

**The Portrayal of Women's Power Ambivalence:
in Literature- to- Film Adaptation of *Enola Holmes***

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Article Info	Abstract
<p><i>Article History:</i> Received 02 May 2023 Approved 30 October 2023 Published 30 October 2023</p> <hr/> <p>Keywords: women's power, ambivalence, patriarchal system, literature-to-film adaptation</p>	<p>The pursuit of dreams by women often results in a complex state of ambivalence, as they contend with societal, familial, and personal obstacles. This underscores the need for a new cultural narrative that reconciles the strengths and weaknesses of women. Our research focuses on examining the portrayal of woman's power in the novel and film <i>Enola Holmes</i>. Utilizing a qualitative approach and Betty Friedan's liberal feminism as a framework, we explore the multifaceted nature of female empowerment as represented by the character Enola Holmes. Our findings reveal that Enola's aspiration to become a detective symbolizes female empowerment but is marked by ambivalence. A form of ambivalence can be seen when Enola ends up in boarding school, falls in love with a man, gets help from male friend, gets a culture shock, and uses the name "Holmes"; Eudoria's absence after her enthusiastic efforts of teaching Enola and making a plan for reform bill with her feminist movement; Dowager's plan to kill Tewkesbury is defeated by Enola Holmes and Tewkesbury; women oppressing women through the character Enola Holmes fights Edith and Enola Holmes argues Miss Harrison. Therefore, these complexities suggest a paradox: efforts to challenge patriarchal norms can inadvertently reinforce the culture they seek to change. In conclusion, our study highlights the nuanced nature of female empowerment in "Enola Holmes," offering insights into the intricate interplay between women's agency and societal norms in the ongoing struggle for gender equality.</p>

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INTRODUCTION

The pursuit of women's dreams often gives rise to a complex state of ambivalence as they navigate societal, familial, and personal impediments. An influential source of symbolic violence against women is the negative imagery and stereotypes pervasive in various forms of

media, including films, advertisements, news, and literary works. Literary creations, in particular, hold significant artistic and aesthetic value in expressing human experiences, thoughts, and emotions while concurrently mirroring the prevailing social reality. They can also serve as a vehicle for critiquing and reshaping the patriarchal viewpoints that often permeate literary works, as

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well as for amplifying women's voices that have been historically overlooked or distorted.

One intriguing area of study is the portrayal of women's power in literary works. Women's power is defined as their ability to shape their own destinies, overcome obstacles and challenges, and make positive contributions to both their own lives and their surroundings. In reality, women are constrained by a primarily male-centric perspective, which perpetuates gender inequalities in the public sphere by adhering to the structures, systems, and rules established by men (Johnson, 2014). One of the stereotypes of women is their powerlessness. Most men realize it and they don't want a woman to have the power to achieve her dream of becoming a leader. Thus, many people today believe that the definition of woman should include the freedom to define their own gender identity and choose the life path they want (Dinda Saputri & Neisyah, 2021). In this case, every woman must have the same rights as men in all respects, including the right to education, employment, and equal opportunities to develop in their careers and personal lives.

Notably, the quest for equality has bestowed modern-day women with role models who have valiantly fought against patriarchal constraints (Johnson, 2014). Figures such as Kartini, Cut Nyak Dien, Dewi Sartika, and Martha Christina Tiahahu grappled with internal conflicts and external opposition as they challenged conservative norms and championed women's rights.

In this modern era, women want to show their abilities and achievements as their strength to the world (Legiana & Hetami, 2020). If the world thinks that women are the weakest sex or that they are less important in every way than men, we should think again. Their powers are incredible and necessary. They have the perception that women and men are equal in how they achieve their dreams no matter how hard their struggles are. In addition, women's power is needed to break the patriarchal culture in our society where men are considered superior to women (Johnson, 2014). Our society has always had excessive expectations and perceptions of women. Starting

from the way women dress, women's behavior, women must be good mothers and wives. Therefore, a woman has the right to achieve all her dreams. Even though, there are inhibiting factors such as the society, family, or situations within him that make it difficult to make choices in achieving his dreams or doing what the environment wants him to do (Perdana & Rosyidi, 2017).

The condition of a woman who want to achieve her dream and is hindered by her environment, family, and herself causes ambivalence, The ambivalence that occurs is not only an obstacle but also an advantage so that ambivalence can create women who are able to balance roles, both in obtaining dreams and recognition from society. This advantage is able to encourage and change the perception of the environment that women are powerful figures (Bhabha, 1994).

The study of women's power ambivalence, as this introduction explores, is not confined solely to the realm of literature; it also extends to the domain of novels and films (Snyder, 2011). In this study, we delve into the ambivalence of women's power as depicted in "Enola Holmes," examining the intrinsic and extrinsic elements within the novel and film that convey its messages.

METHODS

This research adopts a qualitative approach to analyze the data, employing a series of systematic steps designed to achieve the objectives.

