



Howling at the Margins: An Intersectional Study of Enid Sinclair's
Monstrous Femininity in the Netflix Series *Wednesday*



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Abstract

This thesis analyses the representation of the “monstrous-feminine,” (Creed 1993, 26), in the Netflix TV series *Wednesday* (2022-present), focusing on Enid Sinclair, Wednesday Addams’ female werewolf roommate. Using John Fiske’s semiotic analysis and an intersectional approach, this thesis explores how Enid’s gender identity, social class, and sexuality contribute to her monstrous Otherness. The analysis reveals how Enid’s werewolf identity intersects with these other aspects of her identity to create a complex representation of the “monstrous-feminine.” By analysing the visual construction of Enid’s character and examining her gender identity, social class, and sexuality, this thesis offers insights into the usefulness of the concept of “monstrous-feminine” for representing the complex intertwining of gender identity and Otherness in U.S. popular culture. The analysis also contributes to the ongoing discussion of the representation of the female werewolf, highlighting the importance of an intersectional approach to understanding the complexity of identity and its impact on the construction of Otherness in popular culture. It is important to note that the complexity of Enid’s character is not necessarily a positive or negative attribute in itself, but rather a nuanced representation of a female werewolf that challenges simplistic stereotypes of monstrous women.

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1 Introduction

“Although a great deal has been written about the horror film, very little of that work has discussed the representation of woman-as-monster. Instead, emphasis has been on woman as victim of the (mainly male) monster. Why has woman-as-monster been neglected in feminist theory and in virtually all significant theoretical analyses of the popular horror film?”¹

The representation of the “monstrous-feminine” has long been a subject of academic inquiry and popular media, with female characters who transgress social norms and expectations being depicted as monstrous, abnormal, or Other.² Such characters have been analysed and interpreted to explore issues of gender identity, Otherness, and power relations in different contexts. The concept has been used to discuss how women are often Othered in society and how their transgressive behaviour is viewed as abnormal. The Othering of women is a negative phenomenon that reflects the patriarchal power structures in society. The representation of transgressive women as monsters is a form of punishment for their failure to conform to gender ideals and expectations. However, the “monstrous-feminine” can also be a form of empowerment, highlighting the power and agency that women can possess when they break free from societal expectations. Recently, the Netflix TV series *Wednesday* has offered a new interpretation of the “monstrous-feminine,” through the character of Enid Sinclair (Emma Myers), Wednesday Addams’ (Jenna Ortega) female werewolf roommate at Nevermore Academy. Her representation raises important questions about the intersection of gender identity, social class, and sexuality, and how these factors contribute to the construction of monstrous Otherness in the U.S. popular culture.

The representation of Enid Sinclair in the Netflix TV series *Wednesday* is significant because it challenges traditional stereotypes of female werewolves in popular culture. Historically, female werewolves have been depicted as having masculine characteristics such as physical strength and aggression, while Enid’s character subverts this stereotype by remaining feminine through her appearance and personal style.³ This challenges the conventional assumptions about female werewolves and highlights the complexity of Enid’s character. However, there

¹ Barbara Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (London: Routledge, 1993), 26.

² Creed, *The Monstrous-Feminine*, 26-27.

³ Chantal Bourgault du Coudray, *The Curse of the Werewolf: Fantasy, Horror and the Beast Within* (London: I. B. Tauris, 2006), 85.

are still conventional stereotypes in popular culture that associate lycanthropy with a curse or affliction that causes the person to lose control and become a danger to society.⁴ Enid's character in *Wednesday* challenges this negative association by portraying the transformation into a werewolf as something to be embraced, and Enid is happy when she finally experiences it. Her happiness stems from a sense of belonging and acceptance within the werewolf community, and this positive portrayal of werewolf transformation presents an alternative view that celebrates the monstrous qualities of female werewolves rather than fearing them.

Enid's representation in *Wednesday* also offers a powerful critique of oppressive systems that marginalise and exclude those who are different. Enid's werewolf identity, gender identity, social class, and sexuality create a unique and complex representation of the "monstrous-feminine" that intersects with other aspects of identity. Enid's struggle with her werewolf identity explores themes of belonging, identity, and self-acceptance that are relevant to many real-world issues, including those related to gender, power, and identity. While Enid's empowerment occurs mainly within the context of the school setting, her representation has the potential to challenge larger power structures and hierarchies in society by promoting a more equal distribution of power between genders. In terms of current trends in U.S. society, Enid's portrayal in *Wednesday* reflects a growing movement towards more diverse and inclusive representation of marginalised groups in popular culture. By portraying Enid as a character with agency and power, *Wednesday* subverts these conventions and offers a new model of representation for female characters in this genre. Enid's contribution to the broader discourse around power and self-acceptance demonstrates that monstrosity can be empowering rather than limiting, and this message resonates with contemporary debates around diversity and inclusion in popular media.

By analysing the representation of Enid and other female werewolves in popular culture, academics can gain valuable insights into how these characters challenge or reinforce cultural norms, and how they can be used to empower women and other marginalised groups. By examining Enid's portrayal, this analysis can provide new insights into the techniques used to construct female characters who challenge traditional social norms and the potential implications of such representations for contemporary society. Moreover, employing an

⁴ du Coudray, *The Curse of the Werewolf*, 4-6.

intersectional framework can help us understand how different aspects of identity intersect and interact with each other, creating complex experiences of oppression and privilege. Therefore, Enid's portrayal in *Wednesday* offers a fresh and contemporary interpretation of the "monstrous-feminine" that contributing to the ongoing discourse surrounding the representation of female werewolves in popular culture. By focusing on a recent and popular TV series like *Wednesday*, the analysis provides insight into the contemporary construction of the "monstrous-feminine" and how it has evolved over time.

Overall, the aim of this thesis is to make a scholarly contribution to the ongoing discourse surrounding the portrayal of the female werewolves in mainstream media. Additionally, the thesis seeks to investigate how this portrayal can serve as a means of examining matters pertaining to gender identity and Otherness. Enid Sinclair's analysis in *Wednesday* offers a distinctive and pertinent contribution to the ongoing discourse, as it sheds light on the multifaceted intersectionality of identity and its influence on the construction of Otherness in popular culture. Therefore, the guiding research question followed by three sub-questions for this thesis are: How does Enid Sinclair's representation as a werewolf in the Netflix TV series *Wednesday* (2022-present) utilise the concept of the "monstrous-feminine" as a means of exploring her gender identity, social class, and sexuality?

- How is the monstrosity of the character Enid Sinclair portrayed in the series *Wednesday* through the characters outward appearance?
- How does Enid Sinclair's gender identity, social class, and sexuality intersect with her werewolf identity?
- How does Enid Sinclair's portrayal as a monstrous female character reflect her agency?

2 Theoretical Framework

The theoretical framework provides a clear and structured overview of the key concepts and theories that will be used to analyse Enid's representation as a female werewolf in the Netflix series *Wednesday*. By starting with a review of the literature on representation, the framework establishes a foundation for understanding how representations are constructed and what impact they have on culture and society. By exploring Jeffrey Jerome Cohen's seven monster theses, the thesis aims to provide a theoretical framework for understanding the concept of the monstrous Otherness. The focus on an intersectional approach to monstrosity is also important, as it acknowledges the complex ways in which different aspects of identity intersect and shape experiences of oppression and privilege. Finally, the narrowing of the framework to the concept of "monstrous-feminine" and its relation to the representation of female werewolves in popular culture provides a clear research focus for the analysis that follows.

2.1 The Importance of Representation

Over the past twenty-five years, television programs have become a crucial platform for social criticism and representation of diverse identities, as evidenced by numerous articles, studies, and reports. One of the central scholars on representation, Stuart Hall, a British cultural theorist, asserts that the representations people encounter in television programs significantly shape their perceptions and understanding of the world.⁵ Hall contends that these representations are far from unbiased, as they are infused with subjective perspectives.⁶ He believed that culture is made up of shared meanings and language, which includes "signs and symbols – whether they are sounds, written words, electronically produced images, musical notes, even objects."⁷ Richard Dyer, another central scholar in the academic discussion on representation, emphasizes the importance of examining images and their effects on society and culture.⁸ Like Hall, Dyer believes that "culture is concerned with the production and exchange of meanings," and that individuals have agency in constructing their own identities by choosing how they represent things and attribute meaning to them.⁹ For instance, in his chapter "White," he explores the representation of race, drawing attention to the pervasive associations of non-white groups with

⁵ Stuart Hall, *Representation: Cultural Representations and Signifying Practices* (London: Sage, 1997), 3.

⁶ Hall, *Representation: Cultural Representations and Signifying Practices*, 3.

⁷ Hall, *Representation*, 1.

⁸ Richard Dyer, "Introduction," in *The Matter of Images: Essays on Representations*, 2nd ed. (London: Routledge, 2002), 1-2.

⁹ Dyer, "Introduction," 2-3.

negative values and white individuals with positive values.¹⁰ Representation, therefore, becomes a powerful tool for social criticism and the portrayal of various identities.

John Fiske contributes to the discourse by emphasising that television characters are not mere representations of individuals but rather embody encoded ideologies.¹¹ In other words, representations are not simple copies of reality but rather complex social and cultural processes that take into account power dynamics, cultural norms, and historical circumstances. Representations are therefore never impartial or objective but reflect the values and beliefs of those involved in their creation and reception.¹² Hall's work provides a foundation for understanding how television representations are encoded with specific meanings and decoded by audiences based on their own social and cultural contexts. Fiske expands on this idea by emphasising that representations are not simple copies of reality, but complex products influenced by power dynamics and cultural norms.¹³ Thus, Fiske's perspective can be seen as an extension of Hall's ideas, enriching the understanding of the encoding/decoding process and the intricate nature of representation in television. Fiske's argument aligns with Dyer's notion that representations reflect the values and beliefs of those involved in their creation and reception. Fiske's argument reinforces this idea, suggesting that representations may be used to both reinforce and challenge prevailing cultural meanings and values, as well as to question and subvert them. One critical aspect of representation is the question of who is or is not represented. Julie D'Acci highlights the constructed nature of societal categories, underscoring the exclusion or repression of certain social representations or identities in gender portrayals.¹⁴ This exclusion necessitates comprehensive research that considers race, ethnicity, class, and sexuality in shaping representations of gender.¹⁵ Therefore, examining representation in television allows one to shed light on these exclusions and work towards more inclusive narratives. Building upon this foundation, the following chapter will shift its focus to another realm of representation: the representation of monsters in film and TV fiction. By analysing the representation of monsters, I aim to uncover the underlying symbolism and cultural meanings associated to them, which will draw upon the insights gained from this chapter.

¹⁰ Richard Dyer, "White," in *The Matter of Images: Essays on Representations*, 2nd ed. (London: Routledge, 2002), 127.

¹¹ John Fiske, *Television Culture*, (London: Taylor & Francis Group, 2010): 8-9.

¹² Fiske, *Television Culture*, 4.

¹³ Fiske, *Television Culture*, 8-9.

¹⁴ Julie D'Acci, "Social Representation on Television," in *The Television Studies Reader*, edited by Robert Clyde Allen and Annette Hill (London: Routledge, 2004), 379.

¹⁵ D'Acci, "Social Representation on Television," 379.

2.2 The Representation of the Monster in Film and TV Fiction

In his book *Monster Theory: Reading Culture*, Jeffrey Jerome Cohen argues that the best way to understand the monster is to conceptualise it as an “embodiment of difference, a breaker of category, and a resistant Other.”¹⁶ Cohen’s first thesis argues that the monster’s body is a cultural body.¹⁷ This idea serves as the foundation for the rest of his arguments. He writes that “the monster signifies something other than itself,” which means that the monstrosity, the outcast, or the rejected other gives life to what the society of a particular period and location both fears and craves.¹⁸ In that way, the monster is a reflection and representation of its culture. In his fourth thesis, “The Monster Dwells at the Gates of Difference,” Cohen argues that the monster stands as the different, as the Other, and this monstrous difference tends to be “cultural, political, racial, economic, sexual,” which is constructed through the monstrous body.¹⁹ He argues that, race has been almost as potent a cause for the development of monsters as culture, gender, and sexuality from the ancient period through the twentieth century.²⁰ For example, the early Christian belief in which dark skin was associated with hellfire, or Africa’s being the significant Other of the West due to their skin colour reflects the pervasive impact of racism in history and how it has been used to justify discrimination and inequality based on physical appearance.²¹ In the matter of representation, going back to Richard Dyer’s conceptualisation of the representation of the non-white groups, it can be seen that a similar understanding has been established. As mentioned before, Dyer claims that non-white groups are stereotyped as having negative qualities like evil, danger, and ugliness, whereas white people are stereotyped as having good qualities like purity, innocence, and beauty.²² Therefore, they are seen as the Other, as the monstrous, in Cohen’s terms. Cohen takes this argument further by emphasizing that most Western historians have been European males, which led women (She) and people of colour (Them!) often being portrayed as monsters in an effort to justify particular white male ideals or to simply exclude them from the mainstream of Western thinking.²³ Monster narratives in that sense have the power to reflect societal fears and anxieties, such as fear of the

¹⁶ Jeffrey Jerome Cohen, ed. *Monster Theory: Reading Culture*, NED-New edition (University of Minnesota Press: 1996), x.

¹⁷ Cohen, *Monster Theory*, 4.

¹⁸ Cohen, *Monster Theory*, 4.

¹⁹ Cohen, *Monster Theory*, 7.

²⁰ Cohen, *Monster Theory*, 10.

²¹ Cohen, *Monster Theory*, 10.

²² Dyer, “White,” 127.

²³ Cohen, *Monster Theory*, 10.

unknown or fear of the Other. By exploring these fears through fictional monsters, one can gain a deeper understanding of the underlying societal issues that are causing them. For instance, Chantal Bourgault du Coudray in her article “Upright Citizens on All Fours: Nineteenth-Century Identity and the Image of the Werewolf” argues that werewolf embodies a “composite Otherness which gave expression to anxieties about working class degeneracy, colonial insurrection and racial atavism, women’s corporeality and sexuality, and the bestial heritage of humanity.”²⁴ She notes that anxieties about race, class, gender, and sexuality are focused in the monster’s form to produce a powerful visual representation of Otherness, which is not limited to werewolf’s wolf form; but also stigmatized in its human form.²⁵ The shift, however, further separates “the model of the white, middle-class male which was assumed to represent the ‘human’ in most nineteenth-century discourse.”²⁶ Building on du Coudray’s argument, Natalie Wilson’s analysis of race and ethnicity in the *Twilight* texts reveals how werewolf narratives continue to perpetuate the construction of racial identities based on binary frameworks as she argues that notions regarding race that conflate whiteness with attributes such as “civility, beauty, and intellect” while simultaneously associating indigenous people with traits such as animality and primitiveness in the *Twilight* texts.²⁷ She claims, that *Twilight*’s representation of race exposes the manners in which media texts construct racial identities employing a binary framework to construct race in accordance with prevailing notions of white and non-white.²⁸ This leads vampires to be represented as the civilised in the *Twilight* saga, whereas werewolves are represented as the non-white, indigenous savages.²⁹ Through her analysis of the TV series *True Blood* (HBO, 2008-2012), *The Vampire Diaries* (CW, 2009-2017), and *The Originals* (CW, 2013-2018), Lorna Jowett also contends that television portrayals of werewolves in the United States are characterised by specific attributes that associate hypermasculinity with social class.³⁰ In other words, the portrayal of werewolves is also linked to social class, with many characters in these shows coming from working-class backgrounds and representing a

²⁴ Chantal Bourgault du Coudray, “Upright Citizens on All Fours: Nineteenth-Century Identity and the Image of the Werewolf,” *Nineteenth-Century Contexts* 24, no.1 (2002): 7.

