

Stereotypes and Countertypes as Reflected by The Character of Enola

Holmes in *Enola Holmes Mystery* Novel and Its Film Adaptation

THESIS

Submitted in partial fulfillment of the Requirements

for the Degree of *Sarjana Humaniora*



Written By:

Evy Afifah Kusumawati

SRN : 196111070

**ENGLISH LETTERS STUDY PROGRAM
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UIN RADEN MAS SAID SURAKARTA**

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ADVISOR SHEET

Subject : Thesis of Evy Afifah Kusumawati
SRN : 196111070

To:
The Dean of
Faculty of Cultures and Languages
UIN Raden Mas Said Surakarta
in Surakarta

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After reading thoroughly and giving the necessary advices, herewith, as the advisor, I state that the thesis of

Name : Evy Afifah Kusumawati
SRN : 196111070

Title : Stereotypes and Countertypes as Reflected by The Character of Enola Holmes in *Enola Holmes Mystery* Novel and Its Film Adaptation

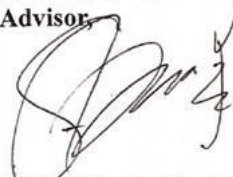
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Sukoharjo, September 13th 2023

Advisor



**SF Lukfianka Sanjaya
Purnama, M.Hum.**

NIP. 19840317 201503 1 003

RETIFICATION

This is to certify that the Sarjana thesis entitled *Stereotypes and Countertypes as Reflected by The Character of Enola Holmes in Enola Holmes Mystery Novel and Its Film Adaptation* by Evy Afifah Kusumawati has been approved by the Broad of Thesis Examiners as the requirements for the degree of *Sarjana Humaniora* in English Letters.

Chairman/1st Examiner : Dr. Nur Asiyah, S.S., M.A.
NIP. 198104262011012004 (.....)

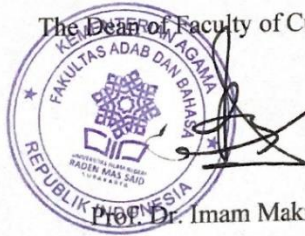
Secretary/2nd Examiner : SF. Lukfianka Sanjaya
Purnama, M.Hum. (.....)
NIP. 198403172015031003

Main Examiner : Hidayatul Nurjanah, M.A.
NIP. 198509282019032012 (.....)

Surakarta, 14th October 2023

Approved by

The Dean of Faculty of Cultures and Languages



Prof. Dr. Imam Makruf, S.Ag., M.Pd.

NIP. 19710801 199903 1 003

DEDICATION

This thesis is dedicated to:

1. My beloved parents Mr. Sumardi and Mrs. Parini.
2. My beloved older brother Vindy and his little family.
3. My beloved best friends.
4. All my lecturers especially the lecturers of the English Letters Department of UIN Raden Mas Said Surakarta.
5. My Almamater UIN Raden Mas Said Surakarta.

MOTTO

“Verily, with hardship comes ease. Therefore when you have finished (doing something else) and to Allah SWT, hope.”

(Q.S Al Insyirah: 6-8)

“Someone who is patient will never lose success even if it takes a long time to achieve it.”

Ali bin Abi Thalib

PRONOUNCEMENT

Name : Evy Afifah Kusumawati
SRN : 196111070
Study Program : English Letters
Faculty : Faculty of Cultures and Languages

I hereby sincerely state that the thesis entitled *Stereotypes and Countertypes as Reflected by The Character of Enola Holmes in Enola Holmes Mystery Novel and Its Film Adaptation* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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Evy Afifah Kusumawati

SRN. 196111070

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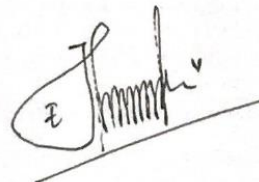
First and foremost, the researcher is humbled and deeply grateful to Allah SWT for granting her the opportunity and ability to complete this thesis to fulfill one of the requirements for the degree of Bachelor of Humanities (S. Hum). Indeed, it is by His infinite mercy and grace that the researcher has reached this stage of her academic journey. Sholawat and greetings are always bestowed upon the Prophet Muhammad SAW for his teachings which have been a source of inspiration and guidance throughout her life. The researcher would also like to express her deepest gratitude and appreciation to all those who have supported her throughout the process of completing this thesis:

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Surakarta, 22th August 2023

The researcher,

A handwritten signature in black ink, appearing to read 'Evy Afifah Kusumawati', with a horizontal line underneath.

Evy Afifah Kusumawati

SRN. 196111070

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ABSTRACT

Evyy Afifah Kusumawati, 2023. *Stereotypes and Countertypes as Reflected by The Character of Enola Holmes in Enola Holmes Mystery Novel and Its Film Adaptation*. Thesis. English Letters Study Program, Faculty of Cultures and Languages.

Advisor : SF. Lukfiangka Sanjaya Purnama, M.Hum.

Keywords : Stereotypes, Countertypes, Adaptation

Individuals This research focuses on analysis of stereotypes and countertypes on the main characters in the *Enola Holmes* novels and films. The primary objectives are (1) to reveal the stereotypes reflected by Enola Holmes in the novel *Enola Holmes Mystery* and its film adaptation (2) to analyze the countertypes reflected by Enola Holmes in the novel and film adaptation.

This research analyzes the novel and film adaptation of Enola Holmes using Linda Hutcheon's Adaptation theory and Jack Nachbar & Kevin Lause's theory. Linda Hutcheon's theory emphasizes the process of adapting the novel to the film Enola Holmes. Nachbar and Lause's theory examines stereotypes and countertypes in the character of Enola Holmes as seen from the novel and its film adaptation.

This research uses a qualitative descriptive method, where data is collected, classified, analyzed and interpreted to achieve research objectives. This research data is in the form of screenshots and dialogue or narrative text from the film and novel *Enola Holmes*. Data sources are information obtained by researchers to answer research questions. Data analysis for this research was carried out by applying the procedures suggested by Spradley (1979). The research instrument is the researcher himself. Based on the objectives that have been set, this research uses interview and observation methods. The data that researchers have collected will be selected and classified based on the research objectives.

Based on the findings from the results of this study, it appears that there are stereotypes and countertypes that are reflected by Enola Holmes in the novel and its film adaptation. This study tries to show the negative stereotypes that exist in the novel and its film adaptation. In addition, this research also reveals the countertypes of *Enola Holmes* novels and films which are reflected by Enola Holmes. There are 67 data consisting of 26 stereotype data and 41 countertypes data found in the novel and film adaptation of Enola Holmes.

ABSTRAK

Evy Afifah Kusumawati, 2023. *Stereotip dan Kontratipe yang Tercermin dari Tokoh Enola Holmes dalam Novel Misteri Enola Holmes dan Adaptasi Filmnya*. Skripsi. Program Studi Sastra Inggris. Fakultas Ilmu Budaya dan Bahasa.

Pembimbing : SF. Lukfianka Sanjaya Purnama, M.Hum.

Kata kunci : Stereotip, Kontratipe, Adaptasi

Penelitian ini berfokus pada analisis stereotip dan kontratipe pada tokoh utama dalam novel dan film *Enola Holmes*. Tujuan utamanya adalah (1) untuk mengungkap stereotip yang dicerminkan oleh Enola Holmes dalam novel *Misteri Enola Holmes* dan adaptasi filmnya (2) untuk menganalisis kontratipe yang dicerminkan oleh Enola Holmes dalam novel dan adaptasi film.

Penelitian ini menganalisis novel dan film adaptasi *Enola Holmes* dengan menggunakan teori Adaptasi Linda Hutcheon dan teori Jack Nachbar & Kevin Lause. Teori Linda Hutcheon menekankan pada proses adaptasi novel ke film *Enola Holmes*. Teori Nachbar dan Lause mengkaji stereotip dan kontratipe pada karakter Enola Holmes yang terlihat dari novel dan adaptasi filmnya.

Penelitian ini menggunakan metode deskriptif kualitatif, dimana data dikumpulkan, diklasifikasi, dianalisis dan diinterpretasikan untuk mencapai tujuan penelitian. Data penelitian ini berupa screenshot dan teks dialog atau narasi dari film dan novel *Enola Holmes*. Sumber data adalah informasi yang diperoleh peneliti untuk menjawab pertanyaan penelitian. Analisis data untuk penelitian ini dilakukan dengan menerapkan prosedur yang disarankan oleh Spradley (1979). Instrumen penelitiannya adalah peneliti itu sendiri. Berdasarkan tujuan yang telah ditetapkan, penelitian ini menggunakan metode wawancara dan observasi. Data yang telah dikumpulkan peneliti akan dipilih dan diklasifikasi berdasarkan tujuan penelitian.

Berdasarkan temuan hasil penelitian ini, terlihat adanya stereotip dan kontratipe yang dicerminkan Enola Holmes dalam novel dan film adaptasinya. Penelitian ini mencoba menunjukkan stereotip negatif yang ada dalam novel dan film adaptasinya. Selain itu, penelitian ini juga mengungkap kontratipe novel dan film *Enola Holmes* yang direfleksikan oleh Enola Holmes. Terdapat 67 data yang terdiri dari 26 data stereotip dan 41 data kontratipe yang ditemukan dalam novel dan film adaptasi *Enola Holmes*.

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LIST OF ABBREVIATIONS

1. S: Stereotypes
2. FSEW: Female Stereotypes as Emotional and Weak
3. FSI: Female Stereotypes as Inferior
4. C: Countertypes
5. FCII: Female Countertypes as Independent and Intellectuality
6. FCBSL: Female Countertypes as Brave, Strong and Loyal
7. N: Novel
8. F: Film
9. Di: Dialogue
10. Na: Narration
11. Vi: Visuals

CHAPTER I

INTRODUCTION

A. Background of The Study

Literary work is an art that is flexible to other literary and artistic genres. That is, literary works can easily open themselves to the process of adaptation. For example, adaptation of poetry into music (Poetry-Musicalization), poetry into drama (Poetry-dramatization) or novel into film (Ecranization). Basically, the adaptation process from book to film is not an easy process. However thus, a lot of films that are created are the results adaptations of play scripts, short stories, or novels. Ideally, the script for the film does must be created specifically because films have different characters from literary works.

In the book *The Art of Adaptation Turning Fact and Fiction into Film*, it is written that adaptation is a process of transition, change or conversion from one medium to another (Seger, 1992: 2). Therefore, when bound to make a difference. Although, eventually a shape will appear or new nature as a result of adaptation, spirit of the original text is expected to remain present in the new work. Adaptation is always in lateral space not linear, and with adaptation we try to get out of the supply chain hierarchical (Hutcheon, 2006: 171). It means adaptation moves beyond loyalty (on original source). It fits Hutcheon's statement in the early pages of his book *A Theory of Adaptation*, that adaptation is redecorating with variation without imitating or imitating, to adapt means to arrange, change, create be appropriate (Hutcheon, 2006: 7). Hutcheon judged

that loyal to the source was not more productive, because it only produces loss and boredom.

The phenomenon of interest in reading popular novels is inseparable from existence film. These last few years the world of film began to revive through the film adaptation of the novel. This phenomenon developed rapidly after World War II (Klemm, 2009). The appointment of the novel in this film has little interest in the novel. It can be said that film adaptations and novels are related and mutually beneficial. Film can usually influence the audience because of its ability and strength in reaching social segments. One genre of film adaptations that is often based on novels is issues that discuss social life. Each film has a different genre, some examples of genres include action, thriller, horror, comedy, romance, and so on. In watching a film, it is very important to understand what messages are contained in the film, including the cultural diversity that causes conflict.