The initial step involves an in-depth analysis of the intrinsic elements of both the novel and the film adaptation of "Enola Holmes." This includes a comprehensive examination of plot developments, character dynamics, and the settings within which the narrative unfolds. The central focus of this analysis centers on the character of Enola Holmes. Specifically, we scrutinize the nuances in the novel and film, such as narration and character dialogues that pertain to the concept of women's power. These elements are meticulously classified and examined.

Second, the data is subjected to a feminist approach, with a particular emphasis on the principles of liberal feminism as articulated by

Betty Friedan. This feminist theory is instrumental in scrutinizing and interpreting the themes of gender equality embedded within the plot, characters, and settings present in both the novel and the film. It serves as a guiding framework for exploring how women's power is represented and articulated in the literary and cinematic adaptations.

To further enrich the analysis, Mary Snyder's theory of adaptation process analysis is applied. This framework facilitates the examination of the intricate relationship between the source material (the novel) and its adaptation (the film). It allows for an exploration of how the portrayal of women's power is translated, modified, or retained in the process of adaptation, shedding light on the nuances and creative decisions that influence the representation of women's power in both media.

By combining these methodological steps, this research aims to provide a comprehensive understanding of how women's power is portrayed in "Enola Holmes," delving into the intrinsic elements, feminist perspectives, and the adaptation process that collectively shape the depiction of women's agency and empowerment in both the literary and cinematic versions.

RESULTS AND DISCUSSION

The Women's Power Experienced by Enola Holmes as Presented in the Novel- to-Film Adaptation of Enola Holmes.

The main character in the novel and film Enola Holmes is a young girl named Enola Holmes. She is the famous detective Sherlock Holmes' younger sister. The narration of the novel and the narrator for the film is done by Enola herself. According to Oxford Languages, power is an ability and capacity to influence the behavior of others with what we do. In both the novel and film Enola Holmes, the character of Enola Holmes has the power to achieve what she wants. A woman in general is feminine, womanly, and elegant. While in both the novel and film, Enola is described not like them.

Enola Holmes' Physical Appearance

Enola Holmes's physical appearance can be seen as unnatural, boyish, England woman, and widow.

Unnatural

In the novel and film, the look of Enola Holmes is unnatural and it can be seen from judgments given by Mycroft and Sherlock's.

"Enola's hair more and more resembles a jackdaw's nest. Where's your hat, Enola?" ... "Or your gloves," Sherlock chided, taking me by the arm and steering me towards the station, "or decent, decorous clothing of any sort? You are a young lady now, Enola." That statement alarmed me into speech. "I've only just turned fourteen." In puzzled, almost plaintive tones Mycroft murmured, "But I've been paying for the seamstress . . ." Speaking to me, Sherlock decreed in that offhand imperial way of his, "You should have been in long skirts since you were twelve."(Springer, 2006, p. 22)

In the datum Mycroft and Sherlock are shocked and comments on Enola's appearance when they meet at the station. Enola's brothers criticized that Enola's hair like a jackdaw's nest and the way of Enola's dressing as unnatural since she does not wear a hat or gloves, which young ladies usually wear in England. Compared to the novel, Enola Holmes's appearance in the film is more clearly described as follows:

[Mycroft] : "My God. Look at you. You're in such a mess. Where's your hat and your gloves?"

[Enola] : "Well, I have a hat. It just makes my head itch. And I have no gloves." (Forever Dreaming Transcripts, 2020)

Mycroft says that "You are in such a mess" which means Enola's appearance is bad with her dress dirty and her hair is messy. The fact that she does not wear gloves or hats adds to the impression that she is unconcerned about her appearance. In the conversation between Enola and Mycroft describes how she prefers to feel free and not constrained by her clothing because she believes it is restricting and uncomfortable.

Boyish

Enola, the main character in the novel and film, is depicted as a boyish character. According to the Oxford dictionary, boyish looks or attractively behaves like a boy as can be seen in the following quotation:

I could not have stayed indoors; indeed, I could not sit down except hastily, to pull galoshes over my boots. I wore a shirt and knickerbockers, comfortable clothing that had previously belonged to my older brothers, and over these I threw a waterproof. All rubbery, I thumped downstairs and took an umbrella from the stand in the hallway. Then I exited through the kitchen, telling Mrs. Lane, "I am going to have a look around." (Springer, 2006, p. 4)

The datum demonstrates Enola's preference for dressing style by telling the reader what clothes she likes—boyish things, which Enola claims are the clothes her brothers own. She even emphasizes the comfort of wearing a shirt and knickerbockers above everything, despite the fact that this dressing style does not fit the Victorian young lady's attire norm. Victorian fashion was marked with oversized dresses, poke bonnets, and modest covers, while males wore dark colors, simple patterns, and rigid clothing. The layers of clothes and suits pushed for by the rich and poor were impractical and even uncomfortable (Sessions in Sakinah et al. 2022), making Enola wear more comfortable clothes like shirts and knickerbockers. Women in the Victorian Era of the story should dress modestly, covering the entire foot, and wear corsets, hats, gloves, amplifiers, or other dress improvers. Women who wear flippant clothes like Enola will be considered impolite and shameless. Enola also disguises herself as a man is shown in the scene below.

