



Analysis of the feminism present in the literary work "Anne of Green Gables" and its Adaptation "Anne with an E"

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ABSTRACT: O presente trabalho tem como objetivo prioritário fazer um estudo sobre o movimento feminista desde seu início até a quarta onda, e também discutir essa questão social presente tanto na obra literária "Anne of Green Gables", livro de autoria feminina escrito no século XIX, quanto na série "Anne with an E", adaptação produzida em 2017, apontando as semelhanças e diferenças entre as duas obras. Anne de Green Gables, escrito por Lucy Maud Montgomery, nos encanta com uma personagem feminina forte, cheia de atitude e sonhos, atualmente, no século XXI, grandes obras discutem os componentes presentes nos textos literários, como a questão do papel da mulher na sociedade, a presença, mesmo que de forma sutil, do feminismo dentro da obra, e as desigualdades sociais e o sexismo existentes naquele contexto. Entretanto, é por meio da adaptação que essas questões são percebidas de forma mais clara e madura. Este estudo tem como foco o estudo comparativo, ou seja, a análise da obra em paralelo com a adaptação feita pelo canal de streaming Netflix. Para isso, temos como base teórica os estudos de Paige Tucker (2020), que trata sobre adaptações e transformação na representação da figura feminina das obras literárias para a produção cinematográfica, Alison Elizabeth Hnatow (2020), que discute os aspectos presentes no livro, e Priscilla Pellegrino de Oliveira (2020), que aborda a escrita feminina no século XIX e a importância do movimento feminista para que isso fosse possível.

Keywords: Female authored literature; Audiovisual adaptation, Feminism, Anne with an E

RESUMO: O presente trabalho tem como objetivo prioritário discutir e analisar a literatura "Anne of Green Gables" uma literatura de autoria feminina escrita no século XIX, antes do

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início dos movimentos feministas, e a série "Anne with an E, a adaptação produzida em 2017 apontando as semelhanças e diferenças entre as duas obras, mas também busca discutir o movimento feminista, seus momentos e implicações na humanidade. Anne de Green Gables, escrita por Lucy Maud Montgomery, nos encanta com uma personagem feminina forte, cheia de atitude e sonhos, atualmente, no século XXI, grandes obras discutem os componentes presentes na literatura, como a questão do papel da mulher na sociedade, a presença, mesmo que de forma sutil, do feminismo dentro da obra, e as desigualdades sociais e o sexismo existentes naquele contexto. No entanto, é através das adaptações, do texto para o audiovisual, que essas questões são percebidas de forma mais clara e madura. Este estudo tem como foco a literatura comparada, ou seja, analisar a obra em paralelo com a adaptação feita pelo canal de streaming Netflix. Para isso, temos como base teórica os estudos de Paige Tucker (2020), tratando sobre adaptações e transformação na representação da figura feminina da literatura para a produção cinematográfica, Alison Elizabeth Hnatow (2020) que discute os aspectos presentes na literatura, e Priscilla Pellegrino de Oliveira (2020) aborda a escrita feminina no século XIX e a importância do movimento feminista para tornar isso possível.

Palavras-chave: Literatura de autoria feminina; adaptação audiovisual; feminismo, Anne with an E.

INTRODUCTION

Writing about this theme is kind of a challenge, the story "Anne of Green Gables" is a Romance written in the Victorian age, by the Canadian author Lucy Maud Montgomery, which even for a work of that period, has criticism discreetly inserted in the lines and situations of the story. I knew the universe of "Anne" through the streaming show "Anne with an E" in 2020, since then, I got impacted by the story, the characters, and especially by the young protagonist, the girl, with her strong personality and imaginative mind would change the way of thinking of a community mostly ruled by men, expressing through her conduct characteristics of someone who supports the causes of a movement which benefits women; Attributes such as gender equality, empathy, fight for women rights and sense of justice.

Since when I realized through my searches that many people are aware only of the book's story, or only of the show, I considered it important to make the parallel between both. Because of that, this academic paper is a comparative analysis of the first book of a collection formed of eight literary works, and the Tv series produced by Netflix from 2017 until 2020

"Anne with an E ". In my research I compare the two works, using as a parameter the present aspects in conversations and behavior of protagonist in the book that can be considered characteristics of a potential feminism; then discuss about the traits of the explicit feminism developed with a certain freedom in the show, and also highlight why is relevant for the adaptation to be produced in 21th century.

Considering the literary work and its adaptation, and reading other thesis about the universe of Anne, we can notice its impact on society in many ways. We realize the relevance of this article in at least two aspects: 1. The importance of education in women's lives, the fact that Anne have ambitions like, have a graduation and be a teacher means on that context more than we think, while other girls don't mind being housewives and just care about beauty and superficial things (what means they are comfortable with the destiny chosen for them by the others) go against all these ideals, with different interests showing them for how education can change a reality, makes Anne a girl with positionaments that will contributte for a development of a feminist woman in the future. We see in the book how Anne always had an affinity with books and how it has influenced her throughout her life; academics interests are the first steps for showing her desire in having a social relevance, then we perceive how knowledge can change the female social reality, and Anne Shirley is a protagonist who believes in that. It may not be considered the feminist movement in fact, but for a social context of that period, it was an act of courage for a woman to break out of the patterns ruled by the majority, wanting to be independent and responsible for her own choices in a system that values only the male figure.

2. The feminist movement explored explicitly on the audiovisual and its implications in society, revealing how it changes the citizen perception over the years about differences that should not exist between sexes. My interest while writing this paper is to show how changes in Anne's narrative from book to adaptation impact on society and also show that the literature and the academic interests changes Anne's perspective, and as consequence can impact children and teenagers lives, but also write an study that generates discussions on academic projects that deal with literature and cinema and the link between them, also making it possible to point out other themes addressed in the audiovisual work.

