

Representation of gender roles in the novel *An Enola Holmes Mystery #1: The Case of the Missing Marquess* and its Netflix film adaptation

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Abstract

This Bachelor's thesis compares and analyses the differences in the representation of gender roles between the novel *An Enola Holmes Mystery #1: The Case of the Missing Marquess* by Nancy Springer, and its Netflix film adaptation *Enola Holmes* by Henry Bradbeer. Both materials are targeted towards children and young adults, and the genre in both is a mystery in which the main character, Enola Holmes, tries to solve two mysteries: the case of the missing marquess, and her mother Eudoria Holmes' disappearance. The theoretical and methodological framework consists of literary analysis, adaptation theory, and theories regarding gender studies. The framework enables the conceptualisation and analysis of gender and gender roles in both types of materials. Three elements of both materials are analysed in the thesis: the representation by Enola's character and in the dialogue between the characters in both materials, and in linguistic descriptions of the novel and visual elements of the film. The analysis and comparison reveal both similarities and differences in the representation of gender roles within the two materials. The thesis concludes that the representation in the film adaptation version is more radical and the material focuses more on the roles themselves, while they work more as a background theme in the original novel. The similarities are in the message of the materials, and in the feminist voice of Enola Holmes. The major differences are found within the dialogue of the materials. Some possibilities for these findings are also discussed in the thesis.

Tiivistelmä

Tässä kandidaatintutkielmassa verrataan ja analysoidaan sukupuoliroolien representaation eroja Nancy Springerin romaanissa ja sen pohjalta tehdyssä Henry Bradbeerin Netflix elokuva-adaptaatiossa *Enola Holmesissa*. Kummatkin materiaalit on suunnattu sekä lapsille että nuorille. Molempien materiaalien tyylilajina toimii mysteeri, jossa tarinan päähenkilö Enola Holmes yrittää ratkaista kahta mysteeriä: kadonneen markiisin tapauksen ja hänen äitinsä Eudoria Holmesin yhtäkkisen katoamisen. Opinnäytteen teoreettinen ja metodologinen viitekehys koostuu kirjallisuusanalyysistä, adaptaatioteoriasta ja eri sukupuolentutkimukseen liittyvistä teorioista. Viitekehys auttaa käsitteellistämään sukupuolen ja sukupuoliroolit ja analysoimaan niitä molemmista materiaaleista. Opinnäytetyössä analysoidaan molemmista materiaaleista kolmea tekijää: Enola Holmesin, hahmojen välisen dialogin, romaanin kertojan kielellisten kuvausten ja elokuva-adaptaation visuaalisten elementtien toteuttamaa sukupuoliroolien representaatiota. Tutkimuksen teoksista paljastuu sekä yhtäläisyyksiä että eroja sukupuoliroolien representaatiossa. Opinnäytetyön johtopäätöksenä on, että elokuva-adaptaatiossa sukupuoliroolien representaatio on radikaalimpi ja aineisto keskittyy enemmän itse rooleihin, kun taas alkuperäisessä romaanissa ne toimivat enemmän taustateemana. Materiaaleja yhdistää niiden lähettämä viesti ja Enola Holmesin feministisyys. Suurimmat eroavaisuudet löydetään materiaalien dialogeista. Myös näiden havaintojen mahdollisista syistä keskustellaan opinnäytetyön lopussa.

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1. Introduction

Numerous films are adaptations based on either a novel or another piece of literary text. Through time, novels and their film adaptation versions have been criticised and compared to analyse if one is better than the other. Often this criticism explains how the film adaptation version is lacking compared to the novel. This generally occurs because of the already existing fans of the novel – who are familiar with the world and the story of the text – are not pleased about what they see on screen. However, what this criticism sometimes fails to objectively examine is how certain themes represented in the original text are represented in the adaptation, and how changes affect this representation.

While authors of literary texts are known for hiding certain themes and subject matters in their texts, it is not unusual for filmmakers to do the same with their films. The notion of examining the representation of a certain theme in both the original text and its film adaptation version is fairly new and not many materials have been researched yet. With new adaptations being released every year, more materials should be covered in the area.

This thesis focuses on two versions of the same story. The novel *An Enola Holmes Mystery #1: The Case of the Missing Marquess* (Springer, 2006) and its Netflix film adaptation *Enola Holmes* (Bradbeer, 2020) work as the primary materials that are compared. The focus is on the theme of gender roles and the aim is to find out how these roles are represented in these two versions which have not been analysed and compared in this way before. The theoretical framework combines literary analysis, adaptation theory, and gender studies to analyse the representations performed by the main character Enola Holmes, the linguistic description and visual representation of gender, and the dialogue between the characters. Moreover, the findings from the two genres will be compared to form a coherent understanding of the possible differences and similarities these two versions have in their representation. We will begin with an introduction to both materials, and then the theoretical and methodological framework will be discussed thoroughly. After that, the analysis and comparison of the materials will be discussed at the end of the thesis.

2. Research materials

The primary materials used for this thesis consist of the novel *An Enola Holmes Mystery #1: The Case of the Missing Marquess* by Nancy Springer (2006, EHM from now on) and its Netflix film adaptation *Enola Holmes* by Henry Bradbeer (2020, EH from now on), which both tell a detective story aimed towards children and young adults. Their representation of gender roles will be analysed and compared as follows: the representation by Enola's character and in the dialogue between the characters in both materials, and in linguistic descriptions of the novel and visual elements of the film.

It should be considered that the storyline differs between materials. It is not unusual for filmmakers to modify the story to fit the few hours available while scripting and filming. Some matters and subjects from the original text are always either removed completely or slightly adjusted to better adjust the span and artistic meaning of the movie. This, however, does not mean that the adaptation is not "being faithful" (McFarlane, 1996, p. 8) to the original novel the adaptation is based on. According to McFarlane, the amount of criticism on the fidelity of an adaptation often takes away from the more important reward that the phenomenon of adaptation in fact is (1996). Therefore, the changes in the storyline in the film *Enola Holmes* are important to acknowledge, but not denounce while analysing the shared theme of gender roles.

To explain the changes in the plot between the original novel and the film adaptation, both storylines are briefly described below. Both works share a strong connection to feminism and gender roles in general although there is a time gap of more than a decade in their publication. Specifically, the role of women in society is addressed within the stories. Both of the stories take place in the late 19th century England, and the progression is linear.