²⁵ du Coudray, “Upright Citizens on All Fours2.

²⁶ du Coudray, “Upright Citizens on All Fours,” 2.

²⁷ Natalie Wilson, “Civilized Vampires Versus Savage Werewolves: Race and Ethnicity in the Twilight Series,” in *Bitten by Twilight: Youth Culture, Media & the Vampire Franchise*, Mediated Youth, Vol. 14, edited by Melissa A. Click (New York: Lang, 2010), 55.

²⁸ Wilson, “Civilized Vampires Versus Savage Werewolves,” 56.

²⁹ Wilson, “Civilized Vampires Versus Savage Werewolves,” 60.

³⁰ Lorna Jowett, “White trash in wife-beaters? US television werewolves, gender, and class,” in *Horror Television in the Age of Consumption*, edited by Linda Belau and Kimberly Jackson (London: Routledge, 2017), 76-77.

form of rough masculinity that stands in contrast to more refined, upper-class forms of masculinity associated with vampire characters.

While these monster representations may initially seem to cater to the majority's fears and contribute to the Othering of marginalised individuals, it is essential to consider their transformative potential. Marina Levina and Diem-My T. Bui in their book *Monster Culture in the 21st Century*, focus on the role of monster narratives play in culture arguing that society can “represent and address anxieties of its time” through the space that monster narratives provide.³¹ They further claim that those narratives stand as a response to a “rapidly changing cultural, social, political, economic, and moral landscape.”³² Therefore, their main argument is that monstrosity is no longer only a metaphor, as Cohen would argue, but rather a fundamental component of life in the twenty-first century, in which monstrous culture has developed into a lived experience and provides a look into the possibilities for the future.³³ Considering possibilities for the future, Megen de Bruin-Molé offers a fresh perspective on the portrayal of monsters, exploring potential future directions.³⁴ Instead of viewing monsters as marginal or transgressive figures, she argues that they can be seen differently.³⁵ According to her, the monstrous perspective on identity has the capacity to foster a more inclusive politics of identity.³⁶ By presenting a diverse world where various fantastical monsters coexist, she suggests that these narratives can transcend exclusionary notions.³⁷ De Bruin-Molé contends that the werewolf, for instance, can symbolise individuals with suppressed identities or sexualities.³⁸ In this context, her argument goes beyond merely opening up possibilities. It highlights the potential for using the werewolf figure as a tool to examine Otherness and represent those whose identities and sexualities have been suppressed. By doing so, she challenges the conventional understanding of monsters as abnormal and different, advocating for their inclusion in society.

³¹ Marina Levina and Diem-My T Bui, ed. *Monster Culture in the 21st Century: A Reader* (London: Bloomsbury, 2013), 1.

³² Levina and Diem-My T Bui, *Monster Culture in the 21st Century*, 2.

³³ Levina and Diem-My T Bui, *Monster Culture in the 21st Century*, 2.

³⁴ Megen de Bruin-Molé, *Gothic remixed: Monster mashups and frankenfictions in 21st-century culture*, (Bloomsbury Publishing, 2019), 87.

³⁵ de Bruin-Molé, *Gothic remixed: Monster mashups and frankenfictions in 21st-century culture*, 87.

³⁶ de Bruin-Molé, *Gothic remixed*, 87.

³⁷ de Bruin-Molé, *Gothic remixed*, 87.

³⁸ de Bruin-Molé, *Gothic remixed*, 52.

2.3 Unpacking the Monstrous Otherness: Intersectional Identity Categories

As I delve deeper into the complexities of monster narratives, it becomes clear that an intersectional approach is necessary to fully understand and analyse the specific representation of monstrous Otherness through Enid's character in the 2022 Netflix series *Wednesday*. Intersectionality, as introduced by Kimberlé Crenshaw in 1989, is the recognition of how different forms of oppression, such as racism, sexism, homophobia, and class, intersect and overlap to create unique experiences of marginalisation and discrimination.³⁹ An intersectional approach is essential when exploring monstrous Otherness as it illuminates the nuanced ways in which monsters embody and reflect societal fears and anxieties. Historically, monsters have been shaped by multiple axes of identity, including race, gender, sexuality, and class. However, according to de Bruin-Molé, there has been a shift in the understanding of monsters, acknowledging that they are not static representations but dynamic figures that can challenge and disrupt traditional power structures. Thereby, taking an intersectional approach to examining the representation of monstrous Otherness allows for a more nuanced understanding of how different forms of oppression contribute to the construction of the different forms of the monster. For instance, while Cohen focuses on race as a significant factor in the development of monsters, an intersectional approach would also consider how gender and sexuality intersect with race to create different types of monstrous Others.

Overall, an intersectional approach is essential when analysing the representation of women as monstrous entities because it takes into account how different forms of oppression, such as sexism and patriarchy, intersect and overlap with other axes of identity, such as race, class, and sexuality, to create unique experiences of marginalisation and discrimination. Furthermore, examining the representation of women as monsters also sheds light on the gendered dimensions of the monster, highlighting the ways in which gender operates in the construction and representation of the monster, exposing the underlying patriarchal ideologies and social constructs that perpetuate gender inequality and marginalisation. Therefore, an intersectional approach allows for a more nuanced understanding of how gender intersects with other forms

³⁹ Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review* 43, no. 6 (1991): 1242.

of oppression to shape the “monstrous-feminine,” which will be further discussed in the subsequent chapter.

2.4 From the Monstrous-Feminine to Female Werewolves in U.S. Pop Culture

Despite the extensive literature on horror films, there has been a limited amount of analysis regarding the portrayal of women as monstrous entities as the focus has primarily been on women as the victims of predominantly male monsters.⁴⁰ Therefore, representation of the woman-as-monster archetype in feminist theory and prominent theoretical examinations of the horror genre is a notable phenomenon. The concept of the “monstrous-feminine” can be traced back to the work of French feminist philosopher Julia Kristeva, who proposed the concept of abjection as a means of comprehending the rejection of individuals who are deemed to be beyond the symbolic order’s norms, established system of language, culture, and social structures that shape our understanding of reality and define what is considered acceptable or normal within a given society.⁴¹ By positioning the “monstrous-feminine” within the realm of the abject, Kristeva explores how women, in particular, have been historically subjected to marginalisation, exclusion, and rejection within the symbolic order.⁴² Which means, the “monstrous-feminine” emerges as a figure or concept that challenges these norms, often embodying qualities or characteristics that fall outside of what is considered acceptable or intelligible within the established symbolic framework. In her article “Horror and the Monstrous-Feminine: An Imaginary Abjection,” Barbara Creed summarizes that Kristeva’s overarching goal is to investigate how abjection functions as a source of terror in patriarchal cultures by setting apart completely formed subjects from those who are still in the process of becoming fully formed subjects. She thereby criticizes Kristeva’s theory by highlighting the fact that she never clearly states her stance on the oppression of women.⁴³ Creed introduces the term “monstrous-feminine” since “female monster” seems to merely suggest the inverse of male monster.⁴⁴ She argues that there is a significant difference between what makes a male monster and a monstrous female frightening, who is defined by her sexuality, as are all other clichés of women.⁴⁵ These clichés, such as the seductress, the femme fatale, the witch, the mother figure, the virgin, or the temptress, among others, often emphasise and fixate on female

⁴⁰ Creed, *The Monstrous-Feminine*, 26.

⁴¹ Julia Kristeva, *Powers of horror*, (New York: University Presses of California, 1982), 1-3.

⁴² Kristeva, *Powers of horror*, 1-3.

⁴³ Barbara Creed, “Horror and the Monstrous-Feminine: An Imaginary Abjection,” *Screen* 27, no. 1 (1986): 68.

⁴⁴ Creed, *The Monstrous-Feminine*, 32-33.

⁴⁵ Creed, *The Monstrous-Feminine*, 32-33.

sexuality, defining women primarily through their sexual attributes, desires, and perceived threat to male power or societal order.⁴⁶ In other words, the term “monstrous-feminine” serves to highlight the role of gender in the formation of her monstrosity. According to Creed, the portrayal of the “monstrous-feminine” is generated by patriarchal ideology to promote the othering of women due to the differences between the phallic form of power and her form.⁴⁷ This means that monstrous woman is not abject by her nature, but rather is constructed as such. Cristina Santos carries on the idea of the constructed nature of female monstrosity in her book *Unbecoming Female Monsters*, in which she draws her ideas from Simone de Beauvoir’s famous statement, “One is not *born*, but rather *becomes*, woman.”⁴⁸ By underlying this quote, she develops the concept of the female-monstrous on the idea that “[w]oman is not *born* monstrous but is *constructed* as such.”⁴⁹ Santos also emphasizes the corresponding approach of Rosi Braidotti. Following the ancient Greek root of the word monsters, *teras*, Braidotti indicates that the word can mean “both horrible and wonderful, object of aberration and adoration.”⁵⁰ Accordingly, Cristina Santos points out that both Rosi Braidotti and Simone de Beauvoir refer to this specific nature of female monstrosity as a sign of Otherness and deviation from the male norm in patriarchal societies.⁵¹ Santos argues that women are objectified through the demonization of their sexuality, which not only facilitates their oppression but also portrays them in an “unbecoming monstrous representation,” as shown in Figure 1.⁵² She claims that women who act outside of these predetermined roles that Western, patriarchal societies and cultures have established and the roles that women are expected to play in it, are described as “monstrous.”⁵³ In other words, “monstrous feminine” for Santos is “the physical embodiment of unbecoming female behaviour and deviance.”⁵⁴ I believe that the concept of the “monstrous-feminine”, with its focus on female transformation and bodily excess, finds a fitting representation in the portrayal of female werewolves, whose shapeshifting abilities embody the

⁴⁶ Creed, *The Monstrous-Feminine*, 32-33.

⁴⁷ Creed, *The Monstrous-Feminine*, 310.

⁴⁸ Simone de Beauvoir, *The Second Sex*. Trans. Constance Borde and Sheila Malovany-Chevallier, (New York: Vintage Books, 2011), 283.

⁴⁹ Cristina Santos, *Unbecoming Female Monsters: Witches, Vampires, and Virgins*, (Lexington Books, 2016), xiii

⁵⁰ Rosi Braidotti, “Mothers, Monsters and Machines,” in *Writing on the Body: Female Embodiment and Feminist Theory*, ed. Kate Conboy, Nadia Medina, and Sarah Stanbury, (New York: Columbia University Press, 1997), 62.

⁵¹ Santos, *Unbecoming Female Monsters*, xv.

⁵² Santos, *Unbecoming Female Monsters*, xvii.

⁵³ Santos, *Unbecoming Female Monsters*, xvii.

⁵⁴ Santos, *Unbecoming Female Monsters*, xix.

liminality and fluidity of the feminine experience. Therefore, the next section discusses the representation of the female werewolves.

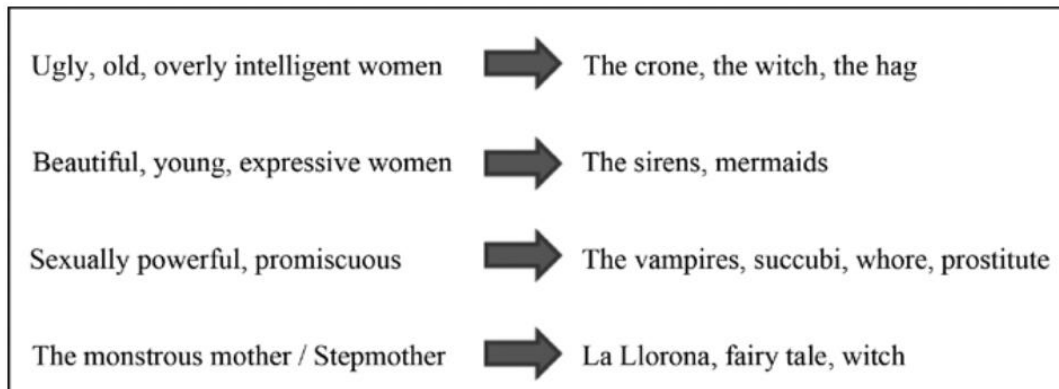


Figure 1: Monstrous Representation of Women according to Cristina Santos

To examine Enid’s representation as a female werewolf, it becomes necessary to delve beyond the boundaries of the concept of “monstrous-feminine” and recognize the significance of incorporating the figure of the female werewolf to gain a broader understanding of gender dynamics and societal expectations in popular culture. In her essay, du Coudray puts emphasis on the different representations of the werewolf in different types of genres.⁵⁵ She argues that in horror werewolf are portrayed in a way that they have to behave like an animal against their conscious will, whereas in fantasy the werewolf develops “a far more positive and accepting relationship with their inner wolf.”⁵⁶ Yet, later in her book, *The Curse of the Werewolf*, du Coudray argues that “regardless of genre, material relating to the werewolf in every period has been informed by prevailing cultural values and dominant ways of knowing or speaking about the world.”⁵⁷ Du Coudray’s argument highlights the idea that cultural values, beliefs, and attitudes towards topics such as gender, race, and class have a significant impact on the portrayal of the werewolf and its symbolism. For instance, the body of the monster still frequently tended to be coded in terms of excessive masculinity, as the visible extension of the aggressive potential contained within the body of the average human male.⁵⁸ For example, the association of consuming red meat with masculinity, traditionally linked to notions of strength, virility, and power, symbolically contributes to the portrayal of excessive masculinity in the

⁵⁵ Chantal Bourgault du Coudray, “The cycle of the werewolf: Romantic ecologies of selfhood in popular fantasy,” *Australian Feminist Studies* 18, no. 40 (2003): 60.

⁵⁶ du Coudray, “The cycle of the werewolf,” 60.

⁵⁷ du Coudray, *The Curse of the Werewolf*, 3.