One of the films that discusses the stereotypes that develop in society is *Enola Holmes*, a mystery film based on the first book in the series by Nancy Springer. This film tells the story of Enola Holmes' journey to find her mother. Enola gets stereotypes from her family and environment when her mother leaves her. One of the causes is stereotypes, namely a prejudice bad behavior committed by individuals or other groups without facts. One of the conflicts that happened to Enola Holmes was how she got the stereotypes from her family and environment. For example, in one of the scenes when Enola meets her two siblings for the first time after not seeing each other for a long time,

Mycroft asks her about the education her mother has given her. And another scene is how Enola Holmes was forced to wear clothes at that time with models that accentuated her chest and were tight. It was in stark contrast to what he had been getting from his mother. Eudoria Holmes, who is described as someone who is passionate about feminism, educates Enola Holmes to become a woman who is strong, intelligent, independent, and able to solve her problems well.

Stereotypes are common phenomena that occur in our daily activities where sometimes people don't realize that they have stereotyped other people. Stereotypes are prejudices about individuals in groups. This matter This is due to the diversity of problems in society. Person tends to build some general perspective that includes positive things and negative about groups of people. Stereotypes are mental images or views that are simplified and generalized by distorting the concept of reality (Bamburac, 2006). Therefore, what is developed or displayed by the media regarding Stereotypes can have a big effect on society. Stereotypes are a bunch concepts about the characteristics, symbols, and behavior of a particular group or cognitive images related to social groups and their members (Zhen, 2018).

Stereotypes consist of negative beliefs about a particular group and these negative beliefs produce negative effects in the form of prejudice and discrimination. However, on the other hand stereotypes also have negative and positive beliefs simultaneously and negative effects were found from positive stereotypes. For example, a person's attitude toward women or members of a

different racial group can be favorable or unfavorable to them (Lovitt, 2020). The social system and structure of society at that time showed inequality in gender relations. For example, in several professions at that time, women did not have the same rights and positions as men. This is because, in matters of education, men are directed to be involved in public activities, while women are not. Even though women also have the same right to education, it is the customs and traditions of society that prevent them from continuing their education to a higher level (Siti, 2018). This is because women will be prepared to become modern partners of men. For this reason, girls are sent to special schools for girls, which teaches them to be good mothers and wives. From the grouping of roles between men and women, gender stereotypes emerge.

The concept of gender is a term used for distinguish between men and women which is based on sociocultural aspects, gender is a behavior or attribute that is formed through social processes. Gender is a set of characteristics and attributes of men and women that are related socio-culturally (Crawford, 2006). Gender is a feature that distinguishes between men and women, not based on biology and not on nature, but on the habits and socio-cultural characteristics of the people who redeem it (Blakemore, 2008). It is inherently social and cultural, gendered may change according to the time and prevailing trends.

Gender stereotypes in films are things that can be found in various genres. Gender stereotypes is one thing that can be explored more deeply. This is because of gender stereotypes often affect people's lives. Gender stereotypes

can be accompanied by audience individuality in everyday life. For example, in a film with the theme of life a prince, they would try to emulate his heroic and masculine personality. Stereotypes can change over time. Therefore, we can still find stereotype films that depict men as strong, brave, adventurous, and independent, while women in general described as helpless, addicted, and emotional (Ramadhan, 2019). Along with the incident where people often subconsciously treat someone based on gender. This gap with gender is known as gender stereotypes. Gender stereotypes are usually done to distinguish certain traits or characters for each gender. Gender stereotypes are part of gender. Gender stereotypes are a problem that exists always around us. There's no denying that. Gender inequality is a system, a structure that occurs, and both men and women become victims of the system (Fakih, 2010). Stereotypes can also corner and hurt one of the victims. Stereotypes that appear in films can influence and shape attitudes from movie goers.

Several studies on stereotypes and countertypes have been carried out by several researchers, some of which are as follows: First, Gabriela Nababan's research (2021) discusses gender stereotypes that occur in the character Mulan in the Disney Mulan film script. This research has a research object that is different from the researcher's research. Second, Miliyana Hosman Putri's research (2017) discusses the investigation of gender stereotypes, where the focus of this research is on the three types of gender stereotypes that determine femininity, masculinity and androgyny. This research has different theories and objects of study. Third, Mutia Rafael & Tomi Arianto (2021) discuss

stereotypes that occur with women. This research has different theories and objects of study. Fourth, research by Anouk J, Albien and Anthony V. N (2017) discusses the efforts of black youth who are struggling to emerge from the shadows of Apartheid's legacy. Which resulted in career myths. Research on different theories and objects of study.

As time goes by, stereotypes begin to diminish. However, stereotypes against women have not completely disappeared. Currently, there has been a lot of emancipation of women, where women have the right to receive education up to a higher level. Women's labor force participation rate in July 2023 was 57.4%, 10.6 percentage points lower than men's (U.S. Bureau of Labor Statistics, 2023). Even though it is still low, we can see that currently women can have the same profession as men. Women can prove that they can not only take care of the household, but can also achieve their dreams and pursue a career. This is what the story of *Enola Holmes* wants to highlight. The novel and film *Enola Holmes* wants to depict how women try to break stereotypes in society, and prove that apart from being a housewife, women can also have the same profession as men. This is the nature of women that Enola wants to portray in the novel and film adaptation.

Based on the four previous studies described above, none discussed stereotypes and countertypes in the *Enola Holmes* film. Therefore, the researcher wants to analyze stereotypes and countertypes in adaptation films using the "Popular Culture" theory from Jack Nachbar & Kevin Lause and the "Adaptation" theory from Linda Hutcheon. From these theories, the focus of

this research is to reveal stereotypes and countertypes in the Enola Holmes novel and its film adaptation. The researcher is interested in choosing the *Enola Holmes* novel and its film adaptation as research subjects. What makes researchers interested in this film is how the adaptation from novel to film influences Enola Holmes' attitude when accepting stereotypes from her family and environment.



Figure 1.1 Example Data 1



Figure 1.2 Example of Data 2

Mycroft: “You are my ward! And you will do as you are told.”

The character of Enola Holmes provides an example of how to deal with stereotypes that are still developing in society. And how Enola Holmes' actions reject existing stereotypes. The researcher decided to conduct research and took the title of the study: Stereotypes and Countertypes as Reflected by The Character of Enola Holmes in *Enola Holmes Mystery* Novel and Its Film Adaptation.

B. Limitation of The Study

In order to make proper research, the researcher must have a limitation for this research. Therefore, researchers focus on stereotypes and countertypes that occur in Enola Holmes. Due to time constraints, so that a more in-depth

analysis can be carried out so that the research does not become a broad analysis and analysis that is right on target, this research only discusses some of the characters in the novel and film. Some of these characters are people who are often present around Enola Holmes, namely Mycroft, Sherlock, Lady Eudoria as a family, Miss Harrison as a teacher, Edith as a friend of her mother, Tewkesbury as a friend of Enola, and Mrs. Lane as caretaker.

C. Formulation of The Problems

Base on the limitation above, the researcher formulates the research problem as follows:

1. What are the stereotypes reflected by Enola Holmes in novel *Enola Holmes Mystery* and in film adaptation?
2. What are the countertypes reflected by Enola Holmes in novel and film adaptation version?

D. Objective of The Study

Based on the formulation of the problem above, the researcher formulates the objective of the study as follows:

1. To reveal are the stereotypes reflected by Enola Holmes in novel *Enola Holmes Mystery* and film adaptation.
2. To analyze the countertypes reflected by Enola Holmes in the novel and film adaptations?

E. Benefit of The Study

The expected research benefits from the entire series of research activities and research result are as follows:

1. Theoretical Benefits

Researchers hope that the results of this study can be used as a basis for the development of learning media or the application of further learning media. This can help expand understanding of stereotypes that occur in society and how to fight negative stereotypes. This can help deepen stereotypes and countertypes especially in the study of stereotypes and countertypes on Enola Holmes in the novel and film adaptation.

2. Practical Benefits

It is hoped that all stages of research and research results obtained can broaden horizons as well as gain empirical knowledge regarding the application of knowledge gained during lecture activities. This study uses the novel and film *Enola Holmes*. This research is expected to provide practical insights that can be applied in life situations. and can assist individuals in understanding stereotypes and countertypes in society.

F. Definition of The Key Terms

To avoid differences between the writer and the reader in understanding the terms used in this study, it is necessary to do the restriction term. Such as;

1. Adaptation

George Bluestone in his book entitled "Novel into Film (1957) says that "The Two Ways of Seeing" is to question the basic similarities and differences in viewing a film by reading a literary work, as well as the search for relations between the two media (Bluestone, 1957). Bluestone assumes that fans are trying to pinpoint the basic traits that distinguish the

genetics of the novel and the film. Novel is a linguistic medium, while film is a medium with a visual approach. Although there are some similarities between the two, nevertheless in fact, the differences are much more stark.

2. Stereotype

Stereotype is an unbalanced assessment of a group public. This assessment occurs because of the tendency to generalize without differentiation. De Jonge in Sindhunata (2000) said that not ratios but feelings and emotions that determine what define stereotypes. Barker (2004:415) defines stereotypes as a blatant yet simple representation that reduces people to a set of exaggerated, and usually negative, character traits.

3. Countertypes

Countertypes are important reflections of popular beliefs and values, but at least two characteristics must be emphasized with a view to preventing people from letting good intentions blind us to their true meaning and nature (Nachbar & Lause).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Adaptation Theory

a. Definition of Adaptation

Linda Hutcheon in her book entitled *A Theory of Adaptation* says that in adapting not only literary works into films, but also other media such as poetry, drama, songs, and so on (Hutcheon, 2006). In his book, he expresses his opinion about adaptation:

Adaptation is repetition, but repetition without replication. And there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or to call it into question is likely as the desire to pay tribute by coping. Adaptations such as film remakes can even be seen as mixed in intent: "contested homage". (Hutcheon, 2006).

Hutcheon believes that being loyal to a source is no longer productive, because it only results in loss and boredom. Linda Hutcheon also explained the form of relationship between the medium and the audience which is divided into three, namely: First, *to tell*; relates to narratives in the form of text or literature, in which the imagination is governed by the text, and is not supplemented by images and sound. However, readers can stop reading and imagine as

they wish, besides being able to hold and feel it with their hands. Readers can also choose the order of the story or the order of the pages they want to read. Second: *to show*; is part of the film and stage shows / stage. The audience is trapped in helplessness because they are forced to follow the storyline according to the concept or line of the show. This mode also transforms imagination into immediate reality through the viewer's perception. Third: *interact with stories*; is the development of medium relations with targets that are not only conveyed or shown, but by combining the two. An example is a form of making films using virtual reality based on digital technology. This medium is electronic and is a combination of audiovisual, text, and computer systems. The strength of this medium is the possibility for the audience to interact with the story being built (Hutcheon, 2006). When these medium models are linked in an adaptation relation, a pattern will form: *Telling to Showing*, example: from a novel adapted to a film/drama show or vice versa. (Hutcheon, 2006:).

