

## **Enola Holmes Case: An Invasive Pastiche for Embodying a Holmes Sister as the Feministic Detective**

**Azani Fitri Gooniyah<sup>1\*</sup>, Adeltirha Yasnu Army<sup>2</sup>, Thafhan Muwaffaq<sup>3</sup>**  
*<sup>1,2,3</sup>English and Language Culture Department University of Al-Azhar Indonesia  
Komplek Masjid Agung Al Azhar Jl. Sisingamangaraja, Kebayoran Baru Jakarta  
Selatan 12110*

*\*Corresponding author*

*e-mail address: ghaniathaani@gmail.com<sup>1\*</sup>, adelearnmy31@gmail.com<sup>2</sup>,  
thafhan.muwaffaq@uai.ac.id<sup>3</sup>*

*DOI : 10.21107/prosodi.v16i1.13374*

*Received 19 January 2022; Received in revised form 7 March 2022; Accepted 31  
March 2022; Published 11 April 2022.*

### **ABSTRAK**

Tulisan ini membahas tentang bagaimana film 'Enola Holmes' merupakan perluasan diegetik yang merepresentasikan ide-ide feminisme. Bermaksud untuk menjelaskan hubungan antara ide-ide feminis dan konsep postmodernisme. Dikatakan bahwa narasi Enola Holmes menggunakan kembali dan mendaur ulang narasi Sherlock Holmes dalam bentuk pastiche sehingga untuk memperluas narasi besar Sherlock Holmes yang sudah ada sebelumnya. Ekstensi memungkinkan untuk membuat penggambaran detektif wanita yang independen dan dapat menentukan dirinya sendiri.

***Kata-kata kunci:*** *adaptasi, feminisme, naratif, postmodernisme*

### **ABSTRACT**

This paper discusses about how 'Enola Holmes' film is a diegetic extension that represents feministic ideas. Intend to explain the relation between the feministic ideas and the concept of postmodernism. It is argued that the narrative of Enola Holmes reuses and recycles narrative of Sherlock Holmes in form of pastiche so to extend the pre-existing grand narrative of Sherlock Holmes. The extension makes it possible to render a portrayal of independent and self-determined female detective.

***Keywords:*** *adaptation, feminism, narrative, postmodernism*

## BACKGROUND

The past few decades have seen a continual growth in the study of film adaptations as part of literary and cultural studies. The growth appears in a conjoining attempt to call for a different perspective of theorization, methodological approaches, and assumptions to address film adaptations as a particular object of study. One of the driving concerns is the influence of canonical authors and works in film adaptation has become the touchstone for criticism (i.e., fidelity criticism) towards work of adaptation, thus deviating the study astray from film theory despite its hybrid textual nature. Instead of treating adaptation as a mere version that transposes a particular work of literature, thus planting the source text as a measurement of criticism, the study of adaptation is suggested to focus on the rewriting process of the source text and the intertextuality the process establishes (Cartmell & Whelehan, 2007; Leitch, 2007).

The position conceives an approach in studying of film adaptation to be more fruitful in many respects rather than simply denouncing certain work of adaptation due to its indifferences with the source text. Importantly, it elucidates a particularly crucial matter in film adaptation as pointing to textual phenomenon and its underlying creative, commodifying, and culturally influencing enterprises. The use of new and old media are part of creative enterprise which allows further understanding about the transition and transformation of text (Constandinides, 2010). The emergence of film adaptation genre (e.g., comic book, superheroes, etc.) is argued as resulted from its gain from being sub-genre to be one of mainstream ones (Burke, 2015). In terms of intertextuality, adaptation may drastically deviate a certain narrative without necessarily changing its meta-narrative or abstraction (Lind, 2016), despite the change might re-question the way one understands the story and its contextual paradigm (Grossman, 2015), as adaptation entails the process similar to translation (Krebs, 2013). As importantly, work of adaptation that incorporates multiple texts in the making can potentially render certain transfictionality such as, expansion, modification, and transposition to the diegesis or the story world (Ryan, 2013).

