The Representation of Women in the Movie of Enola Holmes

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ABSTRACT

Women have constructs formed by society. The construct can not only be seen in the real world, but it can also be seen through stories in the media where these stories are also caused by public beliefs. The objective of this research is to discover the representation of women found in the movie of Enola Holmes which is seen from the perspective of male and female characters. In addition, this research also aims to look at the subject-object position and reader position by applying Mills' Feminist Stylistics theory as the analytical framework. This research used a qualitative method as a research design. This research also used the movie of Enola Holmes to find the representation of women. The data used are words, sentences, and discourses spoken by male and female characters that describe a woman. The data obtained are examined using the theory proposed by Sara Mills. This research found that women are still often regarded as lower than men.

Keywords: Movie, representation, society, subject-object, women

INTISARI

Perempuan mempunyai konstruksi yang dibentuk oleh masyarakat. Konstruk tersebut tidak hanya dapat dilihat di dunia nyata saja, namun juga dapat dilihat melalui cerita-cerita di media dimana cerita-cerita tersebut juga disebabkan oleh kepercayaan masyarakat. Tujuan dari penelitian ini adalah untuk mengetahui representasi perempuan yang terdapat dalam film Enola Holmes dilihat dari sudut pandang tokoh laki-laki dan perempuan. Selain itu, penelitian ini juga bertujuan untuk melihat posisi subjek-objek dan posisi pembaca. Penelitian ini menggunakan metode kualitatif sebagai desain penelitian. Penelitian ini juga menggunakan film Enola Holmes untuk menemukan representasi perempuan. Data yang digunakan berupa kata-kata, kalimat, dan wacana yang diucapkan oleh tokoh laki-laki dan perempuan yang menggambarkan seorang perempuan. Data yang diperoleh diteliti dengan menggunakan teori yang dikemukakan oleh Sara Mills. Penelitian ini menemukan bahwa perempuan masih sering dianggap lebih rendah dibandingkan laki-laki.

Kata kunci: *Film, representasi, masyarakat, subjek-objek, wanita*

INTRODUCTION

People use language to convey their ideas and to communicate with other people (Alys et al., 2019; Obi et al., 2023; Peel et al., 2023; Rafi & Fox, 2024). In addition, language is

employed both spoken and written, with an author using written material to convey the ideas that they want to convey through their writing. One aspect of language is discourse, which includes critical discourse analysis. One goal of critical discourse analysis is to criticize present injustices and difficulties (Bernadette & Huebner, 2020; Yang et al., 2021). Problems in society can be communicated to the public in writing or orally, and the speech is analyzed, and its meaning is found. This is intentional since each discourse has a unique meaning, and it is shaped by an individual background, including both the author's internal background and the speaker's background (Jaszczolt, 2021). This can happen because discourse is a mechanism for someone to express their thoughts, and knowing a discourse allows both listeners and readers to understand what the speaker or author is trying to say (Liu & Zhang, 2023). Besides, reading or listening to a discourse allows a person to influence or be influenced by the beliefs contained within it. In other words, the presence of discourse is extremely essential since it might persuade other individuals to follow the values communicated by the discourse itself.

External elements can influence a discourse (Mills, 1998). In other words, societal and other external factors might alter the text's features. Even if much discourse is influenced by external sources, a speaker or writer can still construct discourse based on their own needs, even if they unintentionally include social elements around them into the discourse that they make (Dong et al., 2024). Without critical discourse analysis, a discourse reader will be unaware of the presence of these elements in a discourse (Gu & Catalano, 2022). Critical discourse analysis also seeks to understand how social aspects shape discourse (Habibah, 2020). Critical discourse analysis enables a reader to recognize that a discourse is composed of numerous aspects, and that the discourse not only exists as discourse, but it also has an important meaning that the speaker or writer wants to convey to the reader (Chen & Gong, 2023; Fornaciari & Goldman, 2024; Nartey, 2024; Puspitasari et al., 2021). Therefore, readers can figure out the problem or intention that the writer or speaker wants to express.