2.1. Novel: *An Enola Holmes Mystery #1: The Case of the Missing Marquess*

The novel *An Enola Holmes Mystery #1: The Case of the Missing Marquess* written by Nancy Springer is a mystery story which was first published in February 2006. It is the first part of a six-part detective series aimed towards young adults and children starring a fourteen-year-old Enola Holmes as the main character. Enola is the younger sister of the famous detective Sherlock Holmes. The narration of the novel is done by Enola herself, and the novel follows strictly the events that happen where she is. While it is clear that the story occurs during more than six weeks, the complete timespan of the events is not made clear.

The story of the novel starts with Enola waking up on her fourteenth birthday and finding out that her mother, Eudoria, is not home. She does not return home by the next day and Enola is sure she has either gone missing or something bad has happened to her. She has to ask her elder brothers Mycroft and Sherlock to return to their home to help with finding her. However, they believe their mother is a lost case and want to send Enola to a boarding school so that she can become a young lady. Enola herself resists going to a boarding school and decides to find her mother even if her brothers would not do much to find her. She starts investigating with the help of some gifts her mother left for her before her sudden departure from Ferndell Hall. Enola dresses herself as a widow and runs to London. However, before she arrives there, Enola is caught up with the mysterious case of a young missing viscount, Lord Tewksbury; the same case her brother Sherlock is investigating already. With her wits, Enola discovers the hiding place of Lord Tewksbury, but concludes that he has run away, and decides to start looking for him.

In London, Enola is kidnapped by the same people who have already kidnapped the marquess. Together, they run away from the kidnapers, and Enola escapes from right under Sherlock's nose. Before running away, however, she leaves a sketch of the suspect who kidnapped both her and the viscount. At the end, Enola sends messages hidden inside ciphers for her mother via magazines' personal columns and finds out that her mother is living with the Romani. Although not meeting her again in the novel, she learns that Eudoria is alright.

2.2. Film: *Enola Holmes*

The film adaptation version based on Springer's novel is directed by Henry Bradbeer and written by Jack Thorne. It was released in 23rd of September 2020 – 14 years after the publication of the original novel – on the streaming service Netflix. The actress Millie Bobby Brown is the actress playing the main role of Enola Holmes, while also working as a co-producer for the film. Like in the novel, Enola works as a narrator for the film. However, this is not done by voice-over, but rather with breaking the fourth wall by Enola speaking to the audience of the film by looking straight to the camera. Additionally, Enola Holmes seems to occupy most of the screen-time, but there are scenes without her. In these scenes, however, Enola is often discussed by the other characters, and she is one of the reasons for their character development.

In the Netflix film adaptation version by Bradbeer, the story starts with Enola explaining the situation of her mother's disappearance while biking to the train station to pick up Mycroft and

Sherlock. When the three get back to Ferndell Hall, Mycroft is horrified at the state in which the house is. It turns out that Enola has been educated by her mother of which Mycroft does not approve. Like in the novel, Mycroft wants to send Enola to a boarding school for young ladies, but Enola runs away dressed in Sherlock's old clothes. On a train to London, she meets with the missing viscount, Lord Tewkesbury (spelled differently than in the novel), who is being chased by an assassin. Both of them almost get killed but manage to run away from the assassin by jumping off the train. In London, the pair split up and go their separate ways.

Enola wants to find her mother and decides to leave a message in the form of a cipher to some magazines' columns. While investigating her mother's whereabouts, Enola gets attacked by the same assassin who tried to catch Tewkesbury and her in the train. She manages to escape but it seems like she cannot leave the viscount handle the assassin on his own and decides to go find him. However, when she does, her brother Mycroft catches her and manages to send her to the boarding school. She manages to escape the school with the help of Lord Tewkesbury. At the end of the film, Enola solves the case of who sent the assassin after the viscount before Sherlock, who is proud of Enola's sharpness. The film ends with Sherlock becoming Enola's guardian and Enola having a small meeting with her mother. Enola decides to become a full-time detective while still living her own life in the busy milieu of London.

While the two materials share the characters and the basic outline of the story, the plots are vastly different from one another. The way the filmmakers of *Enola Holmes* have decided to morph the story told in the original novel written by Springer shows us the phenomenon of adaptation discussed by McFarlane (1996). While these changes do not – and should not – affect the analysis of the theme these two materials share, they make the analysis more detailed and elaborate since the plots differ vastly. The differences in the plots offer us more subjects to compare, and the chance to really think how these two versions of the story represent gender roles either differently or possibly in the same way.

3. Theoretical and methodological framework

While different novels and their film adaptation versions have been compared and analysed before, the methodology and theoretical framework in every analysis varies depending on the focus of analysis. This section introduces the theoretical and methodological framework of this study in order to better understand the way the theme of gender representation has been regarded in the past and how adaptations theoretically represent the theme. The framework serves as a basis for the analysis of the materials and discussion of findings. While literary analysis will be the main method used in the analysis, theories about film adaptations and gender studies will be addressed to shed light on the main themes of this thesis.

3.1. Literary analysis

According to Schogt (1988), literary analysis and studies in literature have become more scientific during the years. Literary analysis is linked with literary criticism which North (2017) speaks of in his work. According to him, literary criticism links together literary journalism and literary studies to help and analyse the works of literature through the eyes of a critic who wants to understand the “aesthetic merits” of the text (North, 2017, p. 6). Literary criticism is used in a way to break a text apart and criticise both the author’s ability to create a strong argument that catches the attention of a reader throughout their text, and the meaning of certain symbolism that might be important for the text analysed. To clarify, literary analysis helps us examine closely how certain aspects are included and introduced in literary texts.

Kusch (2017) explains that the area of academic study of literature is no older than 200 years. However, in the past theologians formed their analysis of sacred texts around the following information: “historical information about the author and the events in the period”, “the origins, translations, and idiomatic or figurative meanings of the particular words in the passage”, “comparisons with other passages about the same content”, and “comparisons among different ancient manuscripts of the same text” (Kusch, 2017, pp. 21–22). These methods are still used especially in linguistic literary studies. Kusch (2017) claims that they still inform the study of literature today. Nowadays, literary analysis and literary criticism are seen and used in many university and college classes to analyse and examine works of both literature and history.

According to Schogt (1988), literary analysis has helped linguistics develop and “define the area” while also showing the relevance of literature inside of it (p. 122). Nowadays we understand that experiencing literature can be emotional and very personal, and that this might affect the way in which a text is interpreted. However, in time we have learned to analyse pieces of literature more objectively. According to Kusch (2017), this can be done by focusing

the close reading on genre. Close reading can be done by focusing on the different stylistic figures and literary forms, and different contexts the author has provided to understand possible nonliteral meanings of the text. The researcher has to interpret these merits of the text to find possibly meanings within it.