⁵⁸ du Coudray, *The Curse of the Werewolf*, 85.

body of the monster.⁵⁹ Yet, she notes that female werewolves fictions, especially those written by authors with an orientation toward feminism, stand as a potent tool for personal growth because of the direct connection it provides to the natural world, bodily experience, and the subconscious.⁶⁰ Similarly, Rosalind Sibielski contends that lycanthropy in werewolf narratives appears differently in male and female characters, and that because of this, its portrayal as a manifestation of the self serves to reinforce that men and women have fundamentally distinct natures.⁶¹ She claims that, male werewolves exhibit a recurring inclination towards killing instincts when transformed into wolves, which is marked by an unbridled thirst for blood, whereas female werewolves are prone to a loss of self-control that is focused on a desire for sexual satisfaction.⁶² According to Sibielski, the werewolf curse induces heightened levels of aggression in male individuals during their human state, for example, the character of Tyler in *The Vampire Diaries* television series (CW, 2009-2017) is portrayed as having a hot-headed and unpredictable temperament due to his lycanthropic condition and similarly, Jacob, featured in both the novel and film adaptations of the *Twilight* saga, is depicted as experiencing bouts of uncontrolled anger.⁶³ For female werewolves however, the curse provokes “hypersexual behaviour,” as can be seen with the character of Ginger in the 2000 film *Ginger Snaps*, directed by John Fawcett, as she undergoes a transformation in her sexual desires from a lack of interest to a heightened interest as a consequence of her lycanthropic condition.⁶⁴ Thereby, Sibielski argues that female werewolf narratives integrate elements of Creed’s concept of the “monstrous-feminine” by tying “female lycanthropy to the development of insatiable sexual appetites.”⁶⁵ Analysing Enid’s character in the series *Wednesday* becomes relevant in this context. By exploring her portrayal as a female werewolf, it is possible uncover the implications within the narrative. One can expect to observe how Enid’s character navigates the intersection of her femininity, societal expectations, and her sexuality.

⁵⁹ Carol J. Adams, *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*, (New York: Bloomsbury Academic, 2016), 6-7.

⁶⁰ du Coudray, *The Curse of the Werewolf*, 8.

⁶¹ Rosalind Sibielski, “Gendering the monster within: Biological essentialism, sexual difference, and changing symbolic functions of the monster in popular werewolf texts,” in *Monster Culture in the 21st Century: A Reader*, edited by Marina Levina and Diem-My T Bui (London: Bloomsbury, 2013), 119.

⁶² Sibielski, “Gendering the monster within,” 119.

⁶³ Sibielski, “Gendering the monster within,” 120.

⁶⁴ Sibielski, “Gendering the monster within,” 121.

⁶⁵ Sibielski, “Gendering the monster within,” 121.

Hannah Priest, in her book *She-Wolf: A Cultural History of Female Werewolves* notes that the female is typically either absent or concealed from portrayals of the lycanthropy origin story.⁶⁶ According to Priest, in certain instances of portrayals of the female werewolf, textual evidence suggests that the female werewolf is presented as an element of “surprise” that challenges stereotypes rooted in traditional gender roles.⁶⁷ Followingly, she argues that the female werewolf inherently intersects with other notions of “femininity and monstrosity,” emphasising that “the female werewolf is an inherently contradictory creature.”⁶⁸ Lorna Jowett is another scholar who agrees that the image of the werewolves has been associated with masculinity throughout mythology and popular culture.⁶⁹ According to her, the werewolf character portrayed on television provides a significant subject of analysis when compared to its cinematic counterparts due to the fact that contemporary television dramas prioritise the development of characters and serial storytelling which creates a potential for a more comprehensive analysis of the werewolf narrative.⁷⁰ For female werewolves, however, transforming into a werewolf is often portrayed as a liberating experience for women, allowing them to embrace their “physicality and sexuality.”⁷¹ Therefore, Barbara Creed’s “monstrous-feminine” and the portrayal of female werewolves reveals a contrasting perspective. Rather than aligning with the “monstrous-feminine”, the transformation into a werewolf is seen as a liberating experience for women, allowing them to embrace their “physicality and sexuality.” This presents an intriguing question: Can the “monstrous-feminine” and the figure of the female werewolf be united in a productive manner, where liberation coexists with elements of monstrosity? Initially seeming contradictory, these concepts can be seen as complementary lenses for analysing the representation of gender and Otherness in popular culture. The term “monstrous-feminine,” as coined by Barbara Creed, refers to the representation of women as monstrous figures, challenging traditional notions of femininity. On the other hand, female werewolves have been traditionally depicted as embodying untamed and deviant characteristics. However, upon closer examination, it becomes apparent that these concepts can coexist and inform one another. Female werewolves can be seen as a manifestation of the “monstrous-feminine,” as they embody the intersection of femininity and monstrosity. Their animalistic and uncontrollable nature challenges societal norms and expectations imposed upon

⁶⁶ Hannah Priest, *She-Wolf: A Cultural History of Female Werewolves*, (Manchester: Manchester University Press, 2015), 3.

⁶⁷ Priest, *She-Wolf*, 3.

⁶⁸ Priest, *She-Wolf*, 20.

⁶⁹ Jowett, “White trash in wife-beaters? US television werewolves, gender, and class,” 76.

⁷⁰ Jowett, “White trash in wife-beaters?” 76.

⁷¹ Jowett, “White trash in wife-beaters?” 79.

women. By analysing the representation of Enid Sinclair, within the context of the “monstrous-feminine,” this thesis aims to explore the complexity and multidimensionality of her character, demonstrating how these seemingly contradictory concepts can be employed together to offer a more nuanced understanding of gender identity and Otherness in U.S. popular culture.

The notion of the “monstrous-feminine” in relation with the representation of female werewolves remains relevant in contemporary culture, notably in the fields of media and popular culture. One of the most recent works on Creed’s concept of “monstrous-feminine” is done by Amanda Howell and Lucy Baker in their book *Monstrous Possibilities*, in which they examine how Creed’s concept of “monstrous-feminine” is reinterpreted in screen productions by focusing on desires and subjectivities of female monsters in which “monstrous-feminine” is problematized as a patriarchal stereotype while highlighting alternative narratives and perspectives that challenge traditional gender roles and norms.⁷² For instance, in their essay, “Resistant Girl Monstrosity and Empowerment for Tweens: *Monster High* and *Wolfblood*,” they position the TV series *Wolfblood* (CBBC, 2012-2017) as a new canon of female werewolf fiction, one that praises “positive and accepting relationship with the inner wolf” and “joy in embodiment,” as du Coudray emphasised.⁷³ In that sense, being a werewolf is not shown as a negative trait, but rather as something inherent and magnificent.⁷⁴ In other words, this portrayal of werewolves challenges traditional narratives that associate monstrosity with fear, otherness, and a need for suppression. Instead, it embraces and celebrates the monstrous aspects of these characters. In wider societal discourses, the acceptance of monstrous characters reflects a shift towards embracing diversity and challenging normative standards. It aligns with contemporary trends of empowerment and freedom that “comes through embracing one’s marginality.”⁷⁵ By presenting these monstrous characters as positive and empowering figures, the narratives challenge stereotypical representations and invite audiences to question societal norms. In my case, by centring the experiences of a young female werewolf, Enid challenges traditional notions of femininity and allows readers to explore the complexities of adolescence through a fantastical lens. Therefore, I believe that “monstrous-feminine,” as a form of identification, can

⁷²Amanda Howell and Lucy Baker, *Monstrous Possibilities: The Female Monster in 21st Century Screen Horror* (Switzerland: Palgrave Macmillan, 2022), 2.

⁷³Amanda Howell and Lucy Baker, “Resistant Girl Monstrosity and Empowerment for Tweens: *Monster High* and *Wolfblood*,” in *Monstrous Possibilities: The Female Monster in 21st Century Screen Horror*, edited by Amanda Howell and Lucy Baker (Switzerland: Palgrave Macmillan, 2022), 108; du Coudray, “The cycle of the werewolf,” 60.

⁷⁴ Howell and Baker, “Resistant Girl Monstrosity and Empowerment for Tweens,” 108.

⁷⁵ de Bruin-Molé, *Gothic remixed*, 75.

facilitate the empowerment of women and transform into an image that can be used for feminist purposes because as an expression of the abject, the “monstrous-feminine” reflects the rejection of established gender roles and the disruption of patriarchal norms in the case of Enid’s werewolf representation.

3 Methodology

3.1 Corpus Selection

The selected corpus for this thesis consists of scenes from the Netflix series *Wednesday* (2022-present), offering a comprehensive exploration of the representation of the “monstrous-feminine.” Focusing on Enid Sinclair (Emma Myers) and her transformation into a werewolf, the analysis examines the intersection of her monstrosity with gender identity, social class, and sexuality. Enid’s narrative development, visual construction, and dynamic relationship with Wednesday contribute to her significant impact on the audience.⁷⁶ Despite Wednesday being the main protagonist, Enid’s werewolf identity and character growth make her a compelling subject. Her distinctive appearance, blending vibrant elements with the gothic aesthetic of the Addams Family franchise, adds to the exploration of monstrous femininity, which leads the character of Enid to be a great fit for the purpose of offering insights into the usefulness of the concept of “monstrous-feminine” for representing the complex intertwining of gender identity and Otherness in U.S. popular culture.

All eight episodes of *Wednesday* were simultaneously released on Netflix on the 23rd of November 2022.⁷⁷ Netflix, therefore; is the platform that enables access to the research material. In order to ensure an objective selection for close reading of the character Enid Sinclair, all eight episodes were reviewed multiple times. The selection criteria for analysing specific scenes in the Netflix TV series *Wednesday* are based on their relevance to answering the research question and sub-questions objectively. Therefore, the chosen scenes needed to focus on Enid Sinclair’s representation as a werewolf and her utilisation of the concept of the “monstrous-feminine” to explore her gender identity, social class, and sexuality. Accordingly, the scenes were selected as follows:

⁷⁶ Andrea Sandoval, “10 Ways Enid Was The Real Main Character Of Wednesday,” *CBR*, December 19, 2022, <https://www.cbr.com/enid-is-the-main-character-of-wednesday/#related-wednesday-39-s-best-quotes-in-netflix-39-s-wednesday>; Diane Darcy, “Why Wednesday & Enid Are Incompatible As a Romantic Couple,” *CBR*, December 1, 2022, <https://www.cbr.com/wednesday-addams-enid-sinclair-wenclair-incompatible-couple/>.

⁷⁷ Tim Burton, dir. *Wednesday*, Netflix, 2022, <https://www.netflix.com/search?q=wednesday&jbv=81231974>.

1. Episode one (“Wednesday’s Child is Full of Woe”) was chosen as the introductory episode that provides background information on how the group of outcasts, including Enid, is portrayed. This episode sets the foundation for understanding Enid’s character and her relationship with the other characters.
2. Episode five (“You Reap What You Woe”) represents the middle episode, which allows for a deeper analysis of Enid’s monstrosity and its portrayal through her outward appearance. This episode offers insight into how her werewolf identity intersects with her gender identity, social class, and sexuality.
3. Episode eight (“A Murder of Woes”) was selected as the final episode to examine Enid’s character development and agency. By focusing on the concluding scenes, it becomes possible to evaluate how Enid’s portrayal as a monstrous female character reflects her agency within the series.

The selection of specific scenes for closer analysis is based on their relevance to addressing the research questions and sub-questions objectively. The following criteria were considered:

- Relevance to research questions/sub-questions: The scenes were chosen based on their ability to provide insights into Enid Sinclair’s representation as a werewolf, her gender identity, social class, and sexuality.
- Comprehensive understanding of Enid’s visual and identity construction: The chosen scenes focus on Enid’s first appearance in the series, allowing for an overall understanding of how her visual and identity construction in her human and werewolf form is portrayed.
- Relational analysis with Wednesday Addams: Since Enid shares a significant amount of screen time with Wednesday, scenes featuring both characters were selected to facilitate a comparative analysis of Enid’s visual construction and identity in relation to Wednesday.

Episode one:

1. Scenes featuring Enid’s first appearance (scene one; 10:11 – 14:00, scene two; 18:14 – 21:15, scene three; 42:25 – 45:35): These scenes enable a comprehensive understanding of Enid’s visual and identity construction in her human form. Additionally, the presence of Enid and Wednesday together allows for a relational analysis, comparing Enid’s visual construction and identity to that of Wednesday.

Episode five:

2. Scenes featuring Enid with her family (scene four; 02:07 – 5:11, scene five; 26:30 – 27:45, scene six; 42:19 – 43:03): Episode five, which features a parents' weekend at Nevermore Academy, provides background information on the social class of the chosen character. The selected scenes involving Enid's family offer dialogue that reveals more in-depth analysis of her monstrosity construction, her stance towards her monstrosity, and insights into her social class.

Episode eight:

3. Kissing scene and Enid's transformation into a werewolf (scene seven; 21:38 – 23:17, scene eight; 33:20 – 34:55): As the final episode, episode eight allows for observation of character and narrative development. The chosen scenes in this episode highlight Enid's sexuality intersecting with her monstrosity and present the first and only time of Enid's werewolf transformation, offering an overall understanding of her visual and identity construction in her werewolf form.

These selected scenes, provide valuable material for closer analysis, addressing the research questions and sub-questions and contributing to a comprehensive exploration of Enid Sinclair's representation in the series.

3.2 Analysis Method

This research will employ a textual analysis with an intersectional approach as its method and close reading of the selected scenes of the series. The research will follow John Fiske's semiotic analysis to understand how the "monstrous-feminine" is utilised through Enid's representation as a female werewolf in the series *Wednesday*. John Fiske's semiotic analysis consists of three different layers which are described as the level of "reality," the level of "representation," and the level of "ideology."⁷⁸ According to Fiske, television programs are built on a foundation of culturally agreed norms and values that are communicated through a system of codes which are part of these three levels.⁷⁹ These consist of social codes related to character appearance, dress, make-up, environment, behaviour, speech, gesture, expression, and sound; technical codes, which are defined by the camera perspective/angle/movement, lighting, editing, music,

⁷⁸ Fiske, *Television Culture*, 5.

⁷⁹ Fiske, *Television Culture*, 5.

and sound; and the conventional codes of narrative, such as conflict, character, action, dialogue, setting and casting. The analysis will primarily focus on the ideological codes discussed in the given theoretical framework, particularly in relation to the concepts of the “monstrous-feminine” and female werewolves, such as patriarchy, feminism, and Othering.

In the analysis section, I will analyse the selected scenes using Fiske’s television codes, classifying the various components of the scenes between the categories of reality, representation, and ideology. The analysis section is divided into three sections, each of them aiming to answer the following sub-questions, using Fiske’s analysis approach through an in-depth examination of the chosen scenes. Therefore, each section will focus on the following sub-questions respectively,

- How is the monstrosity of the character Enid Sinclair portrayed in the series *Wednesday* through the characters outward appearance?

This part focuses on the first sub-question, addressing the visual portrayal of Enid Sinclair in the series *Wednesday*. The analysis analyses the character’s outward appearance and her monstrosity through the social, technical, and conventional representational codes of television. It examines the character’s appearance, including clothing, make-up, behaviour, expressions, gestures, speech, and actions, to understand the visual signifiers contributing to her “monstrous-feminine” identity. By analysing the meanings associated with these signifiers, this section reveals how they contribute to the overall representation of the character.

