



Deviating Gender Roles of the Main Characters in Enola Holmes Movie

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ABSTRACT

This research examines gender roles representation in the 2020 film *Enola Holmes* by analyzing the characterization of the main characters, Enola Holmes and Viscount Tewksbury. Using Stuart Hall's (1997) theory of representation, this research explores how the film constructs, negotiates, or challenges traditional Victorian-era gender norms. The study employs a qualitative descriptive method supported by intrinsic and extrinsic approaches. The findings show that Enola is portrayed as an independent, intelligent, and courageous young woman who challenges the expectations placed on women in the Victorian era. Meanwhile, Tewksbury is depicted with a gentler and more expressive form of masculinity, which contrasts with dominant male stereotypes of the period. These representations indicate that the film introduces and constructs more flexible interpretations of gender identities and highlights the shifting meaning of gender roles through film. Accordingly, the main characters deviate from the gender role meaning in that era.

Keywords: Deviating; Enola Holmes Movie; Gender role; Representation; Victorian era;

INTRODUCTION

The concept of gender roles has long been a central discussion within social and cultural studies. Traditional perspectives regard gender as the natural extension of biological sex, thereby expecting men and women to perform behaviors aligned with assumed physical traits. However, constructivist theorists dispute this binary claim. According to Butler (1999) asserts that, gender is not an inherent biological condition but rather a socially produced category continuously shaped through cultural repetition. Supporting this view, Blackstone (2003) explains that gender roles refer to social expectations imposed upon individuals regarding what they should or should not do based on their gender, leading to enduring hierarchies of behavior, power, and identity. In addition, gender roles are formed through social exposure models, in which individuals observe commonly accepted gender behaviors and gradually internalize them as normal patterns of male and female conduct (Heise et al., 2019; Titika et al., 2020). Together, these perspectives demonstrate that gender is constructed through ongoing social interaction rather than determined by biological differences.

Film plays a crucial role in shaping and circulating these gendered expectations, a point supported by Akhtar (2025), who explains that these portrayals help shape how people understand gender and how society formulates its expectations. Rather than merely reflecting reality, film actively reconstructs it through symbolic forms, narrative structures, and representational codes that influence how societies interpret gender (Putri et al., 2024). These elements work together to construct particular views of social reality, including norms and stereotypes related to gender. To understand how this meaning-making process operates, a theoretical framework is needed to explain how films communicate ideas to audiences. In this context, Hall (1997) explains that, the core of the Theory of Representation is how language, symbols, and images are used to communicate meaning. Representation plays a vital role in the process of generating and exchanging meaning within a culture, allowing society to understand concepts, including gender, as a fluid social construct rather than a static identity. Applying this framework allows an analysis of how films shape and circulate understandings of gender roles. Previous studies on gender representation in film (England et al., 2011; Lopez, 2010) predominantly concentrate on stereotypical portrayals of masculinity and femininity in contemporary contexts. Yet, these analyses have not thoroughly examined how gendered authority, power redistribution, and role deviation are negotiated in films set within the Victorian period. This reveals a research gap concerning how modern media revisits and restructures nineteenth-century patriarchal norms through updated feminist and egalitarian frameworks.

Recent discussions on film and gender representation indicate that cinematic texts do not simply mirror social realities but actively participate in shaping cultural understandings of identity and power. As contemporary discourse increasingly challenges traditional structures of authority, film has gained significance as a space where gender norms may be revised rather than merely reproduced. In this light, shifting the analytical focus from portrayals of gender in modern settings to those situated in historical periods becomes necessary, as historical contexts often reveal more rigid constructions of femininity and masculinity. Such a shift provides a clearer trajectory for examining *Enola Holmes* (2020), allowing the film to be understood not only as a depiction of the Victorian past but as a contemporary reconsideration of gender expectations that were once regarded as fixed and unalterable.