Using the methods of close reading and examining linguistic figures of text, literary analysis will be one of the key systems used in the analysis section of this thesis. Particularly the novel will be analysed using these methods. To understand certain meanings and contexts of the text which might appear in the dialogue or the narrator's descriptions, the analysis is formed with closely examining and highlighting key points that actively relate to the theme of gender roles.

3.2. Adaptation theory

Adaptations are versions of already existing texts, which have been formed into a different medium. They are often used to help educate people about known pieces of literature in different ways, and shed interest towards them (Naremore, 2000). Generally, adaptations are film versions of literary texts, and this thesis concentrates on that kind of an adaptation. According to McFarlane (1996), film adaptations can be viewed as phenomena which pay respect to the original literary works. He discusses how adaptations are often criticised by the audience and critiques, who, at the same time, require more film adaptations to find out how their favourite worlds might look visually. While literary text analysis is a relatively clear method, analysing film adaptations is more difficult. It should be considered that it is not easy to apply the same methodology to these two very different mediums. While novels and books might provide detailed and precise information to its reader, helping the reader create a mental picture of the story and the world, adaptations do not. In reality, film adaptations *show* this world to the viewer.

In his essay, Stam (2000) discusses the fidelity of adaptations. According to him, the idea of fidelity gains its power from the viewer's idea of how some adaptations succeed better in being faithful than others. Like it was mentioned before, also McFarlane (1996) discusses this as an issue in his guidebook. The two other issues of commenting on adaptations he lists are "the reliance on an individual, impressionistic sense of what the two texts are like" and "the implied sense of the novel's supremacy" (McFarlane, 1996, p. 194). What he means by this is that one should not compare the adaptation to the novel as its follower. To put it simply, the two works should be analysed separately and compared objectively.

While neither McFarlane nor Naremore have created a theoretical framework for the study of film adaptations, MacFarlane (1996) presents some guidelines for the analysis. His aim is to stress that the analysis of an adaptation and the original text should be objective and unbiased and that the two different mediums cannot be compared as thoroughly because of the diverse and variable semiotic systems in both.

The analysis of this thesis uses adaptation theory to help with the examining of the adaptation version of the main materials. The main methods to conduct a coherent and unbiased analysis of the adaptation consist of an objective analysis of the material as such and the comparing it to the novel.

3.3. Gender studies

Gender studies, which is often discussed as gender and women's studies, as an academic field focuses on analysing different gender identities and how genders are represented in the world (Richardson & Robinson, 2015). Throughout history the position of women in society has been tried to improve in different areas. Gender studies is strongly linked to this idea of feminism and equality among people, which is one of the reasons why this field is sometimes referred to as gender and women's studies. In their guidebook, Richardson & Robinson (2015) speak of two terms: *sex* and *gender*. According to them, the meaning of these two terms is one of the fundamental questions to which gender studies try to answer.

Many theories are discussed in gender studies. Some of them relate to the question mentioned earlier. For instance, during the late 19th century researchers did not talk about both *sex* and *gender*, only about *sex* (Richardson & Robinson, 2015). They saw the two, men and women, "as 'opposites' that, despite their differences, complement one another" (Richardson & Robinson, 2015, p. 4). According to this theory, gender was given to the person and something physical. Another theory argues that *sex* is defined by the physical elements and differences of men and women, while *gender* speaks of the social meanings behind them (Richardson & Robinson, 2015). While examining this theory one understands that gender is something acquired instead of naturally owned or given at birth.

Nowadays *gender* and *sex* are both seen more as social constructs (Richardson & Robinson, 2015). According to Richardson & Robinson (2017), it has been argued that *sex* is "the foundation upon which gender is superimposed", (p. 7). They also speak of the theory on gender performativity and say that gender is something interpreted and, thus, a socially structured occurrence (Butler, 2006, as cited in Richardson & Robinson, 2015).

3.4. Gender performativity

Along with gender studies, the gender performativity theory established by Judith Butler should be considered. Butler proposes that when speaking of gender “as a public action and performative act”, it does not reflect on one’s own choices and is not something that is forced on or told to the individual (1988, p. 526). This means that gender is like a phenomenon that exists more in the behaviour of an individual rather than in the choices they or other people make for them. Other theories inside the field of gender studies tell us that different acts and behaviours are merely expressions of one’s gender identity (Richardson & Robinson, 2015). While Butler’s (1988) gender performativity theory goes against this idea, she believes that the existence and phenomenon of gender lives within these acts that others speak of as the foundation of gender identity.

In her theory, Butler (1988) examines the idea of how gender is often a publicly controlled construction, meaning that in our society there is an idea of either correct or incorrect gender performance. If done right, the person will be reassured, in a way supported, by others. However, one might be punished somehow, if they perform their gender incorrectly (Butler, 1988). This control makes the performing of one’s gender very forced and bound to certain rules. These rules include, for example, what kinds of clothing one should wear, and if one should or should not use makeup. According to Butler (1988), our society does this to maintain the image of both masculinity and femininity. As a result, the idea of different gender roles has formed in our society; how different genders should act in certain situations.

As previously mentioned, different theories of gender studies have concluded that gender is based on sex. In these theories, sex explains certain sexual characteristics and is physical in presentation (Richardson & Robinson, 2015). Butler disagrees with this concept. In her article she proposes that the physical elements of one’s gender evolve with the differing acts that develop the understanding of one’s *self* (Butler, 1988). Butler stresses that the idea of pre-given physical elements of gender should be disregarded and considered more as the result of various acts (1988; 2006). She goes on to explain this idea by arguing that gender, and one’s body, should not be thought as the cultural equivalent of sex, but as a part of how it is perceived in certain cultural contexts (Butler, 2006). Therefore, it is not an interpretation but comprehension. To clarify her ideas, the ways in which one talks, moves, and communicates with others are not the only aspects that should be included within the idea of gender. An important key factor also worth mentioning is the way in which an individual presents their body with either clothing, facial expressions, or other physical features.

In this thesis, gender studies are used for a broad, academic understanding of the concept of gender. Specifically, Butler's theory of gender performativity is used in the analysis to better understand gender roles. Additionally, the norms society attaches for the concept of gender and sex will be one of the key elements used to conduct the analysis of the research materials.

