The Representation of Female Masculinity in Enola Holmes 2 Movie: Semiotic Analysis by Roland Barthes

UNDERGRADUATE THESIS

Submitted to Fulfill the Requirements for Obtaining a bachelor's degree in Communication Studies at the Faculty of Psychology and Socio-Cultural Sciences, Universitas Islam Indonesia

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Thus, I truly agree with this remark.

Yogyakarta, June 19 2024
Athaya Putery Restuning Kanjeng



MOTTO

"Because ease will come with struggle, surely.
Indeed, ease will accompany difficulties."
(Qs. Al-Insyirah: 5-6)

"Life can be heavy, especially if you try to carry it all at once.
Part of growing up and moving on into new chapters of your life is about catch and release.
What I mean by that is, knowing what things to keep and what things to release.
Decide what is yours to hold and let the rest go.
Oftentimes, the good things in your life are lighter anyway, so there's more room for them."
(Taylor Swift)

"This town is fake but you are the real thing. Breath of fresh air through smoke rings. Take the glory, give everything. Promise to be dazzling."
(Clara Bow – Taylor Swift)

"I think it is beautiful. The way you show up in this world, unguarded and willing to try again, despite all of the ways it has tried to defeat you. I think it is beautiful, the way you took courage into yourself each morning, the way you refuse to be anything but hopeful in this world, despite the inner battles you fight, despite the struggles you have experienced for so long. I think it is beautiful when you twist your losses into lessons, the way you fight even when you feel weak. You are not weak. There is a resounding level of courage to be found in being the person who continues to heal, even when it hurts. There is a resounding level of bravery to be found in being the person who believes in the light, even when they cannot see it."
(A Gentle Reminder – Bianca Sparacino)

FOREWORD

Assalamu’alaikum warahmatullahi wabarakatuh

The author offers prayers of gratitude and praise to Allah SWT for all of His favors and guidance. The author successfully finished the thesis preparation for the "The Representation of Female Masculinity in Enola Holmes 2 Movie" in order to fulfill the requirements for the bachelor's degree in communication science at the Islamic University of Indonesia's Faculty of Psychology and Social and Cultural Sciences. Until the end of this age, gratitude and greetings may always be extended to the Prophet Muhammad SAW, his family, his friends, and his people.

Even though there is still much room for improvement in this research, the author learned a great deal over the process of writing this thesis. The author hopes that a large number of people in need can benefit from this research. Since the process of conducting this research was undoubtedly difficult, the author would like to express her sincere gratitude to those in her life who have been extremely important. Thus, the author would like to express gratitude to:

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ABSTRACT

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Enola Holmes 2 (2022) is a movie directed by Harry Bradbeer and adapted from a novel series by Nancy Springer called The Enola Holmes Mysteries. This feminism themed movie with action-drama genre tells how Enola Holmes, as a detective-for-hire, works on her first official case to find a missing girl along with a dangerous conspiracy fuels a mystery that will require the help of friends and Sherlock Holmes himself to unravel. This movie also talks about the struggle and equality of women in the 1800s. In addition, researchers want to know how masculinity influences Harry Bradbeer's perspective to represent the female casts in this feminism movie.

To analyze further, this research uses Roland Barthes' semiotic analysis method. Roland Barthes' method defines symbols by connecting denotations and connotations and associating them with myths. Masculinity theory is used to reveal the myths of women and masculinity objectification that spread in society.

Based on the results of this research, the female masculinity portrayed in this movie is divided into four categories: Power, Courage, Heroism, and Leadership. These four ideas of masculinity present an image of women who are free from the constraints of the time's traditional gender norms, which called for them to be kind, submissive to men, respectful of men, and not work, as well as the idea that women must always be beneath men.

Keywords: women, masculinity, female masculinity, feminism, Roland Barthes' semiotic analysis

CHAPTER 1
INTRODUCTION

A. Study Background

Movie is a prime example of an audiovisual medium that skillfully integrates sound and images to create a compelling production. In communication studies, movies are often used as the medium to deliver creators' messages towards the audiences, either implicitly or explicitly. A piece of art in the shape of a moving image that becomes a whole series in the form of a video is referred to as a movie. This is the outcome of the production team's ingenuity and expertise in fusing narrative and cinematic aspects into a cohesive whole that engages with and flows from one another.

In the world of popular entertainment today, film production is nothing new, and audiences anxiously anticipate its arrival on the big screen or in the theater. Some of the well-known and significant film production and distribution companies that annually release a large number of high-caliber theatrical productions include Universal Pictures, Warner Bros. Entertainment, and Walt Disney Studios. Due to advances in technology, movies are now available and entertaining outside of the theater. Netflix, Disney+ Hostar, Viu, and Amazon Prime are among the shows that many people watch on a regular basis.

Art created through one's imagination, ideas, and feelings referred to as literary work. Poetry, prose, and theater are all examples of literary works that reflect the author's imagination as well as current societal dynamics. According to Noviani (2011), movies are social texts that represent and describe the dynamic lives of people in society. It can be claimed that the imagery and storyline of movies give an acceptable window through which to watch and comprehend the social reality that emerges in a specific period of time and place. In an effort to adequately communicate and picture the social and personal themes, these two factors have led to the adaptation of numerous novels into films. Also, by turning the novel with a background in the 1800s into a movie, audiences today have an understanding of the social dynamics, figures, and circumstances that existed at that time.

Pride and Prejudice, a 2005 movie directed by Joe Wright and based on Jane Austen's 18th-century novel of the same name, is an example of a literary work being adapted for the screen. In this movie, Elizabeth Bennet and Mr. Darcy's romance develops

as a result of their mutual pride and prejudice. The societal issues that existed in the eighteenth century, when the novel was written, such as racism, class distinctions in society, and the status of women are also discussed in this movie.

The 2019 Indonesian movie *Bumi Manusia*, directed by Hanung Bramantyo, is based on Pramoedya Ananta Toer's novel of the same name. The film depicts European politics during the Dutch East Indies' colonial era, as well as a romance between a Javanese man and a girl of Javanese-Dutch ancestry. This movie also examines social issues of the day such as prejudice, women's marginalization, social injustice, and transgressions of accepted norms.

According to Hadianti (2010), men and women are always brought up in discussions of gender. Gender is a human perspective or vision of women or men that is not based on inherent biological sex differences. Gender distinguishes men and women in all aspects of human existence, including generating a social standing for women that is inferior to that of men. Women, for example, are known for being kind, gorgeous, sensitive, or maternal. Men, on the other hand, are thought to be powerful, rational, manly, and formidable. The qualities that can be changed are those found in nature itself. This means that just as there are men who are sensitive, kind, and maternal, there are also women who are powerful, intelligent, and strong. This demonstrates how people view the masculinity of women. Women's masculinity includes their logical reasoning abilities and strong leadership qualities in addition to their physical appearance and clothing choices.

The Harry Bradbeer-directed movie *Enola Holmes 2* (2022) exhibits female masculinity. *The Enola Holmes Mysteries* by Nancy Springer, which was released from 2006 to 2022, is the original source for this movie. The Victorian Era, sometimes known as the 1800s in England, is the time period in which *Enola Holmes 2* is situated.

The Victorian era in British history spans roughly the years 1820 to 1914. Widely associated with Queen Victoria's reign (1837-1901), it was characterized by class society, rising electoral turnout, national and economic growth, and Britain's status as the world's most powerful empire.

According to Steinbach (2023), Victorian society was hierarchically structured. Gender was one of the two fundamental organizing elements in Victorian society. "Doctrines of different realms" formed the basis of Victorian gender ideology. Therefore,

men and women are made for different purposes and have different requirements. Women were physically inferior to men. Women were dependent on men, but men were self-sufficient. Women belonged to the household and men belonged to the public. Men were expected to earn a living and engage in politics, while women were expected to maintain the household and raise children. In addition, women were believed to be inherently ethical and religiously superior to men (men are preoccupied with sexual desires, women are not). Although the kingdom-by-kingdom principle affected people of all social classes, most working-class families failed to adhere to it and could not make ends meet on one man's salary.

The follow-up to *Enola Holmes*, which debuted in 2020, *Enola Holmes 2* was made available on Netflix on November 4, 2022. In order to solve the mystery of a missing girl, Enola Holmes, played by Millie Bobby Brown, embarks on her first case as a detective in this *mystery/crime* movie. *Enola Holmes 2* was able to earn a decent rating. 6.7/10 on IMDb, 94% on Rotten Tomatoes, and 92% of Google users liked this movie.

Because of how the character represents female masculinity in the movie *Enola Holmes 2*, it is intriguing to investigate. This movie demonstrates that women are not helpless beings like women were during the Victorian era. In *Enola Holmes 2*, women are portrayed as being strong, brave, educated, and capable of taking on leadership roles. These traits reflect the masculinity of women.