2. Gender Stereotypes

Gender stereotypes have broad categories that can display an impression about a person's behavior or action “appropriate” and “inappropriate” are carried out by both men and women. Gender stereotypes can also be interpreted as categories general, which can describe views and beliefs in our minds regarding men and women (John, 2003). Deaux and Lewis (1983) state that “gender stereotypes vary in four

ways dimensions: traits, role behavior, physical characteristics, and work. For example, while men are more likely to be considered aggressive and competitive, women are more likely to be seen as passive and cooperative". Therefore, traditionally the stereotypical role of women is to marry and have children. He must also put the welfare of his family before his own welfare, be full of compassion, full of compassion, caring, nurturing, and sympathetic. The stereotypical role of men is that of finance giver. He must also be firm, competitive, independent, brave, and focus on career, restrain emotions, and always initiate sex. Moreover, according to Levant et al (1992), traditional hegemonic masculinity can occur summarized in five principles, namely (1) limiting emotions; (2) focus on toughness and aggression; (3) independent; (4) non-relational; (5) objectify sex. On the other hand, women are usually also associated with traditional gender stereotypes which (1) is sensitive; (2) weak; (3) depend and accept; (4) emotional; (5) passive. These principles are commonly used by society as traditional gender stereotypes towards men and women.

In social community life, there are many kinds of gender stereotypes is general, so that's it creates deep ambiguity his understanding. An example is impression feminism and masculinity. Feminism is attached to a figure woman. Meanwhile, masculine is attached in men. However, if there is a gift the impression that men are feminists, and women are masculine, so this can eliminate social status as well their acceptance in the group (Alfian, 2016). By because of that society will

assume it's strange if a girl has that appearance like a boy or have a tomboyish attitude. Likewise with men, it would seem it's strange if men do the work woman. For example, sweeping, washing, taking care of children, and so on.

3. Nachbar's Stereotypes and Countertypes

a. Definition of Stereotypes

Stereotypes themselves are composites from two words of Greek origin, namely stereos and typos. Stereos means rigid solid, while typos means model. Stereotypes can be interpreted as giving regarding an attitude towards someone or something particular group, based on that category is subjective, which sees from the group where does he come from (in group or out group). can be either positive or negative. Stereotypes usually based on interpretation or method view according to their cultural background.

Stereotypes are judgments about someone based solely on perceptions of the group to which the person belongs categorized as. Stereotypes are thought shortcuts that are carried out intuitively by humans to simplify complex things and helps in quick decision making. Stereotypes are perceptions or beliefs about groups or individuals, based on previously formed opinions and attitudes (Samovar et al., 2014). From this belief, in the end it gives rise to views which is negative towards something groups and individuals.

Can be interpreted that stereotypes are one a form of discrimination against a groups and individuals.

According to Jack Nachbar & Kevin Lause (1992) there are several important terms from stereotypes, namely:

1. A stereotype is a standardized conception or image of a certain group of people or objects. Stereotypes are "mental cookie cutters" - they impose simple patterns on complex masses and assign a number of characteristics to all members of the group. This stereotype discusses the characteristics of age, sex, race, religion and nationality. Because studied objects are more useful as icons, however, we will use stereotypes primarily as a tool for examining popular beliefs and values about people.
2. Conception standards are held together by group members. Popular stereotypes are images shared by those who share the same cultural mindset - they are the ways of a culture, or subgroups of can't signs in that culture, define and label certain groups of people.
3. Stereotypes are direct expressions of beliefs and values. Stereotypes are valuable tools in the analysis of popular culture because once stereotypes have been identified and defined, they automatically give us important expressions and reveal hidden beliefs and values.

b. Definition of Countertypes

Jack Nachbar & Kevin Lause (1992) provide several explanations about countertypes. Stereotypes are the use of what are called "countertypes". Countertypes are positive stereotypes (those that evoke "good" emotions and associate a group of people with socially approved characteristics) that are developed in an attempt to replace or "counter" negative stereotypes that have been previously imposed on a particular group of people. Countertypes are an important reflection (and shaper) of popular beliefs and values, but they share at least two characteristics. It is important to emphasize that we must not let good intentions blind us to their true meaning and nature.

Countertypes are still stereotypes, and this means that they are a simplified group view. This means that it is still an overly simplistic view that groups are stereotyped and that opposing types are often just patches on the surface. For example, negative stereotypes regarding "Women as Helpless Victims" have challenged in recent years with rivals on television starting from tough cops like *Cagney and Lacy* to the stubborn and independent *Murphy Brown*. Countertypes are often just initial corrections to an intended stereotype and you will often find old stereotypes hidden beneath them.

Countertypes are often just initial corrections to the intended stereotypes and you will often find old stereotypes hidden beneath

them. Countertypes are an important reflection of popular beliefs and values, but there are at least two characteristics that should be emphasized in order to prevent people from letting good intentions blind us to their true meaning and nature. One of the traits of these countertypes is also present in other examples, for example "independent career women" often there was just a lonely woman who wanted to get married; beneath the responsible teenager (Doctor Doogie Howser) there is just a child who needs strong parental guidance and love. Perhaps the main lesson the counterculture can teach us is that stereotypes are very difficult to change. (Nachbar and Lause, 1992). This countertypes theory is useful in identifying how Enola Holmes' role goes against negative stereotypes by becoming a woman who is independent, intellectual, brave, strong and loyal.

4. Enola Holmes (2020) Synopsis

The novel *Enola Holmes Mystery* is a fictional novel by American writer Nancy Springer. *The Enola Holmes Mystery* novel tells the story of Enola Holmes, who is the youngest sister of a famous detective named Mycroft and Sherlock Holmes. Enola Holmes is known to be 14 years old, she is very far from her brother, twenty years younger. *The Enola Holmes Mystery* novel series consists of eight novels written from 2006 to 2022.

This novel was nominated for the Edgar Award for Best Teen Mystery in 2007. The first novel in the Enola Holmes series was also critically acclaimed for its introduction of the main character, a teenage

female detective. Then this novel was filmed under the title *Enola Holmes*. The film stars Millie Bobby Brown, Henry Cavill, and Sam Claflin. Released in 2020, this film can be watched via the film streaming platform, Netflix.

Both the film and the novel tell the story of Enola Holmes' adventure to find her mother. When it's Enola's birthday, her mother goes missing and leaves her with a number of clues, which she needs to solve. Enola immediately contacted her two detective brothers, Mycroft and Sherlock Holmes, to help her solve the clue. However, the two older siblings instead intend to put Enola in the school dormitory, because they think that she is a nuisance to them. Because she disagreed with her two older siblings' plans, Enola ran away from the dormitory and decided to solve the case and look for her mother alone.

B. Previous Studies

To support research and get the best results, here are some previous studies related to this research, namely:

The first is *Liberal Feminism Values as Reflected Through The Main Character in Enola Holmes Movie Script* by Talitha D. Claresta (2022). This study explores the values of liberal feminism and gender oppression in the film *Enola Holmes*. The writer finds the characteristics of Enola Holmes who are independent, smart, kind and stubborn. The contribution of this research is to provide an overview of the three values of liberal feminism which are reflected in the struggle of Enola Holmes against gender oppression. Then there are

differences, namely in the object of study of stereotypes and countertypes. And also the differences in the theories used to discuss stereotypes, countertypes and myths in the film *Enola Holmes*.

Second, *An Analysis of Stereotypes in Zootopia Movie* by Widya et al (2020) explores the phenomenon of stereotypes in the film *Zootopia*. This study aims to explore the description of stereotype categories and analyze the function of stereotypes performed by several characters. The difference is that the researcher does not discuss the categories and functions of stereotypes.

Third, *Analyzing Gender Stereotypes in Eva Ibbotson's Which Witch?* (1992) by Zahra N. Aliyyah (2018). This research examines novels targeted at children to find out whether or not they conform to gender stereotypes. This study specifically analyzes the characteristics and attributes of gender stereotypes found in the characterization of the characters in *Which Witch?* novel. The difference in this research is in the object of research and research theory.

Fourth, a journal article entitled *Feminism in Enola Holmes Film: A Semiotic Lens* by Alfi et al (2022). This research focuses on the depiction of feminism in the film *Enola Holmes* through the main character of the film *Enola* (2020). This research has similarities in the object of study. The difference in this research lies in the different theory.

Fifth, *The Portrayals of Female Characters in Enola Holmes's Movie: A Critical Discourse Analysis* by Ilmala (2020). This study focuses on the depiction of female characters through critical discourse. The contribution of

this research is to provide an overview and understanding of the representation of women as objects of society in the film *Enola Holmes*.

Based on the previous research above, the researcher concluded that there were differences and similarities between the previous research and this research. There are similarities in the research object with a different theory from previous studies. Then the similarities in the object of research in the previous study, namely the film *Enola Holmes*, but the theory used is different. In addition, there are differences in gender stereotypes in children's books. There is also discussion of liberal feminism. therefore, this research is important to expand information about the theory used by researchers.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Research design refers to the overall plan and structure for conducting the research process, including data collection, analysis, and interpretation. The research design serves as a guideline for researchers, providing a framework for conducting research and answering research questions or objectives effectively (Darmadi, 2013). Research design consists of quantitative research and qualitative research. The researcher will use qualitative research to complete the research.

Qualitative research is a methodological approach that aims to understand and interpret human experiences, behaviors, and interactions in depth. According to Creswell (2013), qualitative research involves studying phenomena in their natural settings, using flexible and interactive data collection methods, and analyzing data systematically to generate theories or explanations. Qualitative research uses diverse data collection techniques, such as interviews, observation, and document analysis.

The focus of this research is to investigate stereotypes and countertypes in the novel *Enola Holmes* and its film adaptation. By focusing on the character of Enola Holmes, this research aims to explore Enola's portrayal of stereotypes. It also seeks to examine the concept of countertypes, which challenge and contradict traditional norms.

B. Data and Data Sources

The researcher using the primary data. The primary data is the form of film *Enola Holmes* and the novel *Enola Holmes Mystery: The Case of the Missing Marquess*. All data aspects of this research are *stereotype* from novel to film. In addition, supporting data (secondary), is that which supports the main data in the form of sources written in the form of essays, articles, journals, books, results of previous research.

According to lexy J. Moleong noted by Suharsimi Arikunto (2006), that qualitative data sources are displays in the form of spoken or written words that are examined by researchers, and objects that are observed in detail so that the meaning implicit in documents or thing. The research data is in the form of dialog texts from novels and films. And also a screenshot from the movie *Enola Holmes* (2020). According to Lofland as quoted by Moleong (2006), the main data sources in qualitative research are words and actions, the rest is additional data such as documents and others. The data source for this research is the *Enola Holmes* film from netfix. And also the source of data from the novel *The Case of the Missing Marquess: An Enola Holmes Mystery* by Nancy Springer. Secondary data sources used to support this research are books, journals, articles, and previous research.

C. Research Instruments

Research instruments according to Suharsimi Arikunto (2006: 149) are tools for researchers in collecting data. Meanwhile, according to Suharsimi Arikunto in the previous edition, these are tools or facilities used

by researchers in collecting data so that their work is easier and the results are better, in the sense that they are more thorough, complete and systematic, so that they are easy to process.

In preparing these supporting instruments, the choice of method that the researcher will use is determined by the research objectives, research sample, location, implementer, costs and time, as well as the data to be obtained (Arikunto, 1996). Based on the objectives stated, this research used interview and observation methods. After determining the method used, the researcher prepared the data collection instruments needed to collect the required data.

