Empowering Narratives: Critical Discourse Analysis of Gender Resistance in "Enola Holmes" Movie

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Abstract- This research examines gender resistance in the film Enola Holmes through Sara Mills' critical discourse approach. The study focuses on how the film's narrative challenges gender stereotypes by portraying a strong, independent female lead in an adventure story that defies typical gender expectations in popular media. Using a qualitative descriptive method, the study applies Mills' framework to analyze language and narrative elements that shape Enola's character. Concepts like subject positioning, objectification, and audience reception are explored to demonstrate how Enola challenges traditional gender roles. The analysis reveals implicit critiques of gender inequality, especially in political and social contexts within the film's narrative. Enola's portrayal as an active agent of change, intelligence, and empowerment is central, encouraging viewers to reconsider traditional gender roles and advocate for equality. Her journey of self-understanding prompts viewers to reevaluate their own perceptions of gender roles. These findings highlight the film's role in promoting gender equality and social change, offering insights into how such narratives can influence societal perceptions. This study expands discussions on gender representation in media, emphasizing the significance of empowering female characters in reshaping cultural conversations around gender roles and empowerment.

Keywords: Gender Representation, Enola Holmes, Critical Discourse, Gender Equality, Women's Empowerment

I. INTRODUCTION

Gender equality in the context of contemporary society is a very relevant and vital issue to be discussed. Such dynamic social, political, and cultural changes have sparked growing attention to efforts to achieve gender equality worldwide. In addition, rapid social changes and shifts in cultural values have brought greater attention to gender roles and representation in various fields, including entertainment industries such as film.

Gender representation in film has recently become a topic of much interest to researchers. One of the main driving factors is the growing awareness of the importance of more inclusive and equal representation in entertainment media and its impact on people's perceptions of gender and gender roles. Numerous studies have highlighted the prevalence of gender stereotypes in films, including depictions of traditional gender roles and the perpetuation of gender bias. For example, England et al. (2011) conducted a content coding analysis and found that Disney films, including "The Princess and the Frog," depict stereotypical representations of gender. Similarly, the research conducted by Xu et al. (2019) emphasizes that gender bias often occurs in portraying characters in modern films. The research also suggests that gender bias can include portrayals of female characters in more

passive roles, a lack of female character development, or an excessive focus on romantic relationships with male characters. Furthermore, the research of Wühr et al. (2017) also showed similar results, noting that modern films and their advertisements often convey gender stereotypes and portray traditional gender roles.

Even though recent studies indicate a positive shift in the representation of women in the film industry, collective empowerment among female characters remains underexplored. Ghaznavi et al. (2017), who analyzed top-grossing Hollywood and Bollywood films from 2004 to 2013, observed a trend where central female characters exhibited increasing levels of assertive behavior. While this evolution towards assertiveness and attractiveness reflects progress, it also reinforces the "superwoman" archetype, which may continue to align with traditional gender norms rather than fully breaking away from them. Additionally, Yadav and Jha's (2023) research on Bollywood cinema highlights a distinct shift towards empowering narratives for women, moving from victimization to themes of individualism and self-reliance.

Despite these advancements, the focus on individual empowerment often overlooks the portrayal of collective female agency and solidarity on screen. This study seeks to address this gap by examining the character of Enola Holmes, who challenges not only personal gender expectations but also broader societal norms. Through the lens of Sara Mills' critical discourse approach, this research explores how Enola Holmes contributes to the ongoing shift in gender representation, offering a narrative of empowerment that goes beyond individualism to encourage collective reevaluation of traditional gender roles in popular media.

In this context, film has become a primary means of communicating and representing gender-related views. Film has the potential to be a powerful tool for social change regarding gender representation and plays an essential role in shaping narratives that challenge stereotypes, advocate for equality, and amplify the voices and experiences of all genders (Anthi, 2022; Kasiyarno et al., 2023; Masagca et al., 2020). In other words, gender representation in film can help establish and maintain certain norms or inspire changes to existing norms.

While studies indicate a positive shift towards more assertive and empowered female characters (see Ghaznavi et al., 2017; Yadav & Jha, 2023), there remains a lack of representation

portraying collective empowerment and solidarity among women on screen (Sutherland & Feltey, 2017). This gap underscores the need for further exploration into how films can depict and promote collaborative strength and support among female characters, offering a more holistic and diversified representation of women's experiences and relationships in cinema. To fill up these gap we analyzed Enola Holmes movie.

One of the films that raises the issue of gender inequality is "Enola Holmes." "Enola Holmes" is relevant for studying gender resistance due to its portrayal of an independent, courageous female lead challenging traditional norms. The film critiques gender inequality and promotes empowerment, urging a reevaluation of societal gender roles. Its narrative offers rich material for exploring themes of empowerment and gender stereotype defiance in popular media.

The film is adapted from the novel "An Enola Holmes Mystery: The Case of the Missing Marquess" by Nancy Springer. The film's action, mystery, and drama, directed by Harry Bradbeer, contribute significantly to society's idea of gender role assignment. The film, released on Netflix on September 23, 2020, tells the adventure story of Sherlock Holmes' younger sister, Enola Holmes. Set in England in 1884, when women are being pushed to sit and be quiet, Enola Holmes escapes and makes much noise with a mission to find her mother, who went missing on her 16th birthday. Enola battles misogynistic societal oppression and is even forced to attend a reform school that teaches them manners and how to perform tasks such as embroidery and behave as women should.

The film explores many gender roles and identities in the context of the 19th century, as well as how the characters interacted with social norms and gender expectations that existed at the time. Although the film is set in the 19th century, the issues discussed are still relevant to contemporary gender debates. The film can be used as a mirror to reflect on how far we have progressed in achieving gender equality and the extent to which gender challenges and stereotypes still exist in today's society. Therefore, this study will further analyze the representation of gender resistance in the film "Enola Holmes."