4. Analysis

In this section, both the novel by Springer and the film adaptation by Bradbeer will be examined thoroughly. Both materials will be examined, analysed, and discussed together. First, we will start with the analysis of the character Enola Holmes and how she represents gender roles. After that, the descriptive representation and the visual representation of gender will be analysed separately. Lastly, the dialogue between the characters is analysed. All these factors will be analysed by close reading and examination guided by in the theoretical and methodological framework as a guideline.

4.1. Representation by Enola Holmes

The character of Enola Holmes is made strong and determined from the beginning in both materials. From the moment she finds out her mother Eudoria has gone missing, she is determined to find her. In the novel, Enola goes to look for her in places she usually resides even though it is raining. She also goes to ask the people in the nearest city if they have seen her. Although Enola explains that the relationship with her mother cannot be described as a close one, and that she was a private person who enjoyed doing things alone, she clearly cares for her mother in the story. In the film adaptation, however, Eudoria and Enola are extremely close with one another. Because her mother is the person who she spent most of her life with, Enola explains how strong the relationship is between them. When this mother-daughter relationship of the adaptation is examined closer, it can be said that this relationship has helped Enola develop her ideas about the surrounding world and society.

In both materials, Eudoria made sure Enola had an education she valued. Enola's education includes subjects such as the ability to read, write, and do sums. The film adaptation adds subjects such as exercise in the form of tennis and self-defence, and science. In the novel, Enola is also aware of some rules and norms of the society. For example, she gets ashamed of holding a bustle in front of a male. She also claims that "the word *bustle* would be indelicate when speaking to a male" (EHM, p. 23). Later on, Enola finds a way to use another word to describe this with men. Additionally, Enola explains how her mother used to tell her how girls were made to wear corsets daily in establishments for young ladies, and how this was to help the girls achieve the proper figure of a woman. This indicates that Enola is aware of certain rules and norms of the society because of how her mother raised her. Moreover, the ideas Enola's mother has taught her, and the knowledge Enola has gathered from them, drive her actions forward throughout the film. By closely examining these ideas and contexts discussed in both materials, we will find out more of how Enola's character represents gender roles to the reader.

The very first aspect Enola explains about herself in the novel is the meaning behind her name. She thinks that her mother “must have had something in mind” when choosing Enola’s name (EHM, p. 5). This is because Eudoria was fond of ciphers and Enola’s name backwards spells the word *alone*. Enola explains that her mother told her daily how she would do well on her own; if she needed help, she herself would be the best to help her out of a sticky situation. This idea plays a major part in the stories and the progression of Enola’s character. Similarly, the name is explained in the adaptation with the idea that Eudoria wanted to prepare Enola for a time when she has to do something by herself, without the help of others. It can be said that Enola feels empowered because of her name and the meaning behind it in both versions of the story. Additionally, the cipher also provides us with information of how Enola’s character has a feminist twist to it. A great example of this is how Enola decides to find her mother herself. In the novel, before she makes this decision, she dreams of finding her mother by herself: “I would find her myself, I would be a heroine, she would gaze up at me in gratitude and adoration when I rescued her”, (EHM, p. 11). This concept relates to an idea Trites (1997) speaks of in her work. She claims that majority of protagonists of feminist novels tend to be female, which strongly relates to the traditional repression of women in society (Trites, 1997). However, because Enola is only dreaming of finding her mother, she believes she is “a fool”, (EHM, p. 11). This indicates that she does not believe in herself strongly enough at the beginning of the story to act immediately on the disappearance of her mother. Enola does not explain why she thinks she is a fool for thinking she could find her mother by herself, but one could interpret it as a result of two reasons: 1) she is only fourteen years old, and 2) she is female, and girls are not meant to be heroes in the society; that title is meant for men. Later on, she even calls her brother Sherlock a hero. When the two ideas of Enola wanting to be a heroine and her seeing her brother as a hero are examined together, the result could indicate that she looks up to Sherlock and wants to be like him someday. This is made stronger when Enola lists some of the things she knows she is capable of doing and compares them to Sherlock’s accomplishments. She describes the comparison as “dismal”, (EHM, p. 30).

Throughout the film, similarly to the novel, Enola’s character has a feminist voice that drives her actions. This voice is something she learned from her mother. According to Trites (1977), in novels it is normal for the protagonists to be aware of their own “agency” (p. 6). This helps the character to understand their personality better, and thus, they are able to make their own decisions without thinking about the repression done to them by other characters (Trites, 1977). Generally, this repression is done by adults, and in this case, especially the adult male

characters. This idea can be implemented to film adaptations too. Enola knows about her strengths and she is able to make her own decisions although Mycroft tries to push her down. She triumphs over her brothers while escaping the boarding school of Miss Harrison and solves the case of the missing viscount before Sherlock does. Enola shows Mycroft and Sherlock that she is more than capable of making her own decisions thanks to the ideas her mother taught her, and the adventure of trying to find her missing mother.

Throughout both stories, Enola explains how she finds proper ladylike clothing odd and uncomfortable. At the start of the novel, she does not wear clothing such as corsets, hats, gloves, amplifiers, or other dress improvers. Instead of ladylike clothes, she wears clothing such as knickerbockers, a sort of trousers that ladies are not supposed to wear in the society of the story. In the adaptation, Enola's character is shown as someone who does not care for appearances. At the beginning of the film, she is riding a bike to go to the train station. After a bit she falls down and her face and dress are made dirty by dirt and sand. However, she does not brush this dirt off of herself, nor does she try to hide the fact that her dress is no longer clean. This idea of not caring for appearances is made stronger by the fact that Enola does not wear hats or gloves. Moreover, at the beginning, Enola does not wear clothing other women wear because she thinks they are restricting and uncomfortable. When the seamstress of the boarding school's governess, Miss Harrison, starts to measure Enola to fit her in appropriate clothes for society, Enola explains how she likes to feel free and not imprisoned by her clothes. Clothing Enola finds restricting include corsets, hip enhancers, and other amplifiers. This indicates that Enola has gotten used to clothes her mother has allowed her to wear, and which she finds comfortable. Enola does not dress to impress nor attract; she dresses so that she is not naked. This is also the fact in the novel. However, the adaptation version of Enola clearly does not care that she is in front of men in her undergarments. While wearing nothing else other than her undergarments, Enola runs to her brothers Mycroft and Sherlock to tell how she will not go to the boarding school. It should be noted that she could think this to be acceptable because they are family; however, Mycroft does not approve. These ideas are not presented in the novel to this extent.