The researcher selected to use *Enola Holmes 2* as research material with the theme of feminine masculinity based on the preceding description. It is intended that this research would alter people's stereotypes of masculinity, which is exclusively geared toward men. Because masculinity and femininity, in general, do not depend on gender, it is also expected that this understanding would be able to establish a life that is equitable for all genders. There is no doubt that each man and woman has their own personal masculinity and femininity.

B. Research Question

Based on the background information provided above regarding The Representation of Female Masculinity in *Enola Holmes 2* movie, the researcher offers the

following research question: How is female masculinity represented in the film Enola Holmes 2?

C. Research Purpose

The objective of this research is to explain the semiotic analysis of female masculinity in the movie *Enola Holmes 2*.

D. Research Benefit

1. Academic Benefit

   This research has the potential to be valuable for communication practitioners and to serve as a foundation for future research. Furthermore, this study could serve as a valuable reference for the representation of female masculinity in films.

2. Practical Benefit

   This research aims to provide readers in communication fields with a deeper understanding about the process of how female masculinity is portrayed in *Enola Holmes 2* movies.

E. Literature Review

1. Previous Research

   a. Masculinity Character of Lady Diana Based on Her Interview with BBC1 Panorama Programme

   This research was conducted by Fauzia Ulpa Syahrina from Universitas Islam Negeri Sunan Gunung Djati Bandung. The method used in this research is a descriptive method in Literary Criticism and used data from the text of interview transcription. Female masculinity is the object of this research. The focus was on Princess Diana's portrayal of feminine masculinity in an interview with BBC1 Panorama. The findings of this research demonstrated that Lady Diana's femininity can be divided into two categories: first, based on her physical attractiveness; second, based on her mental perception of her circumstances, such as feeling fear, sympathy, weakness, kindness, wary, emotional, complain, careless; and third, hope and imagination. Meanwhile, Lady Diana's characters exhibit four

characteristics of feminine masculinity: they are career-oriented, independent, logical thinkers, and lastly, self-assured. As a result, Lady Diana's interview transcript analysis revealed that she had both a feminine and a feminine masculine character. It indicates that, although being a woman, she had the traits of men when dealing with the challenges she faced as the Princess of Wales and the character displayed in her marriage and other personal and social circumstances. The similarity with this research is the object of the research, while the differences are the subject and the method of the research.

b. Female Masculinity as Seen in Joy Movie

This research was conducted by Rizqi Auliawati Putri from State Islamic University Sunan Kalijaga Yogyakarta. The method used in this research is a qualitative approach using Judith Halberstand and R. W. Connel's idea of female masculinity. In order to read the frames, the researcher also applied movie theory. Female masculinity is the object of this research. It concentrated on how female masculinity was portrayed in the *Joy* movie. The findings of this research demonstrated that the Joy Mangano character embodies masculinity. This masculinity is nurtured rather than innate. In this study, female masculinity tries to demonstrate the equality between a woman and a man. In this film, Joy is portrayed as having a strong, autonomous, and dominant masculine identity. The similarity with this research is the object of the research, while the differences are the subject and the method of the research.

c. Princess Jasmine’s Female Masculinity as Portrayed in Aladdin (2019)

This research was conducted by Muhammad Hafidz Firmansyah and Ulyati Retno Sari from UIN Sunan Kalijaga. The method used in this research is a qualitative method with the theory of female masculinity by Judith Halberstam. Female masculinity is the object of this research. It concentrated on how female masculinity was portrayed through Princess Jasmine in the Aladdin movie. The findings from this research showed that as her mother passed away, Princess Jasmine's masculinity has developed. As such, her father Sultan has become very

protective of her, and her sense of leadership is reinforced by her love for her people. Princess Jasmine's masculinity can be inferred from her acts and characters rather than her outward appearance. Princess Jasmine's display of masculinity demonstrates to Disney fans that courage and leadership are not just qualities found in positions played by men. The similarity with this research is the object of the research, while the differences are the subject and the method of the research.

d. Female Masculinity as Seen in Brave (2012)

This research was conducted by Deni Kurniawati from Universitas Islam Negeri Sunan Kalijaga. The method used in this research is a qualitative research method with Judith Halberstam theory. Female masculinity is the object of this research. It concentrated on how female masculinity was portrayed in the *Brave* movie. This research found that Merida's masculinity was built not by talent but by pressure from his mother and support from his father. The similarity with this research is the object of the research, while the differences are the subject and the method of the research.

e. Female Masculinity in Movie (Analysis Study of Semiotics in Ocean's 8 Movie)

This research was conducted by Haswari Zahra Demanty from Universitas Muhammadiyah Surakarta. The method used in this research is a qualitative research method with Roland Barthes model. Female masculinity is the object of this research. It examines the portrayal of female masculinity in *Ocean's 8* movie. The findings of this research are that the eight primary female characters exhibited female masculinity in the form of power, aggression, leadership potential, independence, rebellion, and tomboyism. The similarities with this research are the object and the method of the research, while the difference is the subject of the research.

2. Theoretical Framework

a. Representation and semiotic

Representation is a process to describe something or someone through signs, such as texts, images, videos, or movies to produce meanings. Representation also can be defined as something that symbolizes something.

According to Cambridge Dictionary, representation means the way that someone or something is shown or described. The Britannica Dictionary also states that representation is the act of presenting or describing a person or thing in a particular way. According to Stuart Hall (1997), representation is the process of producing meaning through words. Languages can utilize signs to represent, stand for, or allude to objects, people, and events in the 'real' world. However, they can also allude to fictional entities, dream worlds, or abstract notions that are not clearly part of our material world. According to Stuart Hall (1997), there are three approaches to representing meaning through language. These approaches are reflection, intentional, and constructive.

First, the reflection approach discusses the meaning that is comprehended and how that meaning might be utilized to deceive things, people, ideas, or events in the real world. It can also be seen as a mirror from this perspective. a mirror that can convey message through even a basic reflection. According to this viewpoint, language serves as a straightforward expression of the truth that permeates normative existence. According to this method, the term "reflexive" can also refer to the extent to which a particular item is defined by words.

Second, the intentional approach defines how language and its phenomena can be utilized to indicate intentions and have their own meaning for what is inferred in a person's behavior. Instead of reflecting, intentional stands on its meaning. Words are characterized as the possessor of meaning and the vehicle for communicating that meaning.

Third, the process of creating meaning through the language employed is more heavily emphasized in the constructionist approach. According to this method, language and language use cannot provide meaning for one another but rather must be understood in the context of other factors. Social actors employ the language, culture, and concept system and integrate it with other representational systems to create social construction.

Stuart Hall splits the constructionist approach into two further approaches, the discursive approach and the semiotic approach. In a discursive approach, discourse, rather than words, is used to create meaning. In contrast, the semiotic method will explain how signs and meaning are created through the use of language. Through movies, representation is often about how elements like gender, gender roles, social issues, feminism, masculinity, and so on are portrayed through the movies and movie's characters.

Semiotic is a theory that describes how meaning is created through signs. Semiotic can alternatively be thought of as the analysis of "signs" in order to derive a meaning. In this research, researchers used the semiotic approach theory from Roland Barthes as a research method.

According to Roland Barthes as cited in Arum (2022), language is a combination of signals that convey a certain message from society, and that semiotics is the discipline that is utilized to interpret a sign. Here, signs can also take the shape of music, spoken words, logos, images, facial expressions, and gestures. Barthes developed a paradigm for analyzing sign significance that consists of two levels, or what are known as the "two orders of signification", which can be understood as denotation and connotation at that point.

The initial stage of significance takes the shape of a relationship between the signified and the signifier in a real form, also known as denotation, or the original meaning that was generally accepted. Connotations express the relationship at the second stage of significance when the sign is paired with feelings or emotions. Even if denotation and connotation have different meanings, semiotic analysis is necessary to study these discrepancies because individuals frequently are unaware of them.

In this research, researchers examine how female masculinity is portrayed in the film Enola Holmes 2 using Roland Barthes' semiotics technique.

b. Female Masculinity

The concept of masculinity and femininity illustrates the roles that society has created for men and women. Men are always the focus of masculinity. Independent, dominant, powerful, aggressive, intelligent, rational, brave, and sensitive are qualities that define masculinity. Unlike masculinity, which is always associated with men, femininity is always associated with women and is defined by the following characteristics:

a. Reliant means to depend on or rely on someone.
b. Submissiveness is allowing ourselves to be controlled by someone.
c. Weakness denotes having no control over someone or something.
d. Passive refers to a role that does not react or take action in response to something.
e. Intuitive means having a high level of empathy and self awareness in order to generate information without requiring rational cognition.
f. Emotional, which means easily expressing strong feelings.
g. Timid, which denotes lacking bravery, insecure, easily worried, and terrified.
h. Sensitive, which can be defined as overreacting to anything.