The analytical framework used to identify the representation of gender resistance in the film "Enola Holmes" is Sara Mills' critical discourse analysis. Sara Mills' critical discourse analysis is a comprehensive and thorough approach to

analyzing gender representation in media (Annisa & Manullang, 2022; Asheva & Tasyarasita, 2022; Hariyana et al., 2020; Kurniati & Tisnawijaya, 2022; Sulistyani, 2017). Mills' discourse analysis focuses on the position of the actors indicated in the text. In this model, " position " means how actors are placed in a story (Mills, 2005). The placement can be seen from the position of the subject-object and author-audience (Mills, 2005, 2008). The subject's position can be viewed as an entity or group with specific power or authority in assigning meaning, whereas the object can be viewed as a group in a position of dependence or receiving representation from the subject. In addition to the subject-object position, the author's position as a party who actively constructs ideology and meaning formed through the text and the audience who carries out the process of receiving meaning and ideology also helps understand the structure of the text and the meaning of the text as a whole (Mills, 2008). Mills (2008) believes that the audience as the receiver has as important a role as the filmmaker in producing a film. As a result, Mills' model of critical discourse analysis includes both the subject-object position and the writer-audience position. This position forms the structure of the film and constructs the meaning of the film as a whole.

The subject-object and writer-audience positions in the representation of critical discourse have a particular ideological content (Yani et al., 2022). Thus, analyzing the subject-object or writer-audience position can be used to construct meanings and ideologies about women displayed in the text. This study used Sara Mills' critical discourse analysis model to explore the representation of gender resistance displayed in the film Enola Holmes by identifying subject-object and writer-audience positions. This framework enables a systematic examination of how language, power dynamics, and societal norms interact within the narrative to shape portrayals of gender roles and resistance. By using Mills' approach, the study can dissect the discursive elements in the film to reveal underlying power structures, implicit biases, and the ways in which gender resistance is articulated and challenged.

By analyzing Enola Holmes' film using Sara Mills' critical discourse model, the study hopes to identify the percentage of gender resistance displayed to oppose or violate traditional gender norms. Understanding the representation of gender resistance in the next stage is also

expected to encourage cultural change by highlighting and strengthening gender resistance narratives that support gender equality.Therefore, research question it's about:
RQ: How does the narrative of "Enola Holmes" potrayed gender resistance and challenge gender stereotypes within the context of the story?

II. METHODS

This study employed qualitative descriptive methods to critically examine the representation of gender resistance in the film Enola Holmes. This methodological choice is particularly apt given the phenomenon's inherent complexity and variability (Miles et al., 2014). Qualitative approaches have been shown to facilitate a deep investigation into gender representation in cinema, yielding insights into the nuanced portrayals of both women and men (Jang et al., 2019; Mazières et al., 2021; Sun & Xu, 2024). This method allows researchers to interrogate the intricate and dynamic aspects of the narrative, including character interactions, dialogue, societal norms, power dynamics, and character agency. By focusing on these elements, the study not only uncovers overt representations of gender but also reveals the subtler cues, motivations, and narrative choices that shape the portrayal of gender dynamics.

This critical exploration exposes how Enola Holmes both reflects and resists traditional gender norms, highlighting the complex interplay between empowerment and adherence to existing stereotypes. Furthermore, the qualitative descriptive method serves as a robust framework for analyzing how these representations inform audience perceptions and societal attitudes towards gender roles. Ultimately, this approach deepens our understanding of the evolving landscape of gender representation in popular media, prompting a reevaluation of the implications of such portrayals for collective gender narratives.

More specifically, this study used Sara Mills' Critical Discourse Analysis model to look for patterns in the data that illustrate how gender resistance is represented in film. This involved examining how characters positioned themselves in relation to power dynamics and societal norms, as well as how the narrative influenced audience perceptions of gender roles. For instance, analyzing a scene where Enola challenges traditional expectations through assertive dialogue showcases the subject's agency, while assessing how the writer frames this interaction

illuminates gender resistance.

The analysis process involves two main stages to examine the representation of gender resistance in the film Enola Holmes. The first stage involves selecting several main scenes to discuss the form of gender resistance representation shown. The discussion is based on arguments, dialogues, habits, and emerging behaviors. Begin with focus on scenes where the main characters, especially Enola Holmes, exhibit behaviors or engage in dialogues that directly address or challenge gender norms and expectations. Then we select scenes that have a significant impact on illustrating gender resistance, showcasing moments that are pivotal in the narrative's exploration of gender dynamics. At the end of first stage we verify that the selected scenes align with the study's focus on gender resistance, by maintaining coherence and relevance to the research objectives. This first stage results in the selection of four main scenes whose dominance of character narrative, behavior, and character discussion reflects gender resistance, as shown in Table 1.

Table 1. List of Scenes Analyzed for Gender Resistance Representations

Scene	Time	Description
I	00.48 – 05.35	Enola Holmes tells the story of herself and her life with her mother. Until then, her mother suddenly disappears and leaves her.
II	42.20 – 53.55	Enola, relying on her intelligence, travels to London to find traces of her mother's whereabouts and then meets an assassin who is eyeing Viscount Tewkesbury, a friend she met on the way.
III	60.47 – 63.50	Sherlock Holmes searches for his mother's whereabouts by visiting his mother's friend, Edith Grayston. Then, the two of them became embroiled in a debate about the feminist movement that Edith ran along with Sherlock Holmes's mother.
IV	112.22 – 117.00	Enola Holmes meets her mother, Eudoria Holmes. During the meeting, Eudoria explained why she left Enola and gave a message to continue

		actively fighting for the future and bringing change.