D. Data Collecting Techniques

In research, data is information that is said by humans, where humans are the subject of research, results observations, facts, interview results, documents that fit the focus study. Data is a collection of information or facts made up of words, sentences, symbols, numbers, and so on. Data collection techniques are the most important step in research, because the main purpose of research is to get data. According to Sugiyono (2007: 209) when viewed in terms of methods or techniques of data collection, then data collection techniques can be done by observation, interviews, questionnaire and documentation. The procedure carried out is:

- a. The first is watching the film *Enola Holmes* on Netflix <https://www.netflix.com/id-en/title/81277950> repeatedly and analyzed

the behavior, interactions and communications of Enola and the other characters to understand the story well.

- b. Second, the researcher also used the novel *The Case of the Missing Marquess: An Enola Holmes Mystery* by Nancy Springer to obtain specific data relevant to the research question and analyze it in a structured manner.
- c. Third, selecting and collecting the data. The researchers select data from novel and film that contain scene criteria in novels and films. In this research, the data found is in the form of dialogues between characters.
- d. Fourth, the researcher reviewed the collected data to determine which data could be used which correlated with the theory used by the researcher.
- e. Finally, the researcher drawing a table as a medium to put the data obtained so that it can be analyzed easily. Coding is the process of processing information into written segments before using them (Creswell, 2013: 276). To collect data, researchers make selections based on the theories used. After that, the researcher analyzed relevant and irrelevant data.

Table 3.1 Example of Data

No.	Data	Codes
1.	I cried, “Help. Someone help me,” blundering into darkness,	01/Enola/N/Na/S/FSEW/ 75

	running, running. I knew not where.	
2.	“You go. Save yourself.” “No.” Blinking away my blind panic, I looked around me as we ran.	02/Enola/Tewkesbury/N/ Na/C/FCBSL/88
3.		

Coding Explanation:

1. Datum: Data Number

01: Data Number 1

02: Data Number 2

2. Enola/Mycroft/Sher: Name of characters in the film

3. N: Novel

4. F: Film

5. Na: Narration

6. Di: Dialogue

7. Vi: Visuals

8. S: Stereotypes

- Female Stereotypes as Emotional and Weak (FSEW)
- Female Stereotypes as Inferior (FSI)

9. C: Countertypes

- Female Countertypes as Independent and Intellectuality (FCII)
- Female Countertypes as Brave, Strong and Loyal (FCBSL)

E. Data Validation Techniques

In qualitative research, data can be declared valid if there is no difference between what is reported by the researcher and what actually happens to the object. In this research, researchers must obtain valid data. In this section, shows how data can gain trust. To validate the data, researchers used triangulation techniques. Triangulation is a research methodology that involves using multiple data sources, methods, or theoretical perspectives to examine a phenomenon or answer a research question. According to Denzin (1970), triangulation is defined as the use of various methods, data sources, and theoretical perspectives in the study of the same phenomenon to ensure that the results obtained are valid, reliable, and comprehensive. Triangulation is a method used to increase the researcher's understanding of what is being researched.

In this case, data trustworthiness and validation ensure that the data obtained is relevant or appropriate to the subject and object of research. Researchers need validators to validate data. Data validity can be obtained by conducting credibility and dependability checks. Credibility is related to the accuracy of the data, researchers use more than one theory in analyzing the data to find stereotypes and countertypes in the character of Enola

Holmes. Dependability is a way to obtain consistency in the data that researchers find so that the data can be relied on. This research requires experts to determine the validity of the data from the data that researchers have collected. The validator of this research is Mrs. Nesti Hutami, she is a lecturer at UIN Raden Mas Said Surakarta. Mrs. Nesti Hutami's expertise in this area made her a valuable resource for the researcher to enhance the data validation process. The researcher provide data to Mrs. Nestiani Hutami to check whether the data is accurate, complete, and consistent with the standards and then ensure the accuracy and reliability of the data. This includes analyzing data to identify errors and inconsistencies.

F. Data Analysis Techniques

After the data is collected, then the data is analyzed base on theory. Data analysis for this study was carried out by applying the procedures suggested by Spradley (1979). There are four steps in analyzing research findings: domain, taxonomy, component, and cultural themes. The explanation is as follows:

1. Domain Analysis

Domain analysis is essentially a researcher's attempt to get an overview of the data to answer the research focus. To get it is to read the script data in general and thoroughly to get what domains are in the data. At this stage the researcher does not need to read and understand the data in detail because the target is only to get the domain. Domain

analysis is generally carried out to obtain a general and comprehensive picture of the social situation being studied or the object of research. Here the researcher separates data from book excerpts and screenshots from Enola Holmes movie scenes to analyze and determine the data.

2. Taxonomy Analysis

Taxonomic analysis is the second step in this analytical technique. Taxonomic analysis refers to a classification system that inventories domains into flowcharts or pictorial representations to help researchers understand the relationships between domains (Spradley, 1979). At this stage, the public domain points to a specific domain. not only emphasizes a broad understanding, but taxonomy also seeks to understand the problem and describe the phenomena in the problem under study. Basically, taxonomic analysis can be said as an analysis of all data collected based on predetermined domains.

Table 3.2 Table Taxonomy

S & C		Novel	
		Dialogue	Narration
Stereotypes	FSEW		
	FSI		
Countertypes	FCII		
	FCBSL		

S & C	Film

		Dialogue	Visuals
Stereotypes	FSEW		
	FSI		
Countertypes	FCII		
	FCBSL		

3. Componential

After finding the similarity of characteristics or similarity of patterns from the data from the analysis taxonomy, then researchers make deeper observations to reveal certain descriptions or patterns in the data. In this case, researchers do this by concocting data with different ratios used and other things. Having found certain images, or patterns from the data, then the researcher continues to make guidelines interview by adding some capable questions confirmed the researcher's findings in the componential analysis.

Table 3.3 Table of Componential

Types		Stereotypes		Countertypes	
		FSEW	FSI	FCII	FCBSL
Novel	Dialogue				
	Narration				
Film	Dialogue				
	Visuals				

Explanation of abbreviation:

- 1) FSEW : Female Stereotypes as Emotional and Weak
- 2) FSI : Female Stereotypes as Inferior
- 3) FCII : Female Countertypes as Independent and
Intellectuality
- 4) FCBSL : Female Countertypes as Brave, Strong and Loyal

4. Cultural Theme Analysis

Analysis of cultural themes is the last process in the analysis technique. Cultural analysis is undertaken by developing themes that extend beyond such domain inventories to discover the conceptual themes that members of society use to connect these domains (Spradley, 1979: 185). Doing theme analysis is by referring to the domain classification and taxonomy to be associated with the context, so that researchers can find the right interpretation. This analysis attempts to collect various themes, cultural focus, values, and cultural symbols present in each domain. In addition, this analysis seeks to find the relationships contained in the domain being analyzed, so that it will form a holistic whole, which in the end reveals which themes are dominant and which are less dominant.

CHAPTER IV

FINDINGS AND DISCUSSION

In this fourth chapter, the results of research and discussion on stereotypes, countertypes, and myths in the novel *Enola Holmes Mystery* and its film adaptation will be presented. The results are presented in the form of a description and are described in the form of a discussion of the *Enola Holmes* novel and film.

A. Findings

In accordance with the stated objectives, this study presents findings derived from research questions, where the first question concerns what stereotypes are reflected by Enola Holmes in the novel *Enola Holmes Mystery* and in the film adaptation. The second research question is about what countertypes are reflected by Enola Holmes in the novel and film adaptation versions. This findings section presents data from the study and provides a description of the data. Researchers obtained and processed all data that occurred in the *Enola Holmes Mystery* novel and the *Enola Holmes* film (2020) as much as 67 data. Results data are aggregated into component tables, which provide a concise and clear summary of findings. The table can be seen below:

Table 4.1 Table Taxonomy

S & C		Novel	
		Dialogue	Narration
Stereotypes	FSEW	2	6
	FSI	2	1

Countertypes	FCII	1	8
	FCBSL	2	2

S & C		Film	
		Dialogue	Visuals
Stereotypes	FSEW	4	6
	FSI	5	-
Countertypes	FCII	11	3
	FCBSL	6	8

In novels and films, stereotypes have little data due to the influence of the plot of the *Enola Holmes* story which focuses on how Enola fights the stereotypes that happen to her. While the countertypes are the dominant data because the focus of the story in the *Enola Holmes* novels and films is how Enola fights the stereotypes given by the people around her. For example, when Enola, who herself was known as a weak woman, tried to become an independent woman. Countertypes become the dominant data because it has 41 data. The adaptation of telling to showing also does not change much of the plot of the original novel. So this adaptation can be said to be a success because it doesn't change much of the original source.

1. Stereotypes Found in Enola Holmes Novels and Films

Stereotypes are judgments about someone based solely on perceptions of a group or individual. Stereotype is a combination of two

Greek words, namely stereos and typos. Stereos means solid-rigid, while typos means model. According to A. Samvor and E. Poter, stereotype is a perception or belief about an individual or group, based on attitudes or opinions that were first formed.

Jack Nachbar & Kevin Lause argue that stereotype is a standardized conception or image of a certain group of people or objects. Stereotypes are "mental cookie cutters" they impose simple patterns on complex masses and assign a number of characteristics to all members of the group. This stereotype discusses the characteristics of age, sex, race, religion and nationality.

a. Female Stereotypes as Emotional and Weak

1.) 4/Enola/N/Na/S/FSEW/13

Narration:

I wanted to wash my hair, also, but I could not do so without Mrs. Lane's assistance, and she developed a sudden rheumatism in her arms while declaring to the towels she was heating. "It's no more than three weeks since the last time, and the weather not nearly warm enough."

Datum 4 is an example of the weak female stereotype. This stereotype illustrates the view that women are generally seen as physically weak, not independent, and dependent on others. This

stereotype has influenced the perception of women in various fields, including in carrying out daily tasks such as washing hair.

In this narrative, the woman represented by the character Enola reveals that she cannot wash her own hair without the help of Mrs. Lane. This illustrates the stereotypical view of women as weak because women are considered unable to carry out even simple tasks without assistance from other parties.

2.) 15/Enola/N/Na/S/FSEW/74

Narration:

I choked back a cry at the sight, and dully, creeping at a snail's pace on her knuckles and her knees, she lifted her head a few inches to glance at me. I saw her eyes, pallid like gooseberries.

The datum above describes the stereotype as an emotional woman. With gender equality comes an understanding of the differences between sexes and gender roles. For example, women are known to be gentle, emotional and motherly, while men are often seen as strong, dashing, aggressive and disloyal. Stereotypes based on gender, women are often said to be feeling (emotional) beings while men prioritize reason (rational). Women always put their feelings before their logic.

In the narrative above, Enola represents an example of an emotional woman. Enola held back her tears when she saw the old

woman wearing only a torn dress that wasn't enough to cover herself. And many wounds that covered the old woman's head. Enola showed her emotional side when she saw the old lady in such a pitiful state. This describes the stereotype of an emotional woman. Women are identified as beings who prioritize emotions when facing problems. Women have the sensitivity to understand other people's emotional states, just by looking at the old woman Enola it feels as if she is the one suffering it.

3.) 54/Mycroft/F/Di/Vi/S/FSEW/75

Dialogue and Visuals:

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

Mycroft: "You are my ward! And you will do as you are told!"