Even while a discourse contains some issue that the speaker or writer wishes to express, it also seeks to manipulate or affect the reader (Frye & Barker, 2024; Habibah, 2020; Nigatu, 2023; Qian, 2024). One of the functions of critical discourse analysis is to alert readers to the presence of concealed power in a conversation, and the presence of critical discourse analysis will help readers to understand it (Caldwell, 2023; Kadim, 2022; Nkala & Masuku, 2023; Turnbull et al., 2022). In other words, critical discourse analysis enables readers to avoid participating in those power and to be cautious in accepting the messages communicated by a discourse rather than just reading what individuals do. The speaker or writer is one of the key

participants in a text or discourse, therefore readers are already aware of this before reading the discourse.

The researchers chose Enola Holmes as the object of this research because the film portrays a historical story set in 1884 in Great Britain, specifically in Bedfordshire, Luton Hoo. In addition, this film discusses gender and empowerment, as Enola Holmes presents the narrative of a woman who tries to struggle against a man's boundaries. Some beliefs stated that women must conform to societal standards (Burns et al., 2024; Dunklin, 2023; Remennick & Adi, 2023). The film of Enola Holmes received 76 viewers. In other words, many individuals are interested in the themes addressed in the film. Even while the film portrays the story of a bold lady, it also tells the story of men's dominance over women and also tells how men still give rules that women must follow.

In the current context, women faced limited access to education, political representation, and economic independence. Social norms positioned women primarily within domestic roles, while legal and institutional systems were largely controlled by men (Barker-Benfield, 2020; Phillips, 2022). The absence of voting rights, restricted ownership laws, and the cultural expectations of femininity contributed to the marginalization of women in public spaces. These social facts are important because they form the socio-cultural background reflected in literary and cinematic texts, including Enola Holmes, where gendered power relations mirror real inequalities experienced by women during that period.

Furthermore, the film constructs women's identity through discursive patterns that align with the concepts used in this study, particularly those proposed by Mills. Women in the film are positioned within a patriarchal discourse that shapes them as dependent, obedient, and primarily valuable for their appearance or domestic abilities. This identity is not only reflected through visual representation but also embedded in language choices, modal verbs, and evaluative expressions directed at female characters. The discourse surrounding Enola emphasizes how identity is socially produced rather than naturally given, showing that the constraints placed on women are constructed through ideological language patterns. By presenting Enola as someone who challenges these imposed identities, the film also illustrates how alternative identities for women can emerge through resistance, agency, and self-definition—an idea central to feminist stylistics and CDA.

Some studies studied the representation of women in either written or spoken discourse. Nartey (2024) discovered that one of the discourses that includes debates about women is combating unfair gender narratives. It also attempts to reestablish justice for women. Clinnick

et al. (2023) also stated that there are still numerous discussions in which a woman is mentioned as the cause of the problem. In other words, many media outlets continue to perpetuate gender inequality and presume that women are the source of problems. Therefore, there are still many discourses that convey injustice or fight injustice against women, both in the social and other fields.

Although numerous scholars have written about women's representation, few studies have looked at it from both men's and women's perspectives. In other words, past research primarily looked at women's representation from a male perspective. As a result, the goal of this study is to discover how women are represented in films from both male and female perspectives. This study will look at how men and women perceive female characters and treat women. In addition, this research will examine the subject-object position and the reader position, as developed by Sara Mills, commonly known as Feminist Stylistics.

This research uses the feminist stylistic theory promoted by Sara Mills. Feminist stylistic theory discusses how women are represented or portrayed in literature or film. Using this theory, the researchers will investigate how a woman becomes the number two person in all circumstances, particularly social contexts, by evaluating the sentences contained in objects that describe women. Furthermore, the researcher's objective in using Feminist Stylistic theory is to discover the author's ideology, which the author then describes in his writing, to determine the position of the actor, subject, or object, to see the writer and reader's positions in the text, and to determine the position of the people involved. This can be discovered in how the author recounts the story and constructs the sentence structure.