Set in 1884, *Enola Holmes* (2020) takes place during the Victorian Era in England, a period marked by strict social hierarchy and firmly defined gender expectations. Victorian society was highly conservative and hierarchical, dominated by the Doctrine of Separate Spheres; positioned men within the public realm of politics, commerce, and intellectual life, while confining women to domestic spaces defined by obedience, emotional restraint, and moral compliance (Hughes, 2020; Steinbach, 2025). Revisiting this construct is essential to understand how contemporary media interprets Victorian patriarchy not merely as a historical condition but as an ideological narrative capable of transformation and renegotiation.

Enola Holmes (2020) presents a reinterpretation of Victorian gender norms by portraying its main character as someone who consciously resists the limitations placed on women during that period. Enola is shown as independent, capable of making decisions, and confident in navigating spaces that were traditionally reserved for men. In contrast, Tewksbury displays emotional sensitivity and openness, traits that were more commonly associated with femininity in Victorian society. Their interaction forms a balanced relationship that no longer places one gender above the other, but instead suggests that gender roles may shift according to context and personal character rather than fixed societal rules.

This study aims to examine how *Enola Holmes* (2020) shapes and negotiates gender roles through the relationship between Enola and Tewksbury by applying Stuart Hall's concept



of representation. The film is worth studying because it does not simply recreate Victorian culture as it existed in the past, but interprets it for a contemporary audience with an emphasis on equality and personal agency. Through this approach, the research is expected to contribute to discussions on gender representation in film by showing how media can reinterpret traditional ideals and present gender identity as something that continues to develop, rather than as a set of expectations that remain unchanged.

METHOD

This research employs a qualitative descriptive method. Qualitative inquiry is conducted through an interpretive process involving meanings, conceptual structures, symbolic patterns, and cultural signification (Lune & Berg, 2017). The subject of this study is the film *Enola Holmes* (2020), and the data consist of selected scenes, dialogues, and visual elements that convey or negotiate gender expectations.

The analytical framework combines intrinsic and extrinsic approaches. The intrinsic approach is applied to examine the internal components of the film, such as characterization, dialogue, setting, plot, and visual symbolism, with emphasis placed on the construction of Enola and Tewksbury as gendered figures. The extrinsic approach links these internal representations to the external socio-cultural context of the Victorian era, particularly the strict separation of gender roles and moral expectations that shaped public and domestic spheres.

Data collection is conducted through repeated watching of the film and close reading of the screenplay, followed by the identification, note-taking, and categorization of scenes that reflect expressions of gender, whether conforming to or challenging established norms. The collected data are subsequently organized into thematic categories based on forms of gender representation, including adherence, negotiation, and deviation.

Data validity is ensured through credibility and confirmability procedures. Credibility is maintained by aligning film observations with theoretical references to avoid unsupported interpretation. Confirmability is ensured through academic consultation to reduce potential interpretive bias and maintain analytical stability.

Finally, the data are analyzed descriptively through three stages:

- 1) Dividing: classifying scenes based on the type of gender role representation, whether traditional or challenging norms.
- 2) Analyzing: in-depth examination of how visual symbolism and character interactions produce meaning about gender.
- 3) Interpretation: connecting the findings with Hall's Theory of Representation to explain how gender roles are constructed in the film.

RESULT AND DISCUSSION

Result

An Analysis of Gender Role Representation in Enola Holmes (2020)

The gender representation presented in the film *Enola Holmes* (2020) becomes a central element throughout the storyline, particularly through its two main characters, Enola Holmes and Viscount Tewksbury. These characters play an important role in illustrating how gender constructions are negotiated, challenged, and reinterpreted within the film. Their representation does not only appear through their actions, but also through their interactions, dialogue, and the social responses they receive from other characters. This approach differs from common patterns in media portrayals, where women are often underrepresented and frequently reduced to limited or stereotypical roles (Collins, 2011; Yang et al., 2020). Through this, the audience is given the opportunity to observe how meanings of gender shift and develop through the



relationship between Enola and Tewksbury, especially within the framework of Victorian society which enforced strict gender expectations.