In Indonesian context, film adaptation falls under the study of *alih wahana*, which addresses the its process and resulting changes as *ekranisasi* or ecranization (Damono, 2018). Despite an attempt to chart an approach to adaptation away from fidelity criticism (Komang & Suwastini, 2014), the existing studies of ecranization so far are not yet turning its course from fidelity criticism thus suggesting cooperativity between authors and film creators to resolve the issue of unfaithfulness to the source text (Ardianto, 2014; Faidah, 2019; Praharwati & Romadhon, 2017). As the objective of the present study is to argue a case a particular film adaptation *Enola Holmes* (Bradbeer, 2020) can do so much such so as to deconstruct and reconstruct a pre-existing Grand Narrative formed by the source text to conceive itself, the tendency towards fidelity criticism in *alih wahana* approach as pertaining ecranization would seem too restricted from drawing a more comprehensive explanation about textual phenomenon in adaptation.

## RESEARCH METHODS

As a study of film adaptation, qualitative method was carried out in order to approach the aforementioned problems. We considered textual information from *Enola Holmes* as well as experiential knowledge about *Sherlock Holmes* as data. The former

is considered an emerging narrative text, while the latter a pre-established narrative text. We consider pre-established knowledge that is deriving from *Sherlock Holmes* as the Grand Narrative, by which textual information from experiencing *Enola Holmes* was assumed as novel and intertextually related. As far as intertextuality concerned, comparative analysis was justified to describe how *Enola Holmes* deconstructs and reconstructs what we know about Sherlock Holmes as the Grand Narrative. Deconstruction counted elements that contradict to what has been known as informed by the Grand Narrative, whereas reconstruction considered any repetition of what has been known about Sherlock Holmes narrated in *Enola Holmes* in our knowledge.

Comparatively analysing intertextual relation between both narrative texts allowed us to portray in what way novelties in *Enola Holmes* feed itself into the pre-established Sherlock Holmes Grand Narrative, thus constituting a different if not new version of Grand Narrative. While this portrayal would readily be insightful for the study of film adaptation, further analysis of classifying *Enola Holmes* as a kind of pastiche under post-modernist account could be implemented. We counted as imitation similar or resonating information both texts narrate, thus considered as a form of reuse, and a recycle piece of information from existing text (i.e., the Sherlock Holmes Grand Narrative). On the other hand, novelties or differences from both narrative texts were regarded as translational result as intended by the creator of *Enola Holmes*. At this point, not only that our study could offer how adaptation creates a different narrative text which, it also explains the underlying artistic processes necessary for such creation.

Moreover, we employed hermeneutic study by using feminist criticism towards *Enola Holmes*. This approach fits with the attempt of interpreting authorial take on that is assumed to be underlying the creative process of the narrative text. In doing so, we reflected textual elements (e.g., characters actions, characters relation, and setting) with contextual information about cultural norms and values the text represents. Our feminist take on was drawn in reference to the ways narration in *Enola Holmes* situates discrepancy or violating the cultural norms and values. Hermeneutic interpretation from the feminist perspective was then suggested as ideas that *Enola Holmes* are representing.

## DISCUSSION

### A. Deconstructing and Reconstructing Grand Narrative Pastiche

The Sherlock Holmes Grand Narrative is the knowledge about the idea of Sherlock Holmes at one's disposal as informed by the already experienced narrative texts. Needless to say, experiencing the narrative text is important as far as construction of knowledge is concerned. In this sense, the existence of the Grand Narrative depends on whether one has found herself reading, watching, or even listening to what the story of Sherlock Holmes is about. By no means, the latter implies the necessity of experiencing the narrative of Sherlock Holmes in certain order nor in its entirety. Partial experience to a narrative is already sufficient for one to set herself knowledgeable, though the chances are the knowledge would likely be partial too. In summary, the formation of the Grand Narrative is relative to the amount of information attainable from one's experiencing certain narrative text.

In this paper, the idea of Sherlock Holmes stands in reference so as to take into consideration multiple narrative texts of Sherlock Holmes. At least, they are the initial, if not the original works by Sir Arthur Conan Doyle; the films *Sherlock Holmes* and *Sherlock Holmes: Game of Shadow* by Guy Ritchie (2009, 2011), and the *Sherlock* TV

Series created by Steven Moffat and Mark Gatiss. At present case, these narrative texts allow the formation of the Sherlock Holmes Grand Narrative, without necessarily excluding the other works of Sherlock Holmes narrative as potential reference. The other potential reference of Sherlock Holmes narrative is not counted in this paper simply because they are yet to be experienced. This should not be considered as impeding the case in point, in which the adaptation of Enola Holmes deconstructs and reconstructs the pre-existing Sherlock Holmes Grand Narrative.