According to Judith Halberstam (1998), the idea of masculinity is not exclusive to men. Feminine masculinity is a new hypothesis that Halberstam put forth. According to the theory, masculinity can also be found in female bodies and is not only associated with male bodies. She claims that one of the numerous approaches to completely comprehend the idea of masculinity itself is to study feminine masculinity. It implies that women in this society are equally capable of creating "masculinity" on their own. It is not always about how one looks on the outside; rather, it is about all the socially constructed aspects of masculinity.

The theory of masculinities developed by R. W. Connell (1995), offers a sophisticated perspective on the various ways that masculinity functions in society. It draws attention to the ways in which hegemonic masculinity dominates, other forms are marginalized, and these interactions support gender inequality. In order to analyze gender relations and work toward a more equal society, this framework is essential. There are four key concepts of Connell's masculinities theory. The first key concept is hegemonic masculinity, which can be define as dominant form of masculinity in a given context, which often subordinates other masculinities and femininities. It represents the idealized version of what it means to be a 'real man' in society. The second key concept is subordinate masculinity, which can be define as the forms of masculinity that do not fit the hegemonic mold and are often marginalized or oppressed. The third key concept is complicit masculinity, which can be define as the forms of masculinity that do not embody hegemonic masculinity but benefit from the patriarchal system. The last key concept of Connell's masculinities theory is marginalized masculinity, which can be define as the

forms of masculinity that intersect with other axes of oppression such as race, class, or disability.

Peter Lehman (2013) in his book Masculinity: Body, Cinema, and Culture, states that the idea of masculinity is a very complicated and dynamic one. This occurs as a result of the historical and cultural influences on masculinity and femininity. Masculinity values contribute to the development of personality identity in society. Peter Lehman identified numerous crucial aspects of masculinity, including:

a. Power is an important part of masculinity in many cultures. Being masculine is always associated with having power and control over other people, other sexes, other races, and other things.
b. Courage is one of the key aspects in the creation of masculinity. Courage is the capacity to regulate one's fear of danger, disease, and other unpleasant sentiments.
c. Heroism is similar to courage, the difference between courage and heroism is how that courage transforms. Becoming a hero requires some traits, courage, and assistance, especially for people who truly need assistance for a noble purpose. A hero must, strictly speaking, shun selfishness.
d. Leadership is the ability to influence human behavior to achieve the same goal and persuade a group of individuals to focus on goal setting and achievement.

It was determined that both men and women ought to possess certain traits, depending on how they manifest themselves in each person's life. The standards of masculinity in society can be linked to each of the traits.

Based from the three theories above, female masculinity can be define As individuals that identify as female exhibit or embody characteristics, actions, and identities that are typically associated with masculinity, it's known as female masculinity. This idea shows that being a man is not always synonymous with being a manly person, challenging conventional gender stereotypes and the binary notion of gender. Instead, it is thought of as a range of traits that people, regardless of their biological sex, can display.

The concept of female masculinity can take many forms, including roles that are traditionally associated with men and styles of clothing, behavior, and hobbies. It encompasses identities and expressions such as butch lesbians, tomboys, and transgender or non-binary people who take on masculine characteristics. The emphasis of female

masculinity is that these characteristics are not unique to men and may be used into a wide variety of gender presentations.

For this research, the researcher choose Peter Lehman theory of masculinity as the reference to find the result of how female masculinity represented in Enola Holmes 2 movie. Because of its thorough grasp of masculinity in modern media and its relevance and applicability to the topic, I have opted to conduct my research using Peter Lehman's theory of masculinity. Lehman's theory highlights the variety and diversity of male identities while offering a critical and nuanced framework for examining how masculinity is portrayed in media. Enola Holmes 2 can benefit greatly from this, since it provides an opportunity to analyze characteristics like strength, autonomy, and assertiveness in a female lead. Lehman's methodology tackles the societal and cultural conceptions of masculinity, providing a more profound comprehension of the ways in which the movie interacts with and possibly challenges conventional standards pertaining to gender roles.

F. Research Method

1. Research Paradigm

This research uses a semiotic descriptive qualitative research methodology. According to Sugiyono (2013), a descriptive qualitative research method is one that is grounded in postpositivism and is typically utilized to do research under real-world, objective conditions with the researcher serving as the primary tool. Semiotics, on the other hand, is a theory that explains how signs convey meaning. Semiotics, as pioneered by Roland Barthes, Ferdinand de Saussure, and Charles Sander Pierce, can alter in natively be defined as the investigation of "signs" to infer meaning. Saussure focuses on the structural aspects of language and the relationship between signifier and signified, with a more linguistic and synchronic approach. Peirce emphasizes the philosophical and interpretive processes of signs with a triadic model, considering the ongoing nature of interpretation. Barthes applies semiotic theory to cultural texts and media, introducing the concepts of denotation, connotation, and myth, and focuses on how signs convey broader social and ideological meanings. Saussure’s model of the sign is dyadic (signifier and signified), Peirce’s is triadic (representamen, object, interpretant), and Barthes extends Saussure’s dyadic model to include cultural meanings and myths. Saussure’s work is primarily applied

to linguistic analysis, Peirce's to broader philosophical and interpretive contexts, and Barthes' to cultural and media studies.

2. Research Object

The object of this study is in the form of stills from the movie *Enola Holmes 2*. The research will use data reduction to process the information by collecting, identifying, and analyzing movie scenes that exemplify Peter Lehman's theory of feminine masculinity.

3. Data Analysis Method

The researcher applied Roland Barthes' semiotic approach to analyze the questions in the problem formulation. The reason for using Roland Barthes' semiotic methodology in this research is multifaceted and aligns with the objectives and nature of the study. Roland Barthes' semiotic theory provides a comprehensive framework for analyzing symbols and meanings in media texts. His concepts of the sign, signifier, and signified are instrumental in deconstructing how films communicate complex ideas through visual and narrative elements. This makes it particularly suited for examining how Enola Holmes 2 conveys female masculinity. Barthes' theory goes beyond surface-level interpretation, allowing for a deeper cultural analysis. His idea of myth, or the deeper cultural connotations behind symbols, helps uncover the underlying societal messages about gender roles and norms. By applying this theory, the researcher can reveal how the film not only portrays female masculinity but also challenges or reinforces cultural myths about gender.

Moreover, Barthes' semiotic methodology is well-established in media studies and has been widely used to analyze various forms of media, including films. This makes it a reliable and validated approach for my research. It allows the researcher to build on a robust theoretical foundation and ensure that my analysis is methodologically sound. The flexibility of Barthes' methodology is another significant advantage. It can be adapted to different media contexts, making it applicable to Enola Holmes 2. The film, set in a historical context with a modern twist, presents a unique case for semiotic analysis. Barthes' approach enables me to explore both the explicit and implicit messages conveyed through the film's narrative and visual elements.

Barthes' semiotic theory also focuses on meaning-making processes, which is central to my research. By examining how signs in Enola Holmes 2 are constructed and interpreted, the researcher can analyze how the film communicates and constructs the concept of female masculinity. This focus on meaning-making aligns with my objective to understand the deeper representations of gender in the film.

Signs encompass tangible elements such as words, images, sounds, movement, and forms. Signifiers represent the tangible components of language, encompassing spoken words, heard sounds, written words, and read text. The signified refers to the intangible aspect of language, representing the mental imagery of concepts, thoughts, and mentality. According to this approach, the signified is a concept conveyed by the signifier to create meaning. Roland Barthes' semiotic approach emphasizes the process of signification, which occurs in two distinct stages.

The initial phase of signification concerns denotation, which refers to the direct association between the signifier and the signified, resulting in a concrete meaning that is universally understood. During this stage, denotation depicts an object represented by a sign.The subsequent phase of signification pertains to connotative meaning, which involves the interpretation of the relationship between the signifier and the signified within the realm of emotions and sentiments. In this stage, connotation is linked to the subjective significance of a sign.

4. Data Collection Technique

This research employed data collection through careful and meticulous observation of the subject of interest. Specifically, the researchers thoroughly observed the film "Enola Holmes 2" in great detail. The selection of this particular film was deemed appropriate as it aligned with the research focus on the representation of female masculinity. To gather the necessary data, the researchers downloaded the film "Enola Holmes 2" through a legal streaming platform. Subsequently, she captured screenshots of relevant scenes and conducted an analysis to address the research questions. There are some scenes that are not related to Peter Lehman's theory of masculinity used to analyze the data, so the researcher did not include it into the data analysis unit. Here are the scenes:

	- Aku punya de...
	Semuanya masuk ke satu kantong.
Aku selalu mengambil kesempatan untuk berdiri di panggung.	
	