To understand the gender representation embodied by these two characters, the analysis examines the scenes and dialogues that reveal how Enola and Tewksbury express their respective gender identities. The analysis draws on Stuart Hall's theory of representation, which views meaning as a social construction produced through representational practices. From this perspective, *Enola Holmes* (2020) can be read not only as a narrative text, but also as a medium that produces and negotiates gender meanings through the symbols, actions, and language used by its central characters.

Enola is portrayed as a young woman who is intelligent, independent, courageous, and often takes control of situations. This depiction challenges traditional gender stereotypes that position women as passive or confined to domestic roles. In contrast, Tewksbury, who socially should occupy a dominant position as a male aristocrat, appears as a gentler, more cooperative, and emotionally open figure. His form of masculinity differs significantly from the rigid and authoritative model associated with the Victorian era. This contrast creates an interesting dynamic in the representation of gender, especially when the two characters interact and collaborate throughout the narrative.

A series of scenes and conversations between Enola and Tewksbury demonstrate how the film constructs a more egalitarian and progressive pattern of relationships. Enola's bravery and intelligence drive much of the plot, while Tewksbury's vulnerability and empathy provide emotional balance within the story. These findings are then organized into the analytical table to provide a systematic overview of how gender representation is built through the two main characters. Through this process, the research shows that gender representation in *Enola Holmes* (2020) is not only reflected individually through Enola or Tewksbury, but is also shaped through their relationship and the way they negotiate roles, power, and identity together.

1. Representation of Enola's gender role

This section maps the forms of gender representation depicted through the character Enola Holmes. The data in the table are organized based on key scenes that illustrate how Enola is portrayed as intelligent, independent, and courageous, thereby challenging traditional gender constructions of the Victorian era. Each category listed highlights a specific aspect of Enola's gender identity that contributes to constructing the image of a woman who is active, capable, and empowered.

Table 1. Representation of Enola's Gender Role in *Enola Holmes* (2020)

No.	Category	Scene/Data example	Dialogue	Description
1.	Brave and Daring	Enola protects Tewksbury while they are escaping from the assassin.	"I was taught to fight. This is what my mother made me for."	Enola's ability to confront physical danger challenges Victorian expectations that women should remain delicate, passive, and confined to safe domestic spaces. Her bravery disrupts the belief that courage and combat belong exclusively to men.
2.	Intelligent and Observant	Enola deciphers the hidden message left by her mother.	"Alone." That's my name. M... S... A... C. Try it backwards. Bear with me. "Chrysanthemums...my in look...Enola." I hear you,	Enola's analytical skills contradict Victorian assumptions that women were governed by emotion rather than intellect. Her capacity to



			Mother	decode messages symbolizes resistance toward the era's denial of academic and intellectual opportunities for women.
3.	Independent	Enola refuses to become a "proper lady" and decides her own journey.	"I have money, lodgings, I just need to find her."	Enola's refusal to become a "proper lady" contests Victorian gender norms that defined women's primary role within the household. Her independence represents a departure from expectations that women should depend on fathers, brothers, or husbands.
4.	Rebellious	Enola rejects the idea of attending finishing school.	"No! please don't do this to me. Let me remain happy. I am happy here."	By rejecting finishing school—an institution designed to mold women into obedient wives—Enola actively resists Victorian patriarchy. Her defiance highlights her refusal to conform to social rules that restrict women's autonomy and freedom.
5.	Curious and Inquisitive	Enola finds money left by her mother and immediately suspects it contains a hidden message.	"Money. She must have left a message."	Interpreting the money as a coded clue reveals Enola's strong investigative instinct. This contradicts Victorian beliefs that women should not engage in analytical or intellectual activities, as they were considered incapable of critical thinking. Enola's curiosity drives her into public and intellectual spaces typically reserved for men..
6.	Empathetic	Enola returns to help Tewksbury even though she initially wanted to continue alone.	"I kept getting dragged back towards you."	Enola demonstrates empathy without being portrayed as weak—challenging Victorian ideals that framed emotional expression as feminine yet inferior. Her balanced emotional and rational response reveals a broader, more empowered form of femininity than what was acceptable during the era.