Source: research data processed

In the second stage, using Sara Mills' critical discourse analysis model, the selected scenes were analyzed subject-object and writer-audience positions to see how women were represented to be associated with the form of gender resistance displayed. The subject's position in this study refers to an entity or group with a specific power or authority in establishing meaning (Mills, 2008). The subject's position is reflected in the party or element that dominates or has control over the narrative or presentation of the film. This position includes the main character, narrator, or other elements determining the story's direction. In contrast to the subject's position, an object is an entity or group in a position of dependence, or that receives a representation of the subject (Mills, 2008). Objects include characters that do not have much depth or other elements that may be more passive in the narrative. It can also be explained that the writer's position refers to the perspective and views of filmmakers in creating films (Mills, 2008). This includes artistic narrative decisions, symbols, and how particular messages are structured and presented to the audience. Furthermore, the audience's position refers to the audience's position or perspective in consuming, experiencing, and consuming the film (Mills, 2008). This position covers how the audience engages emotionally, cognitively, and socially with the content of the film, as well as the way they interpret the meaning given by the filmmaker.

Related to this position in the framework of Mills' critical discourse analysis in this study will be described in Table 2.

Table 2. Sara Mills' Critical Discourse Analysis Framework

No.	Posisition	Description
1.	Subject-Object	a) How is a person's style or event presented? b) What or who is being observed? c) Who is the subject of the text (person/event) telling the story? d) Who are the main characters (people or events) in the text? e) Is there an opportunity for social actors or groups to

		convey their existence or ideas to others?
2.	Writer-Audience	a) How does the author establish himself in the text? b) How are the author's perspectives and ideologies reflected in word selection, narrative, or framing? c) How is the position of the audience described in the text? d) How does the text audience see themselves? e) Who does the audience identify themselves with?

Source: research data processed

III. RESULT AND DISCUSSION

The film "Enola Holmes" takes place in Victorian England, covering the reign of Queen Victoria from 1837 to 1901. Britain had distinctive social and political dynamics, including traditional gender norms and reform movements. Enola Holmes is the film's main protagonist and the story's center. Enola Holmes goes on an adventure in search of her missing mother. In addition to presenting Enola as the main protagonist, this film also presents other characters such as Eudoria Holmes, Sherlock Holmes, and Edith Grayston, killers used by the author to construct gender resistance ideology. The following analysis shows the representation of gender resistance by looking at the subject-object and writer-audience positions.

3. 1 Scene 1

First scene is the opening scene of "Enola Holmes". In these scene authors introduces the audience to the protagonist, Enola. Enola breaking the fourth wall as she directly addresses the viewers. She narrates her life story and the unconventional upbringing she had under her mother, Eudoria.

3.1.1 Subject-Object Position

In this scene, Enola Holmes is the main character and is in the position of the subject. This can be seen in Enola's position as the main character or narrator who actively tells her life story. As a subject, Enola has a central role in shaping the narrative and guiding the audience through her life experiences. This is evident in using a first-person perspective to tell stories, as shown in the following text.

Enola: *Now, where to begin? The first thing you need to know is that my mother named me Enola. She insisted on it, in fact!*

In this case, Enola has complete control over the narration in this scene. She is an active narrator who narrates her life with her mother to the audience from her perspective. These dialogue occurred when Enola reflects on her family history and her strong bond with her mother. This includes emotional moments or reflections on how he was related to his mother, as shown in the following quote.

Enola: *And yet we are always together. My father died when I was young. I don't really remember him, and both my brothers left home soon after. I barely remember them, either. So then it was just the two of us, and it was wonderful.*

In the above quote, Enola conveys that her father died when she was young, and her two siblings left home not long after. This narrative creates a picture of significant loss in his family. After losing the rest of the family, Enola and her mother became the only ones left. Enola describes this moment as "*wonderful*," showing that life with her mother brings positive and fulfilling emotions to her.

In this scene, his mother is an object significantly influences his life. This influence is especially evident in the way Enola's mother educates Enola, as seen in the following narrative delivered by Enola.

Enola: *She was not an ordinary mother. She didn't teach me to string seashells or practice my embroidery. We did different things: reading, science, sports, and all sorts of exercises, both physical and mental. She was my whole world.*

Eudoria, through the narration above, is described as a mother who does not provide general or conventional teachings such as weaving shells or sewing. Instead, he provided Enola with an alternative education, covering activities such as reading, science, sports, and various physical and mental exercises. The above quote creates an idea of the unique relationship between Eudoria and Enola.

Different education and activities suggest that Eudoria prioritizes Enola's intellectual and physical development beyond social norms or traditional gender stereotypes. When Enola declares, "*She was my whole world*," it shows that Eudoria is central to Enola's life and has a

strong influence on her life. Her mother as an object is more widely understood through Enola's point of view and interpretation. This positioning can shape how the audience sees and

perceives the relationship between Enola and her mother from the perspective of the main character, Enola.

3.1.2 Writer-Audience Position

During scene 1, Enola acts as the narrator, which the author performs using the "*breaking the fourth wall" method*. This method refers to story, film, television, or theater characters interacting directly or talking to an audience or reader, transcending the imaginary boundaries that separate them from the real world (Laro, 2019). The author shows this by positioning the character, looking directly at the camera, and speaking to the audience while delivering the narration, as shown in Figure 1.

Figure 1. Enola's position in Scene 1
Source: research data processed

This method can give viewers a first-hand view of Enola's perspective and thoughts about her life with her mother.

To sum up, in Scene 1, Enola takes control of the narrative by directly addressing the audience and telling her own story. This breaks the fourth wall, a narrative technique that gives her agency as a subject, and positions her as the main focus. In Victorian narratives, women were often passive figures, either confined to domestic roles or used as objects of romantic or moral lessons. Enola's active role as the subject of the story subverts these traditional portrayals by giving her control over her life and the storytelling process.

This act of controlling the narrative signifies a rebellion against the passive female roles that were common in Victorian society. Instead of being a character whose actions are dictated by societal expectations or male figures, Enola directs the course of her journey, making decisions about her own future. Her intelligence, independence, and courage position her as an active agent of change, which is in stark contrast to the more submissive and dependent female characters that typically populate Victorian literature. By subverting this narrative tradition, the film challenges the idea that women must be passive or secondary to men in the unfolding of the story.