	

CHAPTER 2
THE RESEARCH OBJECT

A. General Description

1. Enola Holmes 2 Movie Profile

The movie *Enola Holmes 2* was released on November 4, 2022. *Enola Holmes 2* is a sequel from the previous movie Enola Holmes which was released on September 23, 2020. The movie is adapted from The Enola Holmes Mysteries, a novel series written by Nancy Springer. This 130-minutes movie directed by Harry Bradbeer tells how Enola Holmes, as a detective-for-hire, works on her first official case to find a missing girl along with a dangerous conspiracy fuels mystery that will require the help of friends and Sherlock himself to unravel. This movie also talks about the struggle and equality of women in the 1800s.

2. Sinopsis Enola Holmes 2 Movie



2.1 Enola Holmes 2 Movie Poster

Enola Holmes 2 tells the story of Enola Holmes (Millie Bobby Brown), a new detective trying to live an independent life in London after solving her first case. She sets up a private detective agency to prove she can escape the shadow of her famous older brother Sherlock Holmes (Henry Cavill). As a female detective, Enola Holmes is often underestimated because her detective work was traditionally that of men. This often results in potential clients withdrawing their cases when they learns that Enola Holmes was a woman.

In her desperation, Enola Holmes decides to close her office, but a young girl named Bessie Chapman (Selanna Surin Bliss) enters the office seeking her help. Bessie says that her sister has vanished without a trace and asks Enola's help to find her sister quickly. Finally Enola Holmes has her first formal case as a detective. In order for her to escape Sherlock's shadow, Enola Holmes does not tell Sherlock about her first incident.

Beginning with the search for Bessie's missing sister, Sarah Chapman, the case Enola works on became a considerably more complicated as it turns out to have trapped Enola Holmes in the ring of political intrigue and corruption. This growing case appears to overlap with the one Sherlock Holmes is working on. As a result, they work together to unravel and solve the case, with the help of Viscount Tewkesbury (Louis Partridge). Enola Holmes also insists on enlisting the help of her mother, Eudria Holmes (Helena Bonham Carter), and her mother’s friend Edith (Susan Wokoma) in pursuing her new case.

3. The Main Characters of Enola Holmes 2

   a. Enola Holmes



Figure 2.2 Enola Holmes

Enola Holmes (played by Millie Bobby Brown) is the youngest member of the Holmes family and has the most intrepid personality and an interest in new and challenging things. In addition, Enola has a stubborn and tough personality and a strong will to become a detective, which makes her stand out from the societal expectations placed upon young women of her era. Her character is inseparable from the intervention of her mother, Eudria Holmes, an underground feminist activist. Eudoria always teaches Enola to be brave, smart, wise, tough, and hard to bully.

In this movie, Enola Holmes wants to prove she can escape the shadow of her brother Sherlock Holmes, who is a famous detective at the time. However, the case she is working on turns out to be a duplicate of the one Sherlock is also investigating. So they still have to work together to unravel this mysterious case.

b. Sherlock Holmes



Figure 2.3 Sherlock Holmes

Sherlock Holmes (played by Henry Cavill) is the older brother of Enola Holmes and is considered London's most famous detective and the world's most important crime solver. This time, as he solve the case, it turns out that Sherlock is working with Enola Holmes again.

c. Tewkesbury

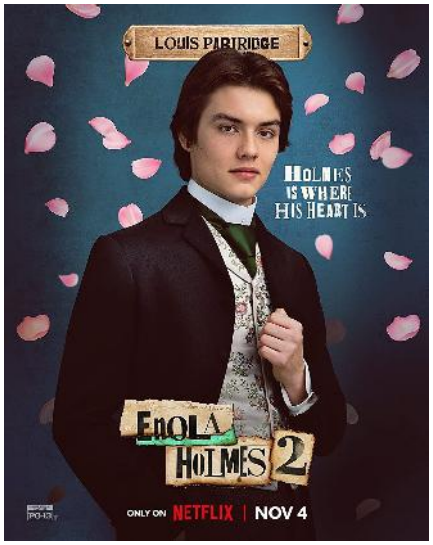


Figure 2.4 Tewkesbury

Tewkesbury's character (played by Louis Partridge) is a Viscount who has feelings for more than one of Enola's friends. That's why he's ready

to help Enola and Sherlock solve the complex case of conspiracy and corruption that has claimed so many lives. In the end, he also succeeded in imprisoning Mr. McIntyre.

4. Enola Holmes 2 Movie Award

Table 2.1 Enola Holmes 2 Movie Award

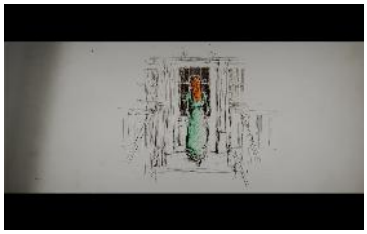
Year	Award	Category
2023	2023 Kids' Choice Awards	Best Actress (Millie Bobby Brown)
2023	19th Irish Film & Television Awards	Best Costume Design

https://en.wikipedia.org/wiki/Enola_Holmes_2

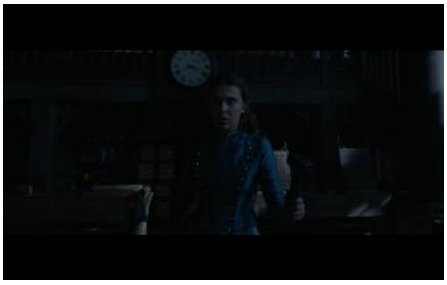
B. ANALYSIS UNIT

The Following are eight scenes related to the representation of female masculinity according to Peter Lehman's theory in *Enola Holmes 2* movie:

Table 2.2 Data Unit Analysis

No	Visual	Background	Timeline
1.	 	Match factory	12.23 - 15.39

	 In this scene, Enola decides to go to the office room to find some clues since she believes that Sarah Chapman (the missing girl) was there before missing.		
2.	  In this scene, Enola fights the police and runs to hide a secret letter brought by Mae (the girl who was killed).	White chapel and on the streets	36.54 - 37.22
3.		Jail and forest	01.12.06 - 01.17.58

	   In this scene, Edith and Eudoria (Enola's mother) try to free Enola who was jailed on murder charges which is not actually Enola's fault.		
4.	 	Match factory	01.29.11 - 01.30.00

	In this scene, Enola is going back to the match factory to find more evidence after knowing that Cicely is Sarah Chapman.		
5.	   In this scene, Enola along with Sherlock and Tewkesbury fight the police to protect data evidence (discovered by Sarah Chapman) about corruption, murder of girls, and illegal work in the match factory.	Theatre	01.40.33 - 01.46.11
6.		Theatre	01.48.36 - 01.51.15

	  In this scene, Sherlock and Enola reveal that the real mastermind behind all this is Mary Troy (Mr. McIntyre's assistant). Mary Troy tells the reason behind the play she made because she was discriminated against for years by Mr McIntyre because she is a woman.		
7.	 	Match factory	01.53.35 - 01.56.00

	 In this scene, Sarah Chapman tries to convince all of the girls to leave the factory so that they do not have to suffer anymore.		
8.	  	Match Factory	01.56.14 - 01.57.54

	 In this scene, the girls finally free themselves from the factory after unifying the act of protest through the stamping of the feet.		

CHAPTER 3
RESEARCH FINDINGS

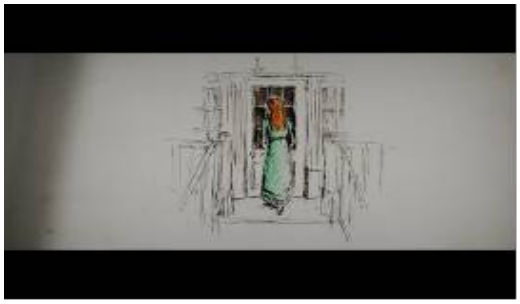
This chapter will explore the film as a medium for conveying messages through a system of signs. With signs, the film will be presented in the form of images combined with real stories to summarize or examine the meaning of the message that has been conveyed through the movie.

In this chapter the researcher describes the analysis result of the representation of female masculinity constructed in Enola Holmes 2 movie. The research analysis uses Roland Barthes as a supporting theory in analyzing signs, denotations, connotations, and myths. The movie shows the construction of female masculinity that occurred in 1800s through Enola Holmes 2 Movie. The findings of this research is obtained through the process of analyzing eight scenes in the movie.