In this research, six central findings illustrate the gender role representation of Enola as a young woman living in the Victorian era. The categories brave and daring, intelligent and observant, independent, rebellious, curious and inquisitive, and empathetic reveal how the film *Enola Holmes* (2020) constructs a female character who diverges from the



expectations commonly imposed on women during that historical period. Instead of portraying women as gentle, obedient, and tied to domestic life, the film introduces Enola as a figure who is active, capable, and willing to assert her agency.

These findings suggest that Enola is consistently depicted through actions that emphasize courage, intellect, and strong analytical ability. Such qualities were rarely associated with women in the Victorian era, as societal norms placed women at the margins of public life and discouraged them from engaging in activities that required reasoning, decision making, or physical risk. Enola's behavior in scenes that involve confronting danger, deciphering codes, making independent choices, and following her investigative instincts demonstrates a clear departure from expectations that confined women to passive and domestic roles. Her portrayal functions as a critique of historical assumptions that denied women access to intellectual growth and self-determination.

The categories independent and rebellious further underscore Enola's refusal to accept social structures that attempt to restrict her actions. Her rejection of finishing school and her decision to shape her own path reflect resistance toward the Victorian ideal of the proper lady. This ideal demanded that women present themselves with modesty, refinement, and obedience, preparing them for marriage rather than personal ambition. Enola's refusal challenges the gendered system that emphasized submission and discouraged female autonomy. Through these moments, the film illustrates how she consciously pushes against the patriarchal expectation that women should remain within controlled spaces and follow predetermined roles in family and society.

The inclusion of empathy as a significant category adds depth to her characterization. While Enola demonstrates independence and strength, the film also portrays her as someone who values emotional connection and compassion, particularly through her interactions with Tewksbury. Her empathy is shown not as a limitation but as an integral part of her character. This presentation broadens the understanding of feminine strength by showing that emotional awareness can exist alongside bravery and intellect. Rather than framing emotion as a sign of weakness, the film positions empathy as an important aspect of her identity and moral decision making.

When viewed within the larger context of Victorian society, Enola emerges as a figure who challenges rigid and deeply rooted gender expectations. She steps into public spaces that were traditionally associated with men, such as investigative work, travel, and active participation in social affairs. Her presence in these spaces shows that women are equally capable of interpreting information, solving complex problems, and exercising agency. The film uses her character to suggest that established ideas about women's roles were socially constructed rather than natural or fixed, and that these ideas could be questioned, negotiated, and transformed.

The findings presented in this analysis demonstrate that Enola Holmes portrays a young woman who embodies multiple forms of agency. Her actions throughout the story suggest a broader argument about gender equality, showing that women possess the ability to act courageously, think critically, and shape their own lives despite restrictions imposed by their environment. By presenting Enola in this way, the film invites viewers to reflect on how gender expectations have historically limited women and how these expectations continue to influence perceptions of female capability. Through Enola, the narrative presents a call to rethink and challenge restrictive gender norms, whether in the Victorian era or in modern contexts.



2. Representation of Tewksbury's gender role

This section outlines the forms of gender representation expressed through the character Viscount Tewksbury. The data in the table are organized based on key scenes that show how Tewksbury is portrayed with qualities that differ from dominant Victorian masculine ideals, such as gentleness, emotional openness, and cooperative behavior. Each category reflects a specific aspect of his gender identity, illustrating a model of masculinity that does not rely on authority or aggression. Through these characteristics, the film constructs an alternative image of male identity that is compassionate, supportive, and respectful of women's agency.