Although Enola does not enjoy wearing clothes that are more restrictive – she even goes on to describe this action as avoiding these clothes in the novel – when she runs away, Enola decides to disguise herself as a widow. She explains how her mother wore specific black clothing for a year after Enola's father passed away, and Enola decides to use these same clothes for her disguise. These actions could suggest that while Enola does not enjoy the clothing norms of

the society, she knows how to follow them appropriately to some extent. In the film, however, Enola does not disguise herself as a widow from the start, but first disguises herself as a boy with Sherlock's old clothes. However, because her mother taught her to think outside the box, she understands that wearing boyish clothes could be an obvious strategy in the mind of her genius brother Sherlock. Therefore, she decides to do what she usually would not: she dresses like a lady. This shows us that Enola is smart enough to trick her brothers by doing something not so obvious relating to her character thanks to her mother. Although Enola dresses like a lady most of the time in the film, it should be noted that throughout the film she asks boys to swap clothes with her for money. This indicates that when Enola has the chance, she much more prefers to wear clothes that are more comfortable and not so restricting. She also does this so that it is not so easy for Mycroft and Sherlock to catch her.

In the novel, Enola provides the reader with many concepts she as a girl does not care for although others think she should. For instance, one of these concepts Enola disagrees with is dolls. She claims that "I detested dolls, pulling their heads off when I could – "(EHM, pp. 77–78). Enola goes on to explain how she finally found a reason she could use them for: hiding things inside them. This is an example of how Enola uses the resources given to her in a way they are not meant to be used in the society. These resources give her the chance to use her wit so that she can proceed with her actions. Another example of this is how Enola uses her knowledge of flowers as an advantage. Eudoria gives Enola a small book titled "*The Meanings of Flowers: Including Notes Upon the Messages Conveyed by Fans, Handkerchiefs, Sealing-Wax, and Postage-Stamps*" (EHM, p. 6), which Enola uses to send messages to her mother in the story using newspapers meant for women. She does this so that people like Mycroft and Sherlock would not find her so easily. At the end of the story Enola explains that Sherlock would not be able to solve the meanings of the messages because she "knew things Sherlock Holmes failed even to imagine" (EHM, p. 208). Enola even claims that "I knew an entire world of communications belonging to women, secret codes of hat brims and rebellion, handkerchiefs and subterfuge, feather fans and covert defiance, sealing-wax and messages in the positioning of a postage-stamp, calling cards and a cloak of ladylike conspiracy in which I could wrap myself" (EHM, pp. 208–209). This indicates that Enola believes men like Sherlock are not familiar with the ways women communicate with one another in the society, and that women are able to send messages and codes to each other with various mundane objects without men realising what is going on.

The character of Enola Holmes is very similar in both versions of the story. While there is a difference in age, the morals and ideas of the character do not have many differences between them. However, the film adaptation version of Enola is a little blunter and fights characters such as Mycroft more with her words. Still, both versions of Enola care for what others think of them, do not enjoy the more restricting clothes of a woman, and want to defeat the repressing element of the story by being the hero.

4.2. Representation by description

The linguistic descriptions of the text carried out by the narrator provide us with a lot of information about the representation of gender roles. The factors that the narrator focuses on specifically are concepts such as norms that concern different kinds of clothing, manners, and rules of the society. These rules include, for example, how one should and should not dress in different daily situations, how one should behave, and what one can do in the world due to their gender. While the narrator is Enola Holmes herself, she does give a broad description of the society of the story without her own opinion about it. Those notions she has an opinion on in the story have been excluded from this section and discussed above. First, we will discuss these factors from the point of view of how girls and women are expected to represent themselves, and then from the point of view of boys and men.

One major factor the narrator focuses on in the story is the clothing norms of the society, describing how especially women should wear specific clothing during their life as a lady. Men's clothes are described briefly usually when the male characters of the story appear. From very early on, women's clothing norms are described thoroughly, for example, in the following way: "The vicar's wife, among others, raised her eyebrows at me. I supposed it was because of my knickerbockers. For public cycling, you see, I should have been wearing "rationals" – bloomers covered by waterproof skirt – or indeed any kind of skirt long enough to conceal my ankles" (EHM, p. 16). The novel is filled with information about similar kinds of rules. For instance, the narrator describes how women are meant to wear hats and gloves, use walking umbrellas that resemble a walking stick of a male, and different amplifiers – such as corsets and breast enhancers – to correct and perfect the desirable figure of a woman. All these rules apply to women and the reasoning behind them is mainly to attract and charm the opposite sex. Additionally, the narrator speaks of different life situations where one should wear specific clothing. For example, according to the narrator, women are meant to wear "walking costumes and "rationals" but also formal visiting dresses, a low-necked dinner dress, an opera cloak, and a ball gown", (EHM, p. 21). Colour wise, upper class girls must wear white. For widows,

however, there are the “widow’s weeds” that are black and meant to be worn for a year after the passing of a spouse (p. 21). In addition, the narrator explains that there are “caped pavement-sweeping suit for city wear”, “fur mantles, quilted satin jackets, paisley skirts blouses upon blouses...”, inside the wardrobe of Eudoria (EHM, pp. 21-22). These lists of clothes found in a wardrobe of a lady provide us with the information that women need to have specific types of clothing to wear in the society, and that the clothes are meant mainly for appearances. This also connects with the aforementioned gender performativity theory by Butler (1988), and the notion of public control of gender.

The narrator often describes actions which make girls and other females appear “*nice*” – proper, and accurate – in the eyes of the society (EHM, pp. 17). To start with, the narrator explains how girls must be unaware of certain aspects of the world: “I never questioned my disgrace, for to do so would have been to broach matters of which a “*nice*” girl must remain ignorant” (EHM, pp. 17). An example of a matter that the narrator claims one should not know of is pregnancy. The narrator explains how married women vanish for several months and emerge out with a child. This action suggests that women are not meant to show their pregnancy and must remain hidden during that time. Additionally, the narrator explains that nice females rarely visit places such as inns, smithies, or the public house in the story. According to the narrator ladies also are not meant to smoke; “He made no attempt to sell a match to me, of course, for ladies did not smoke” (EHM, p. 106).

