roles and expectations that are considered standard in society. Butler (1998) states that gender is not a biological identity but rather a social construction formed through norms and performativity - a series of actions that create gender identity. In Gothic Feminism, women explicitly reject traditional feminine roles that have required them to be gentle, submissive, and dependent on men. They prefer to show physical and mental strength, even in difficult or extreme situations. In addition, Gothic Feminist women are often not interested in romantic relationships or domestic roles such as being a wife and mother, which are usually considered women's obligations in patriarchal social norms. For example, in this research, Wednesday shows resistance to traditional gender norms if Wednesday rejecting traditional feminine roles, preferring not to show gentleness or

dependence, not interested in romantic relationships or the role of wife/mother, and demonstrating physical and mental strength in extreme situations.

3. Rebellion and Subversion

Rebellion against authority is a central theme in Gothic Feminism, where women defy oppressive patriarchal structures to gain the freedom to express themselves fully and authentically (Smith, 2009). In this context, women are portrayed as resisting social norms and unjust systems by defying authority figures such as principals or parents, as well as engaging in actions that break the rules, such as entering forbidden spaces. This rebellion is not only a physical act but also a critique and subversive attempt to challenge and overthrow the patriarchal structure that restrains women. For example, in this research, Wednesday shows rebellion and subversion if Wednesday defying rules and authority that are perceived as limiting freedom (*e.g., opposing the principal*), Taking actions that go against social norms or rules (*e.g., entering a restricted area*), and Showing a critical attitude toward an unfair system.

4. Isolation and Solitude as Strength

In many Feminist theories, solitude is seen as a space that enables women to strengthen themselves and liberate them from external influences that interfere with freedom. *Feminist Politics and Human Nature* by Jaggar (1983), suggests that women find strength in solitude as a source of self-reflection and liberty, rather than as a weakness. From the perspective of Gothic Feminism, solitude and isolation are chosen by women as a way of mental strengthening and self-reflection, not because of loneliness. Time spent alone energizes and calms them, which helps them build resilience against social pressures that require women to depend on others or always

interact. This solitude becomes a form of resistance to social demands that limit women's freedom. For example, in this research, Wednesday shows isolation and solitude as strength if Wednesday choosing to be alone rather than socializing with others, using solitude for reflection and self-strengthening, not feeling lonely, but rather gaining strength from time alone.

5. Dark and Gothic Identity

In Gothic Feminism, female identity is associated with a dark and mysterious aesthetic that rejects traditional feminine social norms. According to *The Literature of Terror* by Punter (1996), Gothic identity involves the tension between life and death and as well as the courage to face the unseen or forbidden in society. This identity is reflected through an all-black style of dress, serious facial expressions, and an interest in death and the supernatural, which is not just an aesthetic but also a symbol of resistance to the soft and bright image of the femininity. Through the Gothic identity, women express an aesthetic and ideological rebellion against restrictive patriarchal norms. For example, in this research, Wednesday shows dark and gothic identity if Wednesday dressed entirely in black and sporting a Gothic style (*e.g., black clothing, braided hair*), displaying a flat and serious expression, with little or no emotion, fascinated by dark, mysterious, and supernatural things (*e.g., death, ghosts*).

C. Television Series

Television series were a form of audio-visual media that had different characteristics compared to movies, especially in terms of narrative and character development. Unlike movies, which were generally short and featured dense

storylines, television series offered episodic and continuous storytelling, allowing for deeper and more complex character exploration over time (Woods, 2022). Characters in television series, such as Wednesday Addams, can experience a gradual development of attitudes, thoughts, and identities, in accordance with the dynamics of the story and interactions with other characters. This made television series an effective medium for representing contemporary issues such as gender identity, Feminism, and certain subcultures, as viewers can follow the characters' transformation process more intimately and continuously.

In addition, television series provided more space to build complex story worlds and social relations, utilizing consistent visuals, dialogue, and symbolism throughout the season. Viewers were not only passive consumers but also emotionally and cognitively involved in the characters' journeys, thus forming diverse interpretations and identifications with the representations presented (Richardson et al., 2020). Thus, television series not only functioned as entertainment but also served as a medium that criticized, challenged, and reproduced social values and cultural identities through long narratives and dynamically developing characters.

CHAPTER III

RESEARCH METHOD

This chapter explains the methodology employed in conducting this research. The purpose of the research is to show how Gothic Feminism identity is represented in Wednesday series. This section discusses the research design, data source, data collection, and data analysis.

A. Research Design

The research design used in this research is a descriptive qualitative approach and employed a gender studies perspective. A descriptive design was used to describe how the Gothic Feminism identity was represented through dialogues in the Wednesday series. The qualitative approach is employed to explore meanings, power relations, and social interactions embedded in Wednesday's utterances (Lim et al., 2023). In addition, a gender studies perspective was used to examine the construction of female identity, agency, and autonomy, particularly how language use constructed female identity within a Gothic framework, using Feminist Stylistic approach developed by Mills (1995). This approach helps minimize oversimplification and misinterpretation of social realities, which can lead to an incomplete or distorted understanding (Lim, 2024).

B. Data Source

The data in this research consisted of transcripts of conversations from eight episodes of season 1 of the series Wednesday (2022) downloaded from Netflix (paid App). The main focus of the data is the dialogue spoken by Wednesday Addams, who is central to the construction of Gothic Feminism identity in the

series. In addition, the character Wednesday's language consistently displays agency, autonomy, resistance, and the reversal of gender norms. Dialogues from other characters, such as Enid, Morticia, Tyler, or Xavier, are not analyzed as separate research objects; they are used when directly related to Wednesday and as context that shows Wednesday's position as shaped through interactions with other characters.

C. Data Collection

In obtaining data collection, the researcher performs several steps. The first step was to select all eight episodes of the Wednesday series to allow comprehensive, sequential observation of Wednesday's linguistic behavior. The selection of dialogues uses purposive sampling, which involves selecting conversations that include indicators of agency, autonomy, resistance, or other elements relevant to Gothic Feminism. The Second was watched all episodes of Wednesday Season 1 on Netflix. The third step was to script the dialogues from Wednesday that reflect the categories of Gothic Feminism characteristics. Furthermore, the last step was verifying the collected data by aligning it with the research questions to ensure its relevance in representing the Gothic Feminist identity represented in the Wednesday series.

D. Data Analysis

This research uses the feminist stylistics approach developed by Sara Mills to analyze how Wednesday Addams's dialogue represents the identity of Gothic Feminism in the series. The analysis process was carried out systematically, beginning with data preparation and review, followed by coding. Coding was

performed using three codes: data sequence, episode sequence, and the time of dialogue appearance in each episode. This coding facilitated data tracking and maintained consistency in the presentation of findings and discussion.

Furthermore, the data interpretation stage was carried out in two main steps. First, the dialogue was analyzed using three levels of analysis in Mills' approach: word level, sentence level, and discourse level. Second, the data were categorized according to the characteristics of Gothic Feminism that were the focus of the research, including agency and autonomy, resistance to traditional gender norms, rebellion and subversion, isolation and solitude as a strength, and dark and gothic identity. The last stage was comparative analysis with prior studies. This stage will explain similarities and differences between previous studies about gothic feminism and this research about the representation of Gothic Femininity identity through the character Wednesday Addams in the Wednesday series

CHAPTER IV

FINDINGS AND DISCUSSIONS

This section presents research findings related to the representation of Gothic Feminism identity in the Wednesday series. The analysis was conducted using a Feminist stylistic approach developed by Mills, through three levels of linguistic analysis: word level, sentence level, and discourse level. Every data was analyzed to identify how the dialogue of the character Wednesday Addams represents aspects of Gothic Feminism. After presenting the data, a discussion linking the findings to Feminist stylistics theory and the concept of Gothic Feminism is presented to arrive at the research statement.

A. Findings

The findings section includes 61 pieces of data that represented Wednesday as a character of Gothic Feminism. The data were obtained through a data reduction process that involved selecting and simplifying dialogue transcripts in accordance with the research focus. Dialogues that demonstrated agency, autonomy, and Wednesday's resistance to gender norms were retained. In contrast, repetitive or irrelevant dialogues were excluded to focus the analysis on the most important patterns of representation, in line with the research objectives. Furthermore, every piece of research data is assigned a data number, and series episodes are marked Ep.1-8, along with the time of data appearance.

Data 1: Ep.1 (00:00:20 - 00:00:36)

At the beginning of the film, we are introduced to a character dressed in a black outfit, from her shoes to the color of her nail polish. That character was Wednesday Addams. She walked with sharp eyes, confidently, and every footstep she took was full of the sound of her heels clicking. Wednesday walked with a mocking gaze at the students and teachers who were gathered together. Wednesday walked while looking sharply at her school environment and criticizing it in her heart:

"I'm not sure! Whose twisted idea it was to put hundreds of adolescents in underfunded schools, run by people whose dreams were crushed years ago, but I admire the sadism."(Wednesday, 2022)

This utterance showed Wednesday's sarcasm toward the school system. Lexically (word level), the use of the words "twisted, crushed, sadism" reflects Wednesday's criticism of the symbolic violence that exists in the school education system. In contrast, the use of the word "underfunded" highlighted structural failures that actually harmed the younger generation, especially women. Syntactically (sentence level), the sarcastic, evaluative, and satirical sentence structure revealed that Wednesday positioned herself as a subject who dared to criticize the school system that she considered problematic. In terms of discourse, this utterance represented rebellion and subversion as characteristics of Gothic Feminism, in which Wednesday, as a woman, boldly criticized a dysfunctional school system that has become a tool of oppression. This utterance also demonstrated Wednesday's use of sarcasm, as she directly and confidently criticized a school system she perceived as unjust. This reflected a shift in the form of resistance employed by Gothic women, who no longer relied on violence or

silence, but instead used sarcasm and irony as expressions of intelligence and courage.

Data 2: Ep.1 (00:01:34 - 00:01:40)

After saving her younger brother from the cupboard because of bullying, Wednesday intended to take revenge on the person who had bullied her brother. When she was about to leave, Wednesday's younger brother (Pugsley) fearfully asked where Wednesday intended to go. Wednesday replied with a straight face:

"Leave this to me, what I do best." (Wednesday, 2022)

This utterance explicitly stated Wednesday's courage in taking action. Lexically (word level), the use of the words "leave this" and "do best" reflected Wednesday's confidence in her abilities. Syntactically (sentence level), the active sentence structure and the subjects "me" and "I" showed that Wednesday was an active subject who could act according to her abilities. In terms of discourse, this utterance embodied agency and autonomy as key characteristics of Gothic Feminism, in which women possessed the right and courage to respond to the injustices they faced. This was also in accordance with the characteristics of Gothic Feminism, which fought against social norms that often represented women as oppressed figures without the power to fight back.

Data 3: Ep.1 (00:05:11 - 00:05:17)

After hurting her school friend, Wednesday was transferred by her parents (Morticia and Gomez Addams) to Nevermore Academy, their old school. On the road to Nevermore, in the car, her parents reminisced and assured Wednesday that

she would enjoy and adapt well to her new environment. Hearing this, Wednesday spontaneously said:

"Why? Because it was the perfect school for you? I have no interest in following in your footsteps." (Wednesday, 2022)

This utterance showed Wednesday's explicit rejection of her parents' expectations. Lexically (word level), the use of the words "no interest" and "your footsteps" reflected resistance to a predetermined role. Syntactically (sentence level), the use of an active sentence with the subject "I" affirmed Wednesday's position as an autonomous subject who controlled her own choices. In terms of discourse, this utterance represented agency and autonomy as characteristics of Gothic Feminism. As a woman, she dared to reject restrictive social and family norms and asserted her freedom and control over her own identity. Family also affected agency and autonomy. Wednesday was raised in the Addams family, which promoted individual freedom, so she was accustomed to rejecting authority and making her own decisions. As a result, her rejection of her parents' expectations demonstrated a sense of agency and autonomy that had developed in an atypical home setting.