"Anne of Green Gables", written in 1908, gives life to the protagonist Anne Shirley, an orphan child who goes through changes when she is adopted by brothers Marilla and Matthew Cuthbert. Anne is an 11-year-old girl, full of personality, an imagination enthusiast, dreamy,

ambitious, and optimistic who is always searching for knowledge. These qualities give her the opportunity to be a character with characteristic feminist ideals, in several moments the red haired girl shows her steps towards becoming a young woman with a this potential, even inserted in a patriarchal society in the 19th century. Montgomery's narrative in her novel, although written in the 19th century, make possible the insertion of issues, like the importance of higher education for women, break the paradigm that women should only be housewives and depend on their husbands to support the household and children, that is what has been done 109 years later on the screens.

In the year 2017 the streaming service Netflix and CBC produced the audiovisual adaptation of the work "Anne of Green Gables"; The series "Anne with an E" that earned the admiration of thousands of spectators around the world; It is important to say that the first Montgomery's novel covered all the three seasons of the show. This retelling brought not only what is presented in the book, but added both new characters and new contemporary social discussions such as feminism, racism, LGBT representation, xenophobia and a hard fight against sexism intrinsic in the small community of Avonlea.

Dealing with the relationship between literary work and adaptation, it is interesting how the interpretation of a work written in 1905 can preserve its essence and still carefully add elements that were introduced for a further social discussion in a way that causes a social impact and provokes changes in thoughts about such themes. According to Tucker (2020) it is important that this reinterpretation of a novel written in a historical period is done because it can bring to light important approaches as they were exposed under a new and positive socio-cultural perspective.

LITERATURE REVIEW

Initially it is important to conceptualize four significant terms that appear in a recurrent form in this article: feminism, audiovisual, literary adaptation and comparative literature. First of all, Oliveira (2020, p. 99) defines the term "feminism" as "a collective vision for changing a corpus of knowledge, which seeks to explain causes and solutions of oppression against women."² As defined by the Merriam Webster dictionary the term "audiovisual" means, "designed to aid in learning or teaching by making use of both hearing

² Uma visão coletiva de mudança política, um corpo de conhecimento, que busca explicar causas e soluções de opressão contra a mulher (Oliveira, 2020, p. 99).

³ Usado no singular mas geralmente compreendida no plural, ela designa uma forma de investigação literária que Usada confronta duas ou mais literaturas (Carvalho, 2007, p. 5).

and sight” (Audiovisual, 2023); according to Tucker (2020, P. 4) Apud Leitch (2008, p. 106) “literary adaptation” is a genre, as it has its own rules, procedures and textual markers that determine the shape the adaptation takes.” And finally, the definition of comparative literature, as Carvalhal explains: “Used in the singular but generally understood in the plural, it designates a form of literary research that confronts two or more literatures.” (Carvalhal, 2007, P. 5)³

To justify the thematics presented in this paper; first talking of Alison Elizabeth Hnatow thesis (2020) when discussing the story of the series “Anne with an E” under social aspects, such as, femininity, gender difference and the evolution of the issues raised in the series “ANNE-GIRLS: Investigating Contemporary Girlhood Through “Anne with an E” reveals the importance of questioning character of a girl-woman into a patriarchal society.

About the literary adaptation, Paige Tucker (2020) in her thesis “Adaptation as Revision: Transforming Representations of the Female Life Experience from Canonical Literature to Contemporary Hollywood Teen Film” explains that understand the relevance of film adaptations as re-readings that bring new perspectives is important to social debates, thus making the transition from a piece of an literary work for example, to an audiovisual work maintain the essence of the story, but bringing contemporary discussions, even though is a long difference between each period, as in the case of “Anne of Green Gables” and its adaptation “Anne with an E”. This paper makes a parallel between film and the book highlighting the importance of the adaptations for TV.

After analyzing stories brought from literary work to the audiovisual, the author concludes on how important it is to review a literary text in transition to cinematography, considering the differences in social and cultural contexts in order to raise issues to be discussed among young people and adults, issues which in the 19th century could not be exposed in a romance book written by a woman. It is another thematic topic to discuss on next lines, women in literary panel in an old historical period context. At this moment we recognize that the visual work might imply a positive result of social transformations through time.

About the thematic feminism and feminine writing we got the article written and published by Priscilla Pellegrino de Oliveira (2020) on Revista Carolina “Feminism and Literature at the End of the Nineteenth Century: Female Authorship Writings in the United

³ Usado no singular mas geralmente compreendida no plural, ela designa uma forma de investigação literária que Usada confronta duas ou mais literaturas (Carvalhal, 2007, p. 5).

States”, where the author points all the steps for women to conquer the space that we have today, from the voting rights, the academics scopes, also showing the female figure in literature;

Historically, women were excluded from cultural authority due to the lack of (or low) access to formal education until the beginning of the 20th century. Thus, considering the history of the feminist movement from demonstrations for suffrage and equality of labor rights before the law, from the nineteenth century, we can perceive in the literature of fiction and non-fiction authors, the concern with women's issues over time (Oliveira, 2020, p. 99, 100).⁴

The excerpts explained above, bring to light the relevance of this academic article which has a social character, discusses the importance of feminism of an historical perception, the steps and relevance of women's acts from the nineteens for the movement that we can live now; implications in the academic, literary and social environment, in general for a generation that learns about respect for differences regarding gender.

METHODOLOGY

In this research we investigate through bibliographic and audiovisual resources the work Anne with green gables, within a study characterized as comparative study for approaching within the critical literary and extraliterary parameters. Thus, it consists of two stages: analysis of the literary material and theoretical contributions; and the analysis of the literary work “Anne of Green Gables” and its adaptation to the streaming show “Anne with an E”, which discuss current social issues that are not retconned in the literary .