Figure 4.1 Female Stereotypes of Emotional and Weak

Datum 54 shows the view that women are generally considered weak, emotional and dependent on others. This stereotype affects women's perceptions because women are seen as emotional and weak. Women who are considered to have a high emotional side so that women cry easily.

From the dialogue above, Enola is an example of a weak and emotional woman. Enola was seen crying when she wanted to get off the transport that was going to the boarding school. She chose to deny that she was Mycroft's younger sister because she didn't want to go to boarding school. But Mycroft refused Enola's request and let Enola cry. Mycroft also said that Enola was his responsibility. Here Enola looks weak because she can't refuse Mycroft's orders.

4.) 42/Enola/F/Di/Vi/S/FSEW/32.42

Dialogue and Visuals:

Enola: "Who taught you about flowers and herbs?"

Tewkesbury: "My father."

Enola: "I never really knew my father."

Tewkesbury: "My father's dead too."



Figure 4.2 Female Stereotypes of Emotional and Weak

Datum 42 shows an emotional woman. In society, women are known as emotional figures compared to men. Women are often identified as gentle and often see things using their hearts and emotions. Therefore, women cry more easily than men.

From the dialogue above, Enola and Tewkesbury are involved in a conversation about their father. Enola asks who taught Tewkesbury about flowers and herbs. And when Tewkesbury said "father" Enola immediately felt sad. Enola gets emotional when she talks about her father because she never knew her father from a young age. Therefore, Enola looks sad and sensitive. This shows that women are emotional creatures.

5.) 29/Enola/F/Vi/S/FSEW/03.30

Visuals:



Figure 4.3 Female Stereotypes of Emotional and Weak

Datum above describes an emotional woman. Women are identified as beings who prioritize emotions in dealing with problems. Women will also find it easier to express the emotions they are feeling. Therefore, women are considered as emotional creatures. Women have the sensitivity to understand other people's feelings. Women are easy to recognize and empathize with other people's emotional states because women are more sensitive to their own emotions and those of others.

In the datum above, the example of an emotional and weak woman is described by the character Enola Holmes. Where he looked sad while propping his chin when he heard the news that his mother left home on his birthday. Enola becomes emotional because what should be a happy day for her becomes a sad day because her mother abandoned her. This shows that women cry easily because of some circumstances, such as being abandoned by the people closest to them. Enola shows the figure of an emotional woman.

6.) 53/Enola/F/Vi/S/FSEW/01.17.48

Visuals:



Figure 4.4 Female Stereotypes of Emotional and Weak

The datum above is an example of the stereotype of an emotional woman. This stereotype depicts that women are synonymous with emotional. Women have a high emotional side and everything uses their feelings. Women are considered more sensitive to emotions. Stereotypes that see women as weaker than men. Women tend to easily express their feelings, so women easily feel sad and cry easily.

From the picture above, Enola can be seen holding back tears and looking away from Mycroft. Meanwhile, Mycroft looked firm as if holding back anger. Enola was found by Mycroft after escaping. Where previously Enola chose to run away to London because she didn't want to go to a boarding school to learn manners. Enola looked emotional because she knew that she would be scolded by Mycroft

for that action. Enola shows her emotional side as a woman by crying.

b. Female Stereotypes as Inferior

1.) 2/ Enola/N/Na/S/FSI/09

Narration:

I never questioned my disgrace, for to do so would have been to broach matters of which a “nice” girl must remain ignorant. I had observed, however, that most married women disappeared into the house every year or two, emerging several months later with a new child, to the number of perhaps a dozen, until they either ceased or expired.

The datum above represents women as inferior beings. Women who are synonymous with feminists are considered inferior beings because women are destined to have the task of conceiving, giving birth and breastfeeding. In addition, the role of women as mothers tends to have gentle instincts compared to men. Because of the above factors, in the end, society has preventive measures to protect women. Thus, women are assigned to work at home, while men earn a living.

From the narrative above, Enola assumes that married women will disappear for several years in the social sphere and will appear in the social sphere together with their children.

Women will have children every year because of demands from their husbands and families. This shows that women are inferior creatures because women will spend more time at home and leave their social environment. Married women spend much of their time at home taking care of their children and husband.

2.) 11/Mycroft/N/Na/S/FSI/35

Narration:

In tone of sweetness reason he told me, "Enola, Legally I hold complete charge over both your mother and you. I can, if I wish, lock you in your room until you become sensible, or take whatever other measures are necessary in order to achieve that desired result. Moreover, as your older brother I bear a moral responsibility for you, and it is plain to see that you have run wild too long. I am perhaps only just in time to save you from a wasted life. You will do as I say."

Datum 11 is an example of women as inferior creatures. Labeling of women as inferior creatures often occurs in society. Men are considered as someone who is firm and has the spirit of a leader. Therefore, men are always said to be superior beings while women are inferior. Men are always considered to have a high position so that men can rule and women are ruled.

From the narration above, Mycroft says that he has full control over Enola and their mother because Mycroft is the head of the family. Even Mycroft has the right and power to lock Enola in a room until Enola realizes if she wants to. Mycroft also said that he could take more action than that. Mycroft firmly said that what he said Enola would do what he told her to do. This indicates that men are superior and women are inferior.

3.) 54/Mycroft /F/Di/S/FSI/01.18.31

Dialogue:

Mycroft: "You already have done immense damage.

As has that errant brother of ours"

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

Mycroft: "You are my ward! And you will do as you are told!"

Datum 54 represents women as inferior beings. The stereotype of inferior women considers women to have a position below men. Women who are considered below men mean that women are in an inferior position and men are superior. This illustrates that superiority of men has the power to govern women. Meanwhile, women as inferior are required to obey orders from men.

From the dialogue, Mycroft said that Enola had made a big mistake. Enola demands that he be removed from the carriage and himself will deny that he is the brother of Mycroft and Sherlock Holmes. However, Mycroft refused because Enola was his responsibility and he had to obey what Mycroft ordered. This shows that male superiority has the power to rule over women. Meanwhile, women as inferior are required to obey orders from men. And Mycroft as the head of the family has full power to rule and rule Enola according to his will.

4.) 55/Miss Harrison/F/Di/Vi/S/FSSI/01.20.22

Dialogue:

Miss Harrison: "Speak as we tell you to. What whim led white Whitney to whittle?"

Girls: "What whim led white Whitney to whittle?"

Miss Harrison: "You all have the potential, but you are untapped and most of all, untrained. Walk as we show you to. Eyes up! Up, up, up. Speak as we tell you to. Act, think, be as we tell you, and you'll become acceptable wives and responsible mothers."

This datum is an example of women as inferior. Women as inferior must obey orders and do work as housewives. In a patriarchal system, the side of domination and superiority is in men, while control is in women. where power is held by men and

women identical with the household and children. Women are required to care for children and husbands and do household chores.

In the narration above, women are represented by Miss Harrison seen explaining women's manners. How to walk, talk, eat and so on. Miss Harrison also said that acting, thinking, as told to be an acceptable wife and a responsible mother. This shows that, as an inferior woman, she must obey her husband's orders and do work as a housewife, such as taking care of her husband and children.

2. Countertypes Found in Enola Holmes Novels and Films

Nachbar and Lause (1992, p. 238) state that “countertype is the opposite of existing stereotypes about individuals and social groups. Countertype is positive stereotype, one that evokes good emotions and associates a group of people with socially approved characteristics”. Countertypes develop as an attempt to replace or fight negative stereotypes that have been previously applied to certain groups of people.

Countertypes are still part of stereotypes. This means that they are still an overly simplistic view of the group that is often stereotyped and only surface correction countertypes. Countertypes are an important reflection of the popularity of beliefs and values, but at least two characteristics need to be emphasized with intention prevents people from allowing good

intentions to blind us to who they really are meaning and nature (Nachbar and Lause, 1992, p. 238).

a. Female Countertypes as Independent and Intellectuality

1.) 3/Enola/N/Na/C/FCII/09

Narration:

Looking about me in the hush of my mother's sitting room, I felt rather more worshipful than if I were in a chapel. I had read Father's logic books, you see, and Malthus, and Darwin, like my parents I held rational and scientific views but being in Mum's room made me feel as if I wanted to believe.

The data above is an example of women who are independent and intellectual. In society, it is not uncommon to find gender stereotypes regarding the importance of education for women. Women are always considered to have the role of being housewives who do not have to have a higher education because after marriage they will spend their time taking care of their children and husband.

From the narration above, women are represented by the character Enola against stereotypes by becoming independent and intellectual women. This can be seen how Enola's efforts by learning to read her father's logic and the books of Maltus and Darwin to learn about scientific and rational views. And it was all done alone without

a teacher. His mother also provided other education such as learning word games. This illustrates resistance to the stereotype that women do not need to have a higher education. Because a woman has a nature that she will be a housewife and take care of her husband after she is married. However, Enola bucks that stereotype by studying science books and playing letters and words. This indicates that Enola can be an independent and highly educated woman.

2.) 7/Enola/N/Na/C/FCII/23

Narration:

Mum had sent me to school with the village children, and after I had learned all I could there, she had told me I would do quite well on my own, and I considered that I had. I'd read every book in Ferndell Hall's library, from A Child's Garden of Verses to the entire Encyclopaedia Britannica.

Datum 7 describes women who are intellectual and independent. Basically, Education is one thing that is important for everyone. However, it is not uncommon to find gender stereotypes regarding the unimportance of higher education for women in society. Women are considered not to need higher education because in the end it is men who will become leaders and assume that women do not need to have careers because men are the ones who will make a living.

From the narrative above, where Enola learns everything in the village school is an example against the stereotype that women don't need to have an education. Enola's mother said that Enola succeeded because of her own efforts. Enola has also read every book in the Ferndell Hall library, from reading A Child's Garden of Verses to the entire Encyclopedia Britannica. This is a countertype of women with intellectuality. Women can also have and pursue education as high as possible. So that later she will become an independent woman.

3.) 27/Enola/F/Di/C/FCII/09.56

Dialogue:

Mycroft: "Tell me, she at least saw that you had an education?"

Enola: "She valued education. Shakespeare, Locke, and the encyclopaedia, and Thackeray, and the essays of Mary Wollstonecraft. And I did it on my own account. For my own learning."

This datum is an example of an intellectual and independent woman. The stereotype that women don't have to have a higher education is still developing in society. Society has the view that educated women are seen as only wasting money and are good at fighting. Basically, women don't just learn manners. Education is important for women because a woman's role is not only to take care

of the household, but also to provide education for her future children.

From the datum above, Mycroft asks whether their mother gave Enola an education. Enola said their mother valued education. And Enola also taught himself Shakespeare, Locke, and the encyclopaedia, and Thackeray, and the essays of Mary Wollstonecraft. All of that is her effort and upbringing from her mother to learn it all. This indicates that both Enola and her mother are intellectuals. And Enola, who studied all of this alone without a teacher, indicates that she is an independent and intellectual woman. At a young age he was able to learn on his own with his efforts.

4.) 50/Sherlock/Edith/F/Di/C/FCII/01.01.50

Dialogue:

Sherlock: "She need to be home. She has a daughter that need her."

Edith: "Enola seems to be surviving perfectly well on her own."