[Enola] : "Get out of this carriage right now."

[Tewkesbury] : "You're a... a strange-looking gentleman."

[Enola] : "You think you look normal?"

[Tewkesbury] : "You're not a boy at all."

[Enola] : "I might be a boy." (Forever Dreaming Transcripts, 2020)

The conversation above takes place at the train station where Enola will go to London and meets a boy named Viscount Tewkesbury, the Marquess of Basilwether. Enola Holmes's style and clothes make herself look boyish by wearing a men's shirt and vest belonged to her brother Sherlock. Moreover, Enola ties her hair and covers it with a hat. Enola is boyish strengthened by

dialogue between Enola and Tewkesbury. He says "You're a... a strange-looking gentleman" which means he looks Enola as boyish.

England Woman

The way Enola Holmes wears her red dress as portrays in the description of how women in nineteenth century England dressed and they were required to wear layers of clothing to look elegant and respectable. Furthermore, Enola Holmes wears a whale bone corset to become truly a lady. It can be seen in the following scene:

[Enola] : "The corset: a symbol of repression to those who are forced to wear it. But for me, who chooses to wear it, the bust enhancer and the hip regulators will hide the fortune my mother has given me. And as they do so, they will make me look like that truly unlikely thing: a lady!" (Forever Dreaming Transcripts, 2020)

It portrays how women in the Victorian era wore whale bone corsets, which were essential underwear to form an ideal body. It makes the waist look slimmer and accentuates the body's chest. The way Enola wears her red dress and a whale bone corset make her look like an England woman.

Widow

Enola disguises herself as a widow named May Beatrice Posy to evade her brothers and accidentally gets involved in the kidnapping of the Marquess of Basilwether. She goes to Basilwether Hall to get information about the troubles that befall Tewkesbury. It is shown in the conversation below.

[Enola Holmes]: "When looking to travel incognito, it is safest to travel as a widow. People are always anxious to avoid conversations about death. Widows scare them, and there's no better disguise than fear." (Forever Dreaming Transcripts, 2020)

Enola wears a long black Victorian gown with a black lace cap that flowed down to Enola Holmes' face. Society in the Victorian era had rules of mourning and clothing for widows. The clothes are called widows' weed clothes. Widows whose husbands have died must undergo an isolation period for the first year and use widows' weed. It is shown in the quotation below.

“Mum was, ... she was a squire’s widow, with certain obligations... There were the black “widow’s weeds” she had worn for a year after my father’s demise.” (Springer, 2006, p. 14)

Enola argues that disguising as a widow would be safer since widows scare people so that Enola can avoid conversations with others and her true identity will not be revealed.

Enola's physical appearance has a power that drives her actions throughout the novel and film adaptation to do her missions. Enola Holmes's physical appearance is described as unnatural because of her messy appearance, not wearing hats and gloves. Enola dresses to feel comfortable and not naked. The second physical appearance, Enola has a boyish appearance so as not to be recognized by Mycroft and Sherlock. The third physical appearance of Enola Holmes is like an England woman because is in London to chase her mother. The last physical appearance is disguised as a widow to investigate the Tewkesbury case.

Enola Holmes’ Personality Traits

Enola Holmes’ personality traits can be seen as independent, responsible, intelligent, and brave.

Independent

Enola, as young ladies represented, has independent personality traits. Enola Holmes grew up in a state of blissful independence, raised single-handedly by her mother. The paragraph below illustrates it,

“I would very much like to know why my mother named me “Enola,” which, backwards, spells alone. Mum was, or perhaps still is, fond of ciphers, and she must have had something in mind, whether foreboding or a sort of left-handed blessing or, already, plans, even though my father had not yet passed away. In any event, “You will do very well on your own, Enola,” she would tell me nearly every day as I was growing up.” (Springer, 2006, p. 3)

The quotation shows Eudoria teaches and embeds a mindset in Enola’s life that she will do very well on her own. Eudoria makes Enola stand and struggle on her feet without having to depend on anyone else since her childhood.

[Miss Harrison] :” At my finishing school, you will learn how to be a young lady, and you'll

make many new friends.”

[Enola] : “I don't need friends. I have my own company. And I don't need to go to your ridiculous school.” (Forever Dreaming Transcripts, 2020)

It shows that Enola does not follow the manners in society and she is rejected by others. Enola Holmes tells Miss Harrison that she will not attend her finishing school because Enola argues it ridiculous, then the sound of slapping hand by Miss Harrison is a sign that what Enola does is not acceptable in society and makes the situation tense.