The procedure used for the construction of this article was the comparative analysis using as research objects the observation of different aspects between the literary work and the series, discussing these aspects from a social perspective. The theme addressed is feminism, an aspect shown in the series in a more notorious way. For this, we use the studies of Paige Tucker (2020), Alison Elizabeth Hnatow (2020) and Priscilla Pellegrino de Oliveira (2020).

RESULTS AND DISCUSSION

Understanding about feminism and its implications

⁴ Historicamente, a exclusão das mulheres da autoridade cultural se dava devido à falta de (ou pouco) acesso à educação formal, até o início do século XX. Desse modo, levando em consideração a história do movimento feminista a partir de manifestações pelo sufrágio e pela igualdade de direitos trabalhistas perante a lei, a partir do século XIX, podemos perceber na literatura de autoras de ficção e não-ficção, a preocupação com as questões femininas no decorrer do tempo (Oliveira, 2020, p. 99-100).

At an ONU campaign named “He For She” in 2014, represented by the actress Emma Watson, she declares in her speech that the feminist movement is for many people, often synonymous with man-hating, meanwhile, this is not the essence of the movement nevertheless, “feminism by definition is the belief that man and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes.” This is the idea that the protagonist wants to convey through her character and sense of justice and often she successfully transforms the situation around her, bringing justice and a sense of equality between men and women.

In complement of the definition above, Oliveira mention in her paper about Judith Sargent Murray; “In a collection of essays (1792), published in the Massachusetts Magazine, she demonstrates her Enlightenment emphasis on equality between the sexes in all fields, including literature, proposing to show the merit of a work rather than the author's identity or gender of the author.” (Oliveira, 2020, p. 100).

There I wonder how social reality changes through the years, while Murray, in the 70's say what matters is a job to be published and appreciated proposing to emphasize the literature quality with no giving much importance for authorship, watson's discourse says that, furthermore, now women want and can own their rights, be recognized, and receive for their job. Thus, every conquest came as consequences of struggles and movements in support of women figure; this movement is a historical battle, time from time the minority of the female population and their allies in conditions of knowledge and power sought their rights in political and social fields, and started with the voting rights.

For better understanding the movement feminism is classified into waves, it all began in 1848, it marked the beginning of the first wave, at this year in New York happened the Seneca Falls Convention.

“The convention marks the beginning of the movements for women's rights in the United States with the document Declaration of Rights and Opinions, achieving the adoption of 12 resolutions that were based on the idea of equality between the sexes before the law, having their rights guaranteed”(Oliveira, 2020).⁵

Since then configurations in women's rights and duties have changed around the world, women have started to conquer prestigious spaces and play relevant roles and events began to include the female figure in their agendas

⁵ A convenção marca o início do movimento pelos direitos das mulheres nos Estados Unidos com o documento Declaração de direitos e opiniões, conseguindo a adoção de 12 resoluções que se baseavam na ideia da igualdade entre os sexos perante a lei, tendo seus direitos garantidos (Oliveira, 2020).

“In 1850, the annual National Women's Right Convention claimed for freedom of choice for women in all society spheres, especially the right to vote, arguing that one half of the population could not solve the lives of the other half” (Oliveira, 2020).⁶

Even though the beginning of feminist movement is recognized by voting rights, many other things have been achieved since then, and literature in the United States has a huge relevance for the first two moments of feminism. With the increase of the movement activists divided the movement according to the moments and what they were dealing with. In 1960, feminism keep happening as a political movement claiming rights that at that time were already basic rights of men. In this year, in which begins the second wave women were granted by law to keep their property after marriage, years after it, right to custody of their children, labor emancipation, better salary conditions as other objectives have been achieved.

“The end of the war was a major incentive for women's activism as it encouraged the formation of associations formed by women for the abolition of slavery. Women then began to demand the right to a professional career, control over their own bodies, better wages, as well as to question the burden of domestic work.” (Oliveira, 2020).⁷

The need for advancement in the economic sector and the progress of the industrial revolution allowed a positive response to this reform and the emancipation of women in different areas was possible. Years later woman fought for the rights of control their own bodies with contraceptives methods, the literature of Margaret Sanger “Woman is the new race” (1920) start the discussion, Sanger, in 1916 opens the first birth control clinic in the United States, on Brooklyn, which resulted in her being sentenced to jail for 30 days, birth control generated several other discussions among women and activists, for Sanger it meant the right to choose and freedom.

In the 1990's the movement emerged at a new time, the third wave which came to continue the women's struggles, some theorists argue that between the end of the second wave and the coming of the third wave feminism there was post-feminism, where the movement ended. “Conservative claimed that women had achieved equality and feminism was redundant” (Virokannas, 2011).

⁶ "Em 1850, a Convenção Nacional de Direito das Mulheres, realizada anualmente, reivindicou a liberdade de escolha para as mulheres em todas as esferas da sociedade, especialmente o direito ao voto, argumentando que uma metade da população não poderia resolver a vida da outra metade" (Oliveira, 2020).

⁷ O fim da guerra foi um grande incentivo para o ativismo feminino por encorajar a formação de associações de ajuda formadas por mulheres pela abolição da escravidão. As mulheres passaram a reivindicar então o direito a uma carreira profissional, o controle sobre seu próprio corpo, melhores salários, assim como a questionar a carga de trabalho doméstico (Oliveira, 2020).

There is a moment where activists have actively fought for causes and in some parts of the world feminism was not considered necessary anymore, conservative people who do not support that cause considered feminism dead. The third wave started in 1990 justified by the difference between women's goals, differently from the other waves focused on individual identity.