- How does Enid Sinclair’s gender identity, social class, and sexuality intersect with her werewolf identity?

The second part focuses on the intersection of Enid Sinclair’s gender identity, social class, sexuality, and her werewolf identity. This analysis examines how these aspects intersect to create a particular representation of monstrous Otherness. By employing a combination of the social, technical, and conventional representational codes of television and an intersectional approach, the analysis reveals the character’s gender identity, social class, and sexuality within the context of her werewolf identity. This analysis is guided by the understanding that an intersectional analysis is a precise tool for comprehending “a popular culture text in relation to

social inequality, power, domination, hegemony, history, complexity, and social justice.”⁸⁰ The analysis follows the steps outlined by Edward and Esposito: rejecting additive approaches, addressing multiple categories of difference to power, and advancing social justice.⁸¹

- How does Enid Sinclair’s portrayal as a monstrous female character reflect her agency?

The third part focuses on the intricate exploration of Enid’s agency construction within the narrative. This section delves deeply into the examination of Enid’s agency, employing Fiske’s method with a particular focus on analysing technical codes and the intricate elements of the narrative. By utilising Fiske’s approach, this section aims to comprehensively analyse how Enid’s agency is depicted in the series and the ways in which it contributes to the overall narrative.

⁸⁰ Erica B. Edwards and Jennifer Esposito, *Intersectional Analysis as a Method to Analyze Popular Culture: Clarity in the Matrix* (1st ed.), (London: Routledge, 2019), 44.

⁸¹ Edwards & Jennifer Esposito, *Intersectional Analysis as a Method to Analyze Popular Culture*, 44.

4 Analysis

4.1 Visual Construction of the “Monstrous-Feminine” Identity

The first part of the analysis focuses on Enid’s character’s visual construction and monstrous-feminine identity through the social, technical, and conventional representational codes of television in order to understand how Enid’s monstrosity is portrayed in the series. Chantal Bourgault du Coudray argued that the werewolf embodies a “composite Otherness which gave expression to anxieties about working class degeneracy, colonial insurrection and racial atavism, women’s corporeality and sexuality, and the bestial heritage of humanity”⁸² noting that anxieties about race, class, gender, and sexuality are focused in the monster’s form to produce a powerful visual representation of Otherness, which is not limited to the werewolf’s wolf form; but also stigmatized in its human form.⁸³ Therefore, as Enid is a werewolf, this section is divided into two sub-sections in which Enid’s human and werewolf forms are analysed separately. For the analysis of Enid’s human form scene one, scene two, and scene three were chosen for closer analysis of the first episode. For the analysis of Enid’s werewolf form scene eight from the eighth episode is chosen for closer analysis, being the one and only scene that features Enid’s fully werewolf form throughout the series.

4.1.1 Enid’s Human Form

Looking at the visual construction of Enid’s human form enables one to gain information on her personality, which corresponds with her werewolf identity. The first encounter with Enid is in the first chosen scene, while she is in her room in the Ophelia Hall. Enid’s room is filled with bright colours and contains details such as a big circle window covered with a rainbow film reflecting the sun inside the room, multi-coloured carpets, a multi-coloured blanket, stuffed toys such as a teddy bear, and a unicorn. At first glance, looking at her room décor, it can be expected that Enid has a positive and cheerful personality. This impression is further underlined by her running towards her new roommate Wednesday with her hands on the side of her body and a big smile on her face (Figure 2).

⁸² du Coudray, “Upright Citizens on All Fours,” 7.

⁸³ du Coudray, “Upright Citizens on All Fours,” 2.



Figure 2: Enid welcoming Wednesday (Episode 1 - 10:24)

Enid's portrayal as the complete opposite of Wednesday with her bubbly and energetic personality is evident through her interaction and contrasting expressions in this scene. In relation to Wednesday, who in this scene appears to be expressionless and mistrusting, Enid seems to be the complete opposite of her. Enid is introduced with a big smile and an excited greeting of "Howdy, roomie!" Her voice exudes energy and enthusiasm, reflecting her inner werewolf persona. This stark contrast to Wednesday is highlighted, as the latter appears expressionless and mistrusting. Enid's attempt to hug Wednesday demonstrates her interactive nature and expectation for others to reciprocate her excitement. However, Wednesday immediately steps back, indicating her discomfort with physical contact. Enid quickly discerns this and does not take it personally, showcasing her understanding and adaptability. When Enid is asked to help Wednesday and give her a tour around, from her facial expression, it can be understood that she is really enthusiastic about it. A moment later, her enthusiasm is supported by her subsequent Wednesday bouncing. This shows that she likes to help and guide others and is able to easily socialise with them (Appendix 1, Table 1).

In the second scene of episode one, it becomes evident that Enid's monstrous identity is not solely based on her physical appearance but is also shaped by her emotional experiences. The beginning of this scene shows Wednesday tearing apart half of the rainbow window that is in their room. Wednesday is tearing apart exactly her part away, showing that she wants her personal space in the room, as she is described to be allergic to colours in the first scene, therefore; she is dividing the room equally. Enid, however, gets offended by that. She shouts,

“What the hell did you do to my room?” using a loud voice tone, which shows that she feels upset about it. When Enid tries to talk and express herself, Wednesday interrupts her by saying that she wants silence as it is her writing time. Wednesday suggest her to work on her blog like she devotes time for her writing, implying that she finds Enid’s blog writings incoherent. Enid replies to Wednesday by saying that she writes with her voice, and that this is her truth. While they continue arguing, the camera portrays Enid and Wednesday standing across to each other, and the mise-en-scène of the scene reveals the opposite personalities and styles of Enid and Wednesday. Enid stands on her colourful room side, filled with stuffed animal toys, whereas Wednesday stands on her dark, gothic room side, which includes elements such as her cello and a gothic-style lampshade (Figure 3).

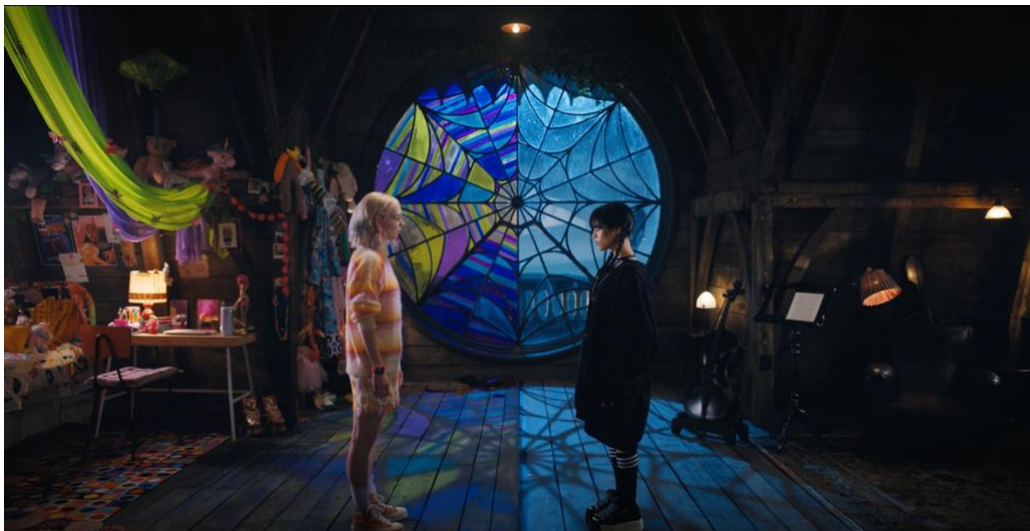


Figure 3: Enid and Wednesday arguing (Episode 1 - 19:08)

Also, in that scene, Enid wears a pinkish-orange fluffy jersey with a knitted skirt that has floral details. She wears blue eye shadow and eye pencil, and soft, shiny pink lipstick. When Wednesday turns her back, Enid turns on her music player, which starts to play a peppy pop song playing and starts dancing around, showing that she will not stay quiet in her room just because Wednesday asked for it. Annoyed by Enid’s actions, when Wednesday walks toward her, Enid shows her claws with colourful nails and says, “Don’t mess with me!” using a loud voice (Figure 4) (Appendix 1, Table 2).



Figure 4: Enid showing her claws against Wednesday (Episode 1 - 19:39)

This scene reveals that Enid’s monstrosity can be derived from her emotions, i.e., in this case, her anger. Yet, even in her angriest moment, Enid’s portrayal does not give the impression that she is demonstrated as dangerous. She tries to scare Wednesday with a playful “rawr” sound and says, “This kitty’s got claws, and I’m not afraid to use them.” Therefore, at this point, rather than really being a threat to others, her werewolf identity appears to be more of a metaphor of her inner turmoil and struggles.

In the latter part of the first scene Enid gives a tour to Wednesday where she introduces the four main cliques of outcasts, which are Fangs (vampires), Furs (werewolves), Stoners (gorgons), and Scales (sirens). The portrayal of a world of difference represented through the portrayal of different fantastical monsters in this scene aligns with concepts explored in Megan de Bruin-Molé’s theoretical framework. She argued that monster does not have to be necessarily seen as a marginal or transgressive figure, and that monstrous view of identity has the potential to allow “for a less inherently exclusionary politics of identity,” through the presentation of a world of difference in which different fantastical monsters co-exist just as real-world individuals.⁸⁴ Yet, they are referred as the outcast in the narrative of *Wednesday*, in which they are marginalised from the group of normies. The visual construction of various groups of monsters is crucial not only in highlighting the distinctions between the main protagonist, Enid, and other individual outcasts but also in exploring the dynamics within these

⁸⁴ de Bruin-Molé, *Gothic remixed*, 87.

groups, particularly in relation to popularity and social class. Additionally, it offers insights into how these groups are depicted internally, showcasing the unique portrayals and dynamics within each. For example, the vampire students are portrayed wearing dark sunglasses and drinking a red liquid from a bottle (likely to be blood), and they appear to be members of a middle- or upper-class background based on their appearance (Figure 5). Also, Enid states that some of the vampires have been in Nevermore for decades, which makes it more likely that they are portrayed as a wealthy group of outcast students. In this scene, Enid reveals that she is a werewolf for the first time while she is introducing the group of werewolves to Wednesday (Figure 6).



Figure 5: Vampire students (Episode 1 - 12:33)



Figure 6: Werewolf students howling (Episode 1 - 12:44)

As Wilson argued, while vampires are portrayed civil, beautiful, and intellectual, werewolf are associated with traits such as animality and primitiveness.⁸⁵ Werewolf students in this scene, who are a mixture of male and female students, are portrayed howling together indicating a masculine energy as well as animality and primitiveness.

Even though Enid tells Wednesday that she belongs to the group of werewolves, her outward appearance differs from the other group members. For example, in this scene, without exception, all the werewolf students have curly and dark coloured hair, which would symbolise a more down to earth and natural appearance, whereas Enid has slightly wavy blond hair with pink and blue highlights at the tip of her hair. Enid's remark of calling them "knuckleheads" suggests that she sees them as less intelligent, further separating herself from their animality and primitiveness (Appendix 1, Table 1). This visual contrast effectively suggests that Enid, despite sharing the same werewolf identity, is distinct from the rest of the group. In line with Du Coudray's argument, which posits that monsters' bodies are often coded in terms of excessive masculinity, as a visible extension of the aggressive potential inherent in the average human male body, it is possible to infer a connection here.⁸⁶ By highlighting the visual construction of the werewolves, Enid's deviation from the expected masculine portrayal within the werewolf pack becomes apparent.

⁸⁵ Wilson, "Civilized Vampires Versus Savage Werewolves," 55.

⁸⁶ du Coudray, *The Curse of the Werewolf*, 85.

The third scene plays an important role as it clarifies the first two scenes regarding Enid's conceptualisation of her monstrosity, while in her human form. I argue that Enid's transformation into a werewolf speaks a lot about who she is and her werewolf identity. Her werewolf transformation represents acceptance and staying included with the rest of her group or family. Her monstrosity is therefore portrayed as a state that must be attained in order to be respected and accepted within a larger group. In this scene, it appears that Enid is a "late bloomer," meaning that she cannot transform into her werewolf form as she has not "wolfed out" yet (Appendix 2, Scene 3 Dialogue). Therefore, this puts her in a situation in which she is marginalised from the rest of her werewolf students. The scene takes place on Enid and Wednesday's balcony at night. It is a full moon, and through the sounds of howling, it is understood that the rest of the werewolves are wolfing out in the forest. Hearing the sounds of howling, Enid appears disappointed and sad (Figure 7).



Figure 3: Enid listening to howling (Episode 1 - 42:48)

Wednesday then asks why she is not wolfing out. Enid says that she can't while her multi-coloured claw is shown with a close shot, which is followed by her saying that that's all she got, as she is a "late-bloomer." Enid worries that she may be rejected by her own pack and left without a mate if she does not "wolf-out." In that sense, transforming into a werewolf form says a lot about Enid's identity and her monstrous self.

4.1.2 Enid's Werewolf Form

Enid's transformation carries the symbolic meaning of acceptance and not being marginalised from the rest of her group/family, namely her own sadness and unhappiness in human form comes from her inability to transform and become her "real" self. Therefore, her monstrosity is portrayed as a state to be achieved in order to be appreciated and accepted. Also, from her disappointment it can be understood that transforming into a werewolf for Enid, has a positive and accepting relationship with her inner self, like du Coudray emphasised.⁸⁷ Enid "wolfs out," emerging into her full werewolf form, only in the eighth scene throughout the first season of the series. As I discussed in the previous scenes, Enid's monstrosity is portrayed as a condition that needs to be attained in order to gain recognition and acceptance within a broader community. In that sense, the concept of the "monstrous-feminine," understood through Kristeva's proposal of the concept of abjection, works both ways regarding Enid's case.⁸⁸ The first side of it is that she is marginalised as an outcast because she is a monster. The second side of it is that she is also marginalised within the outcast group, i.e., within her werewolf community, because she is a "late bloomer" and does not show the proper qualifications of a werewolf, as I have shown before. Therefore, her werewolf transformation plays a very important role in her life as she struggles with her werewolf identity.



Figure 8: Full blood moon (Episode 8 - 33:17)

⁸⁷ du Coudray, "The cycle of the werewolf," 60.

⁸⁸ Julia Kristeva, *Powers of horror*, 1-3.

Enid's werewolf form, empowered by the full blood moon, shows remarkable strength, agility, and a distinct blending of feminine and monstrous traits in eighth scene of the episode eight. The camera shows the full blood moon (Figure 8) right before the focus of the camera drops into Enid's transformation. Therefore, another factor appears to be the power of the full blood moon for Enid's transformation. Enid falls down (Figure 9) and starts to grunt painfully with the sounds of snapping bones and stretching flesh, which demonstrates that her transformation into the werewolf form has begun. The moment she realises that she is transforming into her werewolf form, she screams, "Oh my God!" four times and expresses that she is finally wolfing out (Figure 10) and starts howling to the moon (Figure 11).