Data 4: Ep.1 (00:13:22 - 00:13:27)

Enid accompanied Wednesday to explore the school environment. However, on the way, Enid and Wednesday encountered Ajax, who mentioned that Enid's new roommate, Wednesday, had previously killed and consumed one person at her former school. Hearing this, Wednesday immediately turned and stated:

"Quite the contrary. I actually fillet the bodies of my victims, then feed them to my menagerie of pets." (Wednesday, 2022)

This utterance showcased the dark humor and grotesque imagery characteristic of the character Wednesday. Lexically (word level), the use of the word “fillet,” which was typically used to describe fish or meat, when applied to the human body, presented irony and absurdity characteristic of dark humor. Syntactically (sentence level), the structure of the sentence, spoken with a flat, emotionless face, made this sentence an example of subversion in social conversation, where violence was avoided through jokes. In terms of discourse, this utterance represented a dark and Gothic identity as a characteristic of Gothic Feminism, in which Wednesday, as a woman, did not present a weak or gentle figure but rather a character who was harsh, sadistic, cruel, and merciless in her torture. This also showed that the Gothic identity displayed by Wednesday was built on dark humor as an expression of Feminism that opposed social norms and gender expectations, rather than being constructed on suffering or gloom, as was often the case in classic Gothic Feminism.

Data 5: Ep.1 (00:13:49 - 00:13:52)

When Wednesday was touring Nevermore Academy with Enid, Enid told her the gossip about Xavier and Bianca, who had recently broken up, and that it had become viral news on Enid’s blog page. Then, as they continued walking, Enid suggested that Wednesday create a social media account, such as Instagram or a blog, because it was difficult for Enid to find information about Wednesday. Wednesday replied with a flat expression:

*“I find social media to be a soul-sucking void of meaningless affirmation.”
(Wednesday, 2022)*

The context of this utterance revealed the early dynamics of Wednesday and Enid's relationship. From the context, it could be seen that Enid tried to build closeness with Wednesday through casual conversation and various personal matters, which was one of the signs of sisterhood forming. However, Wednesday responded with sharp criticism, which showed the contrast between the two: Enid, who was open and cheerful, and Wednesday, who was cynical and closed off. Lexically (word level), the use of the words "soul-sucking" and "meaningless affirmation" functioned as satire on social media, which often oppressed and took over people's social lives. Syntactically (sentence level), the use of "I" and the explicit satire showed that Wednesday acted as a subject who dared to criticize things she considered harmful. In terms of discourse, this utterance represented resistance to traditional gender norms as a characteristic of Gothic Feminism, in which Wednesday dared to express her critical opinion about the existence of social media. This aligned with the characteristics of contemporary Gothic Feminism, which portrayed female characters as sarcastic and rejecting social media as a modern form of rebellion against social norms.

Data 6: Ep.1 (00:14:56 - 00:15:01)

Before her family returned home, Wednesday said goodbye to them in front of the school. Morticia said that Wednesday would not be able to escape from the school because Morticia had contacted all of her family members to immediately inform her if Wednesday ran away to their homes. However, Wednesday firmly said:

"As usual, you underestimate me, Mother. I will escape this educational penitentiary, and you will never hear from me again." (Wednesday, 2022)

This utterance reflected Wednesday's agency and autonomy, which emerged in opposition to her mother's attempts to control her decisions. The tension between parental authority and Wednesday's resistance formed the power dynamic that shaped this interaction. Lexically (word level), the use of the word "underestimate" suggested that Wednesday was not someone to be taken lightly, and the use of the phrase "educational penitentiary" indicated Wednesday's rejection of the school, likening it to a prison. Syntactically (sentence level), the use of the pronoun "I" as the subject in two active clauses illustrated Wednesday's rejection of her mother's rules and the school environment. In terms of discourse, this utterance represented resistance to traditional gender norms as a characteristic of Gothic Feminism, in which Wednesday criticized education as a tool for promoting patriarchal values and rejected her mother's dominance in controlling her life. This aligned with the characteristics of Gothic Feminism, which portrayed women who were brave enough to act independently and did not easily submit to the constraints of the education system or family authority, including that of their mothers.

Data 7: Ep.1 (0:15:48 - 00:15:53)

On the road to Nevermore Academy, Morticia (Wednesday's mother) said that it would be a good place for her and that she might find friends or even love, just like her parents, who had met and fallen in love at Nevermore Academy. Morticia indirectly encouraged Wednesday to follow in her footsteps as a woman who embraced romantic and family roles. However, Wednesday strongly replied:

"I'm not you, Mother. I will never fall in love, or be a housewife, or have a family."
(Wednesday, 2022)

This utterance showed Wednesday's lack of interest in romantic relationships. Lexically (word level), the use of the phrases "fall in love," "housewife," and "have a family" indicated forms of romantic and domestic roles that women commonly experienced, but Wednesday clearly stated "never." Syntactically (sentence level), the use of the pronoun "I" indicated that Wednesday was an independent subject, unlike her mother, and the explicit use of the word "never" further showed that Wednesday was a subject who rejected romantic relationships. In terms of discourse, this utterance represented resistance to traditional gender norms as a characteristic of Gothic Feminism, in which Wednesday directly showed that she was not the same as her mother, who represented women in general who favored romantic relationships such as falling in love, getting married, and ultimately becoming housewives devoted to their families. This was in accordance with the characteristics of Gothic Feminism in rejecting patriarchal norms, where women were often portrayed as figures who easily fell in love and ended up as housewives. Wednesday's rejection of her mother's expectations also showed that her agency and autonomy were formed within her family relationships, in which Morticia represented traditional female values, while Wednesday formed a Gothic Feminist identity that rejected those constructs.

Data 8: Ep.1 (00:18:34 - 00:18:42)

When Enid entered the room, she saw Wednesday peeling colorful stickers off the window. Enid asked Wednesday what she was doing to her room, and Wednesday replied that she was dividing the room equally, removing Enid's

decorations, which she described as like a rainbow vomit. Enid was angry, but Wednesday ignored her and walked over to her chair to type her novel. Wednesday also said without turning to look at Enid:

"Silence would be appreciated. This is my writing time; I devote an hour a day to my novel." (Wednesday, 2022)

This utterance showed Wednesday's emphasis on her alone time, which she used for important and productive activities. Lexically (word level), the use of the words "silence" and "my writing" reflected Wednesday's character, who had the control to claim her own private space. Furthermore, the use of the phrase "devoted to my novel" indicated the intellectual intelligence possessed by Wednesday. Syntactically (sentence level), the passive construction "would be appreciated" revealed her character, which remained polite yet firm at the same time. Likewise, the active sentence structure that followed also showed Wednesday as an active subject. In terms of discourse, this utterance represented isolation and solitude as a strength, a characteristic of Gothic Feminism, where Wednesday demonstrated her power to maintain her own private space and intellectual intelligence. This was also in accordance with the characteristics of Gothic Feminism, in which an individual asserts herself as independent, such as by writing novels. However, even though Wednesday claimed solitude, her work in the novel was actually inspired by her interactions with other people, such as the mystery of death at school.

Data 9: Ep.1 (00:19:06 - 00:19:13)

Wednesday argued with Enid and sarcastically told her to improve her writing skills so she could write more organized posts about Wednesday on her blog. Enid replied that she wrote with her voice and that her followers liked it.

Wednesday said that Enid's followers were stupid people who had responded to Enid's blog with small pictures. Enid noted that the small images were emojis, and Wednesday replied curtly:

"When I look at you, the following emojis come to mind: rope, shovel, hole."
(Wednesday, 2022)

This utterance showed Wednesday's dark orientation in social interactions. Lexically (word level), the use of the words "rope," "shovel," and "hole" reflected Wednesday's fondness for dark symbols such as death and aggression. Syntactically (sentence level), sentences containing dark humor demonstrated Wednesday's ability to perceive others. In terms of discourse, this statement embodied a dark and Gothic identity as a characteristic of Gothic Feminism, in which Wednesday exhibited a character who was not interested in hypocritical friendships but was more inclined toward direct, satirical, and sharp remarks. This was also in accordance with contemporary Gothic Feminism, where Gothic identities, such as death, were combined with modern digital symbols (emojis) in dark humor.

Data 10: Ep.1 (00:25:45 - 00:25:50)

After nearly being hit by the statue, Wednesday, who had fainted, was taken by Xavier to the school clinic. When Wednesday regained consciousness, Xavier asked her how she felt. Wednesday replied with an interested expression:

"Then I looked up and saw that gargoyle coming down and I thought, well, at least I'll have an imaginative death." (Wednesday, 2022)

This utterance revealed Wednesday's interest in an event that had almost put her in danger. Lexically (word level), the use of the phrase "imaginative death"

showed Wednesday's interest in the death that might befall her. Syntactically (sentence level), the resigned yet ironic meaning of the sentence demonstrated Wednesday's ability to maintain control over herself. In terms of discourse, this utterance embodied a dark and Gothic identity as a characteristic of Gothic Feminism, in which Wednesday was portrayed as a female character who distinctively confronted danger. This was also in accordance with the characteristics of Gothic Feminism, such as the representation of women who were fearless and laughed at their own death.

Data 11: Ep.1 (00:26:11 - 00:26:13)

When Wednesday asked what had happened, Xavier recounted the events that had befallen her, which had led to her ending up in the school clinic. Instead of expressing gratitude, Wednesday misinterpreted Xavier's intention to help her as being driven by chivalry or patriarchy. Xavier sarcastically replied that Wednesday should have expressed her gratitude and asked if he should have let Wednesday get hit by the statue without saving her. Wednesday responded sarcastically:

"I would have rather saved myself." (Wednesday, 2022)

This utterance reflected Wednesday's reluctance to depend on men. Lexically (word level), the use of the phrase "would have rather saved" reflected Wednesday's independence in saving herself. Syntactically (sentence level), the short sentence structure and use of the subject "I" showed that Wednesday did not want to be an object who depended on being saved. In terms of discourse, this utterance represented agency and autonomy as characteristics of Gothic Feminism, in which Wednesday did not want to rely on Xavier after being saved. This was

also in accordance with the characteristics of Gothic Feminism opposing patriarchy, where women were often portrayed as figures who relied on men.

Data 12: Ep.1 (00:28:44 - 00:28:47)

While working on her novel in her room, Wednesday discovered Thing, whom her parents had asked to spy on her. Wednesday threatened to lock Thing in a desk drawer until the end of the semester or to obey her. Thing chose to follow Wednesday. Wednesday then revealed their original plan:

“Our first order of business is to escape this teenage purgatory.” (Wednesday, 2022)

This utterance showed Wednesday’s rebellion to break free from Nevermore Academy. Lexically (word level), the use of the phrase “teenage purgatory” suggested a restrictive school system, according to Wednesday. Syntactically (sentence level), the declarative sentence structure showed Wednesday’s initiative and strong intention to escape. In terms of discourse, this utterance embodied rebellion and subversion as key characteristics of Gothic Feminism, portraying Wednesday as a character driven by initiative and determination to escape a restrictive school system. This was also in accordance with the characteristics of Gothic Feminism, in which the courage of women in breaking free from the shackles in their lives was emphasized.

Data 13: Ep.1 (00:30:31 - 00:30:40)

Wednesday consulted with a psychologist (Dr. Kinbott) at the instruction of the police. During the therapy session in a quiet room, Wednesday was asked how she saw the world and interpreted social relationships with other people. Wednesday replied with a flat expression:

"That's easy! I think that this is a waste of time, I see the world as a place that must be endured, and my personal philosophy is "Kill or be killed." (Wednesday, 2022)

This utterance showed Wednesday's courage in expressing her opinion to Dr. Kinbott. Lexically (word level), the choice of words such as "waste of time," "must be endured," "personal philosophy," and "kill or be killed" reflected Wednesday's independence in interpreting what was useful and beneficial for her life. Syntactically (sentence level), the use of active sentence structures (I thought, I saw, my personal philosophy) with the repeated use of the subject "I" affirmed the character's position as an autonomous subject who had control over the opinions she expressed. In terms of discourse, this utterance embodied agency and autonomy as key characteristics of Gothic Feminism, in which women were courageous and independent in forming their own opinions, in line with the principles of Gothic Feminism, such as self-determination and autonomy, rather than conforming to social expectations or external norms.