Author's Ideology of Gender Resistance in Scene 1

The author's ideology of gender resistance is conveyed by detailing and revealing critical moments in Enola's life with her mother. Here are some of the ideologies of gender resistance represented through several moments in Enola's life.

1) Education and independence

The representation of gender resistance presented by the author concerning education and independence is displayed through the following two moments. First, the moment Enola tells the meaning of the name "Enola," as shown in the following quote.

Enola: *The first thing you need to know is that my mother named me Enola. She insisted on it, in fact! I know it's a usual name, but my mother is rather a fan of word games, and Enola spelled backward reads, well, ALONE. She would continually tell me, you'll do very well on your own, Enola.*

The name "Enola" is used because, when spelled backward, forming the word "ALONE" is a deliberate and symbolic step used by the author to convey the mother's message or hope for her child's independence. The phrase "You'll do very well on your own, Enola," often said by mothers, creates expectations or beliefs that Enola is capable and can succeed independently. Thus, the ideology of independence now can be interpreted as a value or belief that independence is a positive and desirable thing. The author actively creates this narrative by selecting names and motivational statements, creating the audience's understanding of the mother's expectations for her child to succeed and be independent.

Second, the author expresses her ideology regarding education through the moment Enola recounts the education she received from her mother, as shown in the following quote.

Enola: *She was not an ordinary mother. She didn't teach me to string seashells or practice my embroidery. We did different things: reading, science, sports, and all sorts of exercises, both physical and mental.*

Detailing that her mother did not teach her everyday things like seashell stringing or sewing, the author describes an alternative approach to education adopted by her mother. This creates a sense of uniqueness and creativity in the

education that Enola receives. The choice of words such as *"different things," "reading," "science*," and "*sport"* gives a picture of the diverse education received by Enola that contrasts with the evolving concept of women's education at the time. Victorian education in England, which became the backdrop for the film Enola Holmes, was strictly open only to upper-class men (Heyck, 2014). Women received only a thick education influenced by perceptions of femininity, such as sewing, etiquette, and how to dress. The education prioritizes their role as mothers and housekeepers (Eden, 2023). Enola's portrayal of a different education reflects the author's attempt to "challenge" the gender norms of the time by providing a more inclusive education, physically and mentally.

2) The Role of Single Mothers

The portrayal of Enola's mother as a single mother raising her three children is actively constructed by the author in this scene through the following narrative of Enola: "And yet we are always together, my father died when I was young," Enola's experience of being educated by her mother as shown in figure 2. This includes when Enola talks about her brother's success, as shown in the following quote.

Enola: *Yes, Sherlock Holmes. The famous detective, scholar, chemist, virtuoso violist, expert mask man, swordsman, singlestick fighter, pugilist, and brilliant deductive thinker, my genius brother. He will have all the answers.*

The author presents Eudoria as a single mother who independently educates her child. This fact is contrary to Victorian society's ideology at that time, which emphasized the importance of the family as a unit, with the role of paterfamilias, namely the male head of the household (Roberts, 2016; A. S. Wohl, 2016). This patriarchal structure makes single mothers underestimated. The use of the "*it was wonderful*" clause, as well as the successful depiction of her son, Sherlocks Holmes, conveyed by Enola in this scene, was deliberately used by the author to create a positive picture of the role of single mothers and emphasize the happiness and success that can result from this relationship to the audience.

Figure 2. Enola's Experience Being Educated
Source: research data processed

The movie "Enola Holmes" challenges traditional gender norms by portraying Enola's education and independence under her single mother's guidance, deviating from Victorian societal expectations of women's roles in education and family structure. Enola's unconventional upbringing challenges the patriarchal norms of the time, reflecting broader social contexts by critiquing traditional gender roles and showcasing a narrative that emphasizes independence, education, and the strength of single mothers. This depiction not only challenges historical gender norms but also critiques the limitations imposed on women in Victorian society, highlighting themes of empowerment and individual agency.

3.2 Scene 2

In this scene from "Enola Holmes," Enola is depicted as the active subject driving the narrative forward through her search for her missing mother. She engages in deciphering clues and connecting memories to unravel the mystery, showcasing her intelligence and agency. While pursuing leads, Enola encounters obstacles, including an assassin targeting Viscount Tewkesbury, highlighting the risks she faces in her quest. The assassin and Viscount Tewkesbury symbolize objects of threat and protection, respectively, adding tension and complexity to Enola's mission. Through her resourcefulness and determination, Enola challenges power dynamics and physical threats, demonstrating her courage and resilience in the face of danger. This scene underscores Enola's proactive role as a strong and capable protagonist navigating challenges in her pursuit of truth and justice.

3.2.1 Subject-Object Position

In this scene, Enola is again placed as the subject. Enola is positioned as a character who actively performs search actions and forms the main focus of the scene. He is an active subject who leads the course of the story and is responsible for the actions and experiences revealed in the scene. Enola searches for her mother by connecting memories of secret meetings at Frendell House with clues she found in London. One of them is by looking for clues through words he had heard in the meeting through word games that his mother often played, as shown in the scene in Figure 3. In picture 3,

"Ellie Houseman" is one of the words Enola has heard in her mother's secret meeting. Then, with a wordplay, he later found a clue that Ellie Houseman, referred to by her mother, is a location called "Lime House Lane."
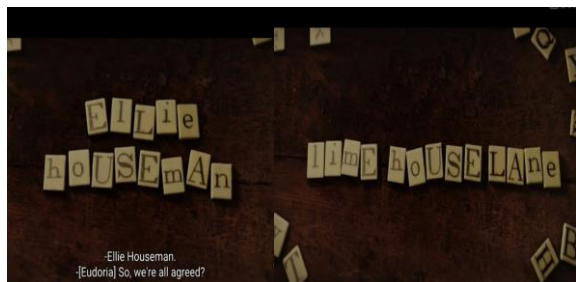

Figure 3. Enola's Attempt to Find Clues
Source: research data processed

Enola is positioned to actively search for clues in the search for her mother's whereabouts and faces several challenges and obstacles, one of which is meeting an assassin assigned to kill Viscount Tewkesbury. In this scene, the assassin acts as an object. The threat from the killer creates a conflict situation that Enola must overcome. On the other hand, Viscount Tewkesbury can also be regarded as an object that needs to be protected by Enola in the context of the threat. The killer is shown as an object that has the potential to cause physical harm or even death, possessing physical strength that exceeds Enola. However, Enola tries to challenge and reverse this power with her actions and wit, as seen in the following cut.