Mills' feminist stylistic theory proposes three levels of analysis: word level analysis, sentence level analysis, and discourse level analysis. Mills' Feminist Stylistics theory seeks to understand the writer's and reader's positions within a text. Some media is not neutral since the writers are men, hence their masculine tendencies are reflected in their writing, while the role of women in their work is diminished. Besides, in terms of reader context, every piece of writing has a target reader, and Mills wants to know whether that reader is a woman or a male. These factors have importance because they can influence the quality and image of a piece of writing.

METHOD

This study employed a qualitative descriptive method with a critical discourse analysis approach. In addition, this research also applied Feminist Critical Discourse Analysis

(FCDA) as a supporting analytical lens to strengthen the examination of gendered power relations in the film. The aim of this research is to examine how women are represented in the movie Enola Holmes by analyzing the discourses constructed through the utterances and behaviors of male and female characters. A qualitative approach was chosen to allow the researchers to deeply investigate and interpret the meanings embedded in the language used by the characters, as well as to uncover the ideologies that shape the portrayal of women in the film.

The primary data source in this research was the movie Enola Holmes (2023), directed by Harry Bradbeer. This film was selected due to its strong gender-oriented narrative and its portrayal of a female protagonist navigating societal and patriarchal constraints. The data collected from the film included dialogues, sentences, and discourses spoken by male and female characters that describe or construct the figure of a woman. Particular attention was paid to scenes that represent power relations, gender roles, and the contrast between male and female perspectives on femininity. The material object of this research is the linguistic and visual representations contained in the movie Enola Holmes, while the formal object is the analysis of gender representation through the framework of Feminist Stylistics and Critical Discourse Analysis.

To analyze the data, this study adopted the framework of Feminist Stylistics as developed by Sara Mills (1998). Mills' theory offers a layered analysis through three levels: word level, sentence level, and discourse level. This theoretical model was applied to examine how language choices reflect the positioning of women as either subjects or objects, how readers or audiences are invited to interpret those positions, and how patriarchal ideology is embedded in the structure of the discourse.

The researchers followed several steps in conducting the analysis. First, the movie was watched multiple times to gain a comprehensive understanding of the narrative and character interactions. Second, relevant dialogues and scenes were transcribed and selected based on their relevance to the research objectives. These transcriptions were then categorized into themes such as female representation, subject-object position, and reader positioning. Third, the selected data were analyzed based on Mills' stylistic categories, with emphasis on how lexical choices, grammatical structures, and discourse patterns contribute to gender representation.

The analysis also incorporated contextual understanding of the film's setting—Victorian England—which historically upholds strict gender norms. This helped in situating

the discursive practices within a broader socio-cultural and historical framework. To ensure the validity of the findings, the data were triangulated with previous studies on gender representation and feminist discourse analysis, as well as supported by visual data (stills or scenes from the film) that illustrated the narrative and linguistic findings.

Overall, the method applied in this research allowed for an in-depth interpretation of the ways in which female characters, particularly Enola Holmes, are constructed within the cinematic discourse, and how such representations reflect or resist dominant gender ideologies.

RESULT AND DISCUSSION

The findings and discussion section will be divided into three parts. Those sections include representation of women, subject-object and reader position, and interpretation. The details oof those parts are provided below.

1. The Representation of Women

Fadil The male character in movie of movie Enola Holmes provides the first representation because Enola Holmes is a woman born into a wealthy family with two brothers, Sherlock Holmes and Mycroft Holmes. The two older brothers put pressure and representation on Enola, the youngest sister. Enola Holmes' two elder siblings also set rules that Enola must observe. One of the rules requires Enola, as a woman, to be beautiful and attractive. Women are expected to have an attractive and nice appearance. It encourages women to always pay attention to the appearance of themselves to please others, particularly men. Besides, women are encouraged to continue wearing things they dislike and make them uncomfortable in order look attractive. It was proven by the frame taken from the movie.