Data 14: Ep.1 (00:30:54 - 00:31:01)

Still in the therapy room, Wednesday's therapy session with Dr. Kinbott was ongoing. Dr. Kinbott asked Wednesday if she felt guilty for hurting her friend (Dalton) by releasing piranhas into the pool while Dalton and his friends were swimming. Wednesday had done this because Dalton and his friends had bullied Pugsley. The piranhas that were released had nearly destroyed Dalton's prospects. However, instead of feeling guilty, Wednesday strongly and confidently stated:

"I did the world a favor, People like Dalton shouldn't procreate" (Wednesday, 2022)

This utterance reflected Wednesday's courage in confronting men. Lexically (word level), the use of the word "favor" functioned as satire on her act of revenge. The phrase "people like Dalton shouldn't procreate" generalized a group of young men who were perceived as stupid, toxic, and incompetent. Syntactically (sentence level), the use of a direct sentence beginning with the subject "I" followed by a prohibitive clause showed Wednesday's position as an active and powerful subject. In terms of discourse, this utterance represented resistance to traditional gender norms as a characteristic of Gothic Feminism, reflecting Wednesday's opposition to conventional gender ideology that considered men to be inherently less competent.

Data 15: Ep.1 (00:31:16 - 00:31:18)

Still in the therapy room, when the psychologist commented on Wednesday's answer about her view of the world and social relationships with others, Wednesday replied strongly with the sentence:

"I know the life that I want." (Wednesday, 2022)

This utterance showed Wednesday's rejection of people who interfered in her life. Lexically (word level), the use of the words "I know" and "I want" reflected Wednesday's strength in choosing her path in life. Syntactically (sentence level), the use of the active sentence structure "I knew the life that I wanted" with the repeated use of the subject "I" showed Wednesday as an active subject who knew and could choose the life she wanted. In terms of discourse, this utterance represented agency and autonomy as key characteristics of Gothic Feminism, reflecting a woman's ability to determine her desires in accordance with the nature

of Gothic Feminism, which opposed social norms and allowed women to freely decide their own paths and desires.

Data 16: Ep.1 (00:31:43 - 00:31:51)

Still in therapy with Dr. Kinbott. Dr. Kinbott asked on Wednesday if she dreams of becoming a writer, because he heard that Wednesday likes to write horror novels. Wednesday gets angry at Dr. Kinbott for reading her novel because it supports her therapy. Then Dr. Kinbott asked if Wednesday had ever thought about sending his script to a book publisher. Wednesday had sent his script, but it was rejected because the storyline was too violent, and they even suggested that Wednesday see a psychologist. Wednesday also said:

"Editors are short-sighted, fear-based life forms. One once described my writing as gratuitously morbid and suggested I seek psychiatric help." (Wednesday, 2022)

This utterance shows Wednesday's courage in assessing or commenting on the characteristics of the novel's publisher. Lexically (word level), the use of the phrases "short-sighted, fear-based life forms, gratuitously morbid, and suggested I seek psychiatric" reflects Wednesday's criticism of the novel's publisher's unfounded and superficial judgment, as well as their irrationality in suggesting that Wednesday seek psychotherapy. Syntactically (sentence level), the direct sentence structure with the subject "I" coupled with the use of commas and two adjectives ("short-sighted, fear-based") demonstrates Wednesday's confidence and self-assurance as an active subject. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, where Wednesday bravely voices criticism directly without fear of having to maintain the boundaries of propriety that have become the standard for women. This is also in

accordance with contemporary Gothic Feminism, where sarcasm is used as a form of self-empowerment.

Data 17: Ep.1 (00:37:19 - 00:37:24)

After successfully escaping from her therapy session with Dr. Kinbott, Wednesday went to a coffee shop. After helping Tyler fix the coffee machine and asking about public transportation in the city, Wednesday waited in the visitor's chair. Suddenly, some strangely dressed children came and yelled on Wednesday that outcasts weren't allowed there. Wednesday responded by sarcastically asking who they were, dressed so strangely. One of them said they were doing a pilgrimage service, then showed us a brochure on Wednesday. Wednesday replied flatly:

"It takes a special kind of stupid to devote an entire theme park to zealots responsible for mass genocide." (Wednesday, 2022)

This utterance shows Wednesday's courage in explicitly expressing sarcasm. Lexically (word level), the use of the phrases "special kind of stupid, zealots, & mass genocide" shows Wednesday's sarcasm in her comment. Syntactically (sentence level), the use of blunt sarcasm, as seen in the example of "mass genocide," demonstrates that Wednesday actively voices her criticism. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, which reflects Wednesday's courage in directly criticizing a group of men who are trying to oppress her. This is in accordance with the characteristics of contemporary Gothic Feminism, in which sarcasm is used as a form of dismantling existing social ideologies.

Data 18: Ep.1 (00:44:48 - 00:45:03)

At midnight on a full moon, Wednesday was accompanied by Things playing the cello on her balcony. After the performance, Enid approached her, and Wednesday asked why Enid hadn't turned into a werewolf even though it was a full moon. Enid replied with a sad, almost tearful expression that she still couldn't transform even though she had often attended distant wolf camps. Wednesday only responded casually and didn't try to comfort her. Then Enid asked if Wednesday had ever cried. Wednesday recounted an incident where she was bullied and her pet scorpion was killed. However, at the scorpion's grave, Wednesday promised that she would take revenge and never cry again. Then Wednesday, Enid also said to Enid with a blank expression:

"I cried my little black heart out. But tears don't fix anything. So, I vowed to never do it again." (Wednesday, 2022)

This utterance reflects that Wednesday is not a weak person. Lexically (word level), the use of the phrase "black heart" reflects the irony that Wednesday does not have a soft heart like most other women. The use of the words "don't & never" also indicates that Wednesday refuses to cry, because she considers that it does not solve the problem. Syntactically (sentence level), the repeated use of the subject "I" shows that Wednesday is active in controlling her feelings. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, reflecting Wednesday's ability to control her emotions so that she does not cry easily and become a vulnerable figure. This is also in accordance with the characteristics of Gothic Feminism, which opposes patriarchal norms where women are often portrayed as weak and easily carried away by emotions, such as crying.

Data 19: Ep.1 (00:46:45 - 00:46:50)

Wednesday sent Thing to Tyler to ask for help escaping. In Thing's hand was a number that Tyler had to call. Tyler contacted Wednesday and asked how he could help. Wednesday intended to run away from school and needed Tyler's help. Tyler agreed because he also hoped to go with her. Then Tyler asked when Wednesday would carry out her plan, and Wednesday replied:

"There's the Harvest Festival this weekend. Attendance is mandatory. I'm going to use it as a cover." (Wednesday, 2022)

This utterance shows Wednesday's ability to devise a plan to escape from school. Lexically (word level), the use of the words "mandatory & control" shows Wednesday's ability to circumvent the school's control. Syntactically (sentence level), this meaningful sentence presents Wednesday as a subject capable of critical thinking. In terms of discourse, this utterance represents rebellion and subversion as characteristics of Gothic Feminism, which depicts Wednesday as an intelligent character capable of critical thinking in solving her own problems. This is also in accordance with the characteristics of Gothic Feminism, where characters can think critically.

Data 20: Ep.2 (00:01:47 - 00:01:51)

After Wednesday testified that she saw Rowan being killed by the monster last night, Wednesday and Sheriff Galpin gathered in Ms. Weems' office. Ms. Weems asked Wednesday how she had ended up in the forest the previous night. Wednesday replied:

"I heard a noise in the forest and I went to investigate. That's when I stumbled upon the attack." (Wednesday, 2022)

This utterance reflects Wednesday's courage in taking action. Lexically (word level), the use of the phrase "went to investigate" demonstrates Wednesday's independence in investigating the problem she is aware of. Syntactically (sentence level), the active sentence structure with the subject "I" emphasizes that Wednesday acts as the active subject who conducts the investigation directly. In terms of discourse, this utterance embodies agency and autonomy as key characteristics of Gothic Feminism, reflecting the courage of a woman in becoming an active subject in her investigation. This is also in accordance with the characteristics of Gothic Feminism, which involves fighting against patriarchal social norms that often position women as passive subjects in solving problems.

Data 21: Ep.2 (00:04:10 - 00:04:13)

Wednesday testified that she had seen Rowan being killed by a monster in the forest last night. Wednesday was spent at Dr. Kinbott's for therapy again. Dr. Kinbott asked if Wednesday's testimony was a form of attention-seeking and told her to tell him if she felt lonely. Wednesday replied strongly:

"Don't try and lure me into one of your psychological traps." (Wednesday, 2022)

This utterance reflects Wednesday's explicit rejection of Dr. Kinbott's interference in her life. Lexically (word level), the use of the phrase "Don't try and lure me & your psychological traps" confirms Wednesday's rejection of Dr. Kinbott's psychological manipulation to make her more open. Syntactically (sentence level), the use of an active sentence structure in the form of a direct prohibition beginning with the word "don't" confirms Wednesday's rejection of other people's influence in her life. In terms of discourse, this utterance represents

agency and autonomy as characteristics of Gothic Feminism, which reflects a woman's agency in rejecting and not being influenced by anything given to her. This is in accordance with the nature of Gothic Feminism, where it is the courage to fight against social norms that portray women as easily influenced by the manipulation of others.

Data 22: Ep.2 (00:04:38 - 00:04:42)

Still in therapy with Dr. Kinbott in a quiet room. Wednesday was asked how he was adjusting to school. Wednesday said that hell was other people. Dr. Kinbott advised him that the reason his parents had moved him to Nevermore was so that Wednesday could meet people and a community like him. Wednesday replied ignorantly:

"I like being on an island. A well-fortified one surrounded by sharks."
(Wednesday, 2022)

This utterance shows Wednesday's view that solitude is a form of protection rather than a weakness. Lexically (word level), the use of the words "island, fortified, sharks" reveals Wednesday's character of strength and defense in a world full of threats. Syntactically (sentence level), the expressive first sentence, followed by the descriptive and symbolic second sentence, portrays Wednesday's character as a strong subject. In terms of discourse, this utterance represents isolation and solitude as a strength, as a characteristic of Gothic Feminism, in which Wednesday is a character who is comfortable in solitude without having to seek protection from others. However, in terms of the utterance and context spoken by Wednesday, it does show isolation and solitude as a strength. Still, in the overall plot of the film, there is ambivalence regarding the concept of isolation and solitude, as Wednesday

is not truly alone on an island; she still interacts with and even asks for help from Tyler, Thing, Enid, Xavier, and other characters.

Data 23: Ep.2 (00:07:15 - 00:07:21)

Wednesday met Enid, who was decorating a boat for the Poe Cup race. Wednesday asked Enid, as the queen of gossip, what she knew about Rowan. Enid replied that Rowan was a loner and strange. Enid suggested that Wednesday ask Xavier, her roommate, via text message if Wednesday had a cell phone. Next, Enid asked her friend to sharpen the image on her ship so it would be visible when she won the Poe Cup. Wednesday asked what the Poe Cup was. Enid replied that it was a rowing competition to retrieve a flag located across the river at Joseph Crackstone's grave. Enid also invited Wednesday to participate, but Wednesday replied:

"I do like stabbing. The social part, not so much. Besides, it'll cut into my writing time." (Wednesday, 2022)

This utterance shows a character who prioritizes herself over social interaction. Lexically (word level), the use of the words "stabbing, social, & cut" reveals Wednesday's harsh character and refusal to fulfill social obligations. Syntactically (sentence level), the short sentence structure with a fast rhythm portrays Wednesday as a subject who rejects social interaction and is more comfortable in solitude. In terms of discourse, this utterance represents isolation and solitude as a strength, as a characteristic of Gothic Feminism, in which Wednesday is a character who rejects social pressure and prioritizes her personal affairs. This is also in accordance with the characteristics of Gothic Feminism,

where women are often portrayed as weak figures who have no authority over their own lives.