Figure 4. Enola's Struggle to Escape the Killer
Source: research data processed

In the cut, Enola attempts to free herself by fighting directly with the assassin, and then, with her intelligence, she uses explosives in a warehouse to escape. The power relations displayed by the killer forces in this scene are "broken" by Enola using her intelligence and fighting skills. This shows that women can use their power strategically to counter threats and achieve their goals.

3.2.2 Writer-Audience Position

The writer created this scene to show Enola as an active and intelligent character in the search for her mother. The author designed the scene by combining elements of wordplay, secret memories, and clues that brought Enola from Frendell House to London. This option reflects Enola's detective skills and demonstrates her ability to overcome challenges. The author controls the storyline by providing piecemeal information about Mrs. Enola's whereabouts. The author presents clues that help Enola and the audience understand more about the mystery involving her mother.

The dynamics between the subject and object in Scene 2 indicate that, Viscount Tewkesbury occupies a dual role as both a vulnerable object in need of protection and as a helper to Enola. Initially, he is portrayed as an object of Enola's protection when they encounter the assassin. This subverts traditional gender roles, where the male character would typically be the protector or rescuer. Tewkesbury's vulnerability in this context challenges the norm of male dominance and strength by positioning him as the one in need of saving, thereby flipping the traditional power dynamic.

However, Tewkesbury's role evolves throughout the film as he shifts from being a passive figure to an active participant in the journey. He becomes a helper and an ally to Enola, rather than just an object she must protect. This transformation complicates the gender expectations further, as it suggests a partnership based on mutual respect and support, rather than reinforcing a clear-cut gender hierarchy. In a typical Victorian narrative, the male character might reclaim dominance by saving the female character, but here, Enola remains in control while Tewkesbury becomes a supportive figure, reflecting a more egalitarian relationship between the genders.

By positioning Enola as the subject and Tewkesbury as both a vulnerable figure and a helper, the film challenges the traditional male-female dynamic, where men are typically strong protectors and women are passive dependents. This shift disrupts Victorian-era expectations of gender roles and presents a more progressive view, where both characters contribute equally to the narrative, but with Enola maintaining primary agency and control.

Author's Ideology of Gender Resistance in Scene 2

The author's presented two main ideology of gender resistance in this scene.
1) Feminist Movement

The first aspect of the author's ideology of gender resistance is conveyed through various symbolic clues related to Enola's search for her mother, Eudoria. The discovery of pamphlets promoting women's voices, along with dangerous weapons like gunpowder, serves as a metaphor for women's active participation in a feminist movement. These objects symbolize rebellion against oppressive gender norms and align Eudoria with the larger feminist struggle of Victorian England, where women were fighting for suffrage and equal rights.
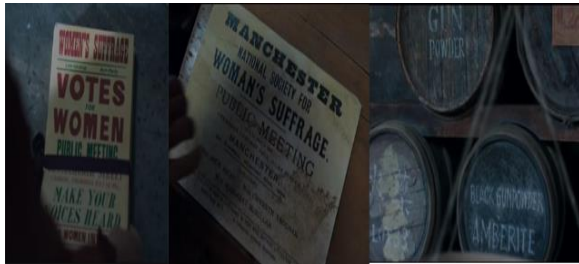

Figure 5. Discovery of some Leads Leading to the Women's Resistance Movement
Source: research data processed

Using several clues above, the author wants to convey his ideology about gender resistance through Eudoria's involvement in the feminist movement. The feminist movement in England's Victorian era included social and political changes to improve women's rights and break down gender norms that hindered independence and equality (Bažantová, 2023). One of the central demands of the feminist movement at that time was suffrage for women (Hinterhuber & Günther, 2023), As seen in the pamphlet that reads "*Votes for Woman.*" The movement advocated for women to be given the right to vote in elections as a step towards political equality. Suffrage is an essential foundation for further combating gender inequality and achieving other rights (Bažantová, 2023; Hinterhuber & Günther, 2023).

2)   Female Courage and Independence

The second aspect of the ideology focuses on Enola's character, who embodies courage and independence. Throughout the film, Enola is positioned as a strong, capable female protagonist who defies societal norms. One of the key scenes illustrating this is when she encounters an assassin but chooses to confront the threat head-on rather than relying on others for help. This act of bravery challenges traditional expectations of women as passive or dependent and highlights her ability to overcome obstacles independently. She is active and decisive in countering threats, suggesting that female characters do not have to follow roles or behaviors established by patriarchal social norms.

Through the above narrative choices, the author communicates the ideology of gender resistance by showing that women have the ability, courage, and right to actively participate in narratives and actions usually associated with male characters. This is the author's attempt to reconstruct or challenge the gender norms present in the story and, in turn, create a more inclusive narrative and reinforce the role of women. Meanwhile, the audience is in a position of observation and experience. They watch Enola's steps, try to understand clues and permeate the emotions contained in the scenes shown.

3.3 Scene 3

In this scene Sherlock Holmes seeks information about his mother from Edith, his mother's friend. Sherlock, positioned as the active subject, attempts to leverage his power and intellect to extract details from Edith, who initially resists his inquiries and challenges his indifference to politics and social change. The interaction reveals a power struggle and ideological clash, with Edith pushing back against Sherlock's privileged perspective and lack of interest in societal transformation. Through their dialogue, themes of power dynamics, resistance, and social consciousness are explored, underscoring the complexities of their exchange and shedding light on broader themes of empowerment and societal critique within the context of the film.