Table 2. Representation of Tewksbury's Gender Role in *Enola Holmes* (2020)

No.	Category	Scene/Data example	Dialogue	Description
1.	Humble and Respectful	Tewksbury asks if they should travel together, but immediately accepts Enola's decision to separate once they reach London.	"Understood. Totally."	This response shows humility and respect toward Enola's independence. Instead of insisting or asserting authority, Tewksbury fully accepts her choice. His willingness to step back contrasts with Victorian norms where men were expected to lead, decide, and command. Through this compliance, he reflects a non-dominant masculinity grounded in respect and equality.
2.	Emotionally Expressive	Tewksbury admits his fears and confesses his uncertainty about the future during his conversation with Enola.	"I realized I was scared, scared I would hate every second of the rest of my life."	This moment reveals Tewksbury's emotional honesty, which contrasts with Victorian masculinity that valued stoicism and emotional restraint. By openly expressing fear and vulnerability, he represents a softer masculinity that embraces emotional awareness rather than concealing it.
3.	Cooperative	Tewksbury responds to Enola's sudden plan and prepares to follow her lead despite his initial confusion.	"Enola, whatever you're planning..."	This line reflects Tewksbury's willingness to cooperate with Enola's decisions. Rather than insisting on control, he adapts to her leadership. This challenges Victorian gender norms that expected men to direct and dominate decision making.

Viscount Tewksbury in *Enola Holmes* (2020) presents a vision of masculinity that departs from the rigid norms of the Victorian era. Unlike the stereotypical portrayal of men as controlling, stoic, and dominant, Tewksbury demonstrates sensitivity, humility, and



respect in his interactions with others. By allowing Enola to make decisions and showing deference to her leadership, he challenges the notion that male authority must always take precedence. These traits position him as a character who embodies a more flexible and egalitarian form of masculinity.

His emotional openness is particularly significant in a society that prized male stoicism. Tewksbury candidly expresses fear, uncertainty, and concern about his future, which would have been viewed as inappropriate or weak in his social context. The film frames these moments not as flaws but as indications of self-awareness and courage. Through his vulnerability, Tewksbury demonstrates that emotional honesty can coexist with strength, offering a more nuanced understanding of male identity.

Cooperation is another defining aspect of Tewksbury's gender representation. He willingly follows Enola's plan, even without fully understanding her intentions, reflecting a form of masculinity that values partnership and mutual respect over dominance. This behavior contests traditional expectations that men must lead or control every situation, showing that men can be effective and respected while prioritizing collaboration and listening.

Humility further characterizes Tewksbury and informs his social interactions. He treats others with consideration and does not assert authority unnecessarily, highlighting an alternative approach to power that contrasts with conventional Victorian ideals of male dominance. By integrating empathy, fairness, and integrity into his actions, Tewksbury exemplifies a masculinity that balances strength with relational awareness, demonstrating that respect and cooperation are compatible with social competence.

Through these qualities, Tewksbury emerges as a representation of masculinity that is dynamic, egalitarian, and emotionally intelligent. The film presents him as a model of male identity that questions fixed gender norms and opens space for negotiation and adaptation. By portraying a man who is humble, cooperative, and emotionally expressive, *Enola Holmes* invites viewers to reconsider the limitations of traditional masculinity and imagine more inclusive and progressive forms of male behavior.

3. Gender Role Deviation in *Enola Holmes* (2020)

Table 3. Gender Role Deviation in *Enola Holmes* (2020)

No.	Form of Role Deviation	Scene/Data example	Description
1.	Enola as protector, not the protected	Enola protects Tewksbury while they are escaping from the assassin.	Enola takes on the role of a protector, challenging Victorian assumptions that men must always act as the guardian. This deviation emphasizes female capability and physical courage in situations traditionally reserved for men.
2.	Enola leads decision-making	Enola determines the destination and investigation plan message left by her mother.	By taking charge of strategic decisions, Enola subverts expectations that women should be passive or dependent. Her leadership demonstrates intelligence, initiative, and agency typically denied to Victorian women.
3.	Tewksbury shows vulnerability	Tewksbury cries and admits his fear	Tewksbury's emotional openness contrasts with the Victorian ideal that men must remain strong and unemotional. His vulnerability presents a form of masculinity that embraces honesty, reflection, and emotional depth.