Datum 50 describes the countertype of women as independent women. In society's stereotypes, women are always seen as weak, emotional and not independent. Women can also be independent figures. Independent women are known as women who are independent and do not depend on other people. Independent women are usually disciplined, hardworking, and do everything

themselves. That doesn't mean they don't need the help of others, but they don't want to depend on other people for their life.

In the dialogue, Sherlock meets Edith to find the whereabouts of Enola and her mother. Sherlock told Edith that her mother had to come home because Enola needed her. Edith did not say where her mother was and said that Enola seemed to be doing very well on her own in London. Enola defied stereotypes by becoming an independent woman. That Enola can also live alone without the help of her mother and two older siblings. This illustrates how Enola is able to become an independent woman who relies on herself and doesn't bother other people.

b. Female Countertypes as Brave, Strong and Loyal

1.) 10/Enola/N/Di/C/FCBSL/35

Dialogue:

Enola: "No. Get me a governess if you must, but I am not going to any so-called boarding school. You cannot make me go."

Mycroft: "Yes, I can, and I shall"

Datum 10 is an example of bold female countertypes. Stereotypes describe the view that people are basically inferior and weak. The stigma of inferiority to women makes women look down upon and experience injustice. Women are in control and

underappreciated. In life, every woman has the right to vote, being chosen especially for the right to express themselves.

From the dialogue above, the woman represented by the character Enola reveals that, Enola prefers to have a nanny rather than having to go to boarding school just to learn to be a young lady. Where at school it teaches how to be a good wife in the future. Enola also says that Mycroft won't be able to get himself to leave. However, Mycroft said he would do it even if Enola refused. This illustrates how brave Enola was against Mycroft's decision not to go to boarding school. Enola also dared to share her opinion with Mycroft. However, Mycroft retains control over Enola, so Enola cannot avoid Mycroft's orders.

2.) 18/Enola/Tewkesbury/N/Di/C/FCBSL/88

Dialogue:

Enola: "Come on!"

Tewkesbury: "Can't"

Enola: "Indeed you can. You must."

Tewkesbury: "You go. Save yourself."

Enola: "No."

Datum 18 describes women who are brave and loyal. In a society that adheres to a patriarchal cultural system, women are only able to be housewives and unable to work outside. Women are also often used as a source of trouble. Everywhere there is a reality that

is often encountered about the image of women in people's lives who do not get unpleasant treatment. Stereotypes of women in social life are often considered weak and number two. Therefore, there are many resistance movements to change negative stereotypes against women.

The datum above is an example of the countertypes of a brave and loyal woman shown by the character Enola. Where When Enola and Tewkesbury fled from the pursuit of Enola's kidnappers trying hard not to get caught. Tewkesbury, who couldn't continue his escape because of his injured leg, told Enola to run away first. However, Enola rejected the suggestion and helped Tewkesbury run anyway. This shows that Enola is a brave and loyal person. Where Enola doesn't leave Tewkesbury in trouble.

3.) 39/Enola/F/Vi/C/FCBSL/26.14

Visuals:



Figure 4.5 Female Countertypes as Brave, Strong and Loyal

Datum 39 shows the countertypes of brave, strong and loyal women. Women often get stereotyped as being weak and helpless. Women who are often seen as a source of problems, are often hesitant in making decisions, so they are not suitable to be leaders. Stereotypes that are built such as women are not independent, cowardly, indecisive and irrational. It is because of these stereotypes that many women have made movements to eradicate negative stereotypes for women.

In the picture above where the character represented by Enola Holmes invites Tewkesbury to jump from the train. Enola convinces Tewkesbury to jump in order to escape the pursuit of an assassin who is after Tewkesbury's life. This shows that Enola is a brave and loyal woman where she risks her life to save someone she just met.

4.) 46/Enola/F/Vi/C/FCBSL/50.35

Visuals:



Figure 4.6 Female Countertypes as Brave, Strong and Loyal

In the picture above, is an example of a countertype of women who are brave, strong and loyal. In gender stereotypes women are often considered weak women. Weak in the physical sense, thinking and also mentally. For example, women are considered as unable to fight like men because of the label of being weak in women.

In the visualization above, the woman represented by the character Enola is seen trying to defend herself from enemy attacks. Enola's life is in danger for helping Tewkesbury escape. Enola is then targeted and eventually caught by an assassin hired to kill Tewkesbury. In the scene above, Enola tries to fight and escape from the assassin. This illustrates that Enola is brave and not afraid of assassins. Enola seemed to be having a hard time facing the fight but Enola kept trying to survive and didn't want to lose the fight. This shows Enola as a strong and brave woman.

5.) 52/Enola/F/Di/C/FCBSL/01.16.41

Dialogue:

Enola: "I need to hold this door!"

Tewkesbury: "But you need to get away too!"

Enola: "If he catches you, your life will be in danger. If he catches me, it's simply a life I do not want. Now go."

This datum shows the countertype of women who are brave, strong and loyal. In gender stereotypes, women are always considered to be dependent on men. In addition, there are also those who think that women need protection from men because women have a gentle character. This stereotype arises because women are physically weak.

From the data above, the woman represented by Enola illustrates a countertype example of women who are brave, strong and loyal. From the dialogue above, Enola and Tewkesbury are seen trying to hold the door to avoid being chased by paid detectives. And Enola said that he was willing to get himself caught from paid detectives to save Tewkesbury. Enola also convinces Tewkesbury to leave her and escape first. Enola knew that Tewkesbury's life was in danger, and because of that, Enola volunteered to be caught by paid detectives and told Tewkesbury to run away. This illustrates how Enola is a loyal female figure.

6.) 57/Tewkesbury/Enola/F/Di/C/FCBSL/01.34.10

Dialogue:

Tewkesbury: "Enola, we are both extremely lucky to have lived this long, and you want to drive us into a place where is most certain danger?"

Enola: "Sometimes, Lord Tewkesbury, you have to dangle your legs in the water to attract the bloody sharks."

Datum 57 is an example of a strong, brave and loyal female countertype. In gender stereotypes, men are considered strong, strong, rational, disloyal, and a leader, while women are considered weak, motherly, loyal, and unable to lead. Given the stigma that women are weak, it is often thought that women cannot act decisively and always depend on men.

In the dialogue above, the woman represented by the character Enola illustrates an example of a brave and loyal female countertype. After successfully helping Enola escape from the boarding school, Tewkesbury says that he was very lucky to be alive after they were targeted by assassins. Tewkesbury invites Enola to go to a safe place, but Enola takes her to a dangerous place. Enola tells Tewkesbury that sometimes you have to make dangerous choices to attract enemies. This shows that Enola is a brave woman who dares to take risks. He also does not depend on Tewkesbury and instead helps him to solve the problems that Tewkesbury is facing. This illustrates that Enola is a loyal woman.

B. Discussion

This section focuses on discussing the dominant findings of the questions in the problem formulation that have been attached to Chapter I. The findings of this study are the core of the entire research process to answer the focus of the issues raised. The first is the stereotypes reflected by Enola Holmes in the novel and its film adaptation. The second is the countertypes reflected by

Enola Holmes in the novel and its film adaptation. The results of the data collected into the component table. The table can be seen below:

Table 4.2 Table of Componential

Words		Stereotypes		Counterotypes	
		FSEW	FSI	FCII	FCBSL
Novel	Dialogue	2	2	1	2
	Narration	6	1	8	2
Film	Dialogue	4	5	11	6
	Visuals	6	-	3	8

Based on the findings, there were 67 data collected by researchers. Based on the results of research related to stereotypes and counterotypes in the novel and film *Enola Holmes*, it can be concluded that for the first question, stereotypes reflected in the novel and film *Enola Holmes*, there are 18 data stereotypes of women as emotional and weak, 8 data on stereotypes of women as inferior. Meanwhile, for the second question, the counterotypes reflected by *Enola Holmes* in the novel and its film adaptation, there are 23 data counterotypes women as independent and intellectual, 18 data counterotypes women as brave, strong and loyal. From these data counterotypes are the most dominant data, namely, there are 41 data that the researcher has collected.

The researchers found Enola to be a main character who demonstrated both stereotypes and counterculture in her behavior. This research data is also supported by other characters, namely the people around Enola Holmes in the

novel and film adaptation. In the novel *Enola Holmes Mystery*, Enola Holmes is known as a weak and emotional girl. This is in contrast to the Enola Holmes described in the film. In the film, Enola Holmes is known as a brave, independent, and intellectual figure. Enola is also able to fight stereotypes. Adaptation from novel to film certainly cannot avoid the appearance of changes. However, the *Enola Holmes* film is still based on the original story.

According to Nielsen (2008:172) narrative can be interpreted as a series of events. Basic components are: the chronological order of the events themselves (the story), the verbal or visual representation (text), and the act of telling a story or writing (story). From this understanding, the novel displays more narrative than dialogue because in novels the author gives a description of the events in the story so that dialogue is used less. As in the *Enola Holmes* novel, there is more narrative in the novel than dialogue because the writer wants the reader to imagine his own story, so that the stereotype data from the novel narrative is more than the dialogue stereotype data in the novel. Many of the stereotypes reflected by Enola Holmes are taken from the narrative of the novel, as well as the countertypes in the novel. Because the novel is more narrated than dialogue, so the data countertypes narrative more than dialogue novels.

In films, stereotypes and countertypes are found mostly in film dialogues. The dialogue that is carried out by the characters in the film is conveying information in the form of thoughts, intentions, and feelings either directly or indirectly. According to Rimmon-Kenan (1983:106), following

along the lines of Socratic tradition, points out that dialogue in literature is mimetic (as opposed to diegetic), the writer trying to “create the illusion that it is not he who speaks”. Therefore, dialogue in novels is generally direct discourse, a ‘quotation’ of a character’s words. This creates the illusion of pure mimesis, but in reality, such speech representation is “always stylised in one way or another” (Rimmon-Kenan 1983:110). While visual is everything that can be seen through the sense of sight. In the film *Enola*, there are more stereotype data and countertypes data obtained from film dialogue than visuals. In the data that the researcher has attached, there are also examples of a combination of dialogue and visual films. This shows that the combination can also strengthen existing data. Countertypes become the dominant data in novels and films because the plot of the *Enola Holmes* story tells of Enola's resistance to negative stereotypes.

The film adaptation of *Enola Holmes* does not change much of the story from the original novel. Linda Hutcheon argues that adaptation always exists in a lateral rather than linear space, and with adaptation we try to get out of the hierarchical chain of sources (Hutcheon, 2006: 171). This means that adaptation moves beyond fidelity (to the original source). Therefore, the countertypes data for film dialogue is more dominant than the countertypes data for novel dialogues, due to the influence of telling to showing. Adaptation shows that a work of art is the result of a process of adaptation, a repetition with variations.

CHAPTER V

CONCLUSION, IMPLICATIONS, AND SUGGESTIONS

After conducting an in-depth analysis of the research findings in the previous chapter, this chapter aims to provide a comprehensive conclusion that can be drawn from this research, a discussion of its implications for theory and practice, and suggestions for future research that can further enhance understanding of the theme.