Figure 1. Enola Holmes met her two brothers

Fadil According to the data shown above, Enola, as a woman, was asked to look beautiful by her two elder brothers. Enola was asked to change her physical appearance, which was messy with dirty hair and clothes. It also indicates that one of the qualities men search for in women is the physical beauty. Men may ignore women if the women do not look

beautiful. It can also be shown when Enola is ignored by the two older brothers simply because Enola does not appear attractive.

Women are also expected to always do what men suggest. If women do not follow what men state, men will use the authority to try a variety of ways to persuade women to do it. Men are thought to be stronger than women. Men will become angry if women do not do what they request. The data can be seen below.

Figure 2. Mycroft Holmes got angry

Fadil From the frame above, it shows that Enola will always be pushed by her brother because Enola refuses to be dominated by him. Enola wants to be free to live her own life, but her brother wants her to do what he says. Her older brother will do many ways to ensure that Enola returns home and follows his demands. It also implies that women are prohibited from making their own decisions and must always obey men although the decisions make women uncomfortable and must forget the dreams to achieve their life goals.

The role of men in the movie of Enola Holmes also prevents women from not having rights to owe their money. All money and riches owned by a woman must be held and saved to men although the money was earned through her own work. In other words, money can be considered as a woman's right. Men do the action since it is one of the ways that men can do to control women, including limiting what they can buy. In addition, men do because men believe that they have the most power in the home because they are men. Besides, women are prevented from keeping money because women are deemed to be a person whose main job is to do domestic job, so women do not have the right to possess money. It is because money is regarded as the property of men and obligated to earn it. The data can be seen below.
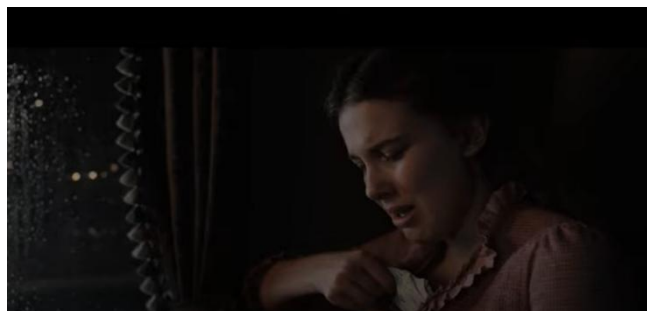
Figure 3. Enola Holmes gave her money to Mycroft Holmes

The Based on the data presented above, Enola Holmes was forced to give the money she possessed to her older brother, Mycroft Holmes. Mycroft did his action to ensure that Enola would not refuse his request and make her own life decisions. Besides, Enola's older brother encourages her to stay at home like other women. In other words, Enola's older brother makes control over her and seeks to demonstrate a man's dominance over a woman. An idea done by Enola Holmes' older brother demonstrates how men want women to have no authority or strength in any sector, including economics, and to rely on men.

Women are prevented as well from selecting their own love. In other words, men have the right to select whom they love. It also demonstrates that women are not allowed to be independent and act according to their own preferences. Women are expected to wait for the man who proposes to them and be willing to accept anyone whom their family or those closest to them choose. In addition, women are forbidden from choosing their love because it may diminish the power of males. Men must choose their own love, whilst women cannot do so. Women are additionally believed to have no rights in their lives, and men dominate every part of their lives. It was proven by the frame taken from the movie.

Figure 4. Enola Holmes met her friend

It was stated in the movie, Enola's status as a woman prevents her from marrying the man whom she adores. Enola is unable to choose the person she loves since she must fulfill her older brother's wishes, and the man whom she loves is also under the guard of his parents. It is a sign that Enola, as a woman, is not allowed to choose her own happiness or determine the destiny of her life. It also suggests that Enola's life is dominated by a male figure, specifically her elder brother. It is negative to Enola Holmes as a woman and gives comfort to men who have many privileges.