Fernandes states that “Dominant narratives of third wave feminism tend to focus on three central paradigms—multicultural inclusion, identity politics, and intersectionality”. The third wave of feminism looked to empower the individual by celebrating diversity in race and sexuality. (Tucker, 2020 Apud Fernandes, 2010)

Feminist movement was since the beginning focused on supporting the female figure by giving them the rights and benefits that they deserve, which were at that time intended only for men. Third wave came to, besides continuing the political struggles, including other social groups that were not so noticed and others discriminated in fact, as well as black people, foreigners, homosexuals and seeking to combat class differences such as religious.

All these moments of the feminist movement have brought us to the fourth wave, which one begun around 2012, the fight this time, works as an virtual activism, without neglecting real-life activism people used the internet and screens to have a voice, support by spreading their ideals and demands. women and activists fought against hard problems, such as sexual violence, violence against women in general, and sexism.

Digitally mediated transnational feminism is heralding the onset of a fourth wave of the feminist movement”. Fourth wave feminists wield “digital tools of communication and organize and promote campaigns with speed to the masses (...) This new way of activism through digital communication has “transformed our interaction capabilities and [has] to some degree overshadowed the traditional means of protest” (Tucker, 2020 Apud Ray, 2018).

Tucker, quoting Ray in the excerpt above, clarifies the relevance of using the internet in cooperation with the movement, the internet allows activism and the fight both for women's rights and against what hurts them to be spread and recognized across the world. It also means that use media, movies, tv series, plays to spread feminists ideals was not a bad idea for huge group that started to fight and support the cause, is was also in this moment that we see many productions on Tv allusive and supportive of the feminist movement, as example “Anne with an E” which one this paper treats about, so that then more and more people understand and collaborate with activism.

“The campaign TIME’S UP publicly, launched on January 1st, 2018 with their own open letter signed by over 300 women in the entertainment industry. Published in the New York Times, this letter thanked the farmworkers and announced that they would be using their network and platforms to advocate for survivors of harassment and injustice. TIME’S Up women said, “enough is enough,” and created a movement that “insists upon a world where work is safe, fair, and dignified for women of all kinds.” (The New York Times, 2019).

The article cited above proves to us how much it matters that this movement spreads everywhere and its extreme importance in women's lives, which began with a struggle for political rights today is present in all areas of women's lives, whether or not they are active in the feminist movement.

To conclude this topic I must talk about the popular term “Girl Power”, popularized about the 90’s, between the young ones because of pop culture, this term is used to express women empowerment on the screens and also in society daily life. In the words of Tucker (2020) “The phrase ‘girl power’ is a cultural expression born in 90’s third wave feminism that denotes female empowerment, encourages confidence and celebrates independence.” This part of the third wave caused as consequence beyond strengthening of the movement, the commercialization of feminism, from the visual arts, literature, music and cinema have turned to it, a issue that people would like to consume; again according to Tucker (2020) “Marketplace feminism represents feminism as an identity that is constructed through the consumption of the feminist brand, (...). It also conveys that the feminist identity is not entirely concerned with politics’ !. This commercialization might be good for spreading its ideology, but we need to be careful and not permit it to become superficial and trivialized.

The literary work “Anne of Green Gables and also The audiovisual “Anne with an E” are products of feminism and Marketplace feminism, a huge number of people understood more about sorority among women, the search for gender equality and the feminist movement in practice after following the series, and the great beginning of this whole universe that transformed the perception of part of society on this subject was Lucy's literary work.

Feminism in literature: From the text to audiovisual

To continue our discussions, it is worth mentioning a little about the beginning of this movement and the importance of literary works written by women to it, thinking about these two issues, the feminist movement and the writings of female authors, we have as support the article of Priscilla Pellegrino de Oliveira (2020), entitled "Feminism and Literature at the End

of the Nineteenth Century: Female Authorship Writings in the United States".⁸ The author begins her argument by making a brief historical overview, going through a chronological study of the American feminist movement and its influences. Considering the history of the feminist movement from the manifestations for suffrage and for equal labor rights under the law, highlighting precursor moments for such an achievement in the field of literature.

As a movement divided into waves, feminism just started to work for suffrage and gender equality in the XIX century, people use the term waves to organize in which period and social fight the movement was set.

In the 18th century, in the philosophical and literary field, two authors Judith Sargent Murray (1775-1820) and Susana Rowson (1762-1824) stand out, the second, a novelist who inspired aspiring young women writers and thus increased the readership of the North American publishing market with her novels. One of them was precisely her first best seller "Charlotte Temple" (1794), a story of kidnapping, seduction, and betrayal in which she relates the "market" of marriage of young girls." It was in the 1820s that the number of women writers and publishers in the publishing field, in areas geared toward female audiences grew, and that's why they have a huge relevance in this context.

Although the first wave was an important moment for women's liberation in some aspects in the field of politics, its vision was rather essentialist and elitist by not taking into account distinctions of class, nationality, color, and creed, which would divide women. In general, the demands of the first wave can be summarized as: employment opportunities, equal legal rights, better education, reform of family life, reform in sexual patterns, and suffrage. However, they prioritized gender over race and class. Issues such as the abolition of slavery would raise the following question: did the movement take into account all the injustices suffered by the female gender? Furthermore, without a defined theoretical position, first-wave feminism never moved beyond the stage of claiming reform (Oliveira, 2020, p. 112).⁹

However, in this first moment, we understand how this also reaches the area of literature, a literary work written by women from elitist classes. But even so, it was already

⁸ feminista a partir de manifestações pelo sufrágio e pela igualdade de direitos trabalhistas perante a lei, a partir do século XIX, podemos perceber na literatura de autoras de ficção e não-ficção, a preocupação com as questões femininas no decorrer do tempo (Oliveira, 2020, p. 99-100).