A. Semiotics Analysis of Enola Holmes 2 Movie

Table 3.1

Scene 1 of Enola Holmes 2 Movie

Visual	
 **(A)**	 **(C)**
	

(B)	
Sign	A graphic illustration of a woman, two women dialogue “I should go to the office room.”, a woman in the office room doing something.
Settings	At the match factory
Timeline	12.23 - 15.39

a. Denotation

An illustration of a redhead in a green dress climbing a ladder into an office room as depicted in picture (A). This woman is Sarah Chapman, the older sister of Bessie Chapman who has vanished without explanation. Sarah Chapman and Bessie Chapman works in the match factory, and the room Sarah Chapman entered is an office.

Picture (B), which employs a medium shot video method, shows Enola Holmes stating “I should go to the office room.” in order to obtain some information or proof regarding Sarah Chapman's disappearance. Enola speaks with emphasis and steadiness. The anxious atmosphere shown in figure (B) is one in which all of the female employees are concentrated on their individual tasks under the severe supervision of a guy who works as the match factory owner's subordinate.

The stress is increased by the sound of the clock ticking. A medium-long shot is employed in picture (C), where half of Enola Holmes's torso is seen searching the table for signs of Sarah Chapman's disappearance. The situation in picture (C), where the owner of the match factory has just concluded a conference just behind the room where Enola Holmes is present and only divided by a single door, is likewise set against this anxious and tense atmosphere. Enola appears to be searching for proof of Sarah Chapman's disappearance quickly and cautiously as well.

b. Connotation and Myth

The image (A) connotes a big arrival or event that will have an impact, with a red-haired woman dressed in green entering the room through the stairs. The combination of the red hair and green dress could suggest a bold, forceful, or enigmatic persona. The myth, along with the striking use of color and illumination in the pictures, may portray the myth of an alluring and enigmatic woman, creating the idea that the events that are going to take place are a significant and captivating story.

The medium shot in image (B) emphasizes the tight environment surrounding Enola Holmes, as well as her steady expression and attitude, implying a deeper meaning by saying "I should go to the office room." The atmosphere was heightened by the sound of the clock ticking. This implies that Enola Holmes is going to make a crucial decision and that she is in a dangerous circumstance. The myth, the tight guard of a man in the background and the tense, focused environment of Enola Holmes may allude to the story of the hero who fights challenges and hurdles with bravery and tenacity.

The medium-long in image (C) conveys the connotative meaning of Enola Holmes' methodical and determined search for evidence. The scene is made more tense by the tense mood. There can be more stress and danger if the proprietor of the timber mill is present in the rear room. The myth of Enola Holmes's meticulous and hurried approach to gathering evidence perhaps alludes to the myth of the perceptive and clever investigator, and it suggests that the significance of her discoveries will not be overlooked. When combined, the descriptions paint a picture of a thrilling and mysterious situation with intriguing and strong characters taking on a significant and perilous mission. The scene's mood and feelings are better conveyed while the myth and its implications are reinforced through the employment of narrative and visual elements.

Table 3.2

Scene 2 of Enola Holmes 2 Movie

Visual	
 **(A)**	 **(B)**
Sign	A woman fighting men
Settings	At white chapel and at the street
Timeline	36.54 - 37.22

a. Denotation

The video is shot using an over-the-shoulder angle in image (A), with the camera behind Inspector Lestrade's shoulder. Enola Holmes is shown in this photo kicking the Grail cops with success. The Grail police discovers evidence related to Sarah Chapman's disappearance concealed in Enola Holmes' sleeve, which creates a tense environment. Enola Holmes attempts to flee by kicking the Grail policeman in the stomach as a result of feeling threatened.

Picture (B) uses a longshot video, highlighting Enola Holmes's full body as well as the bodies of two Grail police officers. In this picture, Enola Holmes is cornered by two of

the Grail police's men as she runs away from them after managing to elude them. There is tension in the air as Enola finds herself trapped between two burly officers and a dead end street with no other way out.

b. Connotation and Myth

With regard to picture (A)'s connotative meaning, over-the-shoulder shot video technique emphasizes the action occurring in the background—Enola Holmes kicking the Grail police—and displays Inspector Lestrade's point of view. The finding of evidence that puts Enola Holmes in danger and her hasty decision to act physically to flee create a tense atmosphere. In mythology, this scene can allude to the myth of the brave hero or investigator who faces a deadly menace and must rely on bravery and physical prowess to escape or survive. The myth of resistance to injustice and oppression may also be reflected in Enola Holmes's actions when she refused to be arrested by the Grail police.

The long shot uses in image (B) connotes a situation where Enola Holmes is encircled by her foes, as it highlights her complete body together with the two police officers who report to the Grail police. Because Enola Holmes is trapped between a dead end and the Grail police’s men who are pursuing her, the situation is tense and desperate. This scene establishes a myth about a person struggling to find a way out of a dire predicament in which they are forced to choose between escaping or surviving. It might also allude to the legend of bravery and tenacity in the face of overwhelming challenges.

Overall, the description paints a picture of a tense and hopeless setting where Enola Holmes, the main character, must rely on her bravery and physical prowess to both survive and fight against injustice. The scene's mood and feelings are better conveyed while the myth and its implications are reinforced through the employment of narrative and visual elements.

Table 3.3

Scene 3 of Enola Holmes 2 Movie

<table>
<tr><td>Visual


(A)


(B)</td><td>

(C)

(D)</td></tr>
<tr><td>Sign</td><td>Body gestures, dialogue “so, how’s your case?”</td></tr>
<tr><td>Settings</td><td>At the Jail and at the forest</td></tr>
<tr><td>Timeline</td><td>01.12.06 - 01.17.58</td></tr>
</table>

a. Denotation

The medium-long shot in picture (A) focuses on Enola Holmes and Edith's bodies from head to knees. A tense atmosphere develops as Edith manages to blast the prison's

back wall in an attempt to save Enola Holmes, and Enola rushes to escape. There are a few more female inmates behind Edith and Enola Holmes who are equally taken aback by Edith's action.

Image (B) employs a medium shot, focusing on half of Enola Holmes's body and that of her biological mother, Eudoria Holmes. In this photo, Eudoria in a horse-drawn carriage, asking Enola Holmes "so, how's your case?", which was on hold because of a false charge made by the Grail police that put Enola Holmes in jail. Eudoria posed this question as she prepares to set off a bomb to stop the Grail police and his friends from pursuing them.

Image (C) employs a long shot, capturing the full action as it happens. In this photo, the horse-drawn carriage, driven by Edith, is surrounded by the Grail police and his friends.

Image (D) employs a long shot, capturing the full scene. In this image, Enola, Eudoria, and Edith engage in combat with the Grail police and his friends. In the end, Enola Holmes, Eudoria Holmes, and Edith prevail after the fights between two camps that creates a tense atmosphere.

b. Connotation and Myth

The connotative meaning of image (A) is evident after Edith's bombing, as Enola Holmes and Edith are seen racing away in a hurried and frantic setting. This is achieved by the medium hyphen long shot technique. The other female prisoners had a startled response to this behavior. The other female inmates' presence and the interactions that surround Enola and Edith create a tense atmosphere. In mythology, this action forges a narrative about the fight against injustice and incarceration, in which the key characters—Edith foremost among them, who steps in as a rescuer—become icons of heroism and defiance against injustice. The account is given a dramatic touch by the stunned prisoner, who emphasizes the significance of the brave deed.

Taken using the medium shot technique, the connotative meaning of picture (B) is noticeable in the scene that centers on Enola Holmes and her mother, Eudoria Holmes, as they converse inside a horse-drawn carriage. While assembling a bomb to thwart the Grail police's pursuit, Eudoria inquires “so, how’s your case?” about Enola's case, which was postponed due to false charges made by the police. This creates a tense environment. This moment forges a myth about bravery and tenacity in the face of danger and adversity. In order to project the image of a powerful and prominent lady, Eudoria, a strong and wise mother, plays a crucial role in offering assistance and combat tactics.

In image (C), taken using the long shot technique, the connotative meaning depicts the entire scene as the Grail police and his friends managed to encircle Enola Holmes' horse-drawn carriage. With Enola and her companions in a precarious predicament and their adversaries closing in, the entire sequence builds to a tense and terrifying mood. This sequence forges a narrative of struggle and conflict between good and evil, in which the heroes, in spite of the challenging circumstances, are forced to uphold their bravery and morality in the face of a formidable and technologically advanced foe. Using the same long shot approach, the scenario depicts Enola, Eudoria, and Edith fighting the Grail police and his troops.

This is the connotation meaning of image (D). Because of the great tension and conflict occurring, the entire scene has a tense mood. A myth of resistance and triumph over the powers of oppression is created by this scene. The message of unity and resilience in the face of injustice is emphasized by the main characters' bravery, strength, and perseverance in battling their adversaries. The description paints a picture of a tense, difficult moment where the main protagonists must face their opponents and overcome barriers with courage, strength, and unity. The scene's mood and feelings are better conveyed while the myth and its implications are reinforced through the employment of narrative and visual elements.