Considering a physical aspect, one of the actions female characters do – or can do – to appear more feminine and correct in the society according to the narrator is brushing their hair exactly 100 times to render it glossy and soft. Another perhaps more tedious task performed by women to maintain their feminine looks is the act of dressing up. The narrator claims that “after so much dressing at such an early hour I had no time for breakfast” (EHM, p. 26). According to this piece of information, females have to wake up at very early hours to dress accordingly and still might not have time to eat breakfast because it takes so long. Examining these ideas more closely and by linking them together we can understand that there is a lot of pressure put on women and how they should behave in the story’s society. These notions can also be linked with Butler’s (1988; 2006) gender performativity theory, especially with idea of public pressure from the society. With that in mind, it can be said that the women characters of the novel – except Enola – might be scared to be out of line, and thus, these rules and norms stay preserved the way they are.

There is little information about how male characters should and should not behave in the novel's society. However, the narrator does describe some of the clothes worn by male characters. Additionally, the narrator explains some of the ideas that revolve around men in the story. Examining the narrator's descriptions of the clothes male characters wear in the story, they provide us with the information that tells us that men mostly wear dark suits together with top-hats and kid gloves. For example, when Enola meets her elder brothers for the first time, the narrator describes their clothes as: "They wore gentlemen's country attire: dark tweed suits with braid edging, soft ties, bowler hats. And kid gloves. Only gentry wore gloves at the height of summer" (EHM, p. 31). The narrator also describes men's funeral wear: "— all I remembered of them was that they had seemed very tall in their top-hats draped in black crepe, and severe in their black frock coats, their black gloves, their black armbands, their gleaming black leather boots" (EHM, p. 27). This information indicates that men too have certain etiquettes for outfits to follow in specific situations. This is made stronger later on in the novel when the narrator explains how Viscount Tewksbury "should be wearing a sturdy woollen jacket and knickers, an Eton collar with a tie, and a decent, manly haircut" because he is twelve years old (EHM, p. 113).

Later on, the narrator speaks of men in a more negative way than women. For example, when the narrator speaks of villains, they usually refer to men. Men are also described to get the more high-end jobs in the society while women stay at home and care for their children and house chores such as cooking and cleaning. The more negative description might be because Enola is the narrator, and she has heard these ideas from people like her mother and their maid Mrs. Lane. This might also be due to Enola getting to know her brothers who scold and criticize her for almost everything. Because Enola does not have many male people who might affect her ideas around her, and Mycroft and Sherlock are almost the first ones, it is natural that the narrator starts to describe men a more negative way.

In the novel, manners and behaviour are described to be important for both men and women, and they link with the clothing norms. As mentioned before, women, and especially girls, are to remain ignorant and well-behaved. For example, when Enola goes to look for her mother in the nearby town, the narrator explains her to try her "best smiles and by-the-way manner" (EHM, p. 17). She does this to appear well-behaved and not intruding in any way. Politeness is also appreciated in the story. For example, when Enola is bawling her eyes out in front of her brothers, Sherlock hands her his handkerchief to use, whereas Mycroft only scoffs at her

for crying in public. These small details suggest that manners help with appearances in the society, and if one does not follow them, they are disapproved of by others.

4.3. Representation by visual elements

Throughout the film the characters can be seen wearing very specific kinds of clothing. From what can be seen on the screen, women and men have very different clothing styles that they follow. This can be best seen at the scene where Enola first arrives in London with Tewkesbury (EH, 2020, 0:34:34–0:36:25). The scene is crowded with both women and men, so it gives the audience a good idea of how they dress themselves. In the scene, women wear long skirts with corsets and either chest or hip enhancers. Some women also wear something to cover their hair. While not everyone is covering their hair, nobody's hair is down in the scene. Some women also carry something with themselves, most commonly a walking umbrella, as well as baskets and purses. According to the scene, men wear suits or shirts with a suit jacket on top. All men wear a hat of some sort, and some carry a walking stick. Some men can also be seen wearing a scarf instead of a tie. These examples indicate that outside both women and men dress formally.

While both women and men have a differing way of dressing up, there are some similarities. For instance, the clothes are coloured with earthy tones; brown, grey, and black. In some instances, women wear more radical colours such as blue, red, and yellow, but most clothes are in the range of dark, earthy tones. White is rarely used. It is mostly used as an accent colour, but a few background characters wear full white outfits. Additionally, the way in which men and women dress in the film is similar with formality and accessories, for example, the connection with the walking umbrella and the walking stick. This way of dressing is constant and coherent throughout the whole film, which indicates that ideas about proper clothing are followed very strictly.

4.4. Representation in dialogue

The representation of gender roles in both versions is perhaps best visible in the dialogue between the characters. The following examples provide many aspects to the representation of gender roles. The examples of dialogue from the novel mostly connect with the aforementioned representation done by the linguistic descriptions of the narrator by the dialogue somehow linking with the concepts spoken of earlier. The dialogues either occur at the same time as the linguistic descriptions, or they link with one another later in the story.

The novel's first piece of dialogue that links with the representation of gender roles occurs during the first discussion between Enola and her elder brothers Mycroft and Sherlock. This

discussion takes place at the train station from where Enola goes to pick up her brothers. At first, they do not recognise Enola, but after they do and have gotten better acquainted with her, they start to question Enola's appearance and lack of proper ladylike clothing.

Mycroft: "We had better wait inside, out here in the wind, Enola's hair more and more resembles a jackdaw's nest. Where's your hat, Enola?"

Sherlock: "Or your gloves, or decent, decorous clothing of any sort? You're a young lady now, Enola."

Enola: "I've only just turned fourteen."

Mycroft: "But I've been paying for a seamstress..."

Sherlock: "You should have been in long skirts since you were twelve. What ever was your mother thinking of? I suppose she's gone over entirely to the Suffragists?"

Enola: "I don't know where she's gone." (EHM, pp. 33–34).

This piece of dialogue is an example of the expectations the characters have due to the society's norms regarding clothing and appearances. It also occurs in the adaptation with a few more lines from the characters. With closer examination this piece of dialogue explains a great deal about the attitudes these characters have towards clothing norms. Mycroft, for instance, is very blunt with his comment about Enola's hair, which starts the conversation about the missing articles of clothing. The dialogue also foreshadows the role Mycroft has as the oldest brother. Sherlock's lines, however, provide more room for explanation rather than bluntness. He has the role of explaining why they are questioning Enola's outfit. However, he does not blame Enola, but her mother, which also makes him seem less offended about her attire. Enola, however, has the role of the accused one in the conversation. She tries to explain herself and reasons with her brothers with her age in the novel, but this is dismissed and corrected by Sherlock further explaining how she should have been wearing specific clothing already from the age of twelve.