⁹ Apesar de a primeira onda ter sido um momento importante para a libertação das mulheres em alguns aspectos no campo da política, sua visão era bastante essencialista e elitista por não levar em conta distinções de classe, nacionalidade, cor e credo, o que dividiria as mulheres. De maneira geral, as reivindicações da primeira onda podem ser resumidas em: oportunidades de emprego, direitos legais iguais, melhor educação, reforma da vida familiar, reforma nos padrões sexuais e sufrágio. Porém, priorizavam gênero em vez de raça e classe. Questões como a abolição da escravidão levantariam a seguinte questão: o movimento levava em conta todas as injustiças sofridas pelo sexo feminino? Além disso, sem um posicionamento teórico definido, o feminismo da primeira onda nunca se movimentou além do estágio de reivindicar reforma (Oliveira, 2020, p. 112).

showing a certain strength in the literary field, as Oliveira (2020) points out, it was as important for feminist causes as the waves that succeeded it, for feminist criticism within the field of literature concerns not only who writes but who reads, it is also important as a starting point for the gaining of necessary rights for women.

It is worth pointing out that with the various conquests of the movement in various fields, it is understood that in the historical panel the woman ceases to be only represented by the male discourse and starts to be represented by herself.

We must remember that "They were always represented in canonical literature as characters, often protagonists, in books written by men, that is, they did not have their own voice, they were represented by the voice of the other, the man" (Tofanelo, 2015, p. 2)¹⁰. Thus, showing us that the speech made by the other becomes a version and cannot represent its entirety. But the issue of representation as addressed by Gabriela Fonseca Tofanelo (2015), needs to have its attention to the cultural marks, that is, to pay attention to the representation of the reality of societies and historical contexts in which they are inserted. Thus, we can return to what the movement itself and its paths present us when analyzing the historical path of women's literary writing.

In the 19th century, from the beginning of the movement until we reached the fourth wave, there was a tough trajectory for the female figure to have liberty and rights in society, from literature and female writing point of view, conquering the space that they have today was a hard process.

Elaine Showalter (1985) divided English literature into three stages: the female (1840-1880), in which the traditional patterns still in force in society were repeated, i.e., masculine, and because women could not write, pseudonyms were adopted; the feminist (1880-1920), marked by protest to exclusion, questionings of their own conditions, by women; and, finally, the female, from 1920 to the present day, which erupted with the awareness of their self-realization (Tofanelo, 2015, p. 2).¹¹

In this way, we understand that as the movement advanced, consequently, the changes in writing and literature of female authorship were also changing. In this way, women's writing becomes resistant, from the use of pseudonyms to their real names.

¹⁰ Eram sempre representadas nas literaturas canônicas como personagens, muitas vezes protagonistas, dos livros de autoria masculina, ou seja, não possuíam voz própria, eram representações pela voz do outro, o homem" (TOFANELO, 2015, p. 2).

¹¹ Elaine Showalter (1985) dividiu a literatura inglesa em três etapas: a feminina (1840-1880), em que eram repetidos os padrões tradicionais ainda vigentes na sociedade, ou seja, masculinos, e pelo fato de a mulher não poder escrever, eram adotados pseudônimos; a feminista (1880-1920), marcada pelo protesto à exclusão, questionamentos de suas próprias condições, por parte das mulheres; e, por fim, a fêmea, de 1920 até a atualidade, que eclodiu com a conscientização de sua autorrealização (Tofanelo, 2015, p. 2).

Until the end of the nineteenth century, Western society worshiped the "true" femininity, i.e. the valorization of women's purity, faith, domesticity and submission. Domestic life was not to be interfered with in the public sphere. With minimal or no formal education, there was no way for a woman to get a specialized job or be part of political life (Oliveira, 2020 Apud Dicker, 2016).¹²

With this affirmation we understand that the deprivations suffered by women were many, and the beginning of women's writing as a stimulus for the continuation of the movement is recognized by Oliveira as a resistance movement. Writing does not become only writing, it is something beyond that, it becomes a struggle for doing what was denied to them. They made writing an act of resistance to an entire silencing policy that was imposed on them.

Over the years, one can see a modification of this role and especially the transformation of writing, as an example, we have "Little Women" by Louisa May Alcott, published in 1968, who presents us in her work four characters, sisters who deal with the difficulties of youth to adulthood. It is a story in which each one presents herself as a role assigned to her gender, things referring to women of the time. In its historical context, we are talking about the 19th century, the civil war context, in which women sought virtue that would be constituted from four focuses: devotion, purity, domesticity, and submission.

Thus, "Hunger Games" by Suzanne Collins, a literary trilogy published in 2008, in the 21st century, and its work has been adapted for a quadrilogy movie, directed by Francis Lawrence and Gary Ross, was realized in 2012. Collins presentate for the readers a scenario set on an futuristic reality; Somewhere on U.S in "Panem" and it 12 districts, where governmental system is oppressor, your social condition corresponds on the district that you live and the main plot is is the annual event that happens in the capital of panem, "The Hunger Games", the premise of the games is that, are raffled a boy and a girl of each district so that the 24 will fight to the death, and then there will be only one winner who will win government benefits for himself and his family.

Katniss Everdeen is the protagonist of Collins' literary work, a woman who stands out not only for her leadership, power and sense of justice throughout the works, but also becomes the symbol of a revolution of an entire state, this plot to which Katniss is determined to enter a clash against the presidency to destitute it and change that reality, involves political

¹² Até o final do século XIX, a sociedade ocidental cultuava a "verdadeira" feminilidade, ou seja, a valorização da pureza, da fé, da domesticidade e da submissão das mulheres. A vida doméstica não deveria sofrer interferência na esfera pública. Com pouca ou nenhuma educação formal, não havia como uma mulher conseguir um emprego especializado ou participar da vida política

and social issues, the woman is the idealizer and precursor of a movement and men are adjuncts.