Table 3.4

Scene 4 of Enola Holmes 2 Movie

Visual	
	
(A)	**(B)**
Sign	Dialogue, a woman, facial expression
Settings	At the match factory
Timeline	01.29.11 - 01.30.00

a. Denotation

Picture (A) uses a close-up video shooting technique, emphasizing Enola Holmes's face with the camera. This image shows Enola Holmes telling Viscount Tewkesbury, who stands in front of her, "if someone comes, say that you are a nobleman." Tewkesbury is outside the fence to ensure security, while Enola is positioned inside the match manufacturing fence. Enola and Tewkesbury were the only two in the silent and dark environment that has emerged.

A medium shot is the method of videography employed in image (B), wherein a portion of Enola Holmes' body is seen. Enola Holmes is shown in this photo holding a

hammer and wearing a cautious expression. The atmosphere is heightened by the darkness and the sound of the ticking clock, which complement Enola Holmes' loneliness.

b. Connotation and Myth

The scene's attention is on Enola Holmes's face, which has a serious and focused look, as depicted in image (A), taken using a close-up technique. The line in Enola's speech "if someone comes, say that you are a nobleman." instructing Viscount Tewkesbury to pose as a nobleman carries implications for the approach or scheme that would be used. Tension and intrigue arise from the eerie, dark setting, and two main protagonists. This sequence establishes a myth about the bravery and intelligence of a detective since it shows how Enola Holmes can stay composed and focused while coming up with a plan to save Viscount Tewkesbury and herself in a risky circumstance. The idea of Enola Holmes's strength and leadership is further reinforced by the close-up methods used to showcase her face.

The image (B)'s connotative meaning, which uses a medium shot style, depicts Enola Holmes in a peaceful, dark environment while she is completely attentive and holding a hammer. The creepy and tense mood is created by the sound of the clock ticking, which complements Enola Holmes's loneliness. The emphasis on Enola Holmes' bodily parts conveys the idea that she is prepared to act or defend herself against harm. The myth of the vigilant and prepared investigator in perilous circumstances is furthered by this incident. The situation is made more dramatic by the eerie, calm atmosphere, and by Enola Holmes's watchful gaze, which conveys her courage and resolve in the face of difficulty.

Overall, these words paint a picture of a suspenseful and mysterious environment in which Enola Holmes must confront danger head-on by using her cunning and bravery. The scene's mood and feelings are better conveyed while the myth and its implications are reinforced through the employment of narrative and visual elements.

Table 3.5

Scene 5 of Enola Holmes 2 Movie

Visual  **(A)**  **(B)**	 **(C)**
Sign	
Settings	At the theatre
Timeline	01.40.33 - 01.46.11

a. Denotation

Close-up videography is employed in image (A), with the camera focuses solely on Bessie Chapman's face. This photo shows Bessie Chapman attempting to break free by biting the back of the hand of Policeman Grail, who tries to imprison her.

The camera in image (B) is focuses on Enola Holmes behind the shoulder of a man who is brandishing a gun at her, utilizing an over-the-shoulder shot method. The man is a

Grail police officer. With background music heightening the intensity, this scene creates a tense, threatened, and anxious mood.

The video shooting method employed in image (C) is a medium shot, in which the camera focuses solely on a portion of Enola Holmes' and the Grail Police's bodies. Enola Holmes is shown in this photo successfully hitting the Grail policeman in the head, causing him to lose his footing. As the action takes place on a narrow bridge that is situated above the theater stage, Enola and the Grail Police are at risk of plunging from a height.

b. Connotation and Myth

The scene focuses on Bessie Chapman's face, which conveys tension and struggle as she tries to break free by biting the hand of the Grail policeman holding her captive. This is image (A), which has connotative meaning in which Bessie's facial expression conveys a sense of bravery and resolve in the face of the approaching danger. A myth about a girl actively resisting injustice and unfair treatment is created by this scene. Bessie's courageous deeds paint a picture of women's bravery and strength in the face of hardship.

Connotative meaning of image (B), Enola Holmes is seen in the scene behind the shoulder of a Grail police officer who is pointing a gun at her. This is done using an over-the-shoulder shooting technique. Background music heightens the suspense, creating a tense and menacing environment. The emphasis on Enola Holmes draws attention to the tenacity and stress on her face amid peril. The myth of the individual's battle against the powers of injustice and oppression is strengthened by this moment. Enola Holmes portrays herself as a strong and unwavering hero by battling her foes with courage and resolve even if she is in danger.

The connotative meaning is evident in image (C) depicting Enola Holmes and the Grail police fight on a small bridge on the theater stage, captured in a medium shot. The scene's mood becomes increasingly uncomfortable due to the vulnerable predicament. A myth of resistance and triumph over the powers of oppression is created by this scene.

Enola Holmes demonstrates by her forceful physical acts that she will not submit to oppression and that she will use all of her resources to fight back.

Overall, the description paints a picture of a tense, difficult moment in which the major protagonists must muster their bravery and fortitude in the face of oppression and threats. The scene's mood and feelings are better conveyed while the myth and its implications are reinforced through the employment of narrative and visual elements.

Table 3.6

Scene 6 of Enola Holmes 2 Movie

<table>
<tr><td>Visual


(A)


(B)</td><td>

(C)</td></tr>
<tr><td>Sign</td><td>A paper, dialogue, a group of men and women,</td></tr>
<tr><td>Settings</td><td>At the theatre</td></tr>
</table>

Timeline	01.48.36 - 01.51.15

a. Denotation

A paper with the words 'M I R A T R O Y' printed in capital letters on its surface is depicted in figure (A).

A medium shot is employed in image (B), where the camera only focuses on a portion of Mira Troy and Charles McIntyre's bodies. Charles McIntyre is seen in this photo asking Mira Troy, who is in front of him, "Miss Troy, are you the mastermind?" Mira Troy simply gave him a sidelong glance and does not turn to face Mr. McIntyre.

The medium-long shot in picture (C) shows half of the bodies of Mira Troy, Sherlock Holmes, Sarah Chapman, Bessie Chapman, and one of the police officers highlighted by the camera. This image depicts Mira Troy looking disappointed and disapproving as she asks loudly, "Where is my place in this society?" amid a quiet scene that includes Sherlock Holmes and the police officer standing silently behind her and Sarah Chapman, who is hugging Bessie Chapman.

b. Connotation and Myth

The spectator is left feeling perplexed and with questions after viewing image (A), a paper graphic with the capital letters "M I R A T R O Y " on it. The fact that this wording is there emphasizes how significant the name "Mira Troy" is to the developing story or plot. The name Mira Troy gives rise to a myth concerning the identity and purpose of this figure in the narrative. The name could have unique meanings and implications that are disclosed later in the plot, piquing the viewer's interest and building anticipation.

Connotative meaning of image (B), using a medium shot approach, the scene's focal point is the portion of Mira Troy and Charles McIntyre's bodies that are in conversation. Charles's question "Miss Troy, are you the mastermind?" about whether Mira Troy is the mastermind adds suspense and intrigue, and her character is further enriched by her statement of ambiguity. The image of Mira Troy as a figure of mystery and bewilderment

is strengthened by this scenario. The audience's curiosity and interest in Mira Troy are piqued by Charles's queries, which cast doubt on the character's identity and motivations.

When Mira Troy inquires "Where is my place in this society?" about her place in society, the medium-long shot style conveys her sense of disappointment and discontent, as implied by the connotative meaning of image (C). The tension and unpredictability of the scenario is underscored by the appearance of Sherlock Holmes, Sarah Chapman, Bessie Chapman, and the police officers standing motionless. A myth is developed in this scene regarding Mira Troy's function and standing in society. Her inquiries provide her character in the novel an additional layer of depth as they reveal both her perplexity and her discontent with her position in the current societal order. All in all, the description paints a picture of a mysterious and suspenseful scene where the major protagonists interact in a way that begs the viewer's questions. The scene's mood and feelings are better conveyed while the myth and its implications are reinforced through the employment of narrative and visual elements.

Table 3.7

Scene 7 of Enola Holmes 2 Movie

Visual  **(A)**  **(B)**	 **(C)**
Sign	Dialogue, body gesture
Settings	At the match factory
Timeline	01.53.35 - 01.56.00

a. Denotation

The videography method employed in image (A) is a long shot, in which the camera focuses on every object in the scene. Sarah Chapman is shown in the photo sitting at a table with all of the other female employees at the match factory. In her opening remarks, Sarah Chapman states, "A few weeks ago." Only Sarah Chapman's strong voice can be heard amid the quiet atmosphere that permeates the image.