Needless to say, adaptations of Conan Doyle's initial work have modified certain narrative aspects into noticeable changes and variations. The most salient modification is the Moffat and Gatiss' TV *Sherlock* that the time setting is situated at present time, whereas in the film version the narrative foreshadows the upcoming Great War as a part of Moriarty's mischievous scheme. The adaptation also has modified the way Sherlock Holmes is characterized. In Ritchie's version Sherlock Holmes is portrayed as an eccentric experimenter and a pretty good brawler. In Moffat and Gatiss' the consulting detective is framed as "the highly functional sociopath" whose intellectual capacity is more foregrounded and relied on. One can always count more examples of the variation the adaptation of Conan Doyle's initial has shown on the screen. The thing is variation as a result of modifying source text in adaptation is inevitable, and superficial when the matter of interest points to the formation of Sherlock Holmes Grand Narrative as underpinned by multiple texts that are intertextually related. In this case, instead of variation the shared common idea across narrative texts seems to be more responsible in forming the Sherlock Holmes Grand Narrative.

One can mention trivia about Sherlock Holmes to draw common ideas as shared and constituting the Sherlock Holmes Grand Narrative. The trivia reflects the knowledge attained from experiencing pieces of narrative text. Chief among them is the characterization of Sherlock Holmes as a consulting detective who is an expert of observation and deduction among many other faculties and skills, except the ones (e.g., politic, social movement, and astronomy) that he depreciates as boring. In the initial work of Conan Doyle, the faculties and skills appear as John Watson's profiling on Sherlock Holmes, lines of dialogues, and textual description. In the screenplay adaptations (i.e., film and TV series) the characterization is portrayed by actions of Robert Downey Jr and Benedict Cumberbatch as well as lines of dialogue. As to the story, the source text and the adaptations are adventurous tales that revolve around solving intriguing mysteries of crime with riddling puzzles. Sherlock Holmes is portrayed to have personal relationship with John Watson (i.e., Jude Law and Martin Freeman) as his most loyal and often naïve closest friend, Mycroft Holmes (i.e., Stephen Fry and Mark Gatiss) as the cunning and resourceful older brother, James Moriarty (i.e., Jared Harris and Andrew Scott) his criminal mastermind archenemy, and Irene Adler as his most respected rival, archenemy compatriot, and lover (i.e., Rachel McAdams and Lara Pulver).

By mentioning the shared trivia, the point is that it should be sketched clearly that the common ideas have been shared across different versions of Sherlock Holmes. The pre-existing knowledge about Sherlock Holmes would be reinforced by the common ideas, thus also fortifying the Sherlock Holmes Grand Narrative. In other words, any given Sherlock Holmes adaptation would also take part in forming and reinforcing the Sherlock Holmes Grand Narrative, since it is always possible for one to include more versions of Conan Doyle's work adaptation as textual reference by experiencing them, therefore attaining the same and the modified suggestive idea of

Sherlock Holmes. The relation between adaptations and source texts then subject the Grand Narrative to change and consistent, depending on what information is supplied by means of experiencing another textual reference. As mentioned, the adaptation of Conan Doyle's initial Sherlock Holmes has brought with it novel information and shared similarity. Yet so far, the Sherlock Holmes Grand Narrative stands still uncorrected, despite the varying narrative aspects in the adaptation.

The initial work of Conan Doyle as source text and its adaptation seem to play major part in forming the Sherlock Holmes Grand Narrative. Taken together, they cement the Grand Narrative with the shared similarity of narrative aspects across every piece of text irrespectively to the status of "source" or "adaptation". Once the status is imprinted to the initial work of Conan Doyle (i.e., source text) and the adaptation, say Ritchie's *Sherlock Holmes*, both are related intertextually by the consistency and the variation each text possesses, thus rendering them as a unique yet in reference to one and another. Although the Grand Narrative is still encompassing both texts, the status designates their coexistence as linked by intertextuality. The consistency with the Grand Narrative additionally spots intertextual wiring between both texts (i.e., Conan Doyle's source text and Ritchie's *Sherlock Holmes*), while the variation or the change in Ritchie's *Sherlock Holmes* marks the result of his creative enterprise and undertaking.