Figure 10: Enid wolfing out (Episode 8 - 33:38)

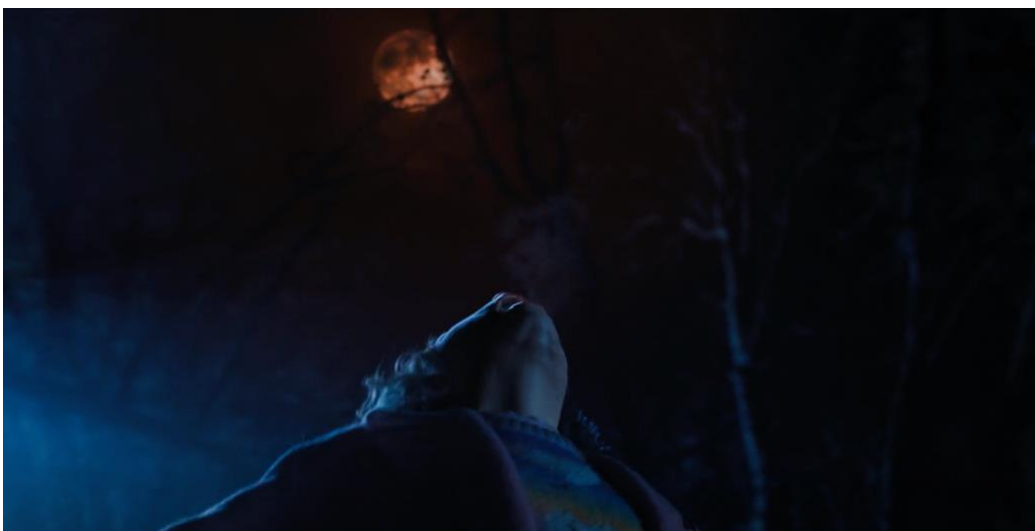


Figure 11: Enid howling to the moon (Episode 8 - 33:43)

Later, with Enid’s howling echoing in the background, Wednesday is portrayed encountering Tyler, who is revealed to be the antagonist monster in episode seven, “If You Don’t Woe Me by Now,” in the woods. Tyler turns into his monster form, which is called Hyde, and attempts to kill Wednesday (Figure 12). At that moment, Enid, in her werewolf form, comes to the rescue and saves Wednesday’s life by attacking the Hyde. After she knocks the Hyde down, for the first time she is portrayed in her full werewolf form (Figure 13) (Appendix 1, Table 8).



Figure 12: Hyde attempting to kill Wednesday (Episode 8 - 34:30)



Figure 13: Enid's werewolf form (Episode 8 - 34:51)

As it can be seen from Figure 13, the pink and blue hair tip detail that Enid has in her human form is carried over into her werewolf form as well, which shows that she carries feminine pieces of her human form in her werewolf identity as well. Enid’s strength in her werewolf

form is portrayed as being as strong and powerful as Tyler's during his transformation into Hyde. She exhibits remarkable speed and agility, with the ability to seamlessly transition between bipedal and quadrupedal mobility, moves considerable distances in mere seconds, and execute impressive acrobatic manoeuvres such as an aerial kick, which prove effective in vanquishing the Hyde. Therefore, despite Creed's suggestion that female monsters are just the opposite of male monsters and that there are notable distinctions between the monstrosity of male and female monsters.⁸⁹

4.2 Gender, Class, and Sexuality: Intersections with the Werewolf Identity

The second part of the analysis delves into how Enid's gender, class, and sexuality intersect with her werewolf/monstrous identity within the social, technical, and conventional representational codes of television, in order to better understand how these intersections are represented in the series. This section is divided into two sub-sections. The first sub-section closely examines how Enid's gender and class intersect with her werewolf identity. The second sub-section focuses on how Enid's gender and sexuality intersect with her werewolf identity.

4.2.1 The intersections of Enid's gender and class with her werewolf identity

In scene eight from episode eight, Enid undergoes a werewolf transformation triggered by the full blood moon and the danger posed to her friend Wednesday by a male monster called Hyde. This transformation served as a powerful metaphor for the intersection of Enid's gender and monstrous identity which was discussed in the first part of this analysis. To further unpack Enid's representation, it is important to examine how her social class intersects with her gender and werewolf identity. In section 4.1.1., I have shown that the group of werewolves in the series are portrayed in a way that is associated with animality and primitiveness. Additionally, their visual construction suggests that they represent a lower social class. This representation is further supported by a closer examination of scene four from episode five, which features the parents' weekend at the Nevermore Academy and shows the families of different student groups. The Addams Family is the first family depicted in this scene (as seen in Figures 14 and

⁸⁹ Creed, *The Monstrous-Feminine*, 32-33.

15), and their appearance provides a basis for comparison and contrast with other families, allowing for an exploration of social class indicators such as clothing, makeup, and behaviour.



Figure 14: Addams Family attending to Parents' Weekend at the Nevermore Academy (Episode 5 - 02:13)



Figure 15: Addams Family in a closer shot (Episode 5 - 04:28)

The visual cues in *The Addams Family* provide insights into the characters' social class through their possessions and attire. The Addams Family's extravagant belongings and attire suggest membership in a high-elite social class. Their luxurious car and employment of chauffeurs (Figure 14) highlight a significant wealth disparity between them and the average person. Notably, Gomez Addams' golden ring (Figure 15) functions as a status symbol, showcasing his wealth. Similarly, Morticia Addams' fancy dresses, featuring upscale fabrics and designs, further accentuate the family's elevated social standing (Appendix 1, Table 4). In the shot



Figure 16: Yoko and her father (Episode 5 - 03:08)

where the vampire student Yoko and her father are portrayed (Figure 16), Yoko's distinguished appearance, coupled with her father's jaunty demeanour, implies their association with a higher-class family. Conversely, Enid's family (Figure 17) displays a more modest appearance, suggesting a lower social class compared to the Addams Family or the vampire character. Enid's parents opt for affordable woollen sweaters, in stark contrast to the expensive attire donned by the Addams Family. This choice of plain clothing symbolises their economic status, indicating their inability to afford the same luxurious items.



Figure 17: Enid's parents and her siblings (Episode 5 - 03:53)

The portrayal of Enid's family with a toxic pack mentality, as Enid describes in this scene, which can be understood as a metaphor for toxic masculinity, is another indicator of their social class status as it reflects the cultural and societal values, behaviours, and norms that are

prevalent within the werewolf community. The aggressive and combative behaviour exhibited by Enid's male siblings highlights the entrenched societal attitudes towards gender roles and power dynamics within their community. The animalistic portrayal of her siblings is an indication of their lack of sophistication and the primitiveness associated with lower social classes, which was also argued by Wilson, although it should be pointed out that this difference is not associated with their race/ethnicity in that case.⁹⁰

By closely examining the scene, it becomes apparent that Enid's family dynamics and their portrayal serve as a lens through which social class and gender intersect, revealing power dynamics and traditional expectations. In Figure 18, Enid is depicted alongside her parents, exhibiting distinctive differences in appearance and behaviour. Her well-groomed blond hair with pink and blue tips, along with her refined makeup, contrasts with her siblings' more primitive and animalistic mannerisms. This visual contrast highlights Enid's deviation from the conventional werewolf archetype presented in the scene. Additionally, Enid is portrayed as the only girl among her siblings, emphasizing the intersection of her gender and social class. Using Fiske's analytical vocabulary, Enid's appearance and behaviour can be seen as markers of distinction and cultural capital within her family. Her well-groomed hair and refined demeanour signify her possession of symbolic resources that set her apart from her siblings.



Figure 18: Enid with her parents (Episode 5 - 05:07)

⁹⁰ Wilson, "Civilized Vampires Versus Savage Werewolves," 60.

Conversely, her siblings' more primitive and animalistic behaviour aligns them with a different set of cultural codes. Turning attention to Enid's parents' clothing and appearance, her mother is described as wearing a fluffy long vest underneath a flannel shirt, a brown long skirt, and black cowboy boots. Her hair, which is naturally curly, exhibits signs of greying. Enid's father, on the other hand, is depicted in brown trousers, a natural-coloured cardigan, a sweater, and a yellow shirt. He sports a beard, which contributes to his visual characterization. These detailed descriptions provide a clearer understanding of Enid's family dynamics, offering insights into their class, style, and appearance. Enid's unique position as the only girl among her siblings further emphasises the dynamics of gender within the family, potentially subjecting her to different expectations and pressures. The scene suggests that Enid's family dynamics are influenced by social class and gender. Furthermore, the portrayal of Enid as the sole girl in the family highlights the intersection of gender and social class, alluding to potential variations in societal expectations placed upon her. The encounter between Enid and her mother reveals a line of questioning that reflects her mother's attempt to exert control over her daughter's life. Her mother inquires about Enid's grooming practices, specifically asking if she has been waxing, which implies a concern with Enid's adherence to traditional feminine beauty standards. Additionally, her mother questions whether Enid has been consuming sufficient red meat, historically associated with masculinity.⁹¹ The power dynamics within the family, particularly evident in the interaction between Enid and her mother, suggest an attempt to enforce traditional gender roles and conform to established beauty standards. While the 21st century streaming series does not necessarily adopt 19th century traits, it draws on historically grounded traditions. The historical association of red meat with masculinity and the emphasis on traditional feminine beauty standards resonate with societal norms that have evolved over time. The portrayal of Enid's family reflects the intersection of class and gender, echoing broader cultural expectations and power dynamics.

Scene five from episode five further highlights that class-related gender expectations and werewolf-related gender expectations are shown to clash. Enid and her family are portrayed sitting around a fire in an open field with other werewolf families having a picnic with their children (Figure 19). While Enid appears upset and calm at first, watching the other pack

⁹¹ Adams, *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory*, 6-7.

members playing and running around, her mother is critical and disappointed that Enid has not wolfed out yet.



Figure 19: Enid with her family at the picnic field (Episode 5 - 26:29)

She hands her brochures as a gift (Figures 20 and 21), which turn out to be about lycanthropy summer camps - conversion camps designed to enable “wolfing out.” Enid becomes angry and disappointed at her mother’s approach, highlighting the problematic nature of such conversion camps. Enid’s mother uses Enid’s cousin Lucille as an example, who was able to wolf out as a result of spending seven weeks in the Balkan countryside, implying that this is how it should be. Her mother asks if she does not want to wolf out and be “normal,” which upsets Enid to the point of leaving the picnic (Appendix 2, Scene 5 Dialogue).



Figure 20: The Happy Wolf Summer Camp brochure 26:59



Figure 21: Lycanthropy Summer Camp 27:04

Enid’s mother’s insistence on Enid attending the summer camp and “wolfing out” implies that Enid’s true identity as a werewolf is not accepted in her family’s pack. This reflects how

individuals who do not conform to societal norms are often excluded and marginalised, even by their own families. Additionally, Enid’s mother’s emphasis on being “normal” further reinforces societal pressures to conform and maintain a certain image, reflecting how social class often dictates what is considered “normal.” Overall, this scene highlights how Enid’s werewolf identity intersects with issues of gender, social class, and societal expectations, ultimately leading to tension and conflict within her family.

4.2.2 The intersections of Enid’s gender and sexuality with her werewolf identity

In scene seven from episode eight, Enid’s werewolf identity is depicted as a powerful metaphor, intersecting with her gender and sexuality and challenging traditional notions of the “monstrous-feminine” and traditional female werewolf portrayals. The scene shows Enid kissing her boyfriend Ajax (Figure 22) and accidentally extending her claws (Figure 23), revealing her internal struggle to control her werewolf impulses during moments of intimacy. Ajax’s response, “You are not gonna, like, wolf out on me, are you? It is a full blood moon,” reflects the societal stigma and fear surrounding werewolves, perpetuating the idea of their lack of control during full moons. However, Enid’s reaction challenges this stereotype as she claims that kissing actually helps her feel more in control of her werewolf identity (Appendix 2, Scene 7 Dialogue). This portrayal of Enid’s experience emphasises the complexity of her identity and the intricate intersection of her gender, sexuality, and werewolf nature. It disrupts traditional narratives by presenting her werewolf identity as an integral part of her being that she is learning to accept and control.



The scene's exploration of identity and desire offers a fresh perspective on the "monstrous-feminine" and traditional female werewolf portrayals, challenging simplistic portrayals of werewolves as aggressive and devoid of agency. This exploration of gender identity and sexual desire in scene seven aligns with the theoretical framework, particularly in relation to the concept of the "monstrous-feminine" and the complexities of gender and sexuality. Enid's struggle to control her werewolf impulses during intimate moments reflects the broader societal struggle to reconcile desires that may be deemed monstrous or taboo. By intertwining Enid's werewolf nature with her sexuality, the scene highlights that her character challenges traditional expectations placed on female werewolves which suggests that lycanthropy for female werewolves provokes "hypersexual behaviour."⁹²



Figure 23: Enid putting her claws out by accident (Episode 8 - 21:49)

4.3 Enid's Agency Construction Within the Narrative

This part of the analysis explores Enid's agency construction within the narrative of *Wednesday*, highlighting her personal growth and empowerment. By employing John Fiske's semiotic method and focusing on the technical elements, this part aims to comprehensively analyse how Enid's agency is depicted in the series and its contribution to the overall narrative.

⁹² Sibielski, "Gendering the monster within," 121.

The analysis of scene two of the episode one employing Fiske’s semiotic method sheds light on Enid’s personal growth and empowerment through her agency and emotional expression. In scene two, Enid appears upset and angry while Wednesday looks annoyed and frustrated. Enid’s expressive behaviour, such as dancing around and showing her claws, reflects her emotional state. The technical codes employed in this scene contribute to the depiction of Enid’s agency. Close-ups of Enid when she expresses her emotions and shows her claws draw attention to her agency. The lighting and editing techniques emphasise the back-and-forth argument between Enid and Wednesday, underscoring their contrasting opinions and personalities. Additionally, the peppy pop song playing as Enid turns on her music player and starts dancing around adds to the energetic atmosphere, further enhancing Enid’s agency. Enid’s agency is depicted through the use of camera techniques that closely focus on her when she expresses her emotions and shows her claws (Figure 24) (Appendix 1, Table 2). The scene highlights Enid’s agency construction within the narrative as she asserts herself and expresses her emotions. Enid’s colourful and expressive demeanour stands in contrast to Wednesday’s reserved and focused nature. Through her agency, Enid establishes her presence and demonstrates her willingness to stand up for herself.



Figure 24: Enid showing her claws against Wednesday (Episode 1 - 19:33)

The analysis of scene six from episode five using Fiske’s semiotic method reveals Enid’s agency and assertion of autonomy within the context of family expectations and her werewolf identity. In scene six, Enid objects to her mother’s expectations (Figure 25), showing her determination and autonomy. Enid’s speech about wanting to “wolf out” on her own timeline signifies her desire for self-discovery and self-determination (Appendix 2, Scene 6 Dialogue).