The video capture method employed in image (B) is a long shot, in which the camera focuses on the entire object. Speaking loudly to all the working girls at the match factory, Sarah Chapman continues her speech, saying, “It’s not typhus that kills us, but phosphorus”.

An over-shoulder shot is employed in image (C), where the camera focuses on the full thing behind the back of the man supervising the working female. The man supervisor who is ready to approach and abuse Sarah Chapman is quickly blocked by Enola Holmes in this photo as he felt threatened by the truth that Sarah Chapman had shared with all the working girls.

b. Connotation and Myth

With the long shot technique and the connotative meaning of picture (A), the scenario centers on Sarah Chapman, who is standing on the table and surrounded by every female employee in the match factory. The loud-speaking Sarah Chapman's presence saying “a few weeks ago,” brings attention to her remarks and fosters a quiet environment. The myth that is created by this moment is on Sarah Chapman's bravery and integrity in speaking the truth to the female factory workers. Standing on the table and projecting her strong voice highlight her leadership role in exposing falsehoods.

With the same long shot style, image (B) conveys the connotative meaning of Sarah Chapman continuing her oration while maintaining a loud voice and saying “It’s not thypus that kills us, but phosphorus”. The fact that all the working girls are paying attention gives the impression that Sarah Chapman is speaking the truth. The myth of Sarah Chapman's bravery and resoluteness in the face of oppression and injustice is reinforced by this scene. Her assertive and lucid language demonstrates her willingness to stand up and defend the rights.

With the over shoulder shot method and the connotative meaning of picture (C), the action centers on Enola Holmes, who quickly moves to prevent the man supervisor who

is about to approach Sarah Chapman. Enola Holmes's position behind the man highlights her protection of Sarah Chapman and adds to the tense atmosphere. The myth about Enola Holmes' bravery and fairness in defending the vulnerable and oppressed is reinforced by this scene. She is a hero who is prepared to battle for justice and the truth, as seen by her prompt and decisive acts. Ultimately, the description paints a picture of a situation full of bravery, honesty, and justice, in which the major characters must confront oppression and injustice with courage and decisive action. The scene's mood and feelings are better conveyed while the myth and its implications are reinforced through the employment of narrative and visual elements.

Table 3.8

Scene 8 of Enola Holmes 2 Movie

<table>
<tr><td>Visual

(A)

(B)</td><td>
(C)

(D)</td></tr>
<tr><td>Sign</td><td>Dialogue “Stop that!”, body gesture</td></tr>
</table>

Settings	At the match factory
Timeline	01.56.14 - 01.57.54

a. Denotation

Close-up videography is employed in image (A), when the camera intently examines Bessie Chapman's legs. In this photo, Bessie Chapman is shown stomping her feet amid the quiet that followed Sarah Chapman's speech urging all working girls to quit the match factory in order to stop the fatalities that would occur if the working girls remained there.

An over-the-shoulder shot is employed in image (B), wherein the camera focuses on everything behind the shoulders of multiple working girls. In this image, Sarah Chapman and Enola Holmes mimic Bessie Chapman's movements, and all the working females subsequently follow her. The sound of stomping feet from Bessie Chapman, Sarah Chapman, Enola Holmes, and the other working girls fill the match factory.

The video capture method employed in image (C) is medium long shot, meaning that the item is not fully highlighted by the camera. An image of a man supervisor with an angry countenance and a loud voice screaming "Stop that!" as an attempt to put an end to the working girls' uprising, which also involves Bessie, Sarah, and Enola.

The video recording method employed in image (D) is an extreme long shot, in which the camera captures the complete thing without cropping. This photo shows Bessie Chapman, Sarah Chapman, Enola Holmes, and other working girls exiting the match factory with broad smiles on their faces.

b. Connotation and Myth

The scene's focus is on Bessie Chapman's two feet stomping in the quiet that follows Sarah Chapman's speech, based on the connotative meaning of image (A), which

was taken in close-up. Bessie Chapman's choice to leave the plant for her own and her coworkers' safety is conveyed by this action as being determined and definite. A myth about bravery and solidarity in the face of injustice is created by this scene. Bessie Chapman's deeds served to further the perception that women are strong and capable of speaking out against injustice.

Image (B)'s connotation meaning, using an over-the-shoulder shooting method, centers on Bessie Chapman's deeds, which serves as an inspiration and a model for all working girls. There is a lot of simultaneous foot stomping, which gives the appearance that people are united and strong against injustice. The image of women's unity and power in group endeavor is strengthened by this scene. Enola Holmes, Sarah Chapman, Bessie Chapman, and the other working females paint a picture of how togetherness may change someone's destiny.

Connotative meaning of image (C), using a medium long shot approach, is shown in a scene that centers on an irate male supervisor who wants to put an end to the working ladies' rebellion by saying “stop that!”. Tension and a sense of threat are produced by his loud voice and angry expression. The notion of resistance and the threat of change is strengthened by this scene. The man supervisor's indignant response highlights how women who dare to stand out against tyranny and take action may be seen as a danger to people in positions of authority.

With the extreme long shot method and the connotative meaning of picture (D), the scenario centers on Bessie Chapman, Sarah Chapman, Enola Holmes, and all the working girls who emerge from the factory beaming and smiling. After acting jointly, they feel relieved and full of hope. The notion of victory and liberation from oppression is strengthened by this scene. Their joyful expressions and smiles convey a sense of liberation and contentment as they triumphantly alter their destiny through bravery and solidarity. Overall, the description paints a picture of a moment where the major characters work together to combat oppression and achieve freedom—a scene full of courage, unity, tension, and victory. The scene's mood and feelings are better conveyed while the myth

and its implications are reinforced through the employment of narrative and visual elements.

CHAPTER 4
DISCUSSION

This chapter discusses the representation of female masculinity through a movie. The researcher chose the *Enola Holmes 2* movie as the object to be analyzed. The data was obtained from eight scenes containing depictions of female masculinity. The researcher analyzed the objectification of female masculinity represented in the movie using the semiotic analysis method of Roland Barthes finding the meaning of denotation, connotation, and myth in each scene. This research scrutinized the movie *Enola Holmes 2* using *Peter Lehman*'s theory of female masculinity. The researcher saw female masculinity as closely related to how this movie conveys its view on the masculinity of women who are represented in this movie.

Ulinuha (2017) explains that gender stereotypes are perpetuated by society, leading individuals to form preconceived notions about the appropriate behavior of men and women. It gives rise to the stereotype that views males as superior and women as inferior. The idea of gender is changing with time and is no longer connected to a particular sex. These days, women can possess traits associated with men; this is known as female masculinity. Parvanthi (2017) claims that the phenomena of feminine masculinity is characterized by a woman engaging in masculine performatives. In this instance, characteristics associated with men—like strength, aggression, and masculinity—are transferred to a female body. According to her, power—a trait mostly connected to ideal masculine traits—is the one thing that defines masculinity in all contexts. Films have used men to represent the qualities of masculinity, such as strength, bravery, leadership, and heroism. In the meantime, femininity is not exclusive to men; it equally applies to women. However, we can observe how women are used to represent masculinity in Enola Holmes 2. One of the British films that has been shown internationally is Enola Holmes 2. The Enola Holmes Mysteries, a ten-book series written by Nancy Springer, served as the inspiration for the film.

Enola Holmes is the main character in Enola Holmes 2. Enola Holmes is typically depicted as a young woman in her mid-teens, exuding youthful energy and agility. With her dark, often described as rich brown or black hair, styled practically to suit her adventurous lifestyle, she navigates the late 19th-century world with confidence and determination. Her expressive eyes

reflect her intelligence and wit, observing keenly the world around her as she tackles challenges head-on. Enola's attire is modest yet functional, allowing her to move freely during her investigations and escapades, while her confident demeanor and poised posture underscore her independent spirit and resilience in the face of adversity.

Films address social concerns in accordance with the demands and goals of delivering a message. The director attempts to address the problem of modern slavery in 19th-century England during the industrial revolution that led to feminine masculinity, feminism, and the way women are portrayed in the film in light of the findings. Using Peter Lehman's theory of masculinity, researchers examined how female masculinity was portrayed in the film.

A. The Characteristics of Masculinity in Enola Holmes 2 Movie

1. Power

In this film, power is portrayed as the first attribute of masculinity in the two of eight scenes that showcase feminine masculinity. In this instance, a key component of masculinity in many cultures is power. Possessing authority and influence over other individuals, genders, races, and other entities is always linked to being considered masculine.