The disobedience of Enola Holmes towards the social norms prevailing at that time, such as rejecting Mycroft's desire to go to finishing school and judging that Miss Harrison's finishing school was ridiculous, so Enola will not go there.

Responsible

Betty Friedan writes in her book *The Feminine Mystique* that today's girls and those responsible for their education have a choice. They must choose between adjustment, conformity, conflict avoidance, and therapy—or uniqueness, human identity, and actual education, with all of its growing pains (Friedan, 1963, p. 170). Different from Enola, who takes responsibility for her mother and a man named Viscount Tewkesbury, Marquess of Basilwether. It can be seen in the following quotation:

“Someday, I hoped, somehow, I would make my life a shining light that would lift me out of the shadow of disgrace. And then, you understand, my mother would love me. So, she had to be alive. And I must find her.” (Springer, 2006, p. 6)

In the datum 6 shows that Enola is sad when her mother leaves her because there is no one else with her in the future and Enola does not want to lose her. Enola should find her mother and indicate that she cares for her mother. The responsibility of Enola Holmes to her mother is clearly portrayed in the film adaptation.

[Enola] : “The truth is, I did not ask for Viscount Tewkesbury, Marquess of Basilwether in my life. I did not want Viscount Tewkesbury, Marquess of Basilwether in my life. So why do I feel responsibility for Viscount Tewkesbury, Marquess of Basilwether? Because... there are those that want to hurt

him... and he has not the strength to stop them...- and I do have that strength.” (Forever Dreaming Transcripts, 2020)

The medium close up shows Enola cleans her wound after wins against Linthorn, a man who looks for Tewkesbury and kills herself. Enola’s expression looking to the camera with her own dialogue tells the audience that she has strength and power as her responsibility to Tewkesbury.

Victorian era women had responsibilities for husbands, children, cleanliness, and tidiness of the house. In contrast to Enola who has responsibility for her mother and Tewkesbury. Her tendency to go to London, ask for help from Edith, go to Limehouse Lane alone, fight against Linthorn and get wounded shows that she is responsible.

Intelligent

Not as women in the Victorian Era who were not intelligent as men; Enola Holmes is depicted as an intelligent young woman. It can be seen when she has solved the cypher in the gift her mother gave her on her 14th birthday:

“Taking a fresh sheet of paper from my drawing kit...the order of the words sounded backwards. Enola look in my oh, for heaven’s sake. Chrysanthemums. The border of flowers painted around the page should have told me. Gold and russet chrysanthemums. I had solved the cipher. I was not totally stupid.” (Springer, 2006, p. 51)

In the datum Enola Holmes gets a slender sheaf of hand-painted, hand-lettered crisp artists’ papers, and the booklet of cyphers as her present on her birthday from Eudoria. Enola uses those things to find her mother. Enola Holmes is intelligent proven by herself when she can solve words written backwards and gets a sign to find her mother. The intelligence of Enola Holmes is shown when she wears corset to protect herself which leads to the following scene:

[Enola] : “Knew this would have a truer use.”

[Linthorn] : “No more surprises.”

[Enola] : “No. No.” (Forever Dreaming Transcripts, 2020)

In the Victorian era, women should wear corsets to catch an eye and to attract. Moreover, it was considered “charming”. Enola Holmes argues

corset is a symbol of repression to those who are forced to wear it. Enola has an idea to protect herself which wears a corset, so her body cannot be hurt by a knife stab of Linthorn. Enola's fight against Linthorn is supported by sounds of Enola panting, Linthorn's blade, and gripping as sound effects. Enola wears the corset not to follow the culture but to protect herself as her shield. Enola’s tendency to wear a corset shows that she is intelligent.

Brave

The character of Enola Holmes is not only sharp-minded but also brave. Her courage to do things that seem masculine gives Enola power.

“I looked all around, saw no one, and decided to change it. Ridding myself of my hat and veil, concealing them in the leaves overhead, I hoisted my skirt and petticoats into a bunch above my knees, securing it with hatpins. Then, setting my foot upon the spike and seizing a branch, up I went.” (Springer, 2006, p. 85)

In the datum Enola Holmes goes to Basilwether Park to solve a case of the Lord Tewkesbury. Enola finds a clue that is at the top of a tree. Enola's effort to get to the top of the tree is to climb it. The way Enola Holmes climbs a tree is something that is usually done by boys. The society considers men to have strength and speed compared to women, while Enola bravely does what men usually do.

The bravery of Enola Holmes clearly portrays when she saves Tewkesbury and jumps off the train just before a bridge to strand the attempted murderer. It is shown in the scene below.

[Enola] : “Do you trust me? “

[Tewkesbury] : “No!”

[Enola] : “If we time it correctly, we can leave him stranded.”

[Tewkesbury] : “Time what correctly?”