Technical codes further enhance the depiction of Enid’s agency. The camera focuses on Enid during her objection, emphasizing her agency and determination, and later shifts to her mother to emphasize her disappointment. Enid’s bold rejection of her mother’s expectations demonstrates her agency and willingness to assert her autonomy. The scene highlights the



Figure 25: Enid rejecting the Summer Camp (Episode 5 - 42:28)

tension between Enid’s werewolf identity and her family’s pack mentality, showing her defiance against societal norms and her journey towards self-acceptance. Enid’s transformation into a werewolf in this scene can be seen as a manifestation of the “monstrous-feminine,” as it symbolises her deviation from societal norms and expectations. It represents a rejection of the established gender roles and a disruption of expected norms. This aligns with the notion that female werewolves often embody untamed and deviant characteristics, challenging the traditional association of women with passivity and vulnerability, presented as an element of “surprise” that challenges stereotypes rooted in traditional gender roles.⁹³

The analysis of scene eight from episode eight through Fiske’s semiotic method illuminates Enid’s personal growth and empowerment as she embraces her werewolf identity and demonstrates bravery. In scene eight, Enid undergoes a physical transformation into her werewolf form to save Wednesday from the antagonist monster, Hyde. Enid’s transformation is triggered by her determination and loyalty, demonstrating her newfound strength and power. Her transformation is accompanied by intense physical changes and animalistic gestures and

⁹³ Priest, *She-Wolf*, 3.

expressions. The camera utilises close-ups and disorienting editing to emphasize the chaotic nature of the transformation (Appendix 1, Table 8). Enid's transformation into her werewolf form shows her acceptance of her true identity and her growth as a character. The fast-paced and intense background music enhances the suspense and tension, reflecting the significance of Enid's character development and empowerment. Her actions demonstrate her loyalty and bravery, as she confronts the threat to protect her friend. The scene symbolises Enid's personal empowerment and her ability to overcome obstacles. Enid's actions in saving Wednesday's life while in her werewolf form (Figure 26), where she battles a male monster who is portrayed to be as strong and powerful as her, highlights the fact that Enid has fully embraced her werewolf identity, indicating significant personal growth and empowerment on her part. In other words, "a far more positive and accepting relationship with their inner wolf" as du Coudray suggested.⁹⁴ As Enid's transformation progresses, the portrayal of her embracing her werewolf identity and the power it grants her aligns with the concept of the "monstrous-feminine" as a source of empowerment for women, challenging patriarchal stereotypes and offers transformational and empowering possibilities.⁹⁵ Her embodiment of the "monstrous-feminine" challenges the male-dominated power structures and presents a new narrative where female power and agency are celebrated.

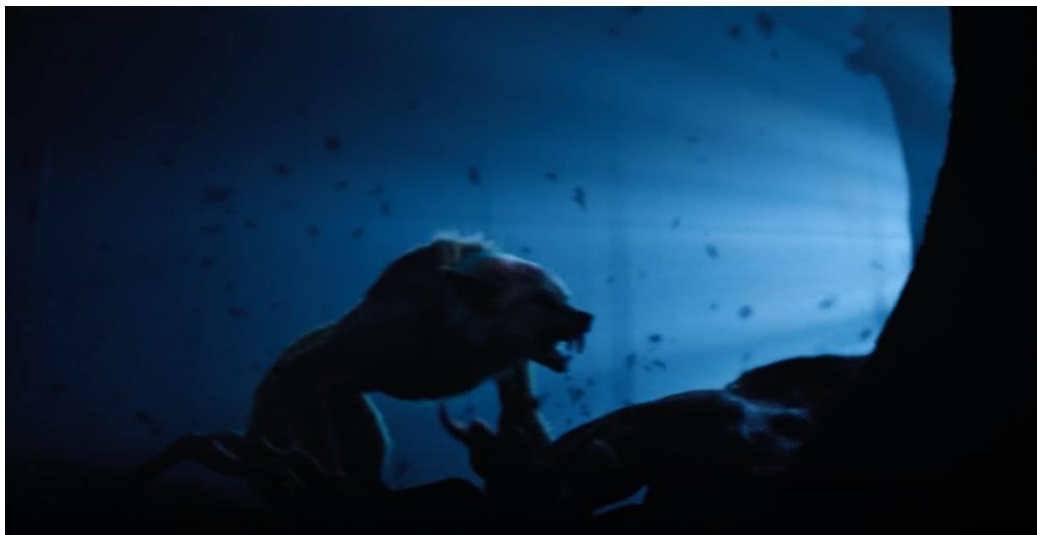


Figure 26: Enid saving Wednesday's life in her werewolf form by attacking the Hyde (Episode 8 - 34:35)

⁹⁴ du Coudray, "The cycle of the werewolf," 60.

⁹⁵ Howell and Lucy Baker, *Monstrous Possibilities*, 2.

5 Conclusion

This thesis focused on the representation of the “monstrous-feminine” in the Netflix TV series *Wednesday* through the female werewolf character Enid Sinclair and her portrayal in the TV series by looking how Enid Sinclair’s representation as a werewolf in the Netflix TV series *Wednesday* (2022-present) utilises the concept of the “monstrous-feminine” as a means of exploring her gender identity, social class, and sexuality, using John Fiske’s semiotic analysis and an intersectional approach.

The findings from the analysis provide valuable insights into the representation of the “monstrous-feminine” and the portrayal of the female werewolf, particularly through the character of Enid. Enid’s character subverts common stereotypes by showcasing her positive and energetic personality, which is reflected in her room décor and cheerful demeanour. Unlike Wednesday, who displays an expressionless and mistrusting demeanour, Enid is interactive, adaptable, and enthusiastic. This highlights her individuality and challenges the expected masculine portrayal within the werewolf pack.

Enid’s transformation into a werewolf is depicted as a representation of acceptance and inclusion within her group. Her struggles with her werewolf identity and the journey towards embracing her “real” self are portrayed, emphasising the importance of authenticity and self-acceptance. Enid’s werewolf identity becomes an integral part of her being, and she demonstrates strength, agility, and a blending of feminine elements in her werewolf form. This challenges traditional notions of gender distinctions in monster portrayals and offers a fresh perspective on female empowerment within monstrous characters.

The analysis also sheds light on the intersection of gender, social class, and werewolf-related expectations. Enid’s family dynamics, characterised by a toxic pack mentality, reflect societal values and norms prevalent within the werewolf community. The portrayal of her male siblings’ aggressive behaviour highlights entrenched gender roles and power dynamics. Enid’s family dynamics, described in detail, provide insights into their class, style, and appearance. Being the only girl among her siblings accentuates the impact of gender expectations on Enid. It is revealed that the influence of social class and gender in the family dynamics, reflecting broader cultural expectations and power dynamics.

Furthermore, Enid's ability to control her werewolf impulses during intimate moments challenges stereotypes who are shown to have hypersexual behaviour due to lycanthropy and reinforces her agency. By claiming that kissing actually helps her feel more in control, Enid disrupts the societal stigma and fear surrounding werewolves, which perpetuates the idea of their lack of control during full moons. This portrayal showcases Enid's agency in accepting and controlling her werewolf identity, highlighting the complexity of her identity and her ability to challenge traditional narratives.

These findings align with 21st century trends in representing monsters, where there is a greater emphasis on nuanced and multidimensional portrayals. Enid's character exemplifies the shift towards celebrating female power, agency, and self-acceptance within the "monstrous-feminine." By challenging traditional gender roles and presenting a complex intersection of identities, Enid contributes to the evolving landscape of monster representation in contemporary media.

While this analysis provides valuable insights, there are limitations to consider. Firstly, the analysis focuses primarily on Enid's character within the series *Wednesday* and may not fully capture the broader representation of the "monstrous-feminine" and female werewolves in other contexts. Additionally, the analysis relies on a specific theoretical framework and methodology, which may limit the scope of interpretation. Future studies could explore the representation of female werewolves and the "monstrous-feminine" across a range of media texts, considering different cultural contexts and perspectives. Additionally, examining audience reception and interpretation of these representations could provide further insights into the impact and meaning of such portrayals in society.

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TV Series

Wednesday. Directed by Tim Burton. 2022 - present. Netflix. TV series.

Appendix 1

Fiske's Television Codes

Scene 1

Episode 1 (10:11 – 14:00)

Table 1: Social, technical, and conventional codes of scene 1

Social Codes	Explanation
Appearance	Enid appears very excited and bubbly, whereas Wednesday appears confused, and untrusty. Enid's appearance is visually distinct from the werewolf pack, with wavy blond hair and pink and blue highlights at the tip of her hair. The werewolf pack all have curly and dark coloured hair. The vampire students wear dark sunglasses and drink a red liquid from a bottle, likely blood.
Dress	Enid wears the Nevermore school uniform, which consists of an indigo-black lined school blazer, a purple vest underneath, a white shirt with a black tie, and an indigo-black lined skirt.
Make-up	Enid wears shiny pink lipstick, pink eye shadow, and blue eyeliner. Wednesday wears dusty rose lipstick, lightly black eye shadow and black eyeliner. Rest of the students are not wearing notable make-up.
Environment	The scene takes place in Enid's colourful room and in various locations in Nevermore.
Behaviour	Enid is a bubbly and energetic person, excitedly welcoming Wednesday with a big smile and laugh. She attempts to hug Wednesday but immediately steps back when she realises Wednesday is not a hugger. Enid likes to help and guide others and is able to easily socialise with them. She addresses the werewolf students as "a bunch of knuckleheads," revealing that she thinks of them as stupid.
Speech	The characters speak in different tones and styles, Enid's voice sounds bubbly and energetic, corresponding to her other characteristics. Wednesday speaks in a monotone voice.
Gesture/Expression	Enid runs towards Wednesday with her hands on the side of her body and a big smile on her face. The werewolf students howl together. Enid's facial expression shows her enthusiasm when asked to help Wednesday and give her a tour around.
Technical Codes	Explanation
Camera	The camera work in this scene includes a mix of close-ups and medium shots to focus on the characters' facial expressions and body language. The camera also moves around the school yard to show different angles and perspectives, creating a sense of movement and energy. Additionally, the camera occasionally uses a shallow depth of field to focus on a particular character or object, emphasising their importance in the scene.

Lighting	The lighting in Enid's room is bright and colourful, matching the decor. The lighting in the school yard uses the natural day-light.
Editing	The editing in this scene is with quick cuts and transitions between shots. The editing also follows the rhythm of the music, which creates a sense of continuity and fluidity. The editing cuts between different monster groups and Enid's interactions with Wednesday.
Music	Ominous music and haunting choral vocalisations.
Sound	The diegetic sounds include the sound of other students talking to each other and the werewolf students howling together.
Conventional Codes	Explanation
Narrative	The scene introduces Enid and establishes her personality as positive and cheerful. It also introduces the different monster groups in Nevermore and their relationships with each other.
Conflict	There is no major conflict in this scene, but the scene contains internal conflicts for Wednesday, as she is struggling with her place in this new school environment.
Character	Enid is established as a helpful and social person, while Wednesday appears expressionless and mistrusting. The vampire students are portrayed as members of a medium or high social class, while the werewolf students are portrayed as animalistic and primitive.
Action	Enid gives Wednesday a tour of Nevermore and introduces her to the different monster groups.
Dialogue	The dialogue in the scene is used to reveal character traits, establish relationships, and advance the plot. It also reflects the characters' attitudes and values. For example, Enid's dialogue reveals her personality and her attitudes. Wednesday's reluctance to engage in small talk shows her introverted nature and discomfort in social situations. (See Appendix 2 for a detailed dialogue chart.)
Setting	The scene takes place in Enid's room that has a big circle window covered with a rainbow film reflecting the sun inside the room. It is filled with bright colours, multi-coloured carpets, a multi-coloured blanket, and stuffed toys like a teddy bear and a unicorn. Later, they move to the school yard, The Quad, a wide-open space which is enclosed by walls and connected by pathways. There is a giant dead tree in the middle of a fountain.
Casting	The casting of the actors contributes to the characterization of different and diverse representations. Emma Myers, an American actress, is casted for the role Enid. Jenna Ortega, who is a Latina actress, is casted for the role Wednesday. Luis Guzmán, a Puerto Rican actor, is casted for the role Gomez Addams. Catherine Zeta-Jones, a Welsh actress, is casted for the role Morticia Addams. Gwendoline Christie, an English actress, is casted for the role Principal Weems. Joy Sunday, a Nigerian rooted American actress, is casted for the role Bianca. Naomi Jade Tankel, a British and Japanese actress, is casted for the role Yoko. Georgie Farmer, a British actor, is casted for the role Ajax.

Scene 2

Episode 1 (18:14 – 21:15)

Table 2: : Social, technical, and conventional codes of scene 2

Social Codes	Explanation
Appearance	Enid appears looking upset and angry, while Wednesday looks annoyed and frustrated.
Dress	Enid wears a pinkish-orange fluffy jersey with a knitted skirt that has floral details. Wednesday wears a black hoodie underneath with a black and white t-shirt.
Make-up	Enid wears blue eye shadow and eye pencil and soft, shiny pink lipstick.
Environment	Enid and Wednesday's room, which reflects their contrasting personalities and styles.
Behaviour	Enid is expressive and emotional, dancing around and showing her claws when she is angry. Wednesday, on the other hand, is more reserved and focused on her writing.
Speech	Enid shouts, "What the hell did you do to my room?" using a loud voice tone, which shows that she feels upset about Wednesday tearing apart the rainbow window. When Enid shows her claws, she says, "Don't mess with me!" using a loud voice.
Gesture/ Expression	Enid shows her claws with colourful nails and says, "Don't mess with me!" Enid looks upset and angry, while Wednesday looks annoyed and frustrated.
Technical Codes	Explanation
Camera	The camera portrays Enid and Wednesday standing across from each other, showing the contrast in their personalities and styles. The camera also closely focuses on Enid when she is expressing her emotions and showing her claws.
Lighting	The lighting in the scene is using the room lightning.
Editing	The scene is edited in a way that shows the back-and-forth argument between Enid and Wednesday, highlighting their contrasting opinions and personalities.
Music	The scene features a peppy pop song playing when Enid turns on her music player and starts dancing around.
Sound	Wednesday's typewriter's sound and Enid's claws' sound.
Conventional Codes	Explanation
Narrative	The scene develops the relationship and dynamics between Enid and Wednesday, showing their contrasting personalities and opinions.
Conflict	The conflict in the scene arises from Wednesday tearing apart the rainbow window and Enid's reaction to it.

Character	Enid is portrayed as emotional and expressive, while Wednesday is portrayed as more reserved and focused on her writing.
Action	The actions in the scene include Enid dancing around and showing her claws when she is angry and Wednesday tearing apart the rainbow window.
Dialogue	The dialogue in the scene reveals Enid’s monstrosity is triggered by her emotional reactions. (See Appendix 2 for a detailed dialogue chart.)
Setting	The mise-en-scène reveals the opposite personalities and styles of Enid and Wednesday. Enid stands on her colourful and room side, filled with stuffed animal toys, whereas Wednesday stands on her dark, gothic-style room side, which includes elements such as her cello and a gothic-style lampshade.
Casting	Christina Ricci, the actress who plays the role Wednesday in <i>The Addams Family</i> (1991), is casted for the role Mrs. Thornhill.