Sherlock Holmes narrative texts constitute the Sherlock Holmes Grand Narrative, regardless to the each of their status applied in film adaptation. It follows that a given adaptation of Sherlock Holmes entails varying changes and consistency such as that already mentioned earlier (e.g., time setting, story, and characterization). From this point on, it will be illustrated how Harry Bradbeer's *Enola Holmes* (2020), adaptation of Nancy Springer's *The Case of the Missing Marquess: An Enola Holmes Mystery* (2006), serves an example of postmodernist kind of pastiche that refunctions the already available narrative materials or sources thus establishes intertextual relation between the source text and the adaptation text. We propose the adaptation of *Enola Holmes* is a pastiche that consequently deconstructs the Sherlock Holmes Grand Narrative so as to reconstruct a "new", "different", or "ever-expanding" Enola Holmes. If not Holmes Grand Narrative. Needlessly, such textual phenomenon does not necessitate the first-hand experience out of Springer's novel as the source text.

The adaptation of *Enola Holmes* (2020) exemplifies a pastiche in the way it imitates the Sherlock Holmes Grand Narrative to the extent of manifesting itself into existence. Henry Cavill (Sherlock Holmes) and Sam Claflin (Mycroft Holmes) take their appearance as Enola Holmes' two big brothers. Their characterization resonates what is typically known about both of them as in the Sherlock Holmes Grand Narrative. The narration in *Enola Holmes* characterizes Sherlock Holmes as the infamous consulting detective who lives on 22B1 Baker Street, whose distinguished set of skills pretty much similar to John Watson's note, save the familial background. Additionally, in *Enola Holmes* the Sherlock Holmes pacifist attitude is foregrounded in a distinct fashion as depicted by a particular scene in which he persists to stay off the socio-political acts and movements his mother is committed into. As to Mycroft Holmes, the portrayal of oldest big brother has the same authoritative and cunning figure similar to Ritchie's *Sherlock Holmes: Game of Shadow*, and Moffat and Gatiss' *Sherlock*. His institutional power and connectivity are depicted more explicitly. Similar to every other Sherlock Holmes narrative, the narration is disproportionate for Mycroft Holmes. But this is something that can be excused considering every narrative of Sherlock Holmes and the Grand Narrative it has formed by far centralizes around

the younger siblings while reserving him at the periphery. The case with *Enola Holmes* is different in the way it reserves her big brothers on the side line, while hitting the newly fabricated and introduced little sister Enola Holmes under the spotlight of her own Grand Narrative.

If resonating the idea from the Sherlock Holmes Grand Narrative a form of imitation, then the changes the *Enola Holmes* adaptation produces is the practice of translating and refunctioning the already available Grand Narrative as the source text. Trivially, *Enola Holmes* runs home to Conan Doyle's initial work as its source text. But the adaptation seems to interfere with the knowledge about Sherlock Holmes that is embodied in the Sherlock Holmes Grand Narrative. This is so because the very existence of Enola Holmes (Millie Bobby Brown) has succeeded to bring about a compelling change, that is pertained by the act translating and refunctioning the source text and the Grand Narrative. The storytelling takes the perspective of Millie Bobby Brown as Enola Holmes herself in occasional fourth-dimension style, thus portraying her as addressing the audience straightforwardly. The untold existence of a sister Holmes and storytelling perspective are already a number of ways the narrative foregrounds Enola Holmes, while refunctioning the imitated trivia about her big brothers as the background.

*Enola Holmes* adaptation reframes the knowledge from the Sherlock Holmes Grand Narrative by bringing about changes as resulted from translating and refunctioning the source text. The emphasis on her perspective in the adaptation is but one of the results of translation, and her identifying of the big brothers is refunctioning the imitated ideas from the pre-existing narrative only to have them hung as the backdrop for her existence. Any other novel information she narrates in the adaptation then can be counted the narrative reframing. The reframe goes further as the narrative supplies more novel information about Enola Holmes as depicted to share her consulting detective big brother (Sherlock Holmes) set of skills from her perspective. It should be noted that the adaptation is not at all about imitating the Sherlock Holmes Grand Narrative into the embodying Enola Holmes as an individually unique character, who is not female model or version of Sherlock Holmes. The differences as exemplified by Enola Holmes character such as her having compassion and the first-person account storytelling are part of the reframing that translates the source into newer or different information. It is in such a way the adaptation maintains an invasive intertextual relation with the source text, by feeding the adaptation with information of the latter to summon Enola Holmes into existence.