Data 24: Ep.2 (00:15:57 - 00:16:01)

In class, Wednesday secretly met with Things. Wednesday scolded Things for losing track when ordered to follow Rowan. Wednesday said angrily:

"I'm going to have to find new evidence myself, since you are the one who lost our only lead." (Wednesday, 2022)

This utterance demonstrates Wednesday's independence in taking over a task that had previously failed. Lexically (word level), the use of the phrase "Evidence myself" reflects Wednesday's confidence in taking over the investigation. Syntactically (sentence level), the use of the subject "I" and the active sentence structure reveal the character of Wednesday, who immediately takes over the investigation after the mission's failure, acting as the subject. In terms of discourse, this utterance represents agency and autonomy as characteristics of Gothic Feminism, reflecting Wednesday's independence in taking over the investigation of the mission to be solved. This is also in accordance with the characteristic of Gothic Feminism's rejection of social norms, where women are often depicted as figures who depend on others.

Data 25: Ep.2 (00:26:44 - 00:26:54)

When Wednesday was looking for a book in the library, Mrs. Thornhill approached her. Mrs. Thornhill offered to help Wednesday, but the book Wednesday needed wasn't in the library. Mrs. Thornhill praised Wednesday for her correct answer in class. Wednesday said that her mother was an expert on carnivorous plants, so she knew. When asked whether she was close to her mother,

Wednesday replied that she and her mother were like two prisoners in one cell. Mrs. Thornhill also praised Wednesday's character for not being easily taken in by other people's words and for being indifferent, then asked how Wednesday felt at that moment. Wednesday replied:

"I act as if I don't care if people dislike me. Deep down...I secretly enjoy it."
(Wednesday, 2022)

This utterance shows Wednesday's enjoyment of social isolation. Lexically (word level), the use of the words "dislike & secretly enjoy" implies Wednesday's characteristic of having emotional control. Syntactically (sentence level), the complex sentence with a twist at the end reveals Wednesday's characteristic of enjoying the situations that happen in her life. In terms of discourse, this utterance represents isolation & solitude as a strength, as a characteristic of Gothic Feminism, where Wednesday is a character who does not crave validation but instead enjoys the rejection given to her. This is in accordance with the characteristics of Gothic Feminism, which is the representation of independent women who do not care about the validation of others.

Data 26: Ep.2 (00:38:49 - 00:38:52)

Wednesday, Enid, and their team successfully sabotaged another rival ship and arrived first. Sabotage is common in the Poe Cup, a game without rules. Wednesday and Enid brought the trophy back to Ophelia's dormitory and also defeated Bianca in this game. Enid was very happy and asked Wednesday how she felt at that moment. Wednesday replied with a smirk:

"You didn't tell me it was a dark, vengeful spirit." (Wednesday, 2022)

This utterance shows the dark reaction felt by Wednesday when she achieves something. Lexically (word level), the use of the words "dark & vengeful" reveals Wednesday's character, who is drawn to classic horror stereotypes. Syntactically (sentence level), the sentence contains a complaint, but still shows Wednesday as a character who thinks rationally. In terms of discourse, this statement embodies a dark and Gothic identity as a characteristic of Gothic Feminism, where Wednesday is depicted as a subject who controls darkness rather than being trapped by it. This is also in accordance with the character of Gothic Feminism, which portrays women as active characters rather than victims in darkness.

Data 27: Ep.3 (00:00:06 - 00:00:21)

At the beginning of episode three, we see a very quiet school, and in a dark room, Wednesday is tied up and her mouth is gagged. Instead of panicking, Wednesday calmly analyzes her current situation and says to herself:

"Let's assess, shall we? Bag over my head for optimal disorientation wrists tied tight enough to cut off circulation, and no idea if I'm going to live or die. It's definitely my kind of party." (Wednesday, 2022)

This utterance shows that the character Wednesday is someone who normalizes violence. Lexically (word level), the use of the words "optimal disorientation, wrists tied, my kind of party" demonstrates Wednesday's self-control in extreme situations. Syntactically (sentence level), even though Wednesday is a victim being held captive, she remains calm, which reveals her character as a woman with emotional control. In terms of discourse, this utterance represents a dark and Gothic identity as a characteristic of Gothic Feminism, which reflects

Wednesday's normalization of violence by remaining calm and not panicking to ask for help to free her. This is also in accordance with the characteristics of Gothic Feminism, where the representation of women is that they have emotional control in extreme situations.

Data 28: Ep.3 (00:05:31 - 00:05:35)

After getting off the bus that took the Nevermore students to Jericho's town square for community service, Wednesday approached Xavier, who was staring at a blank wall. Xavier and Wednesday argued about the truth of Rowan's death until Xavier finally left Wednesday. Wednesday followed Xavier to show him the evidence, with the intention of taking out the evidence book. Wednesday said:

"People can try and dismiss me and make a million other excuses, but I'm not gonna stop." (Wednesday, 2022)

This utterance shows Wednesday's determination in solving the mystery. Lexically (word level), the use of the phrase "try and dismiss a million other excuses," followed by the word "not gonna stop," shows Wednesday's confidence in her ability to solve problems. Syntactically (sentence level), the use of an active sentence with the object "me" places Wednesday as the affected object. Still, it is immediately followed by the subject "I", which indicates that she is an object that is not easily influenced and is persistent. In terms of discourse, this utterance represents agency and autonomy as characteristics of Gothic Feminism, reflecting Wednesday's persistence in solving a problem. This is also in accordance with the characteristics of Gothic Feminism, where female characters are not easily influenced and are firm in their convictions.

Data 29: Ep.3 (00:12:22 - 00:12:40)

Nevermore, students participated in social events in Jericho city. Wednesday switched places with Enid, and now Wednesday is assigned to the pilgrim world. Wednesday and her friends, who were transferred to the pilgrim world, were asked to wear black and white uniforms. Mrs. Arleen (pilgrim world officer) said that today they would help at the chocolate shopping center in the pilgrim world. Wednesday and her friends must offer chocolate to visitors. Initially, Wednesday promoted the use of German, which captivated many people and prompted them to listen more closely. Still, not long after, they all dispersed and did not end up buying or even tasting the chocolate because Wednesday said:

"Enjoy your 'authentic' pilgrim fudge made with cacao beans procured by the oppressed indigenous people of the Amazon. All proceeds go to uphold this pathetic whitewashing of American history. Also, fudge wasn't invented for another 258 years." (Wednesday, 2022)

This utterance exemplifies Wednesday's criticism and sarcasm towards tradition and historical narratives. Lexically (word level), the use of the words "oppressed, whitewashing, pathetic" demonstrates Wednesday's courage in criticizing the dominant narratives in history. Then, the use of the word "authentic" is one of the ironic sentences that begins the criticism. Syntactically (sentence level), the informative yet satirical sentence structure of the criticism reveals that Wednesday plays an active role as a subject who dares to fight against the dominance of colonial and capitalist systems, which cloak exploitation in cultural packaging. In terms of discourse, this utterance represents rebellion and subversion as characteristics of Gothic Feminism, which shows Wednesday's courage in criticizing a colonial historical system full of violence and oppression. This is also

in accordance with the characteristics of contemporary Gothic Feminism, where sarcasm is employed as a tool to critique injustice.

Data 30: Ep.3 (00:18:12 - 00:18:21)

Wednesday quietly entered the museum that contained everything about Joseph Crackstone. There, she began searching for clues to the mystery she wanted to solve. Wednesday finally found the book she was looking for, but it turned out to be a replica, not the original. Soon after, Mrs. Arleen entered and asked why Wednesday had come in, even though he had told her that the place was still under renovation. Wednesday said he was looking around and also said that there were no valuable items in the room, but the prices were set too high:

"It was probably the only authentic thing you have in here, yet you still charge \$29.95 a ticket?" (Wednesday, 2022)

This utterance shows Wednesday's courage in criticizing an unfair system. Lexically (word level), the use of the words "authentic & charge" shows Wednesday's criticism of the price inequality and facilities that visitors should get. Syntactically (sentence level), the rhetorical sentence structure shows Wednesday as an active subject who directly criticizes the system that sells "authenticity." In terms of discourse, this utterance embodies rebellion and subversion as key characteristics of Gothic Feminism, showcasing Wednesday's courage in criticizing an unfair system that perpetuates cultural capitalism. This is also in accordance with the characteristics of Gothic Feminism, where women dare to criticize systems that are harmful and unfair.

Data 31: Ep.3 (00:21:40 - 00:21:43)

Wednesday looked for Tyler at the coffee shop where he worked, and there she met Xavier. Xavier told Wednesday that he had already warned her that Tyler was not a good person. Wednesday responded to Xavier's warning strongly:

"Twice, but who I speak to is my business." (Wednesday, 2022)

This utterance reflects Wednesday's rejection of Xavier's participation. Lexically (word level), the use of the word "my business" illustrates Wednesday's ability to choose what she believes is right. Syntactically (sentence level), the use of an active sentence structure and the subject "I" allows Wednesday to assert directly that even though Xavier has warned her twice, who Wednesday talks to is her business. In terms of discourse, this utterance represents agency and autonomy as key characteristics of Gothic Feminism, showcasing Wednesday's ability to choose her conversation partner. This is in accordance with the characteristics of Gothic Feminism, which is the ability to make one's own decisions.

Data 32: Ep.3 (00:22:44 - 00:22:50)

Wednesday asked Tyler for help finding a place on the map. After Tyler showed her, Wednesday quickly left, but Tyler offered to accompany her after his shift ended. However, Wednesday refused strongly, saying:

"And as enticing as that sounds, I'd prefer to keep a low profile. Besides, I know my way around the great outdoors." (Wednesday, 2022)

This utterance shows Wednesday's confidence in her abilities. Lexically (word level), the use of the words "keep low profile & know my way" reflects Wednesday's belief in her skills and her explicit rejection of interference from others. Syntactically (sentence level), the active sentence structure and the subject "I" describe an active and confident subject who rejects interference from others.

In terms of discourse, this utterance embodies agency and autonomy as key characteristics of Gothic Feminism, highlighting Wednesday's independence in choosing her own destination and explicitly rejecting interference from others. This is also in accordance with the characteristics of Gothic Feminism, which rejects social norms that often present women as characters who are always dependent on others or men.

Data 33: Ep.3 (00:23:36 - 00:23:40)

After finding out where the place of worship was located in the Crackstone era, Wednesday went inside and tried to look for clues. However, she was shocked when a homeless man emerged from hiding. The homeless man chased Wednesday away, calling her "little girl" and claiming that this place belonged to him. Then, Wednesday bravely challenged him and said:

"Use the words 'little' and 'girl' to address me again and I can't guarantee your safety." (Wednesday, 2022)

This utterance demonstrates Wednesday's courage in standing up to the person who tried to intimidate her. Lexically (word level), Wednesday's repetition of the words "little & girl" from the beggar's statement shows her refusal to be undermined. Then, the use of the phrase "guarantee your safety" shows Wednesday's courage in the face of threats if the beggar continues to undermine her or tries to interfere with her investigation. Syntactically (sentence level), the speech that is full of dominance shows that Wednesday plays an active role as a powerful subject. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, reflecting Wednesday's courage in fighting back against those who try to undermine her. This is also in

accordance with the characteristics of Gothic Feminism, where women are represented as strong and capable of saving themselves.

Data 34: Ep.3 (00:30:54 - 00:30:56)

Wednesday followed the footsteps of the monster that had been seen at Joseph Crackstone's worship house. Xavier followed Wednesday, when Wednesday was showing him the footsteps she had seen, which disappeared in the rain. Xavier asked Wednesday what she was looking for in that house. Wednesday replied:

"I was trying to learn more about Crackstone. Figure out how he's connected to all of this." (Wednesday, 2022)

This utterance shows Wednesday's courage in solving the case independently. Lexically (word level), the use of the words "try to learn" indicates Wednesday's efforts in identifying the cause of the irregularities that occurred. Syntactically (sentence level), the active sentence structure and use of the subject "I" show that Wednesday is the active subject conducting the investigation herself. In terms of discourse, this utterance represents agency and autonomy as key characteristics of Gothic Feminism, highlighting Wednesday's independence in solving problems. This is also in accordance with the characteristics of Gothic Feminism, where female characters are independent and do not rely on others to solve problems.