[Enola] : “Listen, Tewkesbury. We have two choices.”

[Tewkesbury] : “And which one involves me not dying?”

[Enola] : “This one! (Tewkesbury screams).” (Forever Dreaming Transcripts, 2020)

Enola Holmes’ Conflicts

Enola Holmes' personality traits can be seen as Enola Holmes Vs Loneliness, Enola Holmes Vs Her Dream, Enola Holmes Vs Mycroft, and Enola Holmes Vs Patriarchal Society.

Enola Holmes Vs Loneliness

People describe thoughts and feelings of loneliness with words like anxiety, fear, shame and helplessness (Banan, 2020, p. 7). Those feelings can be seen through the way Enola is described in both the novel and film.

“In any event, “You will do very well on your own, Enola,” she would tell me nearly every day as I was growing up. Indeed, this was her usual absent-minded farewell as she went off with a sketchbook, brushes, and watercolours to roam the countryside. And indeed, alone was very much how she left me when, on the July evening of my fourteenth birthday, she neglected to return to Ferndell Hall, our home.” (Springer, 2006, p. 3)

In the datum shows Enola feels lonely because her mother left Ferndell Hall on her 14th birthday. Enola feels alone without her mother besides her and she does not have a friend to accompany her through her days. The loneliness of Enola Holmes is clearly portrayed in the film adaptation.

in the minute 03:06- 03:20 shows Enola who was sitting lost in thought and crying indicating that Enola is alone and waiting for her mother to come home. The tennis ball that Enola plays with her hands is the ball that Enola and her mother used to play with. The ball signifies Enola's longing for her mother. The voice of Enola Holmes calls her mother's name, and the instrumental orchestra sound amplifies the mood of sadness and loss.

Enola Holmes Vs Her Dream

Another internal conflict experienced by Enola Holmes is her fight against her dream. Enola Holmes is totally different from the women in the Victorian era who only dream of being perfect wives and mothers. In comparison, the character Enola Holmes has a dream to be a young detective. In the novel and film, the main character Enola Holmes faces several things to achieve her dream. It can be seen in the following quotation:

“I studied my tall, handsome (to me at least), brilliant brothers. I admired them. I wanted to like them. I wanted them to—” (Springer, 2006, p. 30)

In the datum (10) Enola greatly admires her brother Mycroft and Sherlock who have intelligence in finding missing people. This can be seen when Mycroft and Sherlock try to look for signs to find their missing mother. Sherlock Holmes recognized Enola's desire to become a detective.

[Sherlock Holmes]: “I went to the tearooms, where Edith threatened me with a teapot. And to Limehouse. I believe you went there too. [chuckles] You've become quite the detective, Enola.” (Forever Dreaming Transcripts, 2020)

Sherlock visits Enola at Miss Harrison's finishing school. Sherlock knows that Enola has gone to Lime House Lane to find her mother. Sherlock also knows that this place is very dangerous for Enola. Even Enola can prove that Eudoria has an injurious plan. This is proven with the bomb in the Limehouse. Enola's departure to Lime House Lane leads Sherlock to admit that Enola became a detective. Sherlock proved this by his spoken words “*You've become quite the detective, Enola*”.

Enola Holmes Vs Mycroft

Mycroft is an older brother of Enola Holmes. He wants Enola to grow up as a proper noblewoman. In the novel and film adaptation, he sends Enola to a young lady finishing school. It leads to the following quotation:

“Yes, I am aware of that. But the London seamstress will know exactly what you need for boarding school.” (Springer, 2006, p. 45)

Since childhood, Enola Holmes was raised and educated by her mother herself, so she did not need the proper education of a young lady, a music teacher, a dancing instructor, and a governess. Seeing how Enola was raised by Eudoria made Mycroft want to send Enola to boarding school. Nevertheless, Enola refuses to attend her education at a boarding school. Enola thought the worst thing might happen if she followed Mycroft's will.

In the film adaptation, Mycroft treats Enola so horribly and it leads to the following conversation:

[Mycroft]: “You are my ward! And you will do as you are told!” (Forever Dreaming Transcripts, 2020)

Enola Holmes is Mycroft's word where Enola has to do what Mycroft says, namely, to go to boarding school. But instead, Enola fights Mycroft by escaping to London and does not attend boarding school.

Enola Holmes Vs Patriarchal Society

Victorian England was a patriarchal society. Women at that time were under pressure due to patriarchal society. The character Enola Holmes in the novel is under pressure from her brother. It can be seen in the following quotation:

“Your mother has failed in her responsibility to you.” His tone had grown considerably sharper than the butter knife. “What is to become of you if you do not acquire some accomplishments, some social graces, some finish? You will never be able to move in polite society, and your prospects of matrimony—” (Springer, 2006, p. 47)

Mycroft and Sherlock are surprised that Enola did not receive the proper education women of that era had. Mycroft decides to send Enola to an all-girls boarding school.