3.3.1 Subject-Object Position

At the beginning of this scene, Sherlock Holmes is positioned as an active subject to obtain information regarding his mother's whereabouts by meeting Edith Grayston, his mother's friend, as shown by the following snippet of dialogue.

Sherlock: *Do you have any sense as to where my mother is?*

Meanwhile, Edith Grayston is positioned as an object that reacts to the behavior and dialogue conveyed by the subject. In this scene, as an object, Edith initially refuses to provide information by ignoring Sherlock, as shown by the following excerpt of Sherlock's narration.

Sherlock: *Delightful, perhaps you could join me for tea. I advise you not to … walk away, and yet you walk away anyway.*

In this scene, Sherlock, as the subject, is positioned to play the power relation he has to make the object respond. This is done when Sherlock threatens to use books that are considered dangerous, as shown in the following case.

Sherlock: *The question is, what would you risk if I were to advise my friends in the government To take a look at this place? I know my brother would be delighted to browse your seditious, dangerous, and extremely banned bookshelves.*

In the above excerpt, Sherlock questions what risks would be faced if he advised his friends in the government to investigate the place. This included saying that his brother would be "happy" to see books deemed subversive and banned. This sentence implies serious considerations or dangers may arise if Sherlock does this. In this scene, the book held by Sherlock is used as a "tool" to intimidate Sherlock, as the subject has control in this situation. Edith Grayston, who initially chose to ignore Sherlock, finally spoke, but she still did not provide the information Sherlock wanted (about his mother's whereabouts). This time, the object chose a strategy to divert the conversation, as shown in the following dialogue excerpt.

Sherlock: *Do you have any sense as to where my mother is?*

Edith: *How did you find me?*

The above dialogue reflects the object's resistance to the power that Sherlock plays. Edith's rhetorical strategies show this by answering Sherlock's questions by asking others. Although Sherlock has power, he cannot fully control the interaction. Edith took the initiative to reverse the situation by turning around to ask how Sherlock could find her. The object's resistance to the power relations played by the subject is also evident when Edith criticizes Sherlock for his indifference to politics and change, as seen in the following excerpt.

Edith: *You have not any hope of understanding any of this. Do you know that?*

Sherlock: *Educate me as to why.*

Edith: *You don't know what it is to be without power. Politics doesn't interest you, why?*

Sherlock: *Because it is fatally boring*

Edith: *Because you have no interest in changing a world that suits you so well*

Sherlock: *A pretty speech*

Edith: *A scary one. You are intelligent enough to know that every word of it is true.*

Through the above dialogue, Edith actively opposed Sherlock's views and resisted his indifferent attitude to politics and social change. Edith asserts that Sherlock has no hope of understanding certain situations or experiences of helplessness due to lack of such experiences through the narrative: "Because you don't know what it is to be without power." Edith, in the dialogue, also clearly criticizes Sherlock for having no interest in changing the world according to him. However, in the latter part of the dialogue, Sherlock finally admits his indifference and calls Edith's talk "a pretty speech." However, Edith responds that what she says is scary, and Sherlock is intelligent enough to know the truth of every word she says.

3.3.2 Writer-Audience Position

In this scene, the author creates a dynamic conflict between Sherlock and Edith to create tension while presenting the ideology of gender resistance brought by the feminist movement at that time. In this case, the author positions Edith as a figure who represents the voice of women at that time and Sherlock as a figure who represents the views of men at that time. This is evident in the argument between Sherlock and Edith throughout this scene, especially in the following dialogue excerpt.

Sherlock: *Whatever mischief you two are*

Edith*: Mischief? That is a poor choice of words. Try not to sound like your brother. You haven't any hope of understanding any of this. Do you know that?*

Sherlock: *Educate me as to why.*

Edith: *You don't know what it is to be without power. Politics doesn't interest you, why?*

Sherlock: *Because it is fatally boring*

Edith: *Because you have no interest in changing a world that suits you so well!*

Sherlock: *A pretty speech*

Edith: *A scary one. You're intelligent enough to know that every word of it is true.*

The author represents gender resistance at the beginning of the dialogue by presenting Edith's character, which shows an attitude of rejection of Sherlock's views on the movement she makes to voice women's voices. This is evident in the choice of the word "a poor choice of word" used by the author to describe Edith's disagreement with the choice of the word "mischief" used by Sherlock. The word "mischief," which can be interpreted as mischievous behavior, mischief, or small actions that tend to entertain or tease, is used in the dialogue to refer to actions carried out by Enola's mother with Edith. The author illustrates Edith's

disapproval by asserting that Sherlock used the choice of words because he had no understanding of the circumstances or experiences of helplessness experienced by Edith (woman). The author uses the words "Because you don't know what it is to be without power" to emphasize this while affirming women's independence and criticizing Sherlock's choice of words. The author also uses this clause to describe the weak position of women at the time.

During the Victorian period in England (1837-1901), which is the setting of the Enola Holmes film, women faced many difficulties in voicing their voices and participating in various aspects of society (Miller, 2021). Women's political rights are minimal (Poska, 2018). They do not have the right to vote and cannot run in elections. These limitations on political rights prevent women from directly influencing policy or determining their political representation. In addition, prohibiting women from working in certain professions leads to economic and social inequality. This inequality also creates barriers to women's ability to have influence and fight for their rights in various forums (Richardson, 2018).

The author also describes a critique of the position of men at the time who tended to be in a "comfortable" situation and thus resisted any change, as seen in Edith's use of narration to Sherlock, which states, *"Because you have no interest in changing a world that suits you so well."* Social norms of those times established that men were considered the head of the family and the household leader. They have a dominant role in family decision-making and are responsible for providing a living. Men have political rights and are more involved in public affairs. They have the right to vote and can run in general elections. Men's political participation is considered a natural part of their social responsibility. This condition is described as "*a world that suits you so well,"* so men, who in this case Sherlock represents, tend to be indifferent to the movement of change that occurs.