4.	Tewksbury follows Enola, not vice versa	Throughout the film, Tewksbury relies on Enola's plans and guidance	Across multiple situations in the film, Tewksbury consistently defers to Enola's leadership, highlighting a deviation of traditional gender hierarchy. Rather than asserting authority, he demonstrates trust, cooperation, and respect for her decision-making, presenting a masculinity that values partnership over dominance.
5.	Enola demonstrates dominant physical and intellectual abilities	Enola deciphers codes, fights, and devises strategies	Enola's combined physical and intellectual competence challenges the stereotype that men must be the most capable figures. Her mastery highlights female agency and independence in both mental and physical domains.

The gender role deviation in *Enola Holmes* (2020) shows how traditional expectations for men and women are challenged throughout the story. By positioning Enola as the protector and strategic leader, the film challenges Victorian norms that dictated women should be passive, delicate, and reliant on male guidance. Her active role in ensuring Tewksbury's safety demonstrates physical bravery and decisiveness, qualities that historically were associated with men.

Enola's leadership in decision-making further emphasizes her agency. She determines the objectives of her investigative journey and directs the course of action in multiple situations. This approach challenges the belief that women must follow societal rules and rely on male authority, showing that female characters can navigate complex situations with intelligence, foresight, and confidence.

Tewksbury's character complements this deviation by showing vulnerability and emotional openness. By admitting fears and expressing concern, he challenges Victorian ideals of stoic masculinity. The film presents these moments positively, promoting a model of masculinity that embraces emotional honesty and moral reflection, suggesting that strength does not require emotional suppression.

Another key deviation is Tewksbury's consistent reliance on Enola's guidance. Throughout the story, he follows her plans, adapts to her strategies, and trusts her judgment in critical situations. This ongoing cooperation challenges traditional gender hierarchies, highlighting a partnership in which male authority is neither assumed nor necessary. His behavior demonstrates a masculinity that values respect, trust, and collaboration.

Enola's dominance in both physical and intellectual domains reinforces the deviation of traditional roles. She deciphers codes, engages in combat, and makes strategic choices that guide the investigation. These actions emphasize that competence and agency are not determined by gender. Together, the film encourages audiences to question fixed Victorian gender norms and consider more equitable and flexible roles for both women and men.

Discussion

The findings of this study indicate that *Enola Holmes* (2020) constructs gender identities that diverge from the traditional expectations of the Victorian era, portraying female independence and male emotional openness as legitimate and equal forms of self-expression. Drawing on Stuart Hall's theory of representation, this construction can be understood not merely as a reflection of reality but as a process of meaning-making, in which visual signs, dialogue, and character actions function to shape new understandings of femininity and masculinity.

Enola's courage, intelligence, and independence illustrate a form of femininity that challenges the notion that women must be passive, domestic, and dependent on men. Through



scenes in which she solves puzzles, makes her own decisions, and protects others, the film emphasizes that women are capable of leadership and critical thinking. These findings align with England et al. (2011), who argue that popular media increasingly presents female characters as active and autonomous agents rather than passive figures adhering to traditional gender norms.