[Mycroft] : “If she taught you so well, you wouldn't be standing in your undergarments in front of me. You have no hope of making a husband in your current state.”

[Enola] : “I don't want a husband! And that is another thing you need to have educated out of you.” (Forever Dreaming Transcripts, 2020)

In addition, the statement of Enola Holmes “*I don't want a husband!*” symbolizes that the character Enola Holmes does not depend on men.

Enola Holmes' Wishes of Being a Detective

Helping Tewkesbury

The character Enola Holmes has a dream to become a young detective. Since her mother is missing, Enola makes her way to London in an effort to find her mother. Along the way, she picks up her first case as an aspiring detective.

“This would be far better than searching for bright pebbles and birds' nests. Something truly valuable was to be found, and I wanted to find it. And I believed perhaps I could. I knew where Lord Tewksbury might be. I just knew, although

I did not know how to prove it. All the way up the long drive lined with giant poplar trees I walked in a kind of trance, imagining where he might have gone.” (Springer, 2006, p. 79)

Enola's statement in the datum (13) shows that Enola has a strong desire and conviction to seek Tewkesbury. According to them, this was Enola's first step to becoming a detective. However, in the film adaptation it is clear that Enola Holmes helps Tewkesbury to uncover the truth in Basilwether.

[Enola] : “We need to go to Basilwether.”

[Tewkesbury] : “What?!”

[Enola] : “An injustice has occurred. It's time to right some wrongs. You want a culprit, find the motive.” (Forever Dreaming Transcripts, 2020)

Enola Holmes escapes from Miss Harrison's finishing school thanks to the help of Tewkesbury. Then, Enola, with courage decides to go to Basilwether with Tewkesbury to uncover the truth and solve crimes.

Tewkesbury was seen as a threat to the aristocratic status quo in England because of his support for the reform bill. Dowager has a goal to maintain the power of the nobility, especially the Basilwether family. With Tewkesbury's death, his uncle would inherit the seat of the House of Lord Basilwether and would vote against the reform bill with the aim of maintaining the status quo of nobility in the British government. After the case was concluded, Tewkesbury was sworn into the House of Lords and voted in favor of implementing the reform bill. Tewkesbury's vote was decisive for the creation of a reform bill which would give all British citizens voting rights in governing the British government.

Running Away from Ferndell Hall

In both the novel and film adaptation, Enola Holmes runs away from Ferndell Hall because her brother, Mycroft's plan to send her to boarding school and wants to organize Enola so that her life does not deviate like their mother. Enola dislikes Mycroft's plan and she decides to leave her home and heads to London.

“Five weeks later, I was ready. That is to say, in the eyes of Ferndell Hall I was ready to go to boarding school. And in my own mind, I was ready for a venture of quite a different sort.” (Springer, 2006, p. 58)

In the novel, Enola chooses to leave Ferndell Hall to find her mother without telling her older brothers. Enola meets her mother at the end of the film *Enola Holmes*

[Eudoria] : "I'm sorry. I wanted to tell you where I was going, but it wasn't safe."

[Enola] : "Are you safe now?"

[Eudoria] : "I didn't leave you because I didn't love you. I left for you... because I couldn't bear... to have this world be your future. So, I had to fight. You have to make some noise if you want to be heard." (Forever Dreaming Transcripts, 2020)

Eudoria explains why she left Enola because Eudoria did not want to involve Enola in her feminist movement. In addition, Eudoria's statement "*What a woman you've become*" indicates how proud Eudoria is for Enola who has changed the world by fighting for the reform bill.

The Ambivalence of Women's Power Portrayed in the Novel- to- Film Adaptation of *Enola Holmes*

Enola being Ended up in a Boarding School

The finishing school for young ladies is a place that Enola does not want to join because it is contrary to Enola's principles and identity, which wants freedom. However, on the other hand Enola has a conflict with Mycroft who really wants Enola to become an educated woman through the school. In the novel, Enola Holmes tries to escape to London so as not to go to boarding school and look for her mother.

"He lived in London. So did Mycroft. On that account, and also because it was the world's largest and most dangerous city, it was the last place on earth either of them would expect me to venture. Therefore, I would go there." (Springer, 2006, p. 66)

In the novel, the character Enola Holmes manages to escape to London and her whereabouts are unknown to her brothers. So that Enola Holmes did not go to boarding school. This shows that Enola Holmes looks very powerful because she managed to escape and her life was not controlled by her brother.

However, all of Enola's efforts to escape from her two older siblings and find her mother failed because Mycroft has stronger power to

search for Enola through Lestrade. So, Enola was forced to enter the girls' school that Mycroft wanted.

[Mycroft] : "You may not like me. You may not think what I'm doing is right. But even your blessed mother made a match. Even your blessed mother was a bride. I want you to be happy." [crying]

[Enola] : "No. You want you to be happy. You want me controlled. Because otherwise you think I will affect your standing."