The following representation is from a female perspective. The researchers selected words or sentences stated by women for use in this research. Enola Holmes' character as a woman in the movie of Enola Holmes is considered poor, and only men are regarded as people

who are capable to purchase expensive goods. In addition, it suggests that women are regarded weak and must rely on males. It additionally suggests that men are still seen as the most influential persons in society. The role of women who are prohibited from having the things that they desire causes them to lose and lack independence with the money that they have. It is because the money can come from the outcomes of women's hard work.

Figure 5. Enola Holmes was underestimated

The Based on the data presented above, it can be seen that Enola Holmes was treated poorly by a woman for daring to attend an expensive clothing store without a male who accompanies her. Enola Holmes is believed to be unable to get the clothes she desires because women are thought to have no money, and only men may buy clothes for ladies. It implies that women are always thought to be dependent on men and incapable of being independent. It is believed not only by men, but also by women. In other words, it can be said that women are not only demeaned by one party but women are denigrated by all parties.

The female character in the movie of Enola Holmes is as well shown to have a sexy body. It aims to ensure that men respect women. A woman's body shape must be attractive, so other men and women will be interested in seeing it. In other words, women's bodies are compelled to become objects of pleasure for others, particularly men. In addition, women's bodies must be attractive because they are similar to other women. If women do not have a sexy body, they may face insults and disrespect. A woman's standard of beauty is determined by her physique. The sexier their bodies are, the more desirable they are and the more respected they are, particularly by men.

However, in various scenes of the movie, Enola Holmes is shown as a lady who is different from other women. Despite being compelled to follow what her older brother advised, Enola Holmes had the bravery to take her own path in life. She wants to find out why his mother departed and fulfill her goal. She did her action perfectly. Enola Holmes hides herself as a man or wears men's clothes in order to get around without facing obstacles caused by her gender.

Enola Holmes dared to make the decision while knowing she would get anger from her older brother. However, she persisted to carry out her mission with great courage and innovative concepts. In other words, Enola Holmes is portrayed differently than women in generally, who are perceived as weak and only obey men's demands.

Enola has been viewed as an independent woman. Even though women are thought to be unable to make money and must rely on men for money within unacceptable bounds, Enola Holmes remains an independent woman who rejects the belief. Enola does not rely on her two older brothers for survival, although knowing that does it, her older brother would provide her with a nice lifestyle. Enola is portrayed as an independent woman in every aspect. It is seen from the frame below.

Figure 6. Enola Holmes was missed

Based on the data presented above, Enola Holmes is regarded as a nice and financially independent woman. Enola Holmes did not ask her older brother for money, and her older brothers were unaware that she had money. Enola Holmes uses the money to achieve her goal. She is also very excellent at concealing secrets, so no one knows what she has committed. Aside from being financially independent, Enola Holmes is a good woman. It is demonstrated by her action in leaving money for the woman character at home before leaving the house. In other words, Enola Holmes violates common belief, which believes that people who can give money are men, and those who receive it are women.

Based on the overall analysis presented above, several forms of women's representation in the movie Enola Holmes can be identified. First, women are represented as individuals who are controlled by male authority, reflected through limitations in physical appearance, economic autonomy, and decision-making power. Second, women are portrayed as socially dependent figures, both from the perspective of men and other women, which reinforces the stereotype that women must rely on men for financial resources and social acceptance. Third, the movie presents women as objects of beauty standards that are imposed by patriarchal expectations, positioning their value based on physical appearance. However, the film also offers a contrasting representation through the character of Enola Holmes herself, who

challenges these gender norms by demonstrating courage, resilience, independence, and the ability to make strategic decisions. This contrast illustrates that despite the dominant patriarchal pressures shown in the narrative, women can resist and redefine the roles assigned to them.

2. Subject-Object and Reader Position

Based The movie of Enola Holmes presents a woman from two perspectives: as a subject and as an object. The movie of Enola Holmes illustrates the real-world condition of women, in which women's roles are constantly secondary. Women are portrayed as objects, incapable of expressing their own wants. Women are obliged to remain silent and not express their thoughts or opinions on any topic. Meanwhile, Enola Holmes appears in a variety of scenarios as a subject. Enola Holmes is regarded as someone who can set her own life goals. Despite having an older brother who likes to put pressure on her, Enola Holmes decides to continue her efforts to find her mother. Enola Holmes also made her own decision without involving others. One example of Enola Holmes' actions was when she opened old letters to find out where her mother was and why she left.