Data 35: Ep.3 (00:32:49 - 00:32:59)

After debating with Xavier about his vision, Wednesday went to the city hall square to play her cello and join the city marching band for the dedication of

the Joseph Crackstone statue. When she saw the statue, Wednesday looked at it satirically and said to herself:

"I don't believe in heaven or hell. But I do believe in revenge. I usually serve it warm with a side of pain, but I've never faced an adversary cast in bronze."
(Wednesday, 2022)

This utterance shows Wednesday's courage and strength in solving a mystery around her. Lexically (word level), the use of the words "revenge, serve, pain" indicates Wednesday's rejection of weak female characteristics. Syntactically (sentence level), the use of a strong sentence with the subject "I" shows Wednesday's position as an active subject who dares to take action. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, which reflects Wednesday's character as brave and persistent in solving the mystery around her. This is also in accordance with the characteristics of Gothic Feminism, where female characters are represented as brave and persistent in their actions.

Data 36: Ep.3 (00:36:19 - 00:36:27)

Wednesday collaborated with Things to Burn to burn Joseph Crackstone's statue during the celebration. Chaos ensued, and people ran for their lives. After the incident, Wednesday was called to the principal's office to explain herself. Mrs. Weems was angry with Wednesday because she believed she was responsible for the chaos, but Wednesday said she had nothing to do with it. Then, Wednesday replied:

"If trouble means standing up to lies, decades of discrimination, centuries of treating outcasts like second-class citizens or worse..."(Wednesday, 2022)

This utterance shows Wednesday's courage in fighting structural discrimination. Lexically (word level), the use of the words "discrimination, second-class citizens, outcasts" shows Wednesday's courage in highlighting the discrimination they still experience. Syntactically (sentence level), the long, history-filled, structured sentence portrays Wednesday as the subject who realizes the injustice. In terms of discourse, this utterance embodies rebellion and subversion as key characteristics of Gothic Feminism, reflecting Wednesday's courage in voicing the injustice she still feels. This is also in accordance with the characteristics of Gothic Feminism, where women refuse to be passive objects who do not dare to fight against injustice.

Data 37: Ep.3 (00:37:00 - 00:37:06)

Still in the principal's office, Wednesday continued to argue with Mrs. Weems. Wednesday asked why they were celebrating the day of dedication, when everyone knew that Joseph Crackstone was the person behind the massacre of the outcasts in the past. Mrs. Weems said that this was the difference between her and Wednesday. While Wednesday viewed it as a means for revenge, Mrs. Weems saw it as a way for them to make peace with the townspeople. Then, Wednesday replied strongly:

"Nothing has changed since Crackstone. They still hate us. Only now they sugarcoat it with platitudes and smiles." (Wednesday, 2022)

This utterance shows Wednesday's criticism of hypocrisy and the power that dominates one group. Lexically (word level), the use of the words "sugarcoat & platitudes" shows Wednesday's criticism of Mrs. Weems' hypocrisy in her desire for peace. The words "they & us" also show the existence of a dominant group and

an oppressed group. Syntactically (sentence level), the short, clear, and emotionally charged sentence structure reveals Wednesday's courage in fighting against discrimination against her group. In terms of discourse, this utterance represents rebellion and subversion as key characteristics of Gothic Feminism, reflecting Wednesday's character as she bravely confronts the principal to fight against the discrimination still felt by her group. This is in accordance with the characteristics of Gothic Feminism, where it represents women who dare to fight against discrimination against themselves or their groups.

Data 38: Ep.4 (00:04:42 - 00:04:46)

In the room, Enid noticed Wednesday busily compiling the autopsy results she had obtained from the morgue. Wednesday arranged them on a small whiteboard. Enid asked what Wednesday was doing and where she had just come from. Wednesday replied without looking at Enid:

"Thing and I may have made an unsanctioned trip to the County morgue to copy the files of the monster's victims." (Wednesday, 2022)

This utterance shows the illegal action taken by Wednesday to uncover the truth. Lexically (word level), the use of the phrase "unsanctioned trip to the County morgue" indicates the illegal action taken by Wednesday, which also constitutes a violation of norms. Syntactically (sentence level), the active sentence structure and the subject "I" Wednesday act as the active subject in conducting the investigation. In terms of discourse, this utterance represents rebellion and subversion as characteristics of Gothic Feminism, reflecting Wednesday's character, who dares to commit an illegal act to gather evidence on the mystery she wants to solve. This is

in accordance with the characteristics of Gothic Feminism, where the representation of women who dare to fight social norms by conducting illegal investigations.

Data 39: Ep.4 (00:04:58 - 00:05:17)

Wednesday presents several photos of the monster's victims that she found during her investigation of the morgue last night. She then takes them all off the board and asks Enid to look at them, causing her to faint from disgust and fear. Without paying attention to Enid, who has fainted at the sight of the photos, Wednesday describes the condition of each victim:

"Turns out, all of the monster's victims have had body parts surgically removed. The first one a kidney, the second a finger—"

"The third one, a gall bladder. And the bearded man from the meeting house, two toes. Do you understand what this means? These murders aren't mindless. He's collecting trophies like a seasoned serial killer." (Wednesday, 2022)

This utterance demonstrates Wednesday's ability to engage in dark forensic fascination. Lexically (word level), the use of the words "surgically removed & victims" shows Wednesday's sharp and highly scientific character. Furthermore, the use of the phrase "trophies & seasoned serial killer" shows Wednesday's criticism of men who often have predatory tendencies. Syntactically (sentence level), the sentence structure that conveys factual information presents Wednesday as the active subject in analyzing a case and a woman with sharp thinking. In terms of discourse, this utterance represents a dark and Gothic identity as a characteristic of Gothic Feminism, which reflects Wednesday's competence in forensic investigation a skill typically associated with men. This is also in accordance with Gothic Feminism, which depicts women as having equal or even superior intelligence to male characters.

Data 40: Ep.4 (00:10:17 - 00:10:22)

Enid accompanied Wednesday to find a dress to wear to Raven's school party. They were standing in front of a colorful store, which made Wednesday feel uncomfortable, even though she had just arrived. Enid invited Wednesday to enter, but Wednesday refused and said:

"Well, I have more pressing business than worrying about a stupid dress for a dance I don't even want to attend." (Wednesday, 2022)

This utterance reveals Wednesday's character, which differs from that of women in general. Lexically (word level), the use of the words "stupid dress & don't even want to attend" reveals Wednesday's indifference to appearance, clothes, or parties, which are often popular among women. Syntactically (sentence level), the use of the sentence "I have more pressing business than worrying about a stupid dress" indicates that Wednesday is more concerned with investigating the case than shopping for clothes for the party. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, reflecting Wednesday's character, which differs from that of most women. Wednesday is not obsessed with dresses or socialite parties. This is in accordance with the characteristics of Gothic Feminism's rejection of patriarchal norms, where women are often represented as characters who love shopping and partying.

Data 41: Ep.4 (00:10:30 - 00:10:32)

Still in front of the clothing store, Enid asked why Wednesday didn't want to come in, even though Enid thought Wednesday wanted to bond with her today. Wednesday said that she and Enid were different and that it would prevent Enid from choosing clothes. Then, Wednesday asked Enid to:

"Cut me loose and go run with the pack." (Wednesday, 2022)

This utterance shows Wednesday's individualistic character. Lexically (word level), the use of the words "cut, run, pack" reveals Wednesday's individualistic attitude by asking her to run away and join her group. Syntactically (sentence level), the imperative sentence shows that Wednesday is a subject who does not like to socialize in groups. In terms of discourse, this utterance represents isolation and subversion as characteristics of Gothic Feminism, which reflects Wednesday's individualistic character and avoidance of social groups. This aligns with the characteristics of Gothic Feminism, which portrays female characters as individualistic and unafraid of being outside of a social group.

Data 42: Ep.4 (00:13:47 - 00:13:49)

After returning from the Galpin sheriff's office, Wednesday met Tyler on the street. Tyler asked if he could help with the problem that Wednesday was trying to solve. Wednesday replied confidently:

"Nothing, I can handle it." (Wednesday, 2022)

This utterance shows Wednesday's confidence in solving her own problems. Lexically (word level), the use of "nothing & I can" reflects Wednesday's rejection of the help offered to her. Syntactically (sentence level), the use of an active and short sentence followed by the word 'nothing' at the beginning and the subject "I" emphasizes her ability to refuse help from others and her confidence in solving problems. In terms of discourse, this statement embodies agency and autonomy as key characteristics of Gothic Feminism, demonstrating Wednesday's ability to handle her own problems independently without relying on others. This is also in

accordance with the characteristics of Gothic Feminism in opposing social norms that women are objects who depend on men.

Data 43: Ep.4 (00:16:19 - 00:16:29)

Wednesday met Eugene at the bee camp. Eugene was sad because Enid had rejected his invitation to be his partner at the school event (Raven). Wednesday comforted Eugene by saying:

“Listen, people like me and you, we're different. We're original thinkers, intrepid outliers in this vast cesspool of adolescence. We don't need these inane rites of passage to validate who we are.” (Wednesday, 2022)

This utterance shows Wednesday's positive response to rejection within a social class. Lexically (word level), the use of the words "original thinkers, intrepid outliers, cesspool of adolescence, & we don't need these inane rites of passage" reflects the rejection of social norms by Wednesday's character, who considers them shallow and boring, as they are mostly practiced by teenagers today. Syntactically (sentence level), the active sentence structure and repeated use of the subject "we" reflect a group of autonomous individuals who are aware of all kinds of differences and do not easily go with the flow. In terms of discourse, this utterance embodies agency and autonomy as key characteristics of Gothic Feminism, demonstrating Wednesday's courage to dare to be different and support one another. This is also in accordance with the characteristics of Gothic Feminism in rejecting the patriarchal social norm system and affirming the autonomy of each person's identity.

Data 44: Ep.4 (00:18:31 - 00:18:36)

After finding claw marks in a cave she suspected was Hyde's nest, Wednesday went to Sheriff Galpin's office to conduct a DNA test. Wednesday barged in and went straight to the sheriff and saying:

"All right, I won't be long. I just need to find something to match against the claw's DNA." (Wednesday, 2022)

This utterance shows Wednesday's persistence and ability to find evidence. Lexically (word level), the use of the words "find something" shows Wednesday's ability to search for evidence. Syntactically (sentence level), the use of an active and direct sentence followed by the subject "I" shows Wednesday's persistence in finding evidence in the case to be solved. In terms of discourse, this utterance represents agency and autonomy as characteristics of Gothic feminism, which shows Wednesday's ability and independence in finding the necessary evidence. This is also in accordance with the characteristics of Gothic feminism, which describes women who are fearless in the face of challenges or missions to be solved.

Data 45: Ep.4 (00:36:59 - 00:37:02)

Wednesday finally attended Raven's party accompanied by Tyler. Wednesday wears a black dress with matching high heels. In the middle of the party, Wednesday leaves the party while trying to take off her high heels and grumbles:

"Whoever invented high heels clearly had a side hustle as a torturer." (Wednesday, 2022)

This utterance shows Wednesday's critical criticism of the accessories used. Lexically (word level), the use of the words "side hustle as a torturer" shows Wednesday's sarcasm towards people who create high heels, which she considers

to be a form of torture. Syntactically (sentence level), the direct sentence structure and sarcasm clearly show Wednesday as an active subject who opposes accessories that torture women, such as high heels. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, which reflects Wednesday's character, who is different from most women in that she dislikes high heels to the point of saying that their creators must have created them as instruments of torture. This is in accordance with the characteristics of contemporary Gothic Feminism, which employs sarcastic sentences to critique patriarchal norms that often portray women as characters obsessed with various types of shoes, despite their discomfort.