The audience in this scene is in an observational position and receives the information presented by the author by permeating the dialogues presented to understand the issues related to gender resistance. In other words, the audience has a role in interpreting the gender resistance presented by the interaction between Sherlock and Edith's characters so that a dynamic is formed where the audience can engage emotionally and intellectually with the narrative presented by the author.

Author's Ideology of Gender Resistance in Scene 3

In depicted scene, the author's ideology of gender resistance is articulated through the power dynamics and interactions between Sherlock Holmes and Edith Grayston. The ideologies presented by the author can be outlined into these themes.

1) Challenging Male's Authority

The author's ideology of gender resistance is clearly articulated in how Edith challenges Sherlock's authority. Traditionally, male figures like Sherlock, who embody intellectual and investigative prowess, are placed in positions of unquestionable authority in narratives. However, in this scene, Edith's direct opposition to Sherlock's control represents a deliberate subversion of patriarchal norms. By positioning Edith as someone who not only resists but also critiques Sherlock's behavior, the author emphasizes the ideological stance that women should no longer be passive recipients of male authority.

The ideological message here is that women, like Edith, are just as capable of questioning and dismantling male dominance, both intellectually and politically. Sherlock's expectation of control over the conversation and the situation is disrupted by Edith's assertiveness, reflecting a broader challenge to the traditional male-centered power structures in Victorian society. This confrontation is symbolic of the larger feminist movement, which seeks to resist and reconfigure the dominance of men in decision-making and intellectual discourse.

The author thus uses this scene to advocate for gender equality by illustrating that female voices and perspectives can and should challenge male authority, reinforcing the message that power should not be monopolized by men, particularly in social and political contexts. This ideological stance promotes a redefinition of authority, where both genders have equal standing in conversations about society and its future.

2) Critique of Privileged Male Perspectives

Another important theme in this scene is the critique of Sherlock's privileged detachment from societal issues. Sherlock's indifference to politics and gender inequality, conveyed through his lack of interest in social reform, is called out by Edith. This critique not only highlights the power dynamics between the two characters but also reflects the author's commentary on male privilege. Edith's boldness in confronting

Sherlock's apathy represents a critique of how male figures in positions of power often disregard or undermine social movements that do not directly impact them. By doing so, Edith challenges the structural privilege that has historically silenced women's voices.

3) Assertion of Female Intelligence and Agency

Edith's role in this scene also serves to emphasize women's intellectual and political capacities. Rather than being depicted as merely emotional or submissive, Edith engages in a sophisticated debate with Sherlock, highlighting her intelligence and her awareness of societal inequalities. Her ability to stand up to Sherlock and articulate her viewpoints on politics and social reform asserts women's ability to shape political discourse. This engagement between the two characters reinforces the author's ideology that women should not only participate in political and social conversations but lead them, subverting traditional gender norms that relegated women to the background.

3.4 Scene 4

The last scene that we analyzed is the final scene of "Enola Holmes," the context is emotionally charged and climactic as Enola confronts the culmination of her journey to find her mother and assert her independence. Positioned as the active protagonist throughout the film, Enola's character arc reaches a pivotal moment as she reunites with her mother, Eudoria. This reunion represents a resolution of Enola's search for identity and purpose, emphasizing themes of family, resilience, and self-discovery. The scene encapsulates Enola's growth and transformation, highlighting her agency and strength in navigating challenges and overcoming obstacles.

3.4.1 Subject-Object Position

This scene is the final scene that reunites Enola with her lost mother. Enola, as the main character and protagonist in this scene, is again placed as a subject who demands understanding or explanation from her mother after struggling throughout the film to find her. This is evident from Enola's strategy to briefly answer the questions her mother asked to turn to the reasons for her disappearance, as shown in the following dialogue.

Eudoria: *How on earth did you find that?*
Enola: *Sherlock did*
Eudoria: *I thought you had forgotten it. You never*

could leave it alone as a little girl. You used to drag it around behind you.
Enola*: Sherlock said*
Eudoria: *You'd heard Queen Victoria had-*
Enola: Sherlock said that too
Eudoria: Well, nice that you two have connected. I'm sorry, I'm sorry. I wanted to tell you where I was going, but it wasn't safe.

As the subject in the quote above, Enola seems to have the power to control the conversation with her mother. Enola's mother, who at first tried to divert the conversation by asking questions that were out of context of the reason for her disappearance, at the end of the dialogue began to convey the reason for her departure by stating the word, "I'm sorry" first.

In this scene, Enola's mother, Eudoria, is positioned as the object of observation because the scene focuses on their encounter after a long time apart. At the end of the above excerpt of the conversation, Enola's mother expresses her apology, stating that she wants to tell Enola about where she went, but the situation is not safe. This part creates an emotional layer in power relations, as insecurity is raised to play an essential role in causing Enola's mother to keep her disappearance a secret.

Enola's mother, as an object, became the primary mover in explaining why she left Enola during this scene. He talks about the reasons for his departure and gives his perspective on how he sees Enola's future, as seen in the following quote.

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.*

Eudoria stated that her departure was not caused by her disloyalty to Enola. Instead, he claims that he went for Enola. Although his actions may seem irresponsible, they are because of his concern for Enola's future. In the excerpt of the dialogue above, there is a representation of gender resistance shown by Mrs. Enola's decision to fight and leave the world that does not conform to her views. The phrase "I had to fight" was a form of struggle and resistance to the norms that existed then. This creates a dynamic of power the object plays to give the subject a message about the importance of courage in fighting for something. Enola says, "You have to make some noise if you want to be heard." Eudoria later reaffirmed this in the following quote.

Eudoria: *Oh, it's funny because I thought I was the one that was going to change the world.*

The reform bill, is it true you did? What a woman you've become!