Beyond reinforcing female representation, *Enola Holmes* also repositions masculinity through the character of Tewksbury. His humility, emotional sensitivity, and cooperative attitude offer an alternative model of masculinity that contrasts with the Victorian ideal, which demanded dominance and stoicism without emotional expression. Rather than asserting absolute authority, Tewksbury supports Enola's decisions while openly expressing vulnerability. This representation aligns with shifts in gender portrayals in contemporary media, as noted by Mazières et al. (2021), which highlight increased diversity in character configurations and the presence of roles that no longer follow traditional hierarchical patterns. From Hall's perspective, these portrayals are productive in that they generate new meanings of masculinity beyond conventional cultural constructions.

Although *Enola Holmes* depicts a strong female protagonist and emotionally expressive male character, Enola's independence and intellectual abilities are shaped by a supportive environment, including guidance from her mother through informal education, such as science, physical activity, martial arts, reading, and the development of critical thinking skills. This approach nurtures Enola's capacity to challenge traditional gender norms while providing a framework to interpret her actions within the film.

Tewksbury embodies an alternative form of masculinity that develops within a social context allowing emotional expression and cooperative behavior. While he shows vulnerability and supports Enola's decisions, his behavior does not constitute outright opposition to Victorian masculine norms. Consequently, the film highlights a reconfiguration of gender roles achieved through particular conditions and opportunities, where female independence and alternative expressions of masculinity emerge without dismantling the patriarchal structure entirely.

The interaction between Enola and Tewksbury underscores the renegotiation of gender roles through a relationship based on mutual recognition rather than dominance. They listen to each other and share decision-making space, demonstrating an equitable relationship. Such representations are significant in contemporary social contexts because they show that gender identities are flexible and can be shaped through individual choices, actions, and capacities.

The relevance of these findings extends to modern discussions on gender roles and how they are performed and understood in society. The film presents flexible representations of masculinity and femininity, showing that characteristics like leadership, courage, empathy, and cooperation are not inherently tied to one gender. Following Stuart Hall, *Enola Holmes* allows audiences to negotiate the meanings of gender roles, illustrating that societal expectations of what men and women "should" do are culturally constructed and open to reinterpretation.

Limitations remain, such as the focus on only the two main characters in a single film, which restricts the generalizability of the findings. Future research could examine gender roles across multiple films, genres, or cultural contexts, as well as explore audience reception and interpretation of gendered behavior. Such studies would further apply Hall's theory of representation to show how media constructs, reinforces, or challenges understandings of gender roles in society.

CONCLUSION

The analysis of *Enola Holmes* (2020) demonstrates that the film challenges traditional Victorian gender expectations by presenting Enola and Tewksbury in roles that differ from the



norms of their era. Enola embodies intelligence, independence, courage, and agency, opposing stereotypes of women as passive or dependent, while Tewksbury exhibits sensitivity, cooperation, and emotional openness, contrasting with conventional masculine ideals. Their interactions reflect equality and mutual respect, with Enola often taking the lead and Tewksbury supporting her decisions without feeling threatened. These findings indicate that gender roles are socially constructed rather than naturally determined and highlight how media can construct more flexible and inclusive understandings of gender identity. This study underscores the significance of these representations for discussions about equality, showing that personal values, empathy, and cooperation can be as impactful as authority and dominance. Furthermore, this research provides original insight by focusing specifically on gender representation in a contemporary adaptation of Victorian culture, an aspect that has not been extensively analyzed in previous studies.

Suggestions

Based on the findings of this study, future research could expand the analysis by examining additional characters in *Enola Holmes* (2020) who also contribute to the construction of gender roles. While this study focuses on Enola and Tewksbury, characters such as Eudoria Holmes offer important insights into early forms of resistance against restrictive Victorian gender norms. Including such characters in subsequent studies would allow for a more comprehensive understanding of how the film negotiates, challenges, or redefines gender expectations through multiple narrative perspectives.

Further research could also explore how supporting characters collectively contribute to broader thematic patterns of empowerment, rebellion, and social critique within the film. Comparative analyses between the main characters' representations and those of secondary figures may reveal deeper layers of ideological tension or alignment in the film's portrayal of gender roles.

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