A. Conclusions

Based on the research that has been obtained the following conclusions:

1. There are stereotypes found in the novel and film adaptation of *Enola Holmes*. Where the negative stereotypes of women are weak, emotional and women are inferior. In patriarchal culture, women are always portrayed as weak and inferior. Weak women are always considered unable to do something without the help of men. And women who are inferior are always considered to be under men and have no power. Women are considered more suitable to do household chores such as cooking, washing, taking care of children and others.
2. There are countertypes of women in the *Enola Holmes* novels and film adaptations. This can be seen how the character Enola in the novel is a stereotyped depiction of women who are emotional and weak. Where he is always emotional in some situations. In the novel, Enola is also described as an inferior female figure where she can only depend on others. In the

film adaptation, Enola is depicted as a woman who 'fights' the negative stereotypes of the people around her. Enola fights negative stereotypes by being independent and intellectual. Enola's resistance to stereotypes, such as studying books in her house and reading every book in Ferndell Hall without a teacher accompanying her. This indicates that Enola is an independent and intellectual person. In addition, Enola is also a brave, strong and loyal figure. It can be seen when Enola dared to fight the assassins alone and helped solve the problems faced by Tewkesbury.

B. Implications

This research is an analysis of the character of Enola Holmes where in the novel and its film adaptation, there are stereotypes and countertypes. Based on this research, several implications are made:

1. The stereotypes that exist in the *Enola Holmes* novel and film show that society in their environment is still influenced by perceptions and judgments of female gender. Where women have to be able to cook, wash, and when they marry they are required to be able to take care of their children and husband. And the stereotype that appears in the novel is that Enola is described as a woman who is emotional, weak, and as a woman with low self-esteem. Because of the existence of a patriarchal culture in society, women who are synonymous with gentle and compassionate attitudes are often seen as a weakness and an obstacle for a woman. So that women cannot have the same position or job as men.

2. The countertypes in *Enola Holmes* novels and films are positive stereotypes where Enola counters negative stereotypes with her behavior. In the novel and film, Enola is described as an example of a woman who gets negative stereotypes from those around her. And the film shows how Enola fights those negative stereotypes with her behavior, for example the stereotype of women being weak and emotional. Enola tries to fight the stereotype by herself searching for her mother in London without anyone's help and trying to help Twekesbury who is being targeted by assassins. Enola also fights against other negative stereotypes by becoming a smart, independent, and courageous woman to escape these negative stereotypes.

C. Suggestions

After conducting research on stereotypes and countertypes in the novel and film *Enola Holmes*, there are suggestions for researchers, the public and future researchers.

1. To analyze stereotypes and countertypes in novels and their film adaptations, you need to have a comprehensive picture of the characters. Analyze the interactions to identify stereotypes and countertypes of the character Enola.
2. Analyzing Enola's character development in the film to uncover stereotypes and countertypes. Analysis of how the character after the adaptation process occurs.

3. For this research, it may not be optimal for myself. If you are interested in discussing stereotypes and countertypes, maybe you can explore them in more depth.

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APPENDICES

APPENDICES

Appendix 1: Validator Sheet

VALIDATION SHEET

The thesis data titled “**Stereotypes, Countertypes and Myths as Reflected by The Character of Enola Holmes in Enola Holmes Mystery Novel and Film Adaptation**” had been checked and validated by Nestiani Hutami, M.A., in:

Day : Friday

Date : July 14th, 2023

Surakarta, July 14th, 2023

Validator



Nestiani Hutami, M.A.

NIP 19861104 201903 2 007

Data Stereotypes and Countertypes as Reflected by the Character of Enola Holmes in *Enola Holmes Mystery* Novel and Its

Film Adaptation

No.	Data	Codes	Stereotypes		Countertypes		Explanation	Valid/Inv
			FSE W	FSI	FCII	FCBS L		
1.	I would very much like to know why my mother name me “Enola”, which backwards spells <i>alone</i> .	01/Enola/ N/Na/ C/03			√		Enola's name is reversed to Alone, which means alone, which represents that women are independent. Which is where the name became a symbol that her mother wanted her to be an independent woman who could stand on her own feet.	Valid
2.	I had observed, however, that most married women disappeared into the house every year or two, emerging	02/Enola/ N/Na/ S/09		√			Enola said that married women would disappear in social circles and would appear with children. This illustrates the stereotype of women, where women's nature is to serve their husbands and bear children.	Valid

	several months later with a new child,...							
3.	I had read Father's logic books, you see, and Malthus, and Darwin.	03/Enol a/N/Na/ C/09			√		Enola prefers to read science or logic books. This shows resistance to stereotypes of women, where women also have high intelligence in the field of education.	Valid
4.	I wanted to wash my hair, also, but I could not do so without Mrs. Lane's assistance...	04/Enol a/N/Na/ S/13	√				Enola says that she can't wash her hair without Mrs. Track. This illustrates that Enola is a weak and not independent person because she still needs help from other people for her personal affairs.	Valid
5.	Then I formed a mental list of my own accomplishments: able to read, write, and do sums;	05/Enol a/N/Na/ C/15			√		Enola compiled a list of accomplishments like her brother Dr. Watsons. This illustrates that Enola is bucking stereotypes by being an intellectual woman like her older sister.	Valid

6.	“I don’t know where she’s gone,” I said, and to my own surprise for I had not wept until that moment I burst into tears.	06/Enol a/N/Di/ S/17	√				Enola burst into tears at her brother's question. This illustrates the stereotype of women, that women have emotions, sensitivity and sensitivity above men. That's why Enola cries over little things.	Valid
7.	Mum had sent me to school with the village children... she had told me I would do quite well on my own,	07/Enol a/N/Na/ C/23			√		Enola's mother sent Enola to a village school. This shows that her mother wants Enola to be an independent woman and learn as much as she wants.	Valid
8.	“I have read Shakespeare,” I replied, “and Aristotle, and Locke, and the novels of Thackeray, and the essays of Mary Wollstonecraft.	08/Enol a/N/Di/ C/23			√		Enola said he had read books by Shakespeare, Aristotle, and Locke. This shows that Enola has a high intellect compared to her age.	Valid


9.	“No. Get me a governess if you must, but I am not going to any so-called boarding school. You cannot make me go.”	09/Enola/N/Di/C/35				√	Enola tells Mycroft that to find a nanny instead of boarding school. This shows that Enola became a brave woman by rejecting and rebelling against her older brother.	Valid
10.	He actually softened his tone, but said, “Yes, I can, and I shall.”	10/Mycroft/N/Di/S/35				√	Mycroft says that he will still put Enola in boarding school. This shows that men have more power than women.	Valid
11	“Enola, legally I hold complete charge over both your mother and you. I can, if I wish, lock you in your room until you become sensible...”	11/Mycroft/N/Di/S/35				√	Mycroft said that "I can if I want to". This suggests that Mycroft takes the lead and makes his own power decisions. And shows that as a man who dominates over women. Indirectly says that women must be controlled by men.	Valid

12.	I had solved the cipher. I was not totally stupid.	12/Enola/N/Na/C/39			√		Enola has deciphered the word puzzle her mother had left her. This shows that Enola has abilities that other children of her age may not have.	Valid
13.	I would be The World's Only Private Consulting Perditorian.	13/Enola/N/Na/C/61				√	Enola claims that she is a "missing persons finder" perditorian, which is reinforced by her disguise as Ivy Meshle (private detective's secretary). This shows that Enola is someone who dared to take action in disguise as Sherlock's men.	Valid
14.	Viscount Tewksbury had entered this refuge. Of his own free will. No kidnapper would have or could have brought him here.	14/Enola/N/Na/C/64			√		Enola was of the view that Viscount Tewksbury had not been kidnapped but had run away. In this case, Enola describes an intellectual and independent woman because she tries to solve cases on her own without the help of others.	Valid

15.	I choked back a cry at the sight, and dully, creeping at a snail's pace on her knuckles and her knees,	15/Enol a/N/Na/ S/74	√				Enola held back tears when she saw the old woman who was only wearing a torn dress that didn't quite cover herself and the many wounds that covered her scalp. This shows that women's emotions on sensitivity are very high. Just by looking at her it was as if he could feel the old woman's suffering.	Valid
16.	I cried, "Help! Someone help me," blundering into darkness, running, running, I knew not where.	16/Enol a/N/Di/ S/75	√				Enola cried when she was targeted by a man she didn't know. This shows that Enola is still an emotional woman who cries when she is in danger and needs help from others.	Valid
17.	My eyes burned. But I had to bite my lip, for this was neither the time nor the place to mourn my loss.	17/Enol a/N/Na/ S/78	√				Enola cried because she felt as if she had killed her mother because her mother's clothes that she was wearing had been damaged by the kidnapper's actions. This shows that enola is a weak woman because she can't do anything but cry.	Valid

18.	“You go. Save yourself.” “No.” Blinking away my blind panic, I looked around me as we ran.	18/Enol a/Tewk esbury /N/Di/C /88				√	Tewkesbury tells Enola to save himself but she doesn't want to. This illustrates that women are loyal and loyal creatures.	Valid
19.	Pain roused in my heart again, not a butterfly ache, but pain of a different sort.	19/Enol a/N/Na/ S/102	√				Enola feels sad when she eavesdrops on Sherlock's conversation with Lestrade, who says that Lady Eudoria has done something dangerous. This illustrates that Enola is a weak and emotional woman when something happens to her family.	Valid
20.	“Perhaps out of sheer daring, to get in. She was sensible enough, afterward, to take herself straight away to London...”	20/Enol a/N/Di/ C/102				√	Lestrade admits that if Enola is a daring woman, she has disguised herself to go to London. This shows that Enola is a smart and independent woman. With courage he went alone to London.	Valid

21.	All my fluttering feelings about him folded their wings and settled into heartache.	21/Enola a/N/Na/ S/104	√				Enola admits that she misses her sister, but she pushes it aside because her sister doesn't care about finding her mother. This shows that women are more emotional because they put forward their feelings.	Valid
22.	I just wanted to have a mum. That was all.	22/Enola a/N/Na/ S/104	√				Enola said if he only wanted to have a mother. This shows that Enola is a weak woman who still needs her mother from anything.	Valid
23.	This I would place in the personal advertisements columns of the Pall Mall Gazette, which my mother seldom missed,	23/Enola a/N/Na/ C/105			√		Enola creates a coded message in the Pall Mall Gazette's personal ad column for her mother. It is revealed that Enola is trying to find her mother alone and demonstrates that she has the intellect by creating a code that only she and her mother know.	Valid

24.	I could go places and accomplish things Sherlock Holmes could never understand or imagine, much less do.	24/Enola/N/Na/C/106			√		Enola says that she can go places and accomplish things Sherlock Holmes never could. This shows that Enola, an independent woman, by relying on her intellect, wants to do what her older brother has never done.	Valid
25.	Lady Eudoria: “You’ll do very well on your own, Enola.”	25/Lady Eudoria/F/Di/C/01.14			√		Lady Eudoria says that "you will be able to live alone". This shows that women are able to live independently without men.	Valid
26.		26/Enola/F/Vi/S/03.30			√		Enola sat alone with her head resting on her left hand. It is revealed that Enola is crying because her mother abandoned her on her birthday.	Valid




27.	Enola:“ Shakespeare, Locke, and the encyclopedia, and Thackeray, and the essays of Mary Wollstonecraft. And I did it on my own account. For my own learning.”	27/Enol a/F/Di/ C/09.56			√		Enola learned at her own pace. This indicates that Enola is an independent and intellectual woman.	Valid
28.	Mycroft: “Well, this is what she wanted you to become?” Enola: “Mycroft.” Mycroft : “What?” Enola: “I don’t know what she wanted me to be. She left me too.”	28/Enol a/F/Di/ S/10.11			√		Enola said that she was abandoned by her mother. This shows that she is an emotional woman and is weak when abandoned by someone she cares about.	Valid