In the film adaptation, Enola does not get offended about Mycroft's question and tries to explain why she does not wear a hat and gloves. Instead, she claims: "Well, I have a hat. It just makes my head itch. And I have no gloves." Mycroft, however, is shocked when he hears her reasoning and starts to discuss this with Sherlock, who does not seem to care as much as Mycroft does: "She has no gloves?", "Plainly not, Mycroft." (EH, 0:05:50–0:06:15). This could indicate that Sherlock does not have as strong of an opinion about dress codes and clothing norms in the adaptation. These factors show us how strict Enola's brothers are about these clothing norms. While Sherlock is a little more tolerant and does not blame it all on Enola,

Mycroft is clearly bothered by the fact that her sister is not properly dressed in both versions. However, Sherlock is more critical in the novel.

In the novel, there are a few occasions when Sherlock clearly believes Enola to be incapable of thinking brightly. This first happens when the trio is riding to Ferndell Hall (pp. 37–38). Mycroft is questioning Enola about where the money he has been sending for specific matters has gone: “Enola, are there really no horses, no groom, and no stable boy?” (EHM, p. 37). When Enola does not answer clearly because of her crying Mycroft demands an answer. To this Sherlock states the following: “Mycroft, the girl’s head, you’ll observe, is rather small in the proportion to her remarkably tall body. Let her alone. There is no use in confusing and upsetting her when you’ll find out for yourself soon enough” (EHM, p. 38). Later on in the story, Sherlock states a similar kind of idea to Mycroft once again, and even goes on to simplify what Mycroft has stated before about their mother: “Pity the girl’s cranial capacity, Mycroft. Enola, simply put, we think she has run away.” (EHM, p. 49). These small lines delivered by Sherlock indicate that he could believe girls and women to be ignorant and not intelligent enough to understand what men are discussing, which is additionally another sign of repression towards women performed by men.

The dialogue between the three Holmes siblings reveals the expectations from young women and their education in the society. When Mycroft and Sherlock are wondering where all the money Mycroft has been sending Eudoria has gone, Mycroft lists things that he has been paying for. Sherlock decides to ask Enola if she has had at least the bare minimum, and the following dialogue ensues:

Mycroft: “– and for Enola, a music teacher, a dancing instructor, a governess – “

Sherlock: “Enola, you *have* at least had a governess, haven’t you?”

Mycroft: “You have had the proper education of a young lady?”

Enola: “I have read Shakespeare, and Aristotle, and Locke, and the novels of Thackeray, and the essays of Mary Wollstonecraft.”

Sherlock: “It’s my fault. There’s no trusting a woman; why make an exception for one’s mother? I should have come here to check upon her yearly at the very least, no matter how much unpleasantness would have ensued.”

Mycroft: “To the contrary, my dear Sherlock, it is I who have neglected my responsibility. I am the elder son – “, (EHM, pp. 45–46).

This short dialogue reveals especially Sherlock's attitudes towards women. However, the dialogue mainly addresses expectations from the proper education of a lady. The narrator goes on to describe how the faces of Enola's brothers freeze after they hear what she has read during her life and seem to be shocked in a negative way. This could be due to philosophy not being a part of a lady's education, because of the ignorance aspect. After a while, Sherlock takes the blame for not making sure that Enola had the correct education, but Mycroft reminds him of his status as the elder son of the family which plays a significant part in his attitude in the story. The aforementioned piece of dialogue also occurs in the adaptation. However, in that version Enola has more room to speak with Sherlock, and Mycroft does not interfere with her speech. First, Enola tries to not answer Sherlock's question of whether or not Enola has had a governess to teach her and tries to tell her brothers that Eudoria would not want them in her room.

Enola: "She wouldn't like you in here. This is her private space."

Sherlock: "Tell me, she at least saw that you had an education? She valued education."

Enola: "She taught me herself. She made me read every book in Ferndell Hall's library. 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. Which, mother said, was the best way to become a young...woman." (EH, 0:09:19–0:10:05)

While Enola first tries to avoid the conversation about her education, Sherlock pushes it with more questions. This dialogue also reveals a lot about Enola's opinions on education, and how she wanted to learn for her own learning and not because of others. When Sherlock brings their mother's idea of valuing education to the conversation, Enola explains how her mother taught her these ideas. This indicates that Enola's connection with her mother has affected her views on education, especially Eudoria's teachings of how to become a woman.

Mycroft's attitudes and views come best to play in the novel when he gets mad at Enola for not wanting to go to a school for young ladies (pp. 68–69). He explains his role as the oldest son of the family, which clearly affects his views on certain aspects. This piece of dialogue also demonstrates Enola's strong will and her not being a regular girl of the society because she starts to yell and disagrees with Mycroft directly to him. This is what upsets Mycroft, and he starts to lecture Enola about how things work in the world. The first part of this dialogue presents well how the idea of masculine and feminine looks might affect how others think of you in the society of the story.

Mycroft: “What is to become of you if you do not acquire some accomplishments, some social graces, some finish? You will never be able to move in polite society, and your prospects of matrimony – “

Enola: “Are dim to nil in any event as I look just like Sherlock.”

Mycroft: “My dear girl, that will change, or it will be changed. You come from a family of quality, and with some polishing, I am sure you will not disgrace us”, (EHM, p. 68).

Mycroft first explains how the notion of being acceptable in the eyes of the society might affect Enola’s chances of getting married. Because Enola is more masculine with her looks, Mycroft believes that needs to be changed. The dialogue also reveals the fact that Mycroft cares for how his family is perceived by others. He wants to follow the norms of the society so that he can keep his family’s reputation high. When the dialogue continues, more information about how the society works is introduced.

Enola: “I have always been a disgrace, I will always be a disgrace, and I am not going to be sent to any finishing establishment for young ladies.”

Mycroft: “Yes, you are.”

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.”

Enola: “What do you mean? Shall you shackle me to take me there?”

Mycroft: “Just like her mother. 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”, (EHM, pp. 68–69).

The lines delivered by Mycroft indicate him believing in the power of men over women. Especially because he is the oldest son in the family, Mycroft believes he has the right to do as he pleases with Enola and, if need be, with their mother. He reasons this with it being legally allowed, which indicates that the misogynist repression of women is acceptable within the laws of the society. Before this dialogue takes place, Mrs. Lane, the maid of the Holmes’ family, also refers to this idea of men believing in them having more power: “Small wonder they’re bachelors. Must have everything their way. Think it’s their right. Never could abide a strong-minded woman”, (EHM, p. 42). What makes this line interesting is the situation in which Mrs.

Lane delivers it. She is alone with Enola and is just speaking to herself. The narrator explains how Mrs. Lane would never do that in front of men, because that would be out of line.