[Mycroft] : "You already have done immense damage. As has that errant brother of ours."

[Enola] : "Let me out of this carriage. I will deny I am your sister to whoever asks, and I will do it with pleasure." [yelling]

[Mycroft] : "You are my ward! And you will do as you are told!" (Forever Dreaming Transcripts, 2020)

The incident when Enola decided to escape to London indicates that the representation of woman's power here is ambivalence. Enola Holmes looks powerful because of her courage as a woman escaping to London, which is rarely owned by women in the Victorian era. However, the way Enola is controlled by the power of Mycroft makes Enola powerless. This was also reinforced by Enola's statement "*No. You want you to be happy. You want me controlled.*" Mycroft has power over Enola's life as his guardian and his words to Enola "*You are my ward! And you will do as you are told!*" shows that Enola as a woman is obliged to follow Mycroft's wishes as a man.

Falling in Love with a Man

While on her way to London, Enola Holmes is falling in love with a man named Tewkesbury. It indicates that the representation of woman's power here is ambivalence.

The way Enola is falling in love with Tewkesbury as portrayed in the minute 1:47:15-1:48:08 indicates that the representation of woman's power here is ambivalence. According to (Rubin, 1970) someone who falls in love can affect the way they think, feel and behave.

[Enola] : "The truth is, I did not ask for Viscount Tewkesbury, Marquess of Basilwether in my life. I did not want Viscount Tewkesbury, Marquess of Basilwether in my life. So why do I feel responsibility for Viscount Tewkesbury, Marquess of Basilwether?"

Because... there are those that want to hurt him... and he has not the strength to stop them...- and I do have that strength.” (Forever Dreaming Transcripts, 2020)

Enola's statement shows the way Enola makes an unwise decision and assumes that Tewkesbury is unable to fight Linthorn, while Enola is capable and can help Tewkesbury. So, Enola faced the role of a life-and-death situation when Linthorn strangled Enola's neck. This shows that Enola's feelings for Tewkesbury affect Enola's way of thinking which Enola should be able to focus on finding her mother.

Getting Help from Male Friend

As a woman, Enola Holmes does not need any friends in her life. Enola thinks she can do anything on her own and without anyone's help.

the character of Enola Holmes in the novel, gets help from Tewkesbury in dealing with Squeaky, someone who catches and holds Enola and Tewkesbury in a ship. It can be seen in the following quotation:

“Unable to see these proceedings through my expanse of black skirt, Lord Tewksbury stopped giving orders and actually began to beg. Please. Please! I saw what you were doing and I helped you, didn't I? Please, you—” (Springer, 2006, p. 116)

When Enola Holmes was forced to study at Miss Harrison's finishing school, Tewkesbury helped get Enola out of the school and Enola continued her desire to solve crimes in Basilwether with Tewkesbury. It indicates that the representation of woman's power here is ambivalence.

[Enola] : “Thank you. That was, uh... You saved me. The best bit was my idea, but you did save me.

[Tewkesbury] : “You're welcome.”

[Enola] : “I think. I didn't like it in there.”

[Tewkesbury] : “No. No, of course not.” (Forever Dreaming Transcripts, 2020)

It can be concluded that women need help from men and women cannot do everything by themselves. Moreover, humans have a natural nature that cannot live without the help of others. The cases that Enola is facing are cases that Enola cannot deal alone and require help from Tewkesbury. Therefore, it can be said that Enola Holmes is powerless.

Getting a Culture Shock

In the novel and film adaptation, the character Enola Holmes is getting a culture shock in with London. She finds new things in her escape to London as can be seen in the following explanation.

“This was London? Where were the theatres and the carriages, the jewelled ladies in fur wraps and evening gowns, the gold-studded gentlemen in white ties and cutaway tails?” (Springer, 2006, p. 99)

In the novel, Enola Holmes is shocked by the situation of London which is full of gypsies, men, women and children on the side of the road with their dirty bodies. Another culture shock of Enola Holmes clearly portrays in the film.

[Enola] : “London: the beating heart of England. Mother will be here somewhere, and though she prepared me for many things... The outside world was not one of them. And yet here I am, at the center of civilization. The home of polite society...of music, of literature... Lords and the finest things that money can buy. I must admit, London isn't quite what I imagined. People are a lot more...excitable than in the country.” (Forever Dreaming Transcripts, 2020)

Enola had never been outside of the environment she grew up in. So, when Enola was in England, she experienced culture shock and was shocked by the cultural differences and social norms prevailing in England. It indicates that the representation of women's power here is ambivalence because Enola is feeling powerlessness when failing to deal with the new culture in London.

Using the name “Holmes”

Sherlock Holmes is a male detective who has a lot of skills and abilities as his power. Moreover, Sherlock Holmes has a position in the midst of Victorian society, this is reinforced by Miss Harrison's statement “*The name Holmes is coming to mean something in this country*” and Sherlock Holmes often helps the British police in uncovering many cases.