*Enola Holmes* adaptation is invasive because its emerging manifestation challenges and confronts the pre-existing idea that is so far provided by the Sherlock Holmes Grand Narrative. In other words, the adaptation forms its own Grand Narrative which intertextuality in any way deconstructs the pre-existing one, since the translated imitation and refunctioning have rewritten a version whereby Sherlock Holmes is set aside as replaced by Enola Holmes. Certainly, this does not mean at all the character Sherlock Holmes is eliminated by giving birth to Enola Holmes. Rather, it augments the idea of Sherlock Holmes as having a younger sister who is professing similar set of skills and talents to solve crimes no less puzzling and mysterious than her bigger brother's cases. Enola Holmes triumph over the pressures her big brothers are posing as she takes adventurous journey highlights her capability as equal, if not surpass, the big brothers. At this point the adaptation seems to also reduce the Sherlock Holmes Grand Narrative as the only Holmes in the family who masters the science of deduction and disguise. The consequence of bringing Enola Holmes into an existing narrative of

its own is to pave her on her own course of crime-solving adventure, yet in parallelism with brother Sherlock realm of Grand Narrative, such as that the ending portrays representatively.

Interestingly, Moffat and Gatiss version also brings the appearance of an older sister Holmes (Sian Brooke as Eurus Holmes) playing as antagonist whose authority puts Moriarty merely as her accomplice. This, too, deconstructs the Sherlock Holmes Grand Narrative but not to the same degree that it reduces Sherlock Holmes in the background. Meaning, Sherlock still has the spotlight on him, and his realm of Grand Narrative is reconstructed as remaining the way it is. At this point, the case in Enola Holmes adaptation should be more obvious that its reduction in removing Sherlock Holmes to the peripheral is a reconstruction that constitutes what will be called the Enola Holmes Grand Narrative. From this point on brother Sherlock will not hold the solitary realm of Grand Narrative, since his little sister Enola holds her own contending realm of Grand Narrative. When both are considered to have intertextual relation, it might not the name Sherlock again that stands out to label the text. Rather, the Grand Narrative could call the family name Holmes to stand in reference to Enola Holmes and Sherlock Holmes.

A few evaluative points. Despite the breakthrough, the emerging Enola Holmes Grand Narrative seems to nevertheless cling dependently on the Sherlock Holmes Grand Narrative. Already, one can learn that her manifestation is imported by adapting the source text that establishes invasive intertextual relation that deconstructs a pre-existing narrative text so to reconstruct the latter into a new one. Thereby, one can only imagine a couple of possible outcomes from continuing the expansion of Enola Holmes Grand Narrative. Firstly, given the Enola Holmes Grand Narrative persists in referencing her Big Brothers as part of her tale, the narrative then remains overshadowed by the Big Brothers presence. This is so because referencing them would ring the source text, namely Conan Doyle initial works. Alternatively, Enola Holmes Grand Narrative can cut itself loose. But, this might necessitate murdering her Big Brothers, thus leaving her as the sole heir to Holmes ingenuity as a female detective. Yet, if this is the case the adaptation does instead elimination of Grand Narrative instead of deconstruction. Suppose the latter will somehow occur, one can imagine whether there is any guarantee for Enola Holmes to not be haunted by the murder and the ghosts of her brothers. The haunt cannot help but gives the impression of a creative liberty so extreme that adaptation could lend. On the other hand, it draws the impression the nature of invasive intertextual relation as in Enola Holmes can be evermore parasitic and pretentious.

## **B. Representation of Feminism Ideas**

Gender studies, often known as gender and women's studies, is a branch of study that concentrates on analysing how genders are portrayed in the world and also various gender identities (Richardson & Robinson, 2015). All through history, several attempts have been made to better the position of women in society. Gender studies is intimately tied to the idea of feminism and equality among individuals, which is why this area is also known as gender and women's studies. Richardson and Robinson (2015) use two terms in their guidebook: sex and gender. According to them, one of the key concerns that gender studies attempt to solve is the meaning of these two terms.

Gender studies examines a wide range of theories. Some of these are related to the earlier-mentioned question. For example, in the late nineteenth century, researchers did not discuss sex and gender, but merely sex (Richardson and Robinson, 2015). They

perceived the two as “opposites” who, despite their differences, complemented one another (Richardson & Robinson, 2015, p.4). Gender and something physical were assigned to the person, according to this theory. Another perspective contends that sex is defined by the physical characteristics and differences between men and women, whereas gender is defined by the social connotations associated with it (Richardson & Robinson, 2015). When one examines this concept, one learns that gender is something acquired rather than something that is naturally owned or given at birth. Sex and gender are now viewed more as social constructs (Richardson & Robinson, 2015). According to Richardson and Robinson (2017), sex is “the foundation over which gender is superimposed” (p.7). They also discuss gender performativity theory, claiming that gender is something that is understood and so a socially structured event (Butler, 2006, as cited in Richardson & Robinson, 2015).