“She is the true embodiment of the third wave of feminism as she is the representative of the altered social role of women as she is not fitting into a standardized gender role. The Hunger Games serves as the showcase of not only females and femininity but as the showcase of the oppression of humanity as well. The social and environmental struggles are the central themes of the novel apart from the struggle of the main protagonist Katniss Everdeen for self-identity” (Němečková, 2021).

In this dystopian narrative we perceive a greater freedom, in showing the female figure in a powerful position facing real risks and fighting directly for their rights and those of her community; through her personality readers and expectations can see explicitly feminism, without society worries about patterns, feminist ideas here are centered in the protagonist being the revolution symbol of an whole society dealing with most serious aspects.

This particularity is something absent in both *Little Women* and *Anne with Green Gables*, the changes of the molds of time and the social context influenced their creations, but this does not mean that they do not address other issues, even if briefly.

Even though exist these and other works which treat about the female positionnement in society, relevance of feminism, I choose to discuss about ‘*Anne of Green Gables*’ projecting to make the parallel with “*Anne with an E*” in order to show the historical and social equalities and differences between the works considering the time in which each was created.

The book “*Anne of Green Gables*”, published in 1908 is a romance that tells us the story of Anne Shirley, a young orphan that is adopted by the siblings Marilla and Mathew Cuthbert, as they are already elderly people who decided to adopt a boy to help them with the job in their farm, Anne was sent from the adoption institution and with some insistence, the sister Marilla accepted in staying with the child in the farm; the story then, starts with the protagonist challenges with the growing process, in this story we can notice that Anne already have a personality of a girl who wants to revolutionize her community, the writer is molding her as a potential feminist role model.

Considering that the term feminism according to Temma F. Berg’s can be comprehended as “belief in a woman’s power to change the world that threatens to confine her, then *Anne Shirley* and the books that tell her story convey a subtle but revolutionary feminism which has empowered generations of young girls” (Overton, 2019).

It is characteristic of the series to develop a protagonist with feminist ideals as a child, bringing her questioning character about important issues in a much more explicit way, and

positioning her against any speech or conduct that silences, limits or disrespects the female figure within that patriarchal community, of course this improves over time. Important aspects to highlight in this comparative analysis are the maturation of the characters through the years and consequently the progression of the story and relevant social discussions raised during the course of the story.

There are some very obvious differences between the literary work and its adaptation for the screen, but taking into account that the re-read the teenage romance developed in the 19th century was turned into an audiovisual work in the 21st century, a historical moment where it is possible to clearly address issues such as feminism, violence against women, racism, xenophobia, tolerance and respect for the LGBTQIA+ community, "Anne with an E" develops all these discussions very well throughout its three seasons.

"Anne of Green Gables" and the feminist ideals intrinsic to it

The literary work "Anne of Green Gables", published by Lucy Maud Montgomery in June of 1908, is the first of a collection of eight literary works launched by the author; written as a romance to young readers, "Anne of Green Gables" has been cited in many academic articles until the present days, some revel through the narrative and most audiovisual adaptations the social relevance of this story and its potential to instigate people to learn how girls and women can be equally strong as men. Considering this, the universe of "Anne" is extensive, multifaceted, and full of social criticism, explored in his filmography and in the book that, even produced in the 19th century, Montgomery presents to young girls' principles of feminism discreetly, but intrinsically, especially to the character of the protagonist.

Anne Shirley, created by Lucy Maud, brings to us in addition to her imaginative characteristic, a protagonist who has different interests from the young girls of that time. Her academic success and future professional life, which she searches for, have gratitude and value her friendships and family bonds is also a bold attribute of the little girl, the fact that Anne values her interpersonal relations and, show to the others with her attitudes that women can be as smart and relevant for society as men, and how she influences girls to pursue knowledge when their interests are completely out this scenario, reveal the feminists traits in Anne character, in a subtle way but, very important for a protagonist in that historical period.

"If you have big ideas you have to use big words to express them, haven't you?" (Montgomery, 2020, p. 17). This famous phrase of the little protagonist, told right at the beginning of the story already express how much the girl appreciates searching for

knowledge, knowing new vocabularies and further on, we realize how she loves to know new universes through reading, cause she finds on the books a way of escape of her sad reality. To sum up, we have realized since the beginning how reading habits and education are important for her.

"I've just thought of a plan, Diana. Let you and me have a story club all our own and write stories for practice. I'll help you along until you can do them by yourself. You ought to cultivate your imagination, you know. Miss Stacy says so. Only we must take the right way." (Montgomery L. 217). This excerpt, when Anne has the idea of creating a story club, clarifies that since childhood, the protagonist has revolutionary ideas for instigating her friends to get knowledge through reading education and also has aspirations beyond love interests and taking care of the house, which was common at the time.

Well, Miss Stacy wants to organize a class among her advanced students who mean to study for the entrance examination into Queen's. She intends to give them extra lessons for an hour after school ...What do you think about it yourself, Anne? Would you like to go to Queen's and pass for a teacher?" "Oh, Marilla!" Anne straightened to her knees and clasped her hands. "It's been the dream of my life (Montgomery, 2020, p. 206).

In Lucy Maud's writing, it is remarkable the protagonist's aspiration for an education, since childhood she seeks good grades, has a thirst for knowledge and later aspires for a place in college, a goal that will lead her to be a professional in education.

In the book we have some examples of the potential feminist personality of the protagonist, but in a rather discreet way, we can see that while her character as a questioning young woman acted along with her sense of justice, the producers of the adaptation saw an opportunity to mold her personality as a real feminist girl; Anne Shirley both in the literary work and in the adaptation is a child who cultivates imagination, values education, has sense of justice, and just like all girls, is very concerned about her appearance because she is constantly criticized for it, but what makes Anne uncomum in that community, is her boldness and courage in pursuit of their own interests beyond the superficial ones imposed for the girls.