[Enola] : “Sherlock Holmes. The famous detective, scholar, chemist, virtuoso violinist, expert marksman, swordsman, singlestick fighter, pugilist, and brilliant deductive thinker. My genius brother.” (Forever Dreaming Transcripts, 2020)

In the novel, the name Sherlock Holmes also has a power.

“Sherlock was a famous detective with a

book written about him, *A Study in Scarlet*, by his friend and fellow lodger, Dr. John Watson.” (Springer, 2006, p. 19)

Thus, Enola Holmes uses her brother’s name to be her power as his assistant. It indicates that the representation of woman’s power here is ambivalence.

[Enola] : “I work for Sherlock Holmes. I.. I'm his assistant. He sends me ahead of time to prepare the ground.” (Forever Dreaming Transcripts, 2020)

The dialogue shows that Enola as a woman stands behind a man and her position is lower than men's. Women are always depicted as weak and cannot be in the first place but are always seated in the second place. Enola doesn't have more power to make herself known by others, so Enola uses the name Sherlock Holmes as her power to make herself recognized by others.

Women Oppressing Women

Enola Vs Edith

Edith in the film adaptation is one of the members of the feminist movement pioneered by Eudoria. The character Edith does not exist in the novel *Enola Holmes*. Thus, Edith in the film adaptation emphasizes the ambivalence of woman’s power itself.

[Enola] : “Who is Ellie Houseman?”

[Edith] : “I wish I could help you more.”

[Enola] : “You can, but you won't.”

[Edith] : “I must get back to my students. You can see yourself out.”

[Enola] : “Hey!”

[Edith] : “Ah, the corkscrew. You could never manage that one, could ya? If you wanna stay in London, be tough, be tough, live the life, but don't do it because you're looking for someone. Do it because you're looking for yourself.” (Forever Dreaming Transcripts, 2020)

Enola Holmes fights Edith because Edith does not want to tell Eudoria's whereabouts. Enola Holmes uses her martial arts skills to fight Edith who is a martial arts coach. Thus, Enola Holmes looks powerful because she fought Edith first. It shows that Enola feels more capable and has more power to fight. However, Enola lost against Edith.

Enola's defeat against Edith represents the weakness of women. It can be concluded that Enola's defeat against other women shows that Enola Holmes is powerless.

Enola Vs Miss Harrison

Unlike women in the Victorian era who wore corsets to catch an eye and to attract, Enola Holmes refused to wear corsets. It clearly portrays in the film adaptation as can be seen from the following conversation.

[Enola] : “I won't enjoy being imprisoned in those preposterous clothes.”

[Miss Harrison] : “These clothes will not imprison. They will free. They will allow you to fit into ociety, to take part in its numerous pleasures. To catch an eye, to attract.” (Forever Dreaming Transcripts, 2020)

In the dialogue between Enola and miss Harrison shows Enola is forced by Miss Harrison to wear the clothes normally worn by women of that era, but Enola Holmes does not want to wear a corset because Enola’s argues that corset is a symbol of repression. Thus, Miss Harrison's statement “*They will allow you to fit into society*” shows that by wearing that dress, Enola can be accepted by society. Because what women wear has become part of society. In addition, women as the object of society and beauty products, they cannot freely choose and make their choices because they are required to follow society's standards as taught by Miss Harrison's to Enola and other students in the minute 01:19:37-01:20:26 “*Girls, you are here for one reason... and one reason only. You are here to be made into young ladies*”.

The film adaptation clearly portrays Enola Holmes dressed as a lady and wearing a corset. It indicates that the representation of woman’s power here is ambivalence.

Wearing a corset is a representation of strengthening patriarchal culture. Women behave like a lady who wears a dress and corset that refers to body exploitation. Women with the beauty of their bodies meet the expectation that the idea of figure exists in man's mind. Furthermore, women who have a beautiful face, ideal body posture, are graceful, and sexy are women who are recognized by men.

It can be concluded that Enola Holmes as a woman is powerless because Enola strengthens patriarchal culture through the way she is dressed and the character of Miss Harrison in the film adaptation is emphasizing the ambivalence of woman's power itself.

CONCLUSION

The results indicate that the description of women's power in both novel and film can be seen through the general picture of Enola Holmes (Enola Holmes's physical appearance, personality traits, and conflicts); and Enola Holmes' wishes of being a detective. However, the writer finds that the women's power presented in the film adaptation raises an ambivalence. A form of ambivalence can be seen in the characters of Enola Holmes, Eudoria, Dowager, Edith, and Miss Harrison. The writer finds that Enola Holmes uses her ambivalence to overcome the stereotypes and prejudices that existed against women in society in the Victorian era, as well as to fight for women's rights through her journey to become a detective by solving the Tewkesbury case.

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