In addition to the visual and narrative representations, the linguistic construction of women in the film is also evident through the lexical choices and sentence patterns used by male and female characters. Male characters frequently use directive and evaluative expressions such as "must," "should," and "have to," which position Enola as someone who must comply rather than decide. These modal verbs linguistically construct women as passive recipients of male authority. Similarly, words related to appearance—such as "proper," "beautiful," and "presentable"—are repeatedly used to evaluate Enola, showing how language frames women's value based on physical attractiveness rather than ability. At the sentence level, many utterances addressed to Enola are constructed in imperative forms, such as commands telling her what to wear, where to go, or how to behave. This syntactic pattern reflects a power imbalance, placing men as grammatical subjects (the doers) and women as grammatical objects (the receivers of action). For example, when Mycroft says that Enola "will be sent" to finishing school, the passive construction erases Enola's agency and foregrounds male control. Such patterns support Mills' view that grammatical structures can reinforce patriarchal ideology by limiting women's role to being acted upon.

One of the decisions that Enola Holmes took was to travel to London in search of answers to her questions. Enola Holmes did her action bravely. Her decision to defy her older brother's rule of staying at home demonstrates her subjectivity. The data is shown below.

Figure 7. Enola Holmes went to London

Based on the data presented above, Enola Holmes made a brave decision to travel to London. Enola Holmes made the decision without informing anyone, either her family at home or those closest to her outside her home. It also demonstrates that Enola Holmes is a woman who can be the subject of her own life.

The film further reinforces Enola's subjectivity through its depiction of the bustling London environment, as illustrated in the additional image data. The crowded and chaotic city street visually symbolizes the complexity of the challenges she must face alone. Despite the overwhelming atmosphere dominated by men, carriages, and public activity, Enola positions herself within this space as an active navigator rather than a passive observer. The scene frames her entry into London as a symbolic transition from confinement to autonomy, highlighting how she steps into a public sphere historically restricted for women. This visual data strengthens the idea that Enola's journey is not only physical but also ideological, as she asserts her agency within a space shaped by patriarchal norms.

Linguistically, Enola is also positioned as an object through repeated use of passive constructions and third-person references, particularly when male characters discuss her future as if she is not present. For instance, statements such as "She will be handled," "She needs to be corrected," or "She cannot decide for herself" demonstrate how language erases her agency by making her the grammatical object. This reflects Mills' argument that subject–object positioning is not only visual but also a linguistic phenomenon shaped by sentence structure. Conversely, when Enola narrates her own experiences in first-person statements such as "I will find my mother," the film allows her to reclaim subjectivity through assertive language.

Figure 8. The Situation of London Street

Furthermore, the film also invites the audience to observe how gendered expectations operate within public spaces, as illustrated in the scene where Enola arrives in the busy streets of London. The wide-shot framing of the crowded city, filled predominantly with men engaged in business, travel, and public activities, highlights how women are largely absent from such spheres. This visual composition implicitly shows that the public domain is dominated by men, reinforcing the idea that women are not expected to exist or participate in these active social environments. By placing Enola within this masculine-coded public space, the film positions the audience to witness her resistance against the norms that confine women to domestic roles. This scene encourages viewers to recognize how unusual—and therefore significant—it is for a young woman to take up space in a world structured to exclude her, further strengthening the audience's awareness of gender-based inequalities.

In addition, the film strategically invites the audience to look at women through Enola's perspective. For instance, the frequent use of direct address when Enola looks directly into the camera and speaks to the audience positions viewers to see events from her point of view. This technique builds intimacy and encourages the audience to understand how gendered limitations affect her life. By allowing Enola to narrate her own story, the film invites viewers to identify with her struggles rather than with the dominant male characters. Moreover, the camera often centers Enola in the frame, visually emphasizing her agency and guiding the audience to witness the world as she experiences it. Through these narrative and cinematic techniques, the audience is encouraged to look critically at the societal norms that treat women as secondary, and instead view women as capable subjects with autonomy and intelligence.