Enola’s surprising disappearance from her home (along with Tewkesbury) is one of many cases of mystery that afflict England at the time, though they are becoming effortlessly tangled up. Enola Holmes sets in the late nineteenth-century England, where women have only limited political clout over matters that affect them. The film depicts the rights of women and the workings of governmental officials in a historically realistic manner. The women’s suffrage movement is a significant historical event that is shown in this film. The goal of this campaign was to modify the policy limiting on who could and could not vote. In the film Enola had a role in making the women voice to be heard since it is what they wanted. Meanwhile, her famous detective brother, Sherlock, is also attempting to solve these cases while searching for his mother. Given the fact that she is “just a girl,” Enola may have solved the cases before her famous detective brother. She ends up saving the entire state of England by making sure the passage of a reform bill in her struggle to find her own way while also assisting Tewkesbury in his dangerous situation.

Throughout the film, Enola faces a lot of problems, however, she is able to overcome them by assisting herself alone, her friends and also her family. The film focuses on critical issues such as politics, family, and love. The postmodern relationship to feminism is quite apparent. According to Edman (1997:97), postmodernism in feminism is generally linked with a thought in feminism that attempts to establish a new paradigm of social criticism that does not rely on conventional philosophical grounds. Postmodernism in feminist discourses also emphasizes the relationships of feminism concerns to languages, sex, and power (Kauthar 2005: 147). Feminist discourses seen on the postmodernist glasses are also culturally based (Farmer 2015: 131). For example, a feminist with a postmodernist worldview will use deconstructive arguments on specific topics, which are generally discursive, rather than relying on established facts. Postmodernist feminists, for example, typically critique ideas that suggest gender is rigidly established at birth rather than flexibly created by culture or language in the discourse of gender. As a result, rather than employing established and conventional underpinnings of gender, which are usually founded on biological truths, they often seek to deconstruct the gender through culture or language. As a result, they always permit different gender expressions (Ratliff 2006: 1018).

Postmodernism feminism claims that the dominant and conventional representations of women are not biologically predetermined and are changeable in the gender, since the female and feminine nature is the only natural interchangeable. As a result, a product that exists are women as a result of learning to adjust to a socially established image of femininity, implying that it is culturally influenced, no less



(Hutcheons 1989: 26). Contrary to modernism, postmodernism provides a new perspective to feminists on empowering their applications by providing a more constructive look at a certain issue (Mazza 1991: 35). Thus, the traditional notions of women, femininity, femaleness, reproduction or sexual roles, or even sexuality itself, which are relevant to all societies around the world, may now be examined through the lens of constructive criticism based on cultural, historical, and actuality.

Enola's character has a feminist spirit that drives her actions all throughout film. This voice is influenced by what she learns from her mother. Enola is aware of her strengths and has the ability to make her own decisions, despite the fact that her brother, Mycroft, tries to limit her by sending her to a boarding school. She succeeds over her brothers while evading Miss Harrison's boarding school and solves the case of the missing Viscount before Sherlock. She was able to prove to Sherlock and Mycroft that she is capable of making her own decisions. She is shown to be full of energy at the start of the film; when she falls off her bike, she does not care about her appearance, and when her dress gets dirty due to dirt and sand, she doesn't brush it off of her face or her dress. Furthermore, at first, Enola refuses to wear clothing that other women wear because she believes it is constricting and uncomfortable. The fact that she does not wear gloves or hats adds to the impression that she is unconcerned about her appearance. Enola describes how she prefers to feel free and not constrained by her clothing. Corsets, hip boosters, and other amplifiers are among the items Enola finds constricting. This suggests that Enola has become accustomed to the clothes her mother has permitted her to wear and that she feels comfortable. Enola does not dress to impress or attract; she dresses to feel comfortable and not naked. When the governess, Miss Harrison, is first discussed with her and measuring Enola with the seamstress, Enola's concept of not wearing more restricted garments comes into play. According to them, Enola's measurements are too little and need to be amplified, which leads to the following conversation:

Enola: "I won't enjoy being imprisoned in these preposterous clothes."