Considering that women had only had access to higher education for a generation or two in the time when the first books about Anne were published, according to Gunilla Lindgren (27), I think that the kind of confidence and ease with which she assumes her place at the top of the class is just the kind of quiet strength that has been so important as a behavior for young girls to model. (Overton, 2019).

A first moment to be noted is Anne's attention to her teacher's sinuous behavior towards one of her classmates, Prissy Andrews, there is a love interest and Anne perceives the

problematic in an affective relationship between a teacher and a student, but this issue has more to do with Mr. Phillips' character.

“I think I’m going to like school here,” she announced. “I don’t think much of the master, though. He’s all the time curling his mustache and making eyes at Prissy Andrews. Prissy is grown up, you know...” (Montgomery, 2020, p. 95). This excerpt speaks of Anne's first impression of the figure of her teacher, Mr. Phillips, who in class uses sarcastic, authoritarian, and derogatory speech, especially toward girls, with the exception of his romantic interest; "I tried to remember the time Mr. Phillips made me sit with Girl - with a boy;... and all the times he had been so horrid and sarcastic;" (Montgomery, 2020, p. 143). Already at this point, the author ratifies that his conduct was not convenient for someone who dealt with children in a learning environment.

“Anne with an E” and the importance of being adapted in the 21st century

The adaptation “Anne with an E”, written by Moyra Valley Backet, produced by Miranda De Pencier, and streamed by the platform Netflix, launched in 2017 and ended in 2020. Recent adaptation allows the producers to make the universe of Anne a little more mature, the three seasons of the show were inspired all in the story of the first book, and the series brought characters who could grow and a protagonist who is a feminist, in fact.

Portraying the importance of the social role of feminism is an intense and necessary characteristic of the show, and the audience perceives a significant difference between the shy feminism pictured in the literary work and the authentic feminism portrayed in the series, it relates also to the great transformation between the scenario of the original story to the adaptation; the world, the society, the cultures, behaviors, and perspectives of the humanity, in summary, much of the world context has changed from the end of the 19th century to the 21st century, and it has been clearly displayed in the series.

There are some very obvious differences between the book and its adaptation for the screen, but taking into account that this is precisely the producers' intention, to transform a teenage novel developed in the 19th century into an audiovisual work in the 21st century, a very different historical moment where it is possible to clearly address relevant social issues "Anne with an E" develops all these discussions very well throughout its three seasons.

Literary teen film adaptations often adapt their narratives to reflect the social and political values of the time periods they are representing. In the case of 90s literary teen film adaptations of canonical literature, representations of female life are often drastically changed to reflect 90s third wave feminism.

As such, deeply oppressed female figures from canonical literature are often transformed into teenage girls who possess a sense of independence. This helps not only to represent third wave feminist values but to engage contemporary audiences. (Tucker, 2020, p. 5)

Between Montgomery's book and its adaptation for a TV series, there is a 109-year difference, during more than a century the historical and sociocultural changes are perceptible, and this is what Tucker talks about in his thesis, the female figure that is depreciated in literature and has no rights in a community where the powers are in men's hands, is now shown as an almost heroic figure, who has a voice in society and the power of choice, but this comes with a slow and arduous process, especially in old period roles.

Portraying the importance of the social role of feminism there is a slightly more intense fact, an example shown in the series in an episode in which Billy Andrews harasses Josie Pie, and when Anne finds out she tries to help and make Billy responsible for his actions, however even with all the effort, the male figure gets away with the situation and Anne is misunderstood. This is a portrait of what often happens in a society ruled by male figures, with no intervention to make female voices heard.

In the show there is also a line said by Anne Shirley that is a very meaningful speech of the show. "I will be heroine of my own story". This phrase represents a lot of the feminist character of the series, suggesting that the protagonist can make her destiny without depending on many sexist persons who would not help her to realize her dreams, Anne will be her heroine and make her future brilliant.

In the adaptation of this work, the inadequate attitudes of the character Mr. Philips become even clearer and we see the dramatic development mainly in the plot of the "romance" between an adult and a teenager, which unlike the book, develops until a wedding ceremony between the two in chapter 08 of the second season, this is due to family involvement, political and social issues of the time, the withdrawal of the right to choose the future of the young woman, with the argument that she would only take care of the house and future children, even if it cost her her professional dream and her power of choice; "-You were supposed to start a new tradition of educated wives, who think for themselves" "-I can still go someday, i'm sure I will" "-Prissy, it's not too late". In the dialogue between Prissy and her mother we realize that Mrs. Andrews does not approve of her daughter's marriage, but for all the opportunities she might lose by agreeing to marry at such a young age to someone who does not believe that women can be socially relevant.

An important detail is that in the third episode of the first season Mrs. Andrews claims to be a progressive woman and in the meeting of an organization that debates precisely the education of the young girls of that town, they are presented with the term "feminism" through a book by the writer Andrew Dean, the mothers are quite interested, about the term. (E03S1)

It is also worth mentioning moments in the series where we notice women's speeches for this movement, as well as scenes in which it is shown that women's positioning for their friends' struggle is crucial, and this happens gradually.

“ - It doesn't make sense that girls aren't allowed to do farm work when girls can do anything a boy can do and more” (E01S1)

Here we notice through her speech, that even at the age of 13 the protagonist already acts according to feminist ideals, which advocate equality between genders.

"I'm going to be the heroine of my own story" (E06S1) This line from Anne Shirley expresses the essence of the series and of the character herself: justice, and reveals her courage and her greatest ambition, to strive to be responsible for her own achievements in life, which includes her academic education, which for a woman in that period was a great achievement.

“As they are representations of contemporary teen life, these films address contemporary social and political issues surrounding sexism, female sexual agency, and individual identity.” (Tucker, 2020, p. 4) A clear example of this discourse is the one I will explain thereafter.