Scene 3

Episode 1 (42:25 – 45:35)

Table 3: : Social, technical, and conventional codes of scene 3

Social Codes	Explanation
Appearance	Enid appears sad and disappointed as she hears the sounds of howling from the rest of the werewolves in the forest. Her multi-coloured claw is also shown in a close shot, indicating her unique and different appearance as a “late bloomer” werewolf.
Dress	Same as in Scene 2.
Make-up	Same as in Scene 2.
Environment	The scene takes place on Enid and Wednesday’s balcony at night during a full moon.
Behaviour	Enid is shown as being disappointed and sad, highlighting her emotional state and her desire to fit in with her werewolf pack.
Speech	Enid says that she cannot transform into her werewolf form and her speech sounds like she worries about being rejected by her pack if she doesn’t “wolf out.”
Gesture/Expression	Enid’s facial expressions and body language show her disappointment and concern, conveying her emotions to the audience. Enid starts crying saying that she is upset.
Technical Codes	Explanation
Camera	The camera focuses on Enid’s multi-coloured claw in a close shot, emphasising its importance in the scene.
Lighting	The scene is dark with the only source of light coming from the full moon, night lamps at the balcony, and lighting from inside the room.

Editing	The scene is edited to show Enid’s reaction to the sounds of howling from the forest, emphasising her emotional state.
Music	As Enid starts to explain that she is a “late bloomer”, dramatic music starts playing.
Sound	The sounds of howling from the forest and insect noises. When Enid shows her claws to Wednesday, it makes a sharp sound.
Conventional Codes	Explanation
Narrative	The scene clarifies Enid’s monstrosity and highlights her desire to fit in with her werewolf pack.
Conflict	The inner conflict in the scene is Enid’s desire to transform into her werewolf form and her inability to do so as a “late bloomer.”
Character	Enid is portrayed as a sympathetic character who wants to fit in with her peers and be accepted by her pack.
Action	The action in the scene is minimal, with Enid and Wednesday standing on the balcony and talking.
Dialogue	The dialogue between Enid and Wednesday reveals Enid’s concerns about fitting in with her pack and being accepted as a werewolf. (See Appendix 2 for a detailed dialogue chart.)
Setting	The setting of the balcony at night during a full moon includes night lamps, Wednesday’s cello. The balcony includes gothic elements such as two demon statues.
Casting	

Scene 4

Episode 5 (02:07 – 5:11)

Table 4.: Social, technical, and conventional codes of scene 4

Social Codes	Explanation
Appearance	The appearance of the werewolves in the play is portrayed as animalistic and primitive. This is in contrast to the appearance of the Addams Family, who are depicted with extravagant possessions and attire. Enid’s appearance and behaviour differentiate her from her family members, suggesting that she deviates from the standard werewolf definition presented in the scene. Her well-groomed blond hair with pink and blue tips, and her makeup suggest that she is not conforming to established werewolf norms.
Dress	Enid and Wednesday wear the Nevermore school uniform. Enid’s mother wears a fluffy long vest underneath with a flannel shirt and brown long skirt with black cowboy boots. Enid’s father wears brown trousers, natural coloured cardigan underneath with a sweater and yellow shirt. Gomez Addams wears a tuxedo with an elegant tie with a golden tiepin. Morticia Addams wears a long black dress.

Make-up	Enid wears orange eyeshadow and blue eyeliner. Her parents do not wear any noticeable makeup.
Environment	The scene takes places at the Nevermore school yard.
Behaviour	Enid's siblings exhibit aggressive and combative behaviour. Enid's behaviour suggests that she deviates from the standard werewolf definition presented in the scene.
Speech	Enid's voice tone when she speaks to her mother and her father shows her different attitude toward each parent. Whereas she uses an apprehensive tone with her mother, from the tone that she uses with her father features that she feels safer.
Gesture/Expression	Enid's gestures show that she is uncomfortable with her mother's speech and questions.
Technical Codes	Explanation
Camera	The camera focuses on the different families at Parents' Weekend, providing a visual comparison of their appearance and behaviour.
Lighting	The lighting uses natural day-light.
Editing	The editing is used to show the appearance and behaviour of different families at Parents' Weekend, highlighting the diversity among them.
Music	Quirkily dreary music plays in the beginning of the scene. No music is used while Principal Weems gives her speech. Quirky music continues after her speech.
Sound	Sounds of applause, people talking on the background, Enid's siblings howling.
Conventional Codes	Explanation
Narrative	The narrative of the scene explores social class indicators such as clothing, makeup, and behaviour. It also highlights the complex dynamics within Enid's family.
Conflict	The conflict in the scene is implied through Enid and her mother.
Character	The portrayal of the characters in the scene is used to explore social class indicators such as clothing, makeup, and behaviour. The appearance and behaviour of Enid's family suggest that they belong to a lower social class than the Addams family or the vampire character.
Action	The action in the scene is implied through the appearance and behaviour of the different families at Parents' Weekend.
Dialogue	The dialogue between Enid and her mother highlights the complex dynamics within her family. Enid's mother's attempts to regulate her daughter's conduct and physical presentation are indicative of a broader cultural expectation of conforming to established gender-based conventions and standards. (See Appendix 2 for a detailed dialogue chart.)

Setting	The setting of the scene features Parents' Weekend at Nevermore Academy filled with all the students reuniting with their families.
Casting	Amanda Drew is casted for the role of Enid's mother. Ryan Ellsworth is casted for the role of Enid's father.

Scene 5

Episode 5 (26:30 – 27:45)

Table 5: : Social, technical, and conventional codes of scene 5

Social Codes	Explanation
Appearance	Enid appears upset and calm at first, while her mother is critical and disappointed in her. Other werewolf families are playing and running around, enjoying the picnic.
Dress	Enid is dressed in casual, comfortable clothing suitable for a picnic in an open field, dark pink trousers, a lighter pink sweatshirt, a pink vest, knitted leg warmers. Her mother is wearing tile red wide leg trousers, a black shirt and the same long fluffy vest. Her father has the same clothing as in Scene 4.
Make-up	Enid wears orange eyeshadow and blue eyeliner, her mother wears barely noticeable black eyeliner.
Environment	The scene takes place in an open field around a campfire, with other families having a picnic.
Behaviour	Enid appears upset and calm at first, while her mother is critical and disappointed in her. Other werewolf families are playing and running around, enjoying the picnic. At the end of their conversation, Enid gets angry and leaves the place.
Speech	Enid's mother speaks to her in a critical and disappointed tone, highlighting her disappointment in Enid's failure to "wolf out" and become a part of the pack. Enid becomes angry and upset, highlighting the problematic nature of conversion camps for lycanthropy.
Gesture/Expression	Enid's body language becomes tense as her mother speaks to her, with her expression becoming increasingly angry and upset. Enid's facial expression becomes angrier and more upset as her mother speaks to her, highlighting her frustration and disappointment in her family's expectations for her to conform.
Technical Codes	Explanation
Camera	The camera captures Enid and her family sitting around the campfire, with other werewolf families in the background playing and running around. The camera captures close-up shots of Enid, her mother, and her father to emphasise their emotions.
Lighting	The scene takes place during the day, with natural lighting from the sun.
Editing	The editing cuts back and forth between Enid, her mother, and her father to emphasize their contrasting attitudes.

Music	When her mother lands Enid the brochures for summer camp, a gentle perturbing starts to play.
Sound	The sound of the campfire crackling and children playing in the background is audible.
Conventional Codes	Explanation
Narrative	The scene highlights the tension and conflict between Enid's desire to be herself and her family's expectations for her to conform.
Conflict	The conflict between Enid's desire to be herself and her mother's expectations for her to conform is central to this scene.
Character	Enid and her mother are the main characters in this scene, with Enid's cousin Lucille mentioned as an example of conformity to the pack mentality. Enid's father remains silent.
Action	The action in this scene consists primarily of Enid and her family sitting around the campfire and talking, with other werewolves in the background playing and running around.
Dialogue	The dialogue between Enid and her mother highlights the tension and conflict between Enid's desire to be herself and her family's expectations for her to conform. (See Appendix 2 for a detailed dialogue chart.)
Setting	The scene takes place in an open field around a campfire, with other families having a picnic. The weather is sunny. There are autumn leaves on the ground.
Casting	

Scene 6

Episode 5 (42:19 – 43:03)

Table 6: : Social, technical, and conventional codes of scene 6

Social Codes	Explanation
Appearance	Enid appears assertive and determined while her mother looks disappointed. Enid's father appears to be supportive of his daughter's decisions.
Dress	Enid wears her school uniform. Her parents wear the same clothes from scene 4.
Make-up	Same as in Scene 5.
Environment	The scene takes place at the Nevermore school yard.
Behaviour	Enid's objection and rejection of her mother's expectations shows her willingness to stand up for herself and assert her autonomy.
Speech	Enid's speech when stating that she wants to "wolf out" on her own timeline illustrates her desire for self-discovery and self-determination.

Gesture/Expression	Enid makes a bold objection gesture to her mother’s plan, showing that she is not willing to conform to her family’s expectations.
Technical Codes	Explanation
Camera	The camera is focused on Enid during her objection, and later to her mother emphasising her disappointment.
Lighting	The lighting of the environment is blueish. The night lamps at the schools are used as other sources of lights.
Editing	The editing cuts back and forth between Enid and her mother to emphasize their attitudes. After her mother’s departure, the editing cuts back and forth between Enid and her father for a short time.
Music	After Enid’s mother’s departure, somber/emotional music plays.
Sound	Other students can be heard talking on the background. Bell tolls during Enid’s conversation with her parents.
Conventional Codes	Explanation
Narrative	This scene is a pivotal moment that features Enid’s response to her family’s expectations and how her werewolf identity intersects with these issues, and it shows Enid’s bold rejection of her mother’s expectations and her determination to be accepted for who she truly is.
Conflict	The conflict is between Enid and her mother’s expectations, highlighting the tension between Enid’s werewolf identity and her family’s pack mentality.
Character	Enid’s objection demonstrates her strong character and willingness to assert her autonomy.
Action	Enid’s objection and rejection of her mother’s expectations is the main action in the scene.
Dialogue	Enid’s statement that she wants to “wolf out” on her own timeline emphasises her desire for self-discovery and self-determination. (See Appendix 2 for a detailed dialogue chart.)
Setting	The scene takes place in Nevermore school yard, where other students are saying goodbyes to their families.
Casting	

Scene 7

Episode 8 (21:38 – 23:17)

Table 7: : Social, technical, and conventional codes of scene 7

Social Codes	Explanation
Appearance	Enid and Ajax both appear affectuous, passionate, and intimate. When Enid reveals her claws by mistake, both appear surprised and worried in the beginning but Enid calms down quickly.
Dress	Enid and Ajax are dressed casually. Enid wears a colourful jersey with multiple heart shapes on the front and white trousers with

	colourful shapes on it. Ajax wears a grey sweatshirt with an oversized shirt on top and brown cargo pants.
Make-up	Enid wears blue eyeshadow with bright eyeliner and has glitter on her face.
Environment	The scene takes place in Enid's room.
Behaviour	Enid and Ajax are intimate with each other, which suggests that they have a romantic connection. Enid's accidental display of her claws shows her internal struggle with her werewolf identity.
Speech	Ajax's voice tone when he says, "You are not gonna, like, wolf out on me, are you? It is a full blood moon," reflects his fear of her transformation. He sounds like he is worried and concerned.
Gesture/Expression	Enid accidentally reveals her claws while kissing Ajax, which highlights her internal struggle with controlling her werewolf impulses. Enid's expression shows her vulnerability as she struggles with her werewolf identity and her desire to be intimate with Ajax.
Technical Codes	Explanation
Camera	The scene is shot with a close shot focused on Enid and Ajax's interaction, which gives it a sense of spontaneity and intimacy. The camera focuses on Enid's claws, blurring Enid and Ajax on the back.
Lighting	The scene is lit with night lamps and small lights around the bed in Enid's room, focusing on red and yellow colours which creates a romantic atmosphere.
Editing	The scene is edited in a straightforward manner, with cuts between Enid and Ajax.
Music	When Thing enters to the room, rousing music starts to play.
Sound	Enid's phone rings, "Flight of the Bumblebee" playing as ringtone. Sound of the door when Thing enters.
Conventional Codes	Explanation
Narrative	The scene is a pivotal moment in Enid's character development, as it shows her learning to accept and control her werewolf identity while having an intimate moment. The scene also highlights that Wednesday is in danger, which leads Enid to take action about it.
Conflict	The fear surrounding werewolves is a central conflict in the scene, as Ajax expresses his fear that Enid will lose control of her werewolf impulses.
Character	Enid and Ajax are the main characters in the scene, and Enid's struggle with her werewolf identity is central to the scene's themes.
Action	Enid accidentally reveals her claws while kissing Ajax, which highlights her internal struggle with controlling her werewolf impulses.
Dialogue	Ajax's line about the full blood moon reflects the societal stigma and fear surrounding werewolves during full moons, while Enid's response challenges this stereotype. (See Appendix 2 for a detailed dialogue chart.)

Setting	The setting of the room is filled with romantic lights which illustrates the intense moment Enid and Ajax are having.
Casting	Victor Dorobantu is casted for the role Thing. Moosa Mostafa is casted for the role Eugene.

Scene 8

Episode 8 (33:20 – 34:55)

Table 8: : Social, technical, and conventional codes of scene 8

Social Codes	Explanation
Appearance	The scene begins with Enid’s human form, but she transforms into her werewolf form. In her werewolf form, Enid has pink and blue fur tips, which carry over from her human form. Enid’s werewolf form is portrayed as strong and powerful, exhibiting remarkable speed and agility.
Dress	In her human form, Enid wears the same clothes as in Scene 7, with an additional pink coat. Enid’s werewolf form does not have any clothing.
Make-up	Her transformation includes physical changes to her face, such as elongated teeth and pointed ears, that reflect her werewolf form.
Environment	The scene takes place in a forest during a full blood moon, which appears to be one of the factors in Enid’s transformation.
Behaviour	Enid’s transformation is triggered by her will to protect Wednesday, demonstrating the strong friendship they have established. Enid falls down and starts to grunt painfully with the sounds of snapping bones and stretching flesh, demonstrating the intense physical transformation process. When Enid realizes she is transforming into her werewolf form, she screams and howls to the moon.
Speech	Enid screams “Oh my God!” four times when she realises, she is transforming into her werewolf form. Enid’s snarls and growls reflect her internal struggle as she transforms.
Gesture/Expression	Enid’s gestures become more animalistic as she transforms, emphasizing her physical changes and her new form. Enid’s facial expressions become more intense and animalistic as she transforms, reflecting her internal struggle and her new form. Enid falls down and starts to grunt painfully with the sounds of snapping bones and stretching flesh, demonstrating the intense physical transformation process. She also howls to the moon in her werewolf form, expressing her new identity.
Technical Codes	Explanation
Camera	The camera work in this scene includes a mix of close-ups and medium shots, focusing on Enid’s physical changes and her transformation. The camera also creates a sense of chaos and tension. The camera focuses on the full blood moon before zooming in on Enid’s transformation. The camera also shows Enid in her werewolf form and her actions while battling Hyde.