Miss Harrison: "These clothes will not imprison. They will be free.

They will allow you to fit into society, to take part in its numerous pleasures. To catch an eye, to attract". (EH, 0:13:04 – 0:13:18)

Miss Harrison's perspective on how women's clothing is the aspect that will set one free in society is an example of how authorities explain norms that Enola sees as repressive and confining. When Enola tells Miss Harrison that she will not attend her finishing school because she finds it nonsensical, the governess slaps her, demonstrating that this type of behaviour is not acceptable in society. Small details imply that manners help with looks in society, and that if they are not followed, they are rejected by others. Enola demonstrates to the audience at this time that women may make their own decisions and should not feel restricted by society while still behaving appropriately in public. This little act demonstrates how she can mature into an independent woman. She understands what she wants and must make a decision. This may have looked nonsense at the era, but she believed that determining what she wanted to do and what she decided to wear would not diminish her value as a woman as long as it did not intrude on anyone.

During the Victorian and Edwardian eras, society was based on strict moral and social norms, ideal forms, and masculine and feminine behaviour. Moral respectability and domesticity were essential feminine behaviour ideas. The 'woman's purpose' was that of a supporting wife, faithful daughter, and caring mother, and the

domestic function of the woman was regarded as a significant and essential aspect of society. It was particularly critical for mothers to teach their children the principles of Morality, which served as the cornerstone of society. For men, society demanded that they take on the authoritative role of head of the household. Male power dominated the public sphere of society, giving little place for women.

Women in Victorian society had one primary duty in life: marry and participate in their husband's interests and business. Unless they were from a wealthy family, they would study housewife skills such as weaving, cooking, washing, and cleaning before marrying. They did not always learn these jobs if they were wealthy because their maids largely took care of the domestic chores. Because it was a man's world, women were typically not allowed to be educated or obtain knowledge outside of the home. According to one critic, Richard D. Altick, "a woman was inferior to a man in all aspects except the one that counted the most [to a male]: her femininity." Her place was in the house, on a veritable pedestal if one could be afforded, and not in the world of affairs" (Altick 54). Women did not have the same rights as males in patriarchal culture. As a result, women were assigned more feminine tasks such as caring for the home and finding sources for feminine creativity.

Throughout the film, Mycroft Holmes shows the patriarchal culture by making Enola stay on her track. She must fulfill the standards of women in Victorian society. It is shown by how he wanted sent her to Miss Harrison finishing school. Mycroft wants Enola to be able to behave and grow as a proper lady by learning in Miss Harrison finishing school, however, Enola sees it as absurd to learn deportment. She feels enough of the lesson her mother has taught her before she left her. As it is known women are the responsibility of their father or brother, thus, they cannot make any decision because they need to do as they are told as what Mycroft said to Enola:

Mycroft: "You are my ward! And you will do as you are told!"  
(EH, 01:18:27 – 01:18:31)

As for Enola in her perspective, what Mycroft wanted was so restricting that for her it was all only for his self-interest rather than for Enola's sake or happiness. This is what she stated to Mycroft before he said that she is his ward.

Enola: You want you to be happy, you want me controlled. Because otherwise you think I will affect your standing. (EH, 01:18:03 – 01:18:11)

Enola has the same perspective as her mother. When Sherlock said her mother wants to change the world, Enola said it is perhaps the world that needs changing. Then when she finally met her mother, her mother reveals why she left her which leads to the following conversation:

Eudoria: I did not leave you because I did not love you. I left for you, because I could not bear to have this world be your future. (EH, 01:53:47 – 01:54:02)

At the end of the film, Enola herself conclude what she learns from her own journey:

Enola: But I now see that being alone doesn't mean I have to be lonely. Mother never wanted that, she wanted me to find my freedom, my future, my purpose. (EH, 01:55:57 – 01:56:11)

Enola Holmes brings up the history of the women in 19th century. In the 19th century, it is clear that women can only be “angels in the house” being unseen is how women were supposed to be in the era because women are weak creatures compared to men. Even though there had been some advances in women’s rights, women still were not equal to men. In particular, women did not have the right to vote in Parliamentary elections. The researchers compared the differences found between the women in the 19th century that are shown in ‘Enola Holmes’ to the women now. The women's suffrage movement in the past brings so much change today. In the 19th century, women were not able to work, to be independent, even if the women were married, they’d become the property of their husbands. Today, women are able to give their voice, to work, and to be independent and even though married women still become the property of their husbands, for example, as written by Attorney Sophia in the book “The Women’s Suffrage Movement in Britain, 1866-1928” in 1999, women are still using the surname of their husband and not the other way round. There is progress for women now that women are able to acquire their rights on property by their own names.