Data 46: Ep.5 (00:07:17 - 00:07:29)

On the visiting day, Wednesday and her parents were called into the principal's office (Ms. Weems). Wednesday's mother (Morticia) looked at the album and reminisced about her school days because she had happened to be in the same room as the principal. The principal discussed Wednesday's progress at school, which was unfortunately still not very good, then Wednesday replied strongly:

"Because I refuse to embrace the culture of dishonesty and denial permeating this school. Starting with the monster that killed Rowan and put Eugene in the ICU. Although I do hear he's "on the mend."" (Wednesday, 2022)

This utterance reflects Wednesday's criticism of Mrs. Weems' attitude towards everything that happened to Rowan & Eugene. Lexically (word level), the use of the verbs "refuse, dishonestly, and denial" shows Wednesday's emphasis on moral resistance. Syntactically (sentence level), the active sentence structure, with

the subject "I," indicates that Wednesday plays an active role in fighting against the unfair system implemented by the principal. In terms of discourse, this sentence exemplifies the characteristic of rebellion and subversion in Gothic Feminism, as Wednesday dares to oppose the principal's words because she feels they are unfair. This is also in accordance with the characteristics of Gothic Feminism, where women dare to fight against injustice with sarcastic sentences.

Data 47: Ep.5 (00:07:43 - 00:07:43)

Still in the principal's office, Mrs. Weems discussed Wednesday's therapy session with Dr. Kinbott, who said that Wednesday did not want to follow the procedure given. Then, sarcastically, Wednesday replied:

"I'm not a lab rat." (Wednesday, 2022)

This utterance shows Wednesday's resistance to objectification and external control over her body or identity. Lexically (word level), the use of the words "not a lab rat" illustrates that Wednesday does not want to be a passive object that can be controlled and treated arbitrarily. Syntactically (sentence level), the short sentence structure using the subject "I" and "not" shows Wednesday's explicit rejection of being made a passive object. In terms of discourse, this utterance represents agency and autonomy as characteristics of Gothic Feminism, which shows Wednesday's courage in refusing to be treated as a passive object like a "lab rat." This is also in accordance with the characteristics of Gothic Feminism in rejecting social norms that treat women as passive objects who have no power over themselves.

Data 48: Ep.5 (00:11:02 - 00:11:05)

The Wednesday family went to therapy together at Dr. Kinbott's office. When asked one by one how they felt about being away from Wednesday, Wednesday's sister (Pugsley) started answering, followed by Wednesday's father (Gomez Addams). Gomez responded to the question while flirting and being affectionate with Morticia (Wednesday's mother), until Wednesday grew tired of the romantic drama and cut it off. Morticia and Gomez demonstrate a very strong romantic relationship and adoration for each other, while Wednesday feels strangely isolated from these expressions of affection. It is emotional tension that drives Wednesday to demand the truth about the family secret, so that her agency and autonomy are formed in response to the control and information hidden by her parents. She then said that there was a murder case that her parents had hidden from her. Wednesday then asked her father:

"Who was Garrett Gates, and why are you accused of murdering him?"
(Wednesday, 2022)

This utterance shows Wednesday's ability to investigate criminal cases. Lexically (word level), the use of the words "accused & murdering" shows Wednesday's desire to investigate a criminal case that her parents had committed. Syntactically (sentence level), the interrogative sentence structure reveals that Wednesday plays an active role as a subject who thinks critically and respects the truth. In terms of discourse, this utterance represents a dark and Gothic identity as a characteristic of Gothic Feminism, which shows Wednesday's character as a critical woman who intends to uncover the murder case committed by her father. This is also in accordance with the characteristics of Gothic Feminism, such as the

representation of women who play an active role as investigators rather than just being objects of the story in murder cases.

Data 49: Ep.5 (00:12:12 - 00:12:13)

Wednesday discovered her father's old case, in which he had been imprisoned for killing someone in the past, and demanded an explanation. Her mother scolded her for being rude and said that her father was innocent and that the case had long been closed. Wednesday insisted on uncovering the truth of the case, speaking strongly to her mother:

"I'll be the judge of that" (Wednesday, 2022)

This utterance shows Wednesday's claim to judgment on an issue. Lexically (word level), the use of the word "judge" shows Wednesday's ability to judge what she thinks is right. Syntactically (sentence level), the short sentence structure using the subject "I" is an affirmation that Wednesday is a character who can make her own judgments without interference from others. In terms of discourse, this utterance represents agency and autonomy as characteristics of Gothic Feminism, which shows Wednesday as a character who rejects the intervention of others in her assessments. This is also in accordance with the characteristics of Gothic Feminism, where Wednesday acts as an active subject who has control over assessing others. Morticia's pattern of family domination Morticia tries to maintain control of the family by asking Wednesday not to question the past and to accept their narrative at face value, which actually shapes Wednesday's agency and autonomy. Her desire to seek the truth is not merely curiosity, but also a form of rejection of her parents' control over what she can and cannot know.

Data 50: Ep.5 (00:29:22 - 00:29:31)

When Wednesday's father was imprisoned for an old case involving the murder of Gareth Gates when they were still Researching at Nevermore, Wednesday's mother was desperate, and Wednesday's younger brother (Pugsley) was isolated beside the lake. Wednesday visited Pugsley to comfort him, and Pugsley believed Wednesday could free their father and uncover the truth behind the case. Wednesday encouraged her brother by saying:

"We both know Mother will be falling apart. Which means we have to be strong. And by "we," I mean you." (Wednesday, 2022)

This utterance reflects when the Addams family is in crisis after Wednesday's father is imprisoned for an old case. Morticia is depicted as losing control, and Pugsley is devastated. In this unstable family situation, Wednesday emerges as the most emotionally stable figure. It is this family pressure that drives Wednesday to take control and show her agency. Lexically (word level), the use of the words "falling apart" reveals Wednesday's sensitivity to the condition her mother will experience, which is why she encourages her sister to be stronger and control her emotions during the investigation by saying, "to be strong and be we." Syntactically (sentence level), the use of the subject 'I' for Wednesday illustrates that Wednesday is an active subject who can persevere and control her emotions in difficult situations. Meanwhile, Pugsley is described with the pronoun "you," which is in the object position that requires support. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, where Wednesday is positioned as a strong female character who can support and encourage her brother, who is feeling sad. This is also in accordance

with the characteristics of Gothic Feminism, which rejects patriarchal norms where women are often described as weak characters who easily become depressed when facing problems.

Data 51: Ep.5 (00:30:44 - 00:30:50)

Wednesday met her mother in the secret room where the Nightshades gathered at Nevermore. Her mother thought Wednesday had joined the club like her, but Wednesday said she refused and asked how she could survive here with her mother's amazing achievements looming over her. Her mother said that her past achievements weren't a competition for Wednesday. But Wednesday said strongly:

"Everything is a competition, Mother. But mostly I rejected them because they're a trivial social club." (Wednesday, 2022)

This utterance represents Wednesday's critical attitude towards shallow and annoying social norms. Lexically (word level), the use of the words "competition & trivial social club" is a cynical statement by Wednesday, suggesting that popularity in social groups is not a meaningful thing. Syntactically (sentence level), the active sentence structure and emphasis on the subject "I" show that Wednesday can reject something that she considers useless to herself. In terms of discourse, this utterance represents agency and autonomy as characteristics of Gothic Feminism, showing Wednesday as a character who rejects the social norm of popularity, which she considers useless among teenagers today. This is also in accordance with the characteristics of Gothic Feminism, where Wednesday acts as an active subject who is not easily carried away by trends and can maintain her identity.

Data 52: Ep.5 (00:46:03 - 00:46:09)

Before Wednesday's family returned home, Wednesday's mother returned the yearbook she had borrowed from the principal. When she opened it, Wednesday immediately rushed into the principal's office to ask for an explanation. It turned out that after she saw Rowan killed by a monster and met Rowan the next morning, it was actually Mrs. Weems in disguise. Rowan had indeed died that night, but not wanting to cause a commotion, Mrs. Weems made it seem as if Rowan had transferred schools. Then, Wednesday said sharply:

"You and Mayor Walker are the same, aren't you? Burying bodies to cover your dirty secrets." (Wednesday, 2022)

This utterance demonstrates Wednesday's courage in exposing the principal's misbehavior. Lexically (word level), the use of the words "burying bodies & dirty secrets" shows Wednesday's efforts to uncover the principal's manipulation. Syntactically (sentence level), the active verb structure contains direct accusations made by Wednesday, who acts as the active subject in solving the problem. In terms of discourse, this utterance represents rebellion and subversion as key characteristics of Gothic Feminism, highlighting Wednesday's proactive approach to following up on cases that occur around her. This aligns with Gothic Feminism, where female characters take an active role in solving problems, even if it means breaking norms by defying the principal with sarcastic sentences.

Data 53: Ep.6 (00:19:43 - 00:20:04)

After receiving a vision from Goody Addams (her ancestor) about where to solve this mystery, which involved investigating Gareth Gates' house, Wednesday began to draw the gate of the house she had seen in her vision. The next day, she asked Tyler if he knew of a home with this gate. After that, Wednesday arrived at

the entrance that was the same as the one in her vision. Wednesday entered while saying to herself:

"This is where Garrett Gates lived. The boy my father was accused of murdering. The sheriff told me his family died, along with their legacy of hate. But ghosts don't kill the living. Goody showed me this house for a reason. I need to unlock its secrets, or die trying." (Wednesday, 2022)

This utterance shows Wednesday's interest in solving the monster case that is circulating her. Lexically (word level), the use of words such as "legacy of hate, ghosts, secrets, dry trying" demonstrates Wednesday's ability to understand the conflict in the murder case she is investigating. Syntactically (sentence level), the sentence that develops from an observer to a direct participant shows that Wednesday is a brave and active character. In terms of discourse, this utterance represents a dark and Gothic identity as a characteristic of Gothic Feminism, which reveals Wednesday's character's interest in murder cases and the mystery surrounding the monsters. This is also in accordance with the characteristics of Gothic Feminism, where women are represented as being active in the investigation process.

Data 54: Ep.6 (00:24:50 - 00:25:00)

Ms. Weems scolded Wednesday because she was always involved in every strange incident in town and always had problems with Sheriff Galpin. Wednesday said it was all just accidental and she was not involved. After that, Wednesday was told to go back to her room and was forbidden from leaving. While she was alone in her room working on her novel, Mrs. Thornhill came to her and tried to talk to Wednesday about how the principal actually meant well and didn't want to do this, but the situation forced him to. Wednesday said:

"No man chooses evil because it is evil. He only mistakes it for happiness, the good he seeks." Mary Shelley wrote that line to describe people like Weems, who do bad things under the guise of protecting the greater good." (Wednesday, 2022)

This utterance demonstrates Wednesday's intelligence in connecting the current situation with Mary Shelley's quote on morality. Lexically (word level), the use of the phrase "no man chooses evil," quoted from Mary Shelley's work, demonstrates Wednesday's intelligence in connecting current events with Mary Shelley's moral themes. Syntactically (sentence level), the complex, reflective sentence structure and use of classical literature by Wednesday to criticize Mrs. Weems' contemporary actions demonstrate her intelligence in understanding the issue. In terms of discourse, this utterance represents rebellion and subversion as characteristics of Gothic Feminism, which shows Wednesday's intelligence in dialogue and in connecting the principal's attitude with classical literature. This aligns with the characteristics of Gothic Feminism, where female characters are portrayed as intelligent and brave in expressing their opinions.

Data 55: Ep.6 (00:25:20 - 00:25:24)

Still in Wednesday's room, Ms. Thornhill said that perhaps she and Wednesday were similar and wanted to help her solve her problems, but Wednesday flatly replied:

"We aren't. I don't need your help or your pity. I already have a mother and a therapist. That's enough torture, even for me." (Wednesday, 2022)

This utterance shows Wednesday's direct rejection of people who want to interfere in his life. Lexically (word level), the use of the words "help & pity" clearly shows that Wednesday does not want to be seen as a passive person who needs help from others. Syntactically (sentence level), the direct rejection with the

words "we aren't" and the use of the subject "I" show Wednesday's position as an active subject who rejects help or being equated with others. In terms of discourse, this utterance represents agency and autonomy as key characteristics of Gothic Feminism, which reflects Wednesday's rejection of those who want to interfere in her life. This is also in accordance with the characteristics of Gothic Feminism, which rejects social norms that often portray women as figures who always need the help of others and cannot be independent.