The emphasis on *"Oh, it*'s funny" indicates irony or humor regarding Eudoria's expectations of herself. Eudoria originally had grand ambitions to change the world, and now she sees it with a more realistic perspective. Enola, her daughter, as a woman, has already succeeded in making changes and reforms through the "reform bill."

3.4.2 Writer-Audience Position

The writer designed the meeting between Enola and her mother in this scene to provide a resolution for Enola's character and her mother after a long and challenging search journey. This meeting becomes an emotional peak moment where tension and loss can be resolved by presenting Enola's lost mother figure and answering Enola's curiosity about her whereabouts and why her mother left her. In this scene, the writer repositions himself to convey gender resistance through a dialogue between Enola and her mother. Narrative choice " I *left for you because I couldn't bear to have this world be your future"* presented by the author to convey the ideology of gender resistance brought by a woman who felt disagreed or dissatisfied with the conditions and values that existed in the world at that time.

Author's Ideology of Gender Resistance in Scene 4

1) Challenging Victorian Gender Norms

Societal expectations severely limited the social status of women in Victorian England. They were often excluded from formal education and professional opportunities. Their prominent role is supporting the husband's career and enhancing the family's reputation. These traditional gender roles emphasize a division of labor in which men are generally the primary breadwinners, and women are expected to focus on household responsibilities (Bunkle, 2016; Eden, 2023). In addition, perceptions of women's emotional traits are often used to denigrate their political abilities, a fact often used to portray women as intellectually and physically inferior to men (Berry-Waite, 2023; Muggeridge, 2022). The author considers dissatisfaction with social norms and the limited role of women as a condition that is not ideal and not worthy of perpetuation. This is evident in the author's use of the narrative "*I couldn't bear to have this world be your future"* as the reason for Eudoria's

disappearance.

2) Active Resistance and Advocacy for Equality

This scene also shows the author's ideology that wants women to continue actively fighting gender to achieve gender equality. This is seen in the narration, "You have to make some noise if you want *to be heard,*" conveyed by the author through the character Eudoria. The author conveys his ideology that to be heard, one must speak up and take action steps. The author later reaffirms this ideology in the closing of this scene, which is spoken by Enola: "*My life is my own, and the future is up to us*." This sentence highlights the author's ideology that women are active in shaping their future. The "*up to us*" statement reflects the understanding that the future does not depend only on one woman but is also a shared responsibility. This clause refers to the involvement and cooperation of fellow women to achieve the desired goal (gender equality).

The audience in the scene is placed in a position to understand the message of gender resistance conveyed by Enola's mother to Enola through the narration, as well as witness the intense exchange of views and emotions between Enola and her mother. The author uses the nuances of dialogue, facial expressions, and body language to highlight these crucial moments so that the audience can feel the depth of the emotional changes in the relationship between these two characters, one of which is shown by Figure 6.

The author's hugging scene between Enola and her mother makes the audience feel the resolution of existing conflicts and tensions. The audience can feel the longing that Enola and her mother feel. By designing this scene, the author creates a satisfying moment for the audience, ensuring that Enola's journey has a satisfactory resolution and leaves a substantial impact on the viewer.

Figure 6. Enola Cuddling with Her Mother
Source: research data processed

Altogether, gender resistance in the film "Enola Holmes" delves deep into the nuanced

portrayals of characters like Enola, Eudoria, Sherlock, and Edith within the Victorian setting in England. Through Enola's journey as the main protagonist, the film challenges traditional gender norms by showcasing her independence, intelligence, and courage in navigating a society that had rigid expectations for women. Enola's unconventional education under Eudoria and her quest to find her missing mother serve as powerful symbols of resistance against societal constraints on women's roles and capabilities. The interactions between characters like Sherlock and Edith further highlight the complexities of gender dynamics, with Edith's assertiveness and critique of Sherlock's indifference to social change serving as a poignant reflection of the author's ideology of gender resistance, advocating for women's agency and empowerment in a male-dominated society.

Moreover, those scenes offer a compelling narrative of women's resilience and determination to challenge established norms and fight for their voices to be heard. The author strategically positions characters like Eudoria and Edith to embody strength, independence, and a willingness to confront societal expectations. By weaving themes of education, independence, and the role of single mothers into the storyline, the film portrays a nuanced picture of gender resistance that resonates with contemporary discussions on gender equality and empowerment. Through these character dynamics and interactions, the film not only challenges historical gender norms but also underscores the importance of women actively participating in shaping their destinies and advocating for societal change, ultimately emphasizing the transformative power of women's agency and resilience in the face of societal constraints.

IV. CONCLUSION

Based on Sara Mills' critical discourse analysis, the representation of gender resistance in Enola Holmes promotes gender equality and women's empowerment by challenging traditional stereotypes through the actions and interactions of its characters. Enola's active role as the protagonist highlights key themes such as education, independence, and the strength of single mothers, deviating from Victorian expectations for women. The dynamic between characters like Edith and Sherlock critiques societal indifference to social change, advocating

for women's agency and resilience. By illustrating these characters refusing to conform to predetermined societal roles, the film asserts that women have the right to choose their path, independent of societal constraints.

The film's emphasis on education, self-reliance, and resilience advances the conversation on gender equality, inspiring societal shifts towards more inclusive narratives. Through popular culture, films like Enola Holmes encourage viewers to question existing gender stereotypes, potentially influencing attitudes and behaviors towards a more equitable society. This critique of historical gender inequalities, especially in political rights and social policies, adds depth to the narrative, fostering critical reflection on contemporary gender issues.

Furthermore, the film demonstrates the media's significant role in shaping societal views on gender. By featuring female characters as active participants in gender resistance, Enola Holmes serves as a positive example of how media can challenge traditional norms and inspire social change. Future research could explore how audiences interpret and engage with these gender narratives and how such representations intersect with other identities. Comparative studies could provide deeper insights into evolving gender narratives and the ongoing societal impact of media portrayals of empowerment and equality.

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