“ -KEEP YOUR HANDS OFF!!” Anne says after the boys passed her and her friends and lifted up their dresses “- You mustn't mind them, Anne. They're just boys being boys. They love to torment our lives out.” is what Diana says smiling “I do mind. I mind a great deal.” At this time the red-haired girl is frustrated and finally screams at them “ a skirt is not an invitation!!” (E05S2)

The passage described above is a dialogue between Anne Shirley and her best friend Diana Barry. The fact that boys, even at a young age, make such a repulsive type of "joke" at this level reflects a predominantly sexist society, detestable behavior, which at that time and still today is considered normal by many, but in reality is harassment, and is relevant to emphasize that in the scene represented the only woman who opposes this conduct by apprehending the boys is Anne, because the attitude hurt not only her right to preserve, but that of her colleagues.

The demonstrations of this movement in the series start slightly and increase through the three seasons accompanying the characters' growth and maturity process. Therefore, the scene I narrate now takes place in the third season, and shows a little more clearly the movement, support among the girls.

In a night the girls gather around the fire to perform a ritual "The sabbat Beltane Ritual" a moment to exalt the union between the sacred feminine, so Anne Shirley speaks loud:

" Goddess of Beltane, sacred mother, queen of may, wild lady of the woods, guardian of love and life, welcome to our circle". Then, soon after it the girls speak together: "we women, powerful and sacred, declare upon this hallowed night our heavenly bodies belong solely to us. We shall choose whom to love and with whom we share trust. We shall upon this earth with grace and respect. We shall take pride in our great intellect. We'll honor our emotions to our spirit may soar! And should any man bellite us we'll show him the door! Our spirits are unbreakable, our imaginations free. Come with us goddess, so blessed we are!"

After that, Ruby Gillies stares at the night sky deep breathing, maybe understanding what just happened, falls on her knees and their friends come up to her, worried, asking what had happened, then she says: "how I love being a woman!" (S3E05)

First of all, Anne wants to do it for girls to let go of all the social beliefs that afflicted them about being a woman, and to celebrate their power, strength, intelligence and femininity. This whole scene is so significant for the feminism and it to show the youngs, girls and boys expectations that being a women is so much more than what society believes and preaches as rules; this one, like so many other scenes, reiterates that women can and should be intelligent, choose their future, have equal rights to men, have the right to their own bodies and be respected as well.

The following scene also happens on the third season, the tension here happens after an harassment episode where Billy Andrews takes takes advantage of his suitor, Josie Pie; After a series of events sequential to the harassment suffered by Josie, such as the article published in the newspaper by Anne Shirley with the title: "What is fair?" the restrictions on subjects to be covered in the newspaper, with the intention of silencing women's voices or anyone who opposed the council and the countless negative comments that ran throughout the community condemning only the girl without them knowing what really happened (because it always seems the best thing to do in a community mostly ruled by men and their ideals). When the students start to discuss about the journal, and two of them disapprove Anne's positionnement, Gilbert Blyte ratifies " Let's not forget where it all started. It started with

Billy Andrews disrespecting Josie Pie” (...) Then start to read the paper out loud, which says: “Women matter on their own, not in relation to a man. We all deserve the right to bodily autonomy and to be treated with respect and dignity. To say stop, and be heard; instead of pushed, derided, and told that a man knows more about our basic rights and desires than we do. Women are not made whole by men. Women are made whole the moment they enter this world”. These words, written by Anne, read by Gilbert so that group could really understand what she was trying to defend, are the real essence of the feminist movement at that moment, she was fighting for something that she believes and for someone that could not do it. their right to be heard and respected, their right to choose, exposing the fact that women are enough on their own, not placing their gender above that of men, but expressing their desire for equality between them.

The same day later, the girl organizes a movement calling on various people to confront the community council, the group of people enters while a meeting is in progress, Anne and the other students walk up to the stage and then she begins her speech: “ we are not here to provoke! We are here to be heard. Even though you tried to silence our voices... Well, we have a message for you.” Then they lift up the phrase “FREEDOM OF SPEECH IS A HUMAN RIGHT” and as a symbolism the students are gagged. (S3E07)

the aim of the movement applauded by everyone at the end, was to bring back the right to write about important social issues, as well as to express support for Josie Pie, and they want to guarantee it; the relevance of this moment lies once again in the fight not only for freedom of expression, but also in the defense of a woman who suffered harassment and everyone who kept quiet about it condemned her, thus leaving the man free from any judgment, fight against issues like that on the screens in the 19th century ratifies the possibility we have today, in the 21st century, of fighting for what we believe in and being responded to positively.

In this final section, I tried to clarify existing scenes in the adaptation that do not exist in the literary work, to show that, gradually, "Anne with an E" shows us how important the feminist movement is and the position of women facing certain attitudes for a fairer, less violent society where each person, independently of their gender, is responsible for their attitudes. The series, adapted from Lucy Maud's writing, provoked several fundamental discussions that fit as revolutionary thinking even for the current Century.

FINAL CONSIDERATIONS

In this study, we seek to make a brief analysis of some of the components present in the literary work "Anne with Green Gables" and its audiovisual adaptation "Anne with an E". What both have in common are their ways of showing the movement here discussed present, firstly through writing, and the second through the representation of this feminism clearly presented through audiovisual resources. The difference is that, while one was written in a crucial moment for women in the 19th century, the other undergoes a transformation, a moment where should not exist a minimal signal of feminine resistance, or would be considerate rebellion, the adaptation brings a new look to the narrative that can be developed in a way that is more free in relation to the original work. In "Anne with an E", we notice more striking traits in the character, such as her rebelliousness, and even a greater focus on social causes. This shows us the issue of representing the literary work and leaving its essential markers, but also inserting other issues that our society should be aware of into the adaptation, after all, it creates a reflection point.

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