Data 56: Ep.7 (00:05:50 - 00:05:54)

Wednesday meets Uncle Fester in the forest while he is escaping from the police. Wednesday invites Uncle Fester to help solve the problem with the monster. Uncle Fester said that the monster is Hyde. He then tells Wednesday the story of someone who also turned into Hyde and killed many people. However, if she wanted to know more about Hyde, Uncle Fester said that before Nevermore was built, Faulkner traveled around the world and researched every outcast, including Hyde. If she wanted to know more, Wednesday would have to find Faulkner's book. Wednesday had an idea and finally said:

"We'll sneak into the Nightshades Library tonight. In the meantime, lay low."
(Wednesday, 2022)

This utterance shows the subversive actions carried out by Wednesday. Lexically (word level), the use of the words "sneak & lay low" shows Wednesday's ability to strategically search for and gather evidence about Hyde. Syntactically (sentence level), the use of a direct sentence shows Wednesday as the active subject in carrying out the plan. In terms of discourse, this utterance embodies rebellion and subversion as key characteristics of Gothic Feminism, reflecting Wednesday's

ability to devise plans to gather information about Hyde and move about quietly. This is also in accordance with the characteristics of Gothic Feminism, such as portraying women as sharp-minded individuals capable of devising investigative plans.

Data 57: Ep.7 (00:07:29 - 00:07:36)

Wednesday separated the rooms with Enid because they had a conflict. Then, when Wednesday was typing her novel alone in her room, Enid entered and said that she had left something in the room. Wednesday responded that this was the third time in 24 hours that Enid had entered her room to say she had left something behind. Enid then asked how Wednesday's room was, and Wednesday replied:

"Solitude suits me. With no annoying distractions, I'm almost finished with my novel." (Wednesday, 2022)

This utterance shows that Wednesday enjoys her alone time in her room. Lexically (word level), the use of the words "Solitude, annoying distractions, finished my novel" indicates that Wednesday prefers solitude because in solitude, she can enhance her personal abilities. Syntactically (sentence level), the arrangement of two sentences, with one sentence of emotional confession and one sentence of progress achievement, portrays Wednesday as a subject who uses solitude to build her own strength. In terms of discourse, this utterance represents isolation and subversion as key characteristics of Gothic Feminism, reflecting Wednesday's character, who utilizes solitude to enhance her personal abilities. However, there is actually an ambivalence in Wednesday's isolation, as she is

inspired to write novels through the interactions and experiences she has had while in Nevermore.

Data 58: Ep.7 (00:14:48 - 00:14:51)

When reading a book about Hyde in her room, Wednesday was approached by Mrs. Thornhill, who said that Enid had asked to share a room with Yoko. Mrs. Thornhill noted that Wednesday was beginning to accept Enid's friendship, although only a little. Then, Mrs. Thornhill also indicated that sometimes friendships are the strongest relationships, and asked why Wednesday was reluctant to admit that she had friends and felt lonely or missed them when they were away. Wednesday replied:

"I'll survive alone." (Wednesday, 2022)

This sentence shows Wednesday's declaration of personal strength, rejecting dependence. Lexically (word level), the use of the words "Survive & alone" shows Wednesday's strength in surviving solitude. Syntactically (sentence level), the short and affirmative sentence structure shows that Wednesday is an active subject who has confidence in herself. In terms of discourse, this statement represents isolation and solitude as a strength, a characteristic of Gothic Feminism that reflects Wednesday's character, who rejects dependence on other people or group relationships. However, this also creates ambivalence because the sentence and context do indicate isolation and subversion as strengths. Still, in the overall plot and storyline, Wednesday can survive because she connects with and needs other people to solve the mystery of the monster.

Data 59: Ep.7 (00:25:06 - 00:25:15)

Wednesday accepted Tyler's invitation to spend time alone with him. They went to Crackstone's grave. Tyler covered Wednesday's eyes and led her inside. When they arrived on Wednesday, she opened her eyes and saw that the grave was decorated with many yellow lights, and a projector was playing a movie. After watching the movie, Tyler said he wanted to be more than just friends with Wednesday. Wednesday then replied flatly:

"I'm not friend material, let alone more-than-friend material. I will ignore you, stomp on your heart, and always put my needs and interests first." (Wednesday, 2022)

This utterance shows Wednesday's rejection of the romantic relationship offered to her. Lexically (word level), the use of the words "not friend material & more-than-friend material" shows Wednesday's direct rejection of a friendship or even more. Then the use of harsh words such as "ignore, stomp, put my needs first" reinforces Wednesday's rejection, showing that she will prioritize herself. Syntactically (sentence level), the use of active subjects and active sentences highlights Wednesday's position as a dominant subject who does not want to be tied down in a relationship. In terms of discourse, this utterance represents resistance to traditional gender norms as a characteristic of Gothic Feminism, where Wednesday rejects a romantic relationship that would be very emotionally charged. This is in accordance with the characteristics of Gothic Feminism, where women are presented as figures who are not easily caught up in the emotional drama of romance.

Data 60: Ep.7 (00:42:14 - 00:42:22)

Wednesday went to meet Tyler at his coffee shop, which is almost closed. When Tyler was sweeping, Wednesday approached him. Wednesday kissed Tyler. However, when Tyler kissed Wednesday back, Wednesday had a vision that Tyler was the monster Hyde, whom she had been looking for because he had killed and hurt many victims. Wednesday immediately ran out, leaving Tyler confused. Wednesday ran and said to herself:

"Of course the first boy I kiss would turn out to be a psychotic, serial-killing monster. I guess I have a type." (Wednesday, 2022)

This utterance shows Wednesday's interest in darkness. Lexically (word level), the use of the words "psychotic, serial-killing, monster" reveals Wednesday's interest in the idea of a first love romance story wrapped in dark elements. Syntactically (sentence level), the sharp, sarcastic sentence structure shows Wednesday's character, who actively shows the dynamics of relationships that often harm women. In terms of discourse, this utterance embodies a dark and Gothic identity as a characteristic of Gothic Feminism, revealing Wednesday's character as one who dares to acknowledge her traumatic romantic experiences with sarcasm and dares to criticize the dangers of male romanticism. This is also in accordance with the characteristics of contemporary Gothic Feminism, which uses elements of dark humor, such as laughing at romantic experiences that end in horror and refusing to be a victim, turning it into humor.

Data 61: Ep.8 (00:10:43 - 00:10:46)

After successfully capturing Tyler, who was suspected of being Hyde, Wednesday tried various methods to awaken Hyde's side within Tyler. Wednesday began electrocuting him, bringing up the dark past of Tyler's mother, and

threatening him. Seeing no change, Wednesday intended to hurt Tyler with a hammer, as the situation grew increasingly brutal. Wednesday's friends, who had only been watching, excused themselves and left, not wanting to get involved in the problem. Wednesday was spent alone with Tyler. Wednesday picked up the hammer, approached Tyler, and said:

"Well, then give me more time, and I can prove that they are Hyde." (Wednesday, 2022)

This utterance shows Wednesday's independence and courage in solving problems. Lexically (word level), the use of the words "I can prove" reflects Wednesday's confidence in overcoming her problems. Syntactically (sentence level), the sentence structure with active verbs such as "give & prove" and the subjects "me & I" shows Wednesday acting as an active subject in the activity. In terms of discourse, this utterance represents agency and autonomy as key characteristics of Gothic Feminism, portraying Wednesday as fearless, despite having been abandoned by her friends. This is also in accordance with the characteristics of Gothic Feminism, where female characters can act independently without having to depend on other figures or men

B. Discussion

The research findings discussed in the previous section reveal how Gothic Feminism identity is represented through the character of Wednesday Addams in the series Wednesday (2022). Additionally, the collected research data revealed similarities and differences between this research and previous studies. This research constructed Gothic Feminism through five categories: agency and autonomy, resistance to traditional gender norms, rebellion and subversion,

isolation and solitude as strength, and a dark and Gothic identity. Compared with earlier studies, the present Research reveals more differences than similarities, as Wednesday's characterization in the series presents a more contemporary, ironic, and relational form of Gothic Feminism rather than the classical victim-based model.

Similarities appear in the areas of agency and autonomy, particularly in rejecting external control. This research revealed that the character Wednesday Addams actively resisted control by others, including her parents, men, the principal, and the psychologist, in determining her life choices. Her independence aligns with Spooner (2019), who also identified female Gothic characters escaping restrictive domestic authority. Both studies agree that a Gothic Feminist character is defined by their capacity to refuse control and determine their own path. In Wednesday's case, this autonomy is also shaped by family dynamics, especially her attempt to break away from Morticia's expectations. This element contributes to her agency, which is not only self-asserted but also shaped by negotiation with family pressure.

Other similarities are found in the dark, Gothic aspects of identity. A primary characteristic of Gothic Feminism characters is their association with darkness, torture, and suffering. In this Research, the character Wednesday Addams consistently displays enjoyment of things related to death, torture, and discomfort, as seen in data 38: Ep. 4 (00:04:42 - 00:04:46). This statement aligns with Ağır (2023), claim about the centrality of darkness and tragedy in Gothic narratives.

Therefore, Wednesday fits the Gothic Feminism tradition in her embrace of darkness as part of her identity.

However, there are several differences related to resistance to traditional gender norms. This research shows that Wednesday frequently uses sarcasm to oppose patriarchal expectations that portray women as gentle, polite, and compliant. This differs from Chandler (2025), whose analysis of Eveline and Catherine shows resistance through subtle gestures or direct emotional tension. While both studies highlight Gothic Feminism as a form of resistance, this Research introduces sarcasm as a more explicit rejection of "feminine girl" stereotypes, offering a contemporary shift in Gothic resistance.

Another difference is shown in the aspects of rebellion and subversion. In this Research, rebellion and subversion are shown by Wednesday's character being more proactive, consistent, and not driven by past suffering. Her oppositional behavior is directed not only toward patriarchy but also toward school authority and teenage norms. This contrast differs significantly from Douglas (2023) and Ağır (2023), whose Gothic characters fight oppression through trauma and cultural memory. The findings here point to a more modern Gothic pattern: resistance grounded in intelligence, irony, and refusal to conform rather than in trauma. This contributes to a new understanding of Gothic Feminism in contemporary media.

In addition, this research found that Wednesday's use of dark humor reflects aspects of dark and Gothic identity. Previous studies, such as those by (Ağır, 2023) describe Gothic humor as often emerging through monstrous transformation or revenge. In contrast, Wednesday employs humor to unsettle others, making death

and torture topics of casual jokes. The shift from victim-based Gothic humor to self-directed, ironic humor suggests an expanded form of Gothic identity, one that is more subversive and emotionally detached.

A further distinction emerges in the discussion of isolation. Classical Gothic Feminism usually frames solitude as the character's primary source of strength (Spooner, 2019). In this research, although Wednesday prefers solitude, the findings show that she simultaneously depends on selected interactions to accomplish her missions and develop her writing. This indicates a form of relational agency, where she retains control over whom she allows into her life. Her solitude is therefore not absolute but selective, demonstrating a more flexible and contemporary Gothic identity. This finding also aligns with the feedback that Wednesday represents isolated empowerment, in which strength emerges through chosen detachment rather than total withdrawal.

Overall, the findings illustrate that Wednesday's representation of Gothic Feminism is a hybrid: she embodies core Gothic traits while also expanding the framework through sarcasm, relational agency, family-shaped autonomy, and the ironic use of dark humor. These differences reveal that Gothic Feminism in contemporary media is shifting from trauma-centered narratives toward characters who display empowerment through resistance, individuality, and selective social connection.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter concludes the thesis, presenting the research findings and offering suggestions for future researchers.