29.	Mycroft : “A wild and dangerous woman brought up a wild child.” Sherlock: “She seem intelligent.”	29/ Sherloc k /F/Di/C /12.57			√		Sherlock says that Enola is smart. This shows that Enola is intellectual because she is able to study on her own without having to go to the dormitory.	Valid
30.	Miss Harrison: “Aren’t you the clever little tongue? I’ll enjoy that.” Enola: “I won’t enjoy being imprisoned in those preposterous clothes.”	30/Miss Harrison/ Enola /F/Di/C /13.05				√	Enola said that she did not want to wear a dress that constrained her. This shows that Enola has the courage to refuse and give her opinion on the dress code she should wear.	Valid
31.	Miss Harrison: “at my finishing school, you will learn how to be	31/Miss Harrison			√		Miss Harrison says that she will teach Enola how to be a young lady. This shows that women must prepare themselves for their husbands in the future.	Valid



	a young lady, and you'll make many new friend."	n/F/Di/ S/13.27						
32.	Enola: "I don't need friends. I have my own company. And I don't need to go to your ridiculous school."	32/Enol a/F/Di/ C/13.33			√		Enola says that she doesn't need friends. This shows that Enola is an independent woman who can do anything without a man.	Valid
33.	Mycroft: "An, unedcated, underdressed, poorly manned wildling." Enola: "No! Please don't do this to me. Let me remain happy. I am happy here."	33/Myc roft/F/ Vi/S/13 .38			√		Mycroft said that Enola was an uneducated and badly behaved child. This shows the stereotype that Enola must behave properly and have manners because that's what a young lady should learn.	Valid



34.	<p>Mycroft: “You are a young woman now, Enola.”</p> <p>Enola: “Test me on anything you think.”</p> <p>Mycroft: “If she taught you so well, you wouldn’t be standing in your undergarments in front of me. You have no hope of making a husband in your current state.”</p>	34/ Mycrof t /F/Di/S/ 13.58		√		<p>Mycroft says if Enola was a young woman she wouldn't be standing around in her underwear. And because of that, Mycroft also had the opinion that Enola had no hope of having a husband because of her impolite behavior. This shows the stereotype of women being inferior because women are only prepared to marry and take care of their future husbands.</p>	Valid
35.	<p>Mycroft: “You have no hope of making a husband in your current state.”</p>	35/Myc roft/En ola/F/D		√		<p>Enola says that she doesn't want a husband. This shows that women can live without men.</p>	Valid

	Enola: "I don't want a husband."	i/C/14.10						
36.	Lady Eudoria: "Our future is up to us." Enola: "What future?"	36/Lady Eudoria /F/Di/C /20.22			√		Lady Eudoria said that she has two paths in the future, your own. This shows that Enola's mother wants Enola to be an independent woman.	Valid
37.	Lady Eudoria: "There are two paths you can take, Enola. Yours, our the path others choose for you. Our future is up to us."	37/Lady Eudoria /F/Di/S/ 20.23			√		Lady Eudoria said that she has two paths for her future namely, or the path chosen for you. This shows that the future lies in the hands of her brother as a guardian. This women become inferior beings who are under the power of men.	Valid



38.		38/Enola a/F/Di/ C/20.56			√	Enola disguises herself as a boy in Sherlock's childhood outfit. This shows that Enola is a brave, smart and ambitious woman who is looking for her mother. Enola uses a disguise trick to avoid her brother's search.	Valid
39.		39/Enola a/F/Vi/ C/26.14			√	Enola saves Tewksbury from an assassin. This shows that Enola is a brave and loyal woman to people she just met.	Valid
40.		40/Enola a/F/Vi/ C/28.09			√	Enola invites Tewksbury to jump off the train to get rid of the assassins. This shows that Enola is a woman who dares to take risks.	Valid
41.	Sherlock: "So now we've lost them both. I presume they have no clue"	41/Mrs. Lane/F/			√	Mrs. Lane says that Enola is smart like Sherlock. This shows that Enola is an intellectual woman.	Valid



	<p>as to where she's gone, Mrs. Lane?</p> <p>No, they found her bicycle. Planted so as to send us in the wrong direction.”</p> <p>Mrs. Lane: “This isn’t as fun as you might think, Master Sherlock. She has your wits.”</p>	Di/C/29 .10						
42.	 <p>Enola: "Who taught you about flowers and herbs?"</p> <p>Tewkesbury: "My father"</p>	42/Enol a/F/Di/ Vi/S/32 .42	√				Enola is gloomy and sad when she talks about her dead father. This shows that women are more emotional.	Valid

	Enola: "I never really knew my father."							
43.		43/Enola/F/Vi/C/39.44			√		After Enola arrives in London, she disguises herself as an adult in a red dress to trick her brother's quest. This is to show that Enola is a smart woman as she used a manipulation trick while fleeing to London.	Valid
44.	Edith: "You're alone in London?" Enola: "Yes. There was a useless boy, but I rid myself of him."	44/Edith/Enola/F/Di/C/43.25			√		Enola says that some good for nothing youth was with her when she went to London and went their separate ways. This suggests that Enola wants to be independent and does not need Tewksbury to accompany her in London.	Valid
45.		45/Enola/F/Vi/C/46.16			√		Enola is able to decode members of her mother's organization to find clues to her mother's whereabouts. This shows that Enola has intellectuality.	Valid

46.		46/Enola/F/Vi/C/50.35			√	√	Enola tries to survive the assassins who are after Tewksbury's life by pretending to be dead when she is drowned. This illustrates that Enola is not afraid of assassins.	Valid
47.	Enola: “Then we’d lunch, and I’d work on my physics. Then after lunch, I’d focus on fitness followed by fight combat.”	47/Enola/F/Di/C/51.15				√	Enola said that her mother always taught her fitness and physical training. This shows that Enola is a strong and brave woman	Valid
48.		48/Enola/F/Vi/C/51.39				√	Enola and her Mom do a physical training session. This shows that Enola is a tough and strong woman.	Valid




49.	Enola: "I did not ask for Viscount Tewkesbury...in my life. Because there are those that want to hurt him and he has not the strength to stop them and I do Have that strength.	49/Enola/F/Di/C/55.02	√				Enola says that she doesn't want Tewksbury in her life, but she feels responsible because someone wants to hurt her. This shows that Enola is sensitive to a person's situation.	Valid
50.	Sherlock: "She need to be home. She has a daughter that need her." Edith: "Enola seems to be surviving perfectly well on her own."	50/Sherlock/Edith/F/Di/C/01.01.50			√		Edith said that Enola was fine living alone. This shows that Enola is an independent woman.	Valid


51.		51/Enol a/F/Vi/ C/01.15 .59				√	Enola tries to escape from Inspector Lestrade who wants to arrest her on Mycroft's orders. This shows that Enola is a strong woman.	Valid
52.	Enola: "I need to hold this door!" Tewkesbury: "But you need to get away too!" Enola: "If he catches you, your life will be in danger."	52/Enol a/F/Di/ Vi/C/01 .16.41				√	Enola said that Tewkesbury should run while he held the door. This shows that Enola is a loyal woman who volunteered to be caught in order to save Tewkesbury from Inspector Lestrade.	Valid
53.		53/Enol a/F/Vi/ S/01.17 .48	√				Enola cried when her brother found her and told her to go to the hostel. This shows that Enola is an emotional woman.	Valid


54.	 <p>Kau harus mematuhi perintah!</p> <p>Mycroft: “You are my ward! And you will do as you are told!”</p>	54/Mycroft/F/Di/Vi/S/01.18.31	√	√			Enola cries When Mycroft is angry that Enola has run away and Mycroft says that Enola must obey his orders. It is shown that Enola is weak when dealing with her brother so she cries. And this right indicates that his superior brother has power over Enola so he must obey Mycroft's orders.	Valid
55.	<p>Enola: “What whim led white Whitney to whittle?”</p> <p>Miss Harrison: “Act, think, be as we tell you, and you’ll become acceptable wives and responsible mothers.”</p>	55/Enola/F/Di/Vi/S/01.20.22		√			Enola was sent by her brother to school to learn manners and Miss Harrison said that "behave according to the teachings so that you will be a proper wife and a responsible mother". This shows that women are considered more suitable to live at home who are tasked with taking care of their husbands and children	Valid
56.		56/Enola/F/Vi/	√				Enola had tears in her eyes and was touched when Sherlock told her that their father thought Enola was a special girl.	Valid

		S/01.26 .41					This shows that women are weak towards something related to their family, so they become emotional.	
57.	Tewkesbury: “Enola, we are both extremely lucky to have lived this long, and you want to drive us into a place where is most certain danger?” Enola: “Sometimes, Lord Tewkesbury, you have to dangle your legs in the water to attract the bloody sharks.”	57/ Tewkes bury/En ola/F/D i/C/01. 34.10				√	Tewkesbury said that Enola chose a place where they were in danger rather than save themselves. This shows that Enola is a brave woman who takes great risks to solve the crimes of her uncle Tewkesbury who wants to seize power.	Valid
58.	Tewkesbury: “This is a terrible idea.”	58/Enol a/F/Di/				√	Enola said that she was taught to fight instead of learning to embroider. This illustrates that Enola is taught to be a strong and brave person.	Valid

	<p>Enola: “The closer we get, the worse this idea becomes.”</p> <p>Tewkesbury: “Why are we doing this?”</p> <p>Enola: “unlike most well-bred ladies, I was never taught to embroider. I never molded wax roses, hemmed handkerchiefs, or strung seashells. I was taught to watch and listen. I was taught to fight.”</p>	C/01.34 .44						
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59.		59/Enol a/F/Vi/ C/01.37 .46				√	Enola tries to beat the assassin to save Tewkesbury's life. This shows that Enola is a strong and brave girl because she tries to fight against assassins.	Valid
60.		60/Enol a/F/Vi/ S/01.38 .49	√				Enola cries because she is powerless to save Tewkesbury from assassins. This indicates that Enola is a weak girl who can only cry because of her depressed state.	Valid
61.		61/Enol a/F/Vi/ C/01.39 .24				√	Enola tried to get up and try to beat the assassin with the martial arts that she mastered. This shows that she is a strong and brave woman.	Valid

62.		62/Enol a/F/Vi/ S/01.41 .40	√				Enola cried when she saw Tewkesbury get shot by her grandmother. This shows that women are emotional.	Valid
63.	Tewkesbury: “Be careful.” Enola: “Be careful.” Tewkesbury: “I’m not entirely an idiot, you know. You were made to fight.”	63/ Tewkes bury /F/Di/V i/C/01. 42.41				√	Tewkesbury said that Enola was trained to fight. This shows that Enola is a strong and brave girl.	Valid
64.	Tewkesbury: “And what if it was I that asked you to stay?” Enola: “A kind offer, but one I must refuse.”	64/ Tewkes bury/En ola/F/D				√	Tewkesbury asked Enola to stay on but Enola refused. Enola doesn't need a man beside her. This shows that Enola is an independent woman.	Valid

		i//C/01. 47.39						
65.		65/Enol a/F/Vi/ S/01.54 .49	√				Enola cries because her mother meets her at the inn. This made Enola so emotional that she could not hold back her tears.	Valid