The movie of Enola Holmes portrays the audience (readers) as women who must be conscious of the injustices that surround them. The movie also encourages women to participate in the battle against injustice. Women are encouraged to fight for their rights and to become women who respond differently to societal expectations. The movie can also help women connect their newly acquired information to realities that align with women's rights. Readers are invited to imagine and remember the injustice depicted in Enola Holmes' video, as well as seek solutions to the injustice, so it might be addressed.

3. Interpretation

The movie Enola Holmes illustrates a woman's struggle to achieve her goals despite the fact that she does not have support from other people. Furthermore, the movie highlights Enola Holmes' struggles as a lady who must overcome the loneliness of being abandoned by her mother while simultaneously fighting her elder brother. In other words, the movie of Enola

Holmes encourages women to keep persevering in despite of several challenges. However, in various scenes in the movie, women are shown as having lower self-esteem than men. It demonstrates that, despite having higher intelligence and services than men, women are still regarded as inferior to men, and their opinions are ignored.

Enola Holmes is a smart and courageous woman. However, Enola Holmes was unaware of her potential to be involved in risky behavior before she was arrested by Mycroft Holmes. Enola Holmes realized that she might have succeeded in skipping the finishing school, despite the fact that it was extremely tough and risky. Enola Holmes can avoid finishing school even though she knows her older brother is going to punish her and the difficulties she will confront will rise. It demonstrates how men's control over women can cause women to underestimate their power. In addition, men's authority can make women scared to try getting something without trying it.

The movie of Enola Holmes presents Enola's character as sometime not the same as it is in the novel. The author describes Enola as a lady who wants to fight for her rights and goals without being controlled by her elder brother. Enola accomplishes this in a variety of ways, including refusing to attend a finishing school since it is a compulsion for Enola to be like other women, who are shaped by societal expectations. However, it is not in shown the movie. In the movie of Enola Holmes, she is depicted as a woman who, despite her refusal to be sent to finishing school, she eventually compelled to follow her older brother's commands. In other words, Enola Holmes is still portrayed in the film as a woman who must do what men say.

CONCLUSION

The movie of Enola Holmes shows women figures from different perspectives using CDA theory, particularly Sara Mills' feminist stylistics theory. The first point of view is that women are viewed as objects of men's happiness, both in terms of dominating men's lives and personal satisfaction. Women are viewed as being unable to control their own lives and as objects of societal expectations. On the other hand, it can be stated that women are viewed as a subject. Enola Holmes still resists against her older brother's desire to take over her life.

The movie of Enola Holmes illustrates themes of patriarchy, with men superior to women. Men have access to all chances, whereas women hardly do. Several scenes in the movie of Enola Holmes portray women as weak, and even when women fight back, they must ultimately obey men's instructions. Some of those scenes are also not included in the novel, but they were shown in the movie. In other words, the movie of Enola Holmes portrays women as

weaker than the novel version. Using feminist stylistics allows a text, that focuses on gender, to get a deeper understanding of its meaning. A text can also reflect the author's ideology, so by using CDA, particularly feminist stylistics theory, gender issues contained in a text can be revealed. In other words, CDA can disclose the meanings constructed within the text rather than only looking at the surface of the text.

The findings of this research are critical, particularly for academics and feminists. It is because academics and feminists can become more sensitive to the topic of injustice against women, which occurs and is depicted not only in society, but it is also described in texts or other forms of media. Since this research only uses one object, future researchers can compare two objects to see if men's power is more dominating in one of them or whether both objects have equal power. Although most of the data comes from a movie, future researchers can integrate data from novels. It is to improve the comparison of data from two distinct sources. In other words, the novel contains data or sentences used as supporting or comparative data. As a result, researchers may see how women are represented in various media and identify issues of justice and injustice in the objects used.

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