A. Conclusion

According to the findings and discussion in the previous chapter, it can be concluded that the character Wednesday Addams in the series Wednesday (2022) represents Gothic Feminism through five main characteristics, such as agency and autonomy, resistance to traditional gender norms, rebellion and subversion, isolation and solitude as strength, and dark and gothic identity. This research also finds novelty in the use of sarcasm and dark humor as contemporary resistance strategies, as well as in the ambivalence between solitude and relational agency, which reveals a new complexity in the construction of Gothic Feminism identity. Furthermore, this research revealed that Wednesday's empowerment often appeared the form of isolated empowerment. This strength emerged from her conscious choice to distance herself from her social environment and make personal autonomy a source of self-control, which ultimately strengthened her agency in negotiating external pressures.

These findings also show that Wednesday's agency and autonomy do not stand alone but are shaped by her family dynamics, particularly expectations, identity inheritance, and power relations with her mother (Morticia Addams), which encourage her to build an independent and resistant Gothic identity. Overall, these findings confirm that Gothic Feminism characters are no longer limited to

representing women as victims, as in classic works, but have evolved into more modern, active, and subversive representations, while also demonstrating the relevance of Sara Mills' Feminist Stylistics approach to analyzing contemporary popular media.

B. Suggestion

Based on the research results, this research has several limitations that affect the generalizability of the findings. This research focuses on only one character and one work, so its results cannot be generalized to all representations of female characters in modern Gothic works. In addition, the data used came from eight episodes and analyzed qualitatively by focusing on contextual and interpretive dialogue. Therefore, the findings of this research cannot represent all variations in the construction of Gothic Feminism identity across media with different cultural backgrounds, genres, or storytelling styles. These limitations open up opportunities for future researchers to expand the research, for example, by analyzing more female characters, comparing several contemporary Gothic works, or integrating other methods, such as Multimodal Discourse Analysis, to examine the contribution of visual and cinematographic aspects to the formation of Gothic Feminism identity.

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CURRICULUM VITAE



Novi Farihatul Maula was born in Bojonegoro on May 14, 2003. She graduated from MA Islamiyah Malo in 2021. During her studies, she was actively involved in academic activities and received the award for Best Graduate 1 at MA Islamiyah Malo (2021). She began her next study in 2021 at the English Literature Department of UIN Maulana Malik Ibrahim Malang and completed it in 2025. During her studies at the University, she dedicated herself to Pusat Ma'had Al-Jami'ah UIN Maulana Malik Ibrahim Malang as Musyrifah (2022-2026). During her time at the University, she was active in various organizations, including the UPKM (Unit Pengembangan Kreatifitas Mahasantri) Halaqoh Ilmiah, taking on positions starting from member, administration division, Chief of Division, to Vice Chief. Additionally, she was a member of the UKM KSR PMI unit at UIN Maulana Malik Ibrahim Malang and a member of the English Literature Student Association (2023). She previously served as a member of El-Zawa (2023-2024). She has also completed a two-month field work practice (PKL) at Surya Buana High School in Malang.

APPENDIX

No	Sentence	Time	Episodes	Agency and Autonomy	Resistance to Traditional Gender Norms	Rebellion and Subversion	Isolation and Solitude as Strength	Dark and Gothic Identity
1	"I'm not sure! whose twisted idea it was to put hundreds of adolescents in underfunded schools, run by people whose dreams were crushed years ago, but I admire the sadism."	00:00:20 - 00:00:36	1			✓		
2	"Leave this to me, What I do best."	00:01:34 - 00:01:40	1	✓				
3	"Why? Because it was the perfect school for you? I have no interest in following in your footsteps."	00:05:11 - 00:05:17	1	✓				
4	"Quite the contrary. I actually fillet the bodies of my victims, then feed them to my menagerie of pets."	00:13:22 - 00:13:27	1					✓
5	"I find social media to be a soul-sucking void of meaningless affirmation."	00:13:49 - 00:13:52	1		✓			
6	"As usual, you underestimate me, Mother. I will escape this educational penitentiary, and you will never hear from me again."	00:14:56 - 00:15:01	1		✓			
7	"I'm not you, Mother. I will never fall in love, or be a housewife, or have a family."	0:15:48 - 00:15:53	1		✓			
8	"Silence would be appreciated. This is my writing time, I devote an hour a day to my novel."	00:18:34 - 00:18:42	1				✓	
9	"When I look at you, the following emojis come to mind: rope, shovel, hole."	00:19:06 - 00:19:13	1					✓
10	"Then I looked up and saw that gargoyle coming down and I thought, Well, at least I'll have an imaginative death."	00:25:45 - 00:25:50	1					✓
11	"I would have rather saved myself."	00:26:11 - 00:26:13	1	✓				
12	"Our first order of business is to escape this teenage purgatory."	00:28:44 - 00:28:47	1			✓		

13	"That's easy! I think that this is a waste of time, I see the world as a place that must be endured, and my personal philosophy is "Kill or be killed."	00:30:31 - 00:30:40	1	✓				
14	"I did the world a favor, People like Dalton shouldn't procreate"	00:30:54 - 00:31:01	1		✓			
15	"I know the life that I want."	00:31:16 - 00:31:18	1	✓				
16	"Editors are short-sighted, fear-based life forms. One once described my writing as gratuitously morbid and suggested I seek psychiatric help."	00:31:43 - 00:31:51	1		✓			
17	"It takes a special kind of stupid to devote an entire theme park to zealots responsible for mass genocide."	00:37:19 - 00:37:24	1		✓			
18	"I cried my little black heart out. But tears don't fix anything. So, I vowed to never do it again."	00:44:48 - 00:45:03	1		✓			
19	"There's the Harvest Festival this weekend. Attendance is mandatory. I'm going to use it as a cover."	00:46:45 - 00:46:50	1			✓		
20	"I heard a noise in the forest and I went to investigate. That's when I stumbled upon the attack."	00:01:47 - 00:01:51	2	✓				
21	"Don't try and lure me into one of your psychological traps."	00:04:10 - 00:04:13	2	✓				
22	"I like being on an island. A well-fortified one surrounded by sharks."	00:04:38 - 00:04:42	2				✓	
23	"I do like stabbing. The social part, not so much. Besides, it'll cut into my writing time."	00:07:15 - 00:07:21	2				✓	
24	"I'm going to have to find new evidence myself, since you are the one who lost our only lead."	00:15:57 - 00:16:01	2	✓				
25	"I act as if I don't care if people dislike me. Deep down...I secretly enjoy it."	00:26:44 - 00:26:54	2				✓	
26	"You didn't tell me it was a dark, vengeful spirit."	00:38:49 - 00:38:52	2					✓
27	"Let's assess, shall we? Bag over my head for optimal disorientation wrists tied tight enough to cut off circulation, and no idea if I'm going to live or die. It's definitely my kind of party."	00:00:06 - 00:00:21	3					✓

28	"People can try and dismiss me and make a million other excuses, but I'm not gonna stop."	00:05:31 - 00:05:35	3	✓				
29	"Enjoy your "authentic" pilgrim fudge made with cacao beans procured by the oppressed indigenous people of the Amazon. All proceeds go to uphold this pathetic whitewashing of American history. Also, fudge wasn't invented for another 258 years."	00:12:22 - 00:12:40	3			✓		
30	"It was probably the only authentic thing you have in here, yet you still charge \$29.95 a ticket?"	00:18:12 - 00:18:21	3			✓		
31	"Twice, but who I speak to is my business."	00:21:40 - 00:21:43	3	✓				
32	"And as enticing as that sounds, I'd prefer to keep a low profile. Besides, I know my way around the great outdoors."	00:22:44 - 00:22:50	3	✓				
33	"Use the words "little " and "girl " to address me again and I can't guarantee your safety."	00:23:36 - 00:23:40	3		✓			
34	"I was trying to learn more about Crackstone. Figure out how he's connected to all of this."	00:30:54 - 00:30:56	3	✓				
35	"I don't believe in heaven or hell. But I do believe in revenge. I usually serve it warm with a side of pain, but I've never faced an adversary cast in bronze."	00:32:49 - 00:32:59	3		✓			
36	"If trouble means standing up to lies, decades of discrimination, centuries of treating outcasts like second-class citizens or worse..."	00:36:19 - 00:36:27	3					✓
37	"Nothing has changed since Crackstone. They still hate us. Only now they sugarcoat it with platitudes and smiles."	00:37:00 - 00:37:06	3			✓		
38	"Thing and I may have made an unsanctioned trip to the County morgue to copy the files of the monster's victims."	00:04:42 - 00:04:46	4			✓		
39	"Turns out, all of the monster's victims have had body parts surgically removed. The first one a kidney, the second a finger--"	00:04:58 - 00:05:17	4					✓

	"The third one, a gall bladder. And the bearded man from the meeting house, two toes. Do you understand what this means? These murders aren't mindless. He's collecting trophies like a seasoned serial killer."							
40	"Well, I have more pressing business than worrying about a stupid dress for a dance I don't even want to attend."	00:10:17 - 00:10:22	4		✓			
41	"Cut me loose and go run with the pack."	00:10:30 - 00:10:32	4				✓	
42	"Nothing, I can handle it."	00:13:47 - 00:13:49	4	✓				
43	"Listen, people like me and you, we're different. We're original thinkers, intrepid outliers in this vast cesspool of adolescence. We don't need these inane rites of passage to validate who we are."	00:16:19 - 00:16:29	4	✓				
44	"All right, I won't be long. I just need to find something to match against the claw's DNA."	00:18:31 - 00:18:36	4	✓				
45	"Whoever invented high heels clearly had a side hustle as a torturer."	00:36:59 - 00:37:02	4		✓			
46	"Because I refuse to embrace the culture of dishonesty and denial permeating this school. Starting with the monster that killed Rowan and put Eugene in the ICU. Although I do hear he's "on the mend."	00:07:17 - 00:07:29	5			✓		
47	"I'm not a lab rat."	00:07:43 - 00:07:43	5	✓				
48	"Who was Garrett Gates, and why are you accused of murdering him?"	00:11:02 - 00:11:05	5					✓
49	"I'll be the judge of that"	00:12:12 - 00:12:13	5	✓				
50	"We both know Mother will be falling apart. Which means we have to be strong. And by "we," I mean you."	00:29:22 - 00:29:31	5		✓			
51	"Everything is a competition, Mother. But mostly I rejected them because they're a trivial social club."	00:30:44 - 00:30:50	5	✓				
52	"You and Mayor Walker are the same,aren't you? Burying bodies to cover your dirty secrets."	00:46:03 - 00:46:09	5			✓		

53	"This is where Garrett Gates lived. The boy my father was accused of murdering. The sheriff told me his family died, along with their legacy of hate. But ghosts don't kill the living. Goody showed me this house for a reason. I need to unlock its secrets, or die trying."	00:19:43 - 00:20:04	6					✓
54	"No man chooses evil because it is evil. He only mistakes it for happiness, the good he seeks." Mary Shelley wrote that line to describe people like Weems, who do bad things under the guise of protecting the greater good."	00:24:50 - 00:25:00	6			✓		
55	"We aren't. I don't need your help or your pity. I already have a mother and a therapist. That's enough torture, even for me."	00:25:20 - 00:25:24	6		✓			
56	"We'll sneak into the Nightshades Library tonight. In the meantime, lay low."	00:05:50 - 00:05:54	7			✓		
57	"Solitude suits me. With no annoying distractions, I'm almost finished with my novel."	00:07:29 - 00:07:36	7				✓	
58	"I'll survive alone."	00:14:48 - 00:14:51	7				✓	
59	"I'm not friend material, let alone more-than-friend material. I will ignore you, stomp on your heart, and always put my needs and interests first."	00:25:06 - 00:25:15	7		✓			
60	"Of course the first boy I kiss would turn out to be a psychotic, serial-killing monster. I guess I have a type."	00:42:14 - 00:42:22	7					✓
61	"Well, then give me more time, and I can prove that they are Hydes."	00:10:43 - 00:10:46	8	✓				