The last small piece of information from the dialogue of the novel can be found near the end when Tewksbury and Enola are running away from their kidnappers. Lord Tewksbury makes room for Enola to go first because she is a woman; something that can still be heard sometimes nowadays. However, Enola does not agree, and claims “I yield in favor of the gentleman”, because she has been taught to never let a man walk behind her (EHM, p. 168). This is due to men tending to look up at women’s skirts when walking behind them. Additionally, this short dialogue shows how to be polite within the society.

In the film adaptation, Enola’s idea of not wearing clothes that are more restrictive comes to play when the governess, Miss Harrison, is first discussing with her and measuring Enola with the seamstress. According to them, Enola’s measurements are too small and in need of amplifying, from which the following conversation ensues:

Enola: “I won’t enjoy being imprisoned in these preposterous clothes.”

Miss Harrison: “These clothes will not imprison. They will free. They will allow you to fit into society, to take part in its numerous pleasures. To catch an eye, to attract”, (EH, 0:13:04–0:13:18)

Miss Harrison’s views on how women’s clothes are the element that will free one in society is an example that explains how authorities explain the norms that Enola views as repressing and restricting. When Enola goes on to tell Miss Harrison that she will not go her finishing school because she views it as absurd, the governess goes on to slap Enola, which further proves that this kind of behaviour is not accepted in the society.

Later on, the audience is introduced to a character named Edith who is not introduced in the novel. She used to be Enola’s old self-defence teacher. When Edith and Sherlock have a small conversation as they meet, they discuss the situation of women in society. This piece of dialogue is one of the only ones where Enola is not involved, and in which gender roles come to play strongly. Edith does something unlike many women in the story; she criticises Sherlock to him. This is a result of Sherlock describing the actions of Eudoria and Edith as mischievous.

Sherlock: “Whatever mischief you two are – “

Edith: “Mischief?! A poor choice of word. Try not to sound like your brother. You haven’t any hope of understanding any of this. You do now that?”

Sherlock: “Educate me as to why.”

Edith: “Because you don’t know what it is to be without power. Politics doesn’t interest you. Why?”

Sherlock: “Because it’s fatally boring.”

Edith: “Because you have no interest in changing a world that suits you so well.”

Sherlock: “A pretty speech.”

Edith: “A scary one. You’re intelligent enough to know that every word of it is true.”,
(EH, 1:02:06–1:02:44)

Edith’s views on how men do not want to change the world because they fit in it so well explains a lot about the way women of the society might feel. It also indicates that women do not want to be a part of a society in which they are so repressed and rejected by the other sex. Sherlock’s actions also speak words. He tries to evade his true opinion by only describing the speech as pretty without really addressing the true issue.

The whole adaptation is filled with small pieces of dialogue that somehow represents gender roles. There are exclamations such as “good girl” (EH, 1:18:53), and “silly girl” (EH, 0:06:15) that are used as repressing elements against women. However, the one that matters the most to Enola is what her mother claims her to be at the end. When Eudoria finally reveals herself to Enola at the end of the film, she claims “what a woman you’ve become”, (EH, 1:54:30) which is a line that manages to make Enola cry. This could be because for the duration of the whole movie adults like Mycroft and Miss Harrison have been claiming her not to be a proper lady. When Enola’s mother, who she admires, claims her to be a woman, Enola can feel proud of herself. This indicates that the opinion of others about oneself is valued in the society and can affect one’s self-image.

With these examples in mind, it can be said that the major difference between the two materials can be seen within the dialogue. The dialogue in the film adaptation version follows the original novel to some extent, but it also includes aspects that do not appear in the novel. For example, the whole discussion between Sherlock and Edith does not occur within the pages of the novel. Other examples include conversations with the governess, Miss Harrison, and the dialogue between Enola and Eudoria at the end of the film; these do not happen in the original text. With these examples in mind, it is clear the film adaptation speaks of gender roles with more consistency than the novel. While the novel’s characters do speak of matters that relate to gender roles and the narrator does introduce it occasionally, the plot of the novel does not revolve around the theme itself. Gender roles are more of a background subject matter which unites some of the plot points.

5. Discussion and conclusion

In conclusion, the main aim of this study was to find out how these two versions of the same story discuss and represent gender roles within them. Moreover, the character of Enola Holmes, the linguistic descriptions of the narrator, the visual elements of the film, and the dialogue between the characters were used to find the merits that relate to gender roles in the materials. According to the findings, both versions of the story of Enola Holmes discuss gender roles in a timely manner with slightly differing representation. While the materials are vastly different, they send the same message: men have more power in the society which results in the repression of women, and Enola Holmes is represented a feminist character who tries to fight this repression. However, the main finding is that while the original novel does speak of gender roles within the story, the film adaptation version revolves around it and focuses on it for the whole duration of the film; the society of the film seems to become chaotic without them because the characters are not used to anything different. The novel brings the theme up more at the beginning and as a part of the society, but the film's plot needs the theme to progress.

While the differences are not major, they can be reasoned with the medium used for the material. It is clear that due to the adaptation being a film, it has more elements to hide the representation into when compared to a work of literature where the author can only use their words. In the film adaptation version, the characters have more time to discuss matters that might concern gender roles since there is no need for a narrator to explain what is happening, and the filmmakers can show the audience details in the background. Therefore, it could be said that the film adaptation version is not lacking in content and tries its best to be faithful to the original novel through the theme originally found in the book.

While there is a time gap of more than a decade in the publication of the materials, both speak of gender roles in a way that corresponds with one another. There are no major differences between the roles of a man or a woman within the stories, only the way in which these roles are represented differs to some extent. However, with film adaptation theory in mind, it should be noted that not everything can be adapted in the same way; there are always choices made while adapting an original work to a film. This could very well also be another factor that has affected the representation in some way. Additionally, it should be taken into account that this thesis has its limitations. While the analysis has been made as objective as possible, there is always the possibility that some parts of it are mere interpretations that are not meant to be seen in that way in the minds of the author or the filmmakers. Moreover, due to the scope of a Bachelor's thesis, some examples from both materials had to be omitted from this text.

Therefore, it could be interesting to first analyse the materials alone more precisely since there are factors and examples, such as the romantic feels between Enola and Lord Tewkesbury in the film adaptation, not used for the analysis, and then later compare them with more findings to make the results more accurate. Another possible case for future study could involve the rest of the *Enola Holmes Mysteries* books, and how gender roles are represented in them; is there progression or not?

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