## CONCLUSION

To conclude, *Enola Holmes* has shown the postmodernism and also feminism side. Enola Holmes’ unique narrative is formed by some of plot in short stories’ *Canon of Sherlock Holmes* that makes the film also has genre mixing like *Sherlock Holmes* (2009). The combination of some plot in short stories collection in *Canon of Sherlock Holmes*, novels by Sir Arthur Conan Doyle and *Sherlock Holmes* (2009) film is a form of pastiche seen through postmodernism point of view. Meanwhile, the feminism side in *Enola Holmes* film is shown majorly of how Enola Holmes helps to make women’s voice in the film to be heard. At the end of the film, Enola successfully solves the problems by helping everyone including herself in the film before her famous brother, Sherlock Holmes. Postmodernism and feminism have a connection, in this context that is associated with feminism's attempt to establish a new approach of social criticism that does not rely on conventional philosophical grounds. Postmodernism offers feminists a new perspective on strengthening their applications with a more constructive approach to a certain issue. As a result, traditional conceptions of women, femininity, femaleness, reproduction or sexual roles, or even sexuality itself, which are important to all societies worldwide, can now be studied through the perspective of constructive critique based on cultural, historical, and also actuality.

## REFERENCES

- Ardianto, D. T. (2014). Dari Novel ke Film: Kajian Teori Adaptasi sebagai Pendekatan dalam Penciptaan Film. *Panggung*, 24(1). <https://doi.org/10.26742/panggung.v24i1.101>
- Bradbeer, H. (2020). *Enola Holmes*. Netflix.
- Burke, L. (2015). The Comic Book Film Adaptation. In *University Press of Mississippi*. University Press of Mississippi.
- Cartmell, D., & Whelehan, I. (2007). The cambridge companion to literature on screen. In *The Cambridge Companion to Literature on Screen* (Vol. 9780521849). <https://doi.org/10.1017/CCOL0521849624>

- Constandinides, C. (2010). From Film Adaptation to Post-Celluloid Adaptation: Rethinking the Transition of Popular Narratives and Characters across Old and New Media. In *The Continuum International Publishing Group*. The Continuum International Publishing Group.
- Damono, S. D. (2018). *Alih Wahana*. PT. Gramedia Pustaka Utama.
- Faidah, C. N. (2019). Ekranisasi sastra sebagai bentuk apresiasi sastra penikmat alih wahana. *Hasta Wiyata*, 2(2), 1–13. <https://doi.org/10.21776/ub.hastawiyata.2019.002.02.01>
- Grossman, J. (2015). Literature, Film, and Their Hideous Progeny. In *Literature, Film, and Their Hideous Progeny*. <https://doi.org/10.1057/9781137399021>
- Hogan, J. C., & Schwartz, M. D. (1964). The Manly Art of Observation and Deduction. *The Journal of Criminal Law, Criminology, and Police Science*, 55(1), 157. <https://doi.org/10.2307/1140473>
- Komang, N., & Suwastini, A. (2014). IN / FIDELITY CRITICISM: MENUJU KAJIAN ADAPTASI YANG LEBIH KRITIS DAN TERBUKA. *Seminar Nasional Riset Inovatif II*.
- Krebs, K. (2013). Translation and adaptation in theatre and film. In *Translation and Adaptation in Theatre and Film*. <https://doi.org/10.4324/9780203405543>
- Leitch, T. (2007). Film adaptation and its discontents: From gone with the wind to the passion of the Christ. *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ*, 1–354. <https://doi.org/10.5860/choice.45-2508>
- Lind, P. B. (2016). Telling and Re-telling Stories: Studies on Literary Adaptation to Film. In *Cambridge Scholars Publishing*. Cambridge Scholars Publishing.
- Praharwati, D. W., & Romadhon, S. (2017). Ekranisasi Sastra: Apresiasi Penikmat Sastra Alih Wahana. *Buletin Al-Turas*, 23(2), 267–286. <https://doi.org/10.15408/bat.v23i2.5756>
- Ryan, M. L. (2013). Transmedial storytelling and transfictionality. *Poetics Today*, 34(3), 361–388. <https://doi.org/10.1215/03335372-2325250>