Lighting	The scene takes place in the dark forest with the only source of light being the full blood moon.
Editing	The editing in this scene is fast-paced and chaotic, reflecting the intensity of the transformation. The cuts are quick and disorienting, emphasizing Enid's physical changes and her struggle. The scene cuts between Enid's transformation and Wednesday's encounter with Tyler.
Music	The scene has background music that adds to the suspense and tension of the moment. The music in this scene is intense and ominous, increasing as Enid completes her transformation. The music adds to the horror and tension of the scene.
Sound	The sound design in this scene includes a mix of diegetic sounds, such as Enid's snarls and growls, and non-diegetic sounds, such as the music. These sounds contribute to the atmosphere of the scene and create a sense of immersion. Enid's transformation is accompanied by the sounds of bones snapping and flesh stretching, emphasising the physical nature of her transformation.
Conventional Codes	Explanation
Narrative	The scene advances the narrative by showing Enid's transformation into a werewolf, which is a key element of her character development. Enid transforms into her werewolf form to save Wednesday from the antagonist monster, Tyler, who has turned into Hyde. This highlights Enid's loyalty and bravery, demonstrating her character growth.
Conflict	The conflict in the scene arises from the Hyde's aim to kill Wednesday, and Enid attacking the Hyde in order to save Wednesday's life.
Character	Enid's transformation demonstrates her acceptance of her werewolf identity, showing her personal growth and empowerment.
Action	The action in the scene is focused on Enid's transformation and the physical changes she undergoes and her battle with the Hyde.
Dialogue	(See Appendix 2 for a detailed dialogue chart.)
Setting	The scene takes place in a foggy forest during a full blood moon at night, creating a spooky and eerie atmosphere.
Casting	Hunter Doohan, an American queer actor, is casted for the role Tyler, aka. Hyde.

Appendix 2

Scene 1 Dialogue

Episode 1 (10:11 – 14:00)

[Morticia gasps]

[Gomez Addams]: It's so... vivid.

[Enid]: (inhales excitedly) Howdy, roomy!

[Principal Weems]: Wednesday, this is Enid Sinclair.

[Enid]: Are you feeling okay? You look a little pale.

[Gomez]: Wednesday always looks half-dead.

[Enid]: Oh. Welcome to Ophelia Hall. (tries to hug Wednesday) Not a hugger. Got it.

[Morticia]: Please excuse Wednesday. She is allergic to colour.

[Enid]: Oh, wow. What happens to you?

[Wednesday]: (flatly) I break out into hives and then the flesh peels off my bones.

[Principal Weems]: Luckily we've special ordered you a uniform. Enid, please take Wednesday to the registrar's office to pick it up along with her schedule, and give her tour along the way.

[Enid]: Nevermore was founded in 1791 to educate people like us. Outcasts, freaks, monsters, fill in your marginalized group here.

[Wednesday]: You can save the sanitized sales pitch. I don't plan on staying here for long.

[Enid]: Why not?

[Wednesday]: This was my parents' idea. Oh look, there's my mother smirking at me. They've been looking for any excuse to send me here. It's all a part of their nefarious, yet completely obvious plan.

[Enid]: What plan?

[Wednesday]: To turn me into a version of themselves.

[Enid]: In that case perhaps you can clear something up. Rumor's been swirling around that you killed a kid at your old school, and your parents pulled strings to get you off.

[Wednesday]: Actually it was two kids, but who's counting?

[Enid]: Welcome to the quad.

[Wednesday]: It's a pentagon.

[Enid]: The whole snarky Goth girl things might have worked at normie school, but here things are different. Let me give you a wiki on Nevermore's social scene.

[Wednesday]: I'm not interested in participating in tribal adolescent clichés.

[Enid]: Well, then use it to fill your obviously bottomless pit of disdain. There are many flavors of outcasts here, but the four main cliques are Fangs, Furs, Stoners and Scales.

Those are the Fangs, AKA vampires. Some of them have literally been here for decades.

That bunch of knuckleheads are Furs, AKA werewolves. Like me!

[Furs howling]

[Enid]: Full moons get pretty loud around here. That's when furs wolf out. I suggest you pick up noise-cancelling headphones.

[Wednesday]: I'm assuming Scales are sirens?

[Enid]: You catch on quick. And that girl, Bianca Barclay, is the closest thing Nevermore has to royalty.

[enchanted whooshing]

[Enid]: Although her crown's been slipping lately. She used to date our resident tortured artist, Xavier Thorpe. But they broke up at the beginning of the semester. Reason unknown.

[Wednesday]: Fascinating.

[Enid]: I know, right? My vlog is, like, the number one source for Nevermore gossip.

[Ajax]: Yo, Enid! You're not gonna believe the dirt I've heard about your new roommate. She eats human flesh. Chowed down on that kid she murdered. You better watch your back.

[Wednesday]: Quite the contrary. I actually fillet the bodies of my victims, then feed them to my menagerie of pets.

[Enid]: Ajax, this is my new roommate, Wednesday.

[Ajax]: Whoa. You're in black and white. Like a living Instagram filter.

[Enid]: Ignore him. Gorgons spend way too much time getting stoned. He's cute, but clueless. You know it's a small school. There wasn't much online about you. Oh, you know you should really get on Insta, Snapchat, and TikTok.

[Wednesday]: I find social media to be a soul-sucking void of meaningless affirmation.

Scene 2 Dialogue

Episode 1 (18:14 – 21:15)

[Enid]: What the hell did you do to my room!

[Wednesday]: Dividing *our* room equally. It looks like a rainbow vomited on your side.

[Enid]: I—

[Wednesday]: Silence would be appreciated. This is my writing time.

[Enid]: Your writing time?

[Wednesday]: I devote an hour a day to my novel. Perhaps if you did the same, your vlog might be coherent. I've read serial killer diaries with better punctuation.

[Enid]: I write in my voice. It's my truth. It's what my followers love.

[Wednesday]: Your followers are clearly imbeciles. They respond to your stories with insipid little pictures.

[Enid]: Uh, you mean, emojis? It's how people express their feelings. I realize that's a foreign concept to you.

[Wednesday]: When I look at you, the following emojis come to mind. Rope, shovel, hole. By the way, there are two D's in Addams. If you're going to gossip about me, at least spell my name correctly.

[music player beeps, playing peppy pop song]

[Wednesday]: Turn that off.

[Wednesday]: This is your final warning.

[Enid]: Rawr! Don't mess with me. This kitty's got claws, and I'm not afraid to use them.

[door opens]

[Miss Thornhill]: Good evening, girls. Oh, sorry about the mud. I wanted to make sure that Wednesday was settling in. Ah. Is this a bad time? I'm Miss Thornhill, your dorm mom. Apologies, I wasn't here to greet you when you arrived. I trust Enid has given you the old Nevermore welcome.

[Wednesday]: She's been smothering me with hospitality. I hope to return the favour. In her sleep.

[Miss Thornhill]: Well, here's a little welcome gift from my conservatory. I try to match the right flower to each of my girls. When I read your personal statement in your application, I immediately thought of this one.

[Wednesday]: The black dahlia.

[Miss Thornhill]: Oh, you know it.

[Wednesday]: Of course. It's named after my favorite unsolved murder. Thank you.

[Miss Thornhill]: Okey-dokey. Before I leave, I want to go over a few house rules. Lights off at 10:00, no loud music, and no boys, ever.

[Wednesday]: What's the story of about going into the local town?

[Miss Thornhill]: Passes to Jericho are a privilege, not a right. It's a brisk 25-minute walk, or there's a shuttle on the weekends. The locals are a tad bit wary about Nevermore, so please don't go making any waves, or perpetuating any outcast stereotypes. That means keep your claws to yourself (looks at Enid), and no smothering people in their sleep (looks at Wednesday). Are we clear? Great talk.

Scene 3 Dialogue

Episode 1 (42:25 – 45:35)

[Furs howling, baying]

[Wednesday]: Why aren't you wolfing out?

[Enid]: Because I can't.

[shows her claws]

[Enid]: It's all I got. My mom says some wolves are late bloomers, but I've been to the best Lycanologist. I had to fly to Milwaukee, would you believe it? Yeah, she says there's a chance I may never... you know.

[Wednesday]: What happens then?

[Enid]: I'd become a lone wolf.

[Wednesday]: Sounds perfect.

[Enid]: Are you kidding me? My life would be officially over. I'd be kicked out of my family pack with no prospect of finding a mate.

[Wednesday]: I'm failing to see the problem here.

[Enid]: I could die alone.

[Wednesday]: We all die alone, Enid.

Scene 4 Dialogue

Episode 5 (02:07 – 5:11)

[Gomez Addams]: Ah, the fetid air of teenage angst. These were the best years of our lives, were they not, Tish?

[Morticia Addams]: They certainly were, *mi cariño*. I hope Wednesday's happy to see us. I left a dozen messages on her crystal ball. Still no reply.

[Gomez Addams]: Fret not, my plum-lipped cupid. I'm sure she is dying to see us. Mmm.

[Pugsley Addams]: Come on, let's go.

[Principal Weems]: Nevermore was created as a safe haven for our children to learn and to grow, no matter who or what they are.

[applause]

[Principal Weems]: I realize most of you have heard about the unfortunate incident involving one of our students. But I'm happy to report that Eugene is on the mend and is expected to make a full recovery. So, let's focus on the positive and make this Parents' Weekend our very best yet.

[applause]

[Wednesday]: On the mend? Try in a coma.

[Enid]: Have you been to see him? You're his friend.

[Wednesday]: I'm the reason he's in the hospital.

[Enid]: That is not your fault, okay? The monster hasn't attacked anyone in the past week. Maybe you finally scared it off.

[Wednesday]: Or maybe it went into hiding to avoid this weekend.

[Morticia]: Look at this. Some things never change.

[Wednesday]: I knew I should have worn my plague mask.
[Enid]: Would you look at my family?
[howling]
[Enid]: Talk about toxic pack mentality. I give my mom 30 seconds before her judge-y claws come out. (Enid sighs) Let's get this over with.
[Gomez]: There she is. Oh, how we missed those accusing eyes and youthful sneer.
[Morticia]: How are you, my little rain cloud?
[Wednesday]: I though Thing was filling you in on my every move. I uncovered your feeble subterfuge almost immediately.
[Gomez]: So, how's the little fella doing? Does he still have all his fingers?
[Wednesday]: Relax. I haven't snapped any of his digits. Yet.
[Morticia]: So, tell us everything.
[Wednesday]: Since you've abandoned me here, I've been hunted, haunted, and the target of an attempted murder.
[Gomez]: Ah, Nevermore. I love you so.
[Enid's mother]: Enid. Oh, let me look at you.
[Enid]: One-one-thousand, two-one-thousand...
[Enid's mother]: Have you not been waxing?
[Enid]: Three second. That's a personal best.
[Enid's mother sniffing Enid]: Are you feeling well? You're looking a touch anemic. Have you been eating enough red meat?
[Enid]: It's good to see you too, Mom. And you, Dad.

Scene 5 Dialogue

Episode 5 (26:30 – 27:45)

[pack growling playfully]
[Enid's mother]: Here. I brought you a gift.
[Enid]: That's so sweet. You didn't have to get me anything.
[Enid's mother]: I know, but I thought we got off on the wrong foot this weekend. I just want you to know that all I want is the very best for you.
[gentle, perturbing music playing]
[Enid]: What are these?
[Enid's mother]: Brochures. For summer camp.
[Enid] These aren't just ordinary summer camps. These are camps for lycanthropy conversion.
[Enid's mother]: Oh, no need to be dramatic, Enid.
[Enid]: You want to send me to conversion therapy for werewolves?
[Enid's mother]: It worked wonders for your cousin Lucille, didn't it? Seven weeks in the Balkan countryside and she was howling at the moon in no time. As it should be. Don't you want to wolf out and finally be normal, honey?

Scene 6 Dialogue

Episode 5 (42:19 – 43:03)

[Enid's mother]: So, it's decided. Six weeks at Camp Howl. You'll need to pick which activity –
[Enid]: No, I don't. Because I'm not going. Not this summer. Not ever. If I'm meant to wolf out, then I'm going to do it on my own timeline and not yours. I just hope that one day, you'll finally be able to accept me for who I am.
[Enid's father]: I'm proud of you, kiddo. You do you.

Scene 7 Dialogue

Episode 8 (21:38 – 23:17)

[Enid and Ajax kissing and both chuckling]

[claws rasp]

[Ajax]: Whoa. Are you okay? You're not gonna, like, wolf out on me, are you? It is a full blood moon.

[Enid]: I'm okay, I think. But this is helping.

["Flight of the Bumblebee" playing as a ring tone]

[Enid]: Hey, Eugene how are you?

[Eugene]: Have you seen Wednesday?

[Enid]: No, she left this afternoon. Didn't she swing by to see you?

[Eugene]: Listen, Principal Weems and her went and confronted Ms. Thornhill. But I haven't heard a peep from either of them.

[Enid]: Why would they confront Ms. Thornhill?

[Eugene]: Because she is behind everything that's happened. She's the bad guy... Bad woman. She is just a really bad person.

[Enid]: Okay. Ajax and I will go check out the conservatory.

[Ajax]: Yo. Bee boy, welcome back.

[Eugene]: What's he doing in your room.

[Enid]: Umm...

[door opens and Thing enters]

[Enid]: Wha...? Slow down! What happened? Principal Weems?

[Ajax]: Enid, what the hell is going on?

[Enid]: What about Wednesday? Tyler and Thornhill took her? Where? Crackstone's crypt, what the heck? Who are the nightshades?

[Ajax]: I'll... I'll explain on the way.

[Enid]: Come on.

Scene 8 Dialogue

Episode 8 (33:20 – 34:55)

[branch snaps]

[yelps]

[pained grunt]

[bones snapping, flesh stretching]

[Enid]: Oh my God. Oh my God! Oh my God! It's happening! Thing, I'm wolfing out!

[keening howl]

[Enid's howl echoing]

[Tyler]: Laurel said you were dead.

[Wednesday]: I'm feeling much better now.

[Tyler]: You're like a cockroach.

[Wednesday]: Please, flattery will get you nowhere. This will not end well for you.

[clothing fraying]

[bestial snarl]

[roars]

[snarls]

[tense music builds]

[heroic music plays] -> the moment Enid attacks the Hyde.

[snarls]

[Wednesday]: Enid?

[delicate music plays]

[Wednesday]: Enid!

[Wednesday]: I need to get back to the school.