The first is in scene 6 from 01.48.36-01.51.15, where it is shown that Mira Troy is the mastermind behind everything that happens. Lord Charles McIntyre, the British finance minister, has Mira Troy as his secretary. In this movie, Mira is shown as having a far sharper mind than her boss, but since she is a woman and black, the social structure in England at the time prevented her from advancing in her job. Even when they performed the same tasks as males, British women laborers at the period typically received lower pay.

This salary discrimination is one of the things that makes gender economic disparity worse and is a major kind of oppression. In addition to facing salary discrimination, English women in the 19th century also lacked access to welfare and health benefits, frequently received unjust treatment, and had little control over their working environment. These

events led Mira Troy to doubt her place in society at the time as a woman, therefore she made the decision to engage in a shady multi-party game to demonstrate that women were capable of dominating men and controlling everything which men always did.

The second is in scene seven from 01.53.35 and 01.56.00, when Sarah Chapman convinces all of the female employees of the match factory to quit. Inhumane treatment is inflicted upon the female employees of this match factory, including long hours, low pay, and fines for insignificant infractions like talking, dropping matches, and having dirty feet. The risk of typhus, which frequently affects female employees there, is similar. Furthermore, a nasty male supervisor constantly exercises control over female employees in the match factory.

This demonstrates how there is gender inequality in the division of labor, with men positioned as dominant individuals to manage the work of female employees in order to maximize match manufacturing output. By doing this, Sarah Chapman demonstrates her ability to free and welcome all female employees from the discrimination and oppression they have already experienced. Sarah Chapman states that the phosphorus material that infected the earlier female workers throughout their employment was what ultimately led to their deaths, not the typhus they had contracted. It also explains that power is not only for men, but also women, they do have power like men.

2. Courage

In this film, courage is portrayed as the second characteristic of female masculinity in the six of eight scenes from this movie. One of the most important factors in the development of masculinity is courage. It is the ability to control one's dread of harm, illness, and other negative emotions.

The first is in scene 1 from 00.12.23-00.15.39, when Enola Holmes daringly goes inside the match factory's office in search of information and proof that would shed light on Sarah Chapman's disappearance. British prejudices from the 19th century depicted women as helpless, timid beings, but Enola Holmes defies this notion. In this scene, Enola

Holmes bravely chooses to walk inside the second-floor office of the match factory in order to search for any clues regarding Sarah Chapman's abduction.

She does this despite being terrified of the male supervisor who follows the female employees around constantly in order to keep an eye on their performance. In the office, Enola Holmes meticulously gathered the evidence without worrying that it might be discovered by a group of people who were having a meeting in the room next to her. This demonstrates that Enola Holmes is a courageous lady who faces fear and intimidation in the process of making decisions.

The second is in scene 2 from 00.36.54-00.37.22, whereby, fearlessly, Enola Holmes assaults the Grail police to preserve the evidence she has collected on Sarah Chapman's disappearance. When the Grail police appears and threatens to seize the evidence that Enola had been carrying concerning Sarah Chapman, she displays her courage. Enola's gallantry enables her to assault the Grail police and gets away. The Grail policeman is kicked in the stomach by Enola Holmes, causing him to become uncomfortable and unsteady.

This demonstrates how Enola's bravery surface in response to the threat poses by the Grail police's arrival. Other than that, Enola Holmes shows bravery when she is tracks to a dead end by two police officers who are surrounding her. Without showing any fear or surrender, Enola is able to scale the wall to an open window of a house and escape the two policemen's siege in order to save herself. This demonstrates how fearlessly Enola scales the wall to escape the two policemen's pursuit without worrying about falling or getting wounds.

The third is in scene three from 01.12.06-01.17.58, where Enola Holmes, Eudoria Holmes, and Edith engage in combat with the Grail police and his companions. This all begin when Enola, with Edith's assistance, break through the prison's rear wall—which Edith has previously bombed—to escape. It turns out that the Grail police and his friends are able to catch up with Enola during her successful escape, leading to a brawl. When the

Grail Police and his companions are after them, Edith bravely repells one of their attacks. With a deft hand, Edith maneuvers the horse-drawn carriage around the Grail police Trooper's attacks without risk of injury or fall. Until the three women easily repells the Grail Police, who at last are able to surround Edith's horse-drawn carriage and attack them. The Grail police and his team attacks them, but they valiantly and cooperatively repells them, striking back without fear of injury to protect themselves.

Eventually, Enola Holmes, Eudoria Holmes, and Edith manage to defeat the Grail police and his team by hurling smoke bombs at them. This demonstrates that not all women are frail and terrified of males, but rather, when it comes to defending themselves and standing up to injustice, women are courageous individuals.

The fourth is in scene four from 01.29.11-01.30.00, when Enola Holmes was alone in the match factory. From the minute she made the decision to go inside the match factory by herself at night, Enola Holmes' bravery was evident. She simply instructed Tewkesbury to keep watch outside the previously shut match factory gate while he boldly went inside the abandoned and dark match factory to obtain additional information regarding Sarah Chapman's disappearance. Enola Holmes fearlessly combs the match factory for evidence while staying vigilant and aware, using only a hammer and no light.

The actions of Enola Holmes, who fearlessly looks for proof of Sarah Chapman's disappearance in the middle of the night in a match factory with only the moonlight filtering through the ventilation system to guide her, defy the British stereotype that women are weak and timid. Enola was successful in demonstrating that women are capable of possessing the same bravery and strength as males.

The fifth is in scene five from 01.40.33-01.46.11, where the Grail police is valiantly fought by Bessie Chapman and Enola Holmes. Despite her youth, Bessie Chapman shows guts in this scene when she bites the back of the Grail policeman's hand to defend herself. Bessie Chapman was being held captive by the Grail Police at the time, therefore she bravely attempted to defend herself against their assault. This demonstrates that not all

women have to be meek and obedient to men in order for them to dare to struggle against the oppression perpetrated by men.

In addition, Enola's bravery is demonstrated in this scenario where she dared to put her life in danger to fend off attacks by the Grail police and preserve the proof of the truth that she had completed gathering. Even though Enola is not holding any weapons in this scene, her bravery is demonstrated when the Grail police point a gun at her. She repelled the Grail police's attack with composure and bravery. In a similar vein, Enola resisted the Grail police assault with courage even if it resulted in what may be considered very serious injuries. But Enola Holmes managed to topple the Grail police with all of her bravery and strength. This demonstrates that women are at least as courageous and strong as men, if not more so.

The sixth is in scene seven from 01.53.35-01.56.00, where Bessie Chapman, Sarah Chapman, and Enola Holmes bravely convince female employees of a match factory to quit their occupations. The notion of extreme courage is demonstrated by the deeds of Bessie Chapman, Sarah Chapman, and Enola Holmes, who went to the match factory to release the female workers. To bring justice to abused workers, they are willing to take chances and maybe run afoul of the law or factory owners. Their determination to stand up to an unfair system and follow their convictions, even when doing so puts them in risk or has unfavorable effects, is a sign of their courage.

In addition, they exhibit moral courage by prioritizing not only their own interests but also the interests of the workers they defend collectively. In addition to taking the correct stance, they are courageous enough to act and take chances in defense of other people's rights and dignity. Others are motivated to be brave and stand up for what's right by their courage in the face of injustice and in their role as change agents. Because of this, their deeds at the match factory serve as a shining example of bravery that encourages and offers hope for greater social change.

3. Heroism

In this film, heroism is portrayed as the third characteristic of female masculinity in the three of eight scenes from this movie. It is the ability to control one's dread of harm, illness, and other negative emotions. Heroism is similar to courage, the difference between courage and heroism is how that courage transforms. Becoming a hero requires some traits, courage, and assistance, especially for people who truly need assistance for a noble purpose. A hero must, strictly speaking, shun selfishness.

The first is in scene three from 01.12.06-01.17.58, when Edith and Eudoria Holmes bombed the prison's rear wall in order to release Enola Holmes from custody. Enola Holmes was forced to spend time behind bars as a result of accusations made by the Grail police, not because of anything that she did wrong. When Edith and Eudoria Holmes bombed the prison's rear wall to successfully rescue Enola Holmes, they exemplified heroism, which is defined as having the guts and tenacity to face adversity. They demonstrate extraordinary determination to safeguard their family members and secure Enola's release by taking significant risks and disobeying the law.

These behaviors also demonstrate their dedication to moral principles and fairness, as they are willing to take unorthodox or risky routes to accomplish what they believe to be just objectives. The courageous deeds of Edith and Eudoria Holmes are especially encouraging because they demonstrate that bravery and fast thinking are needed in emergency situations as well as planned or unforeseen ones. Their efforts to rescue Enola Holmes also highlight the value of family members standing together and supporting one another through trying times. As a result, people are encouraged by Edith and Eudoria Holmes' valiant deeds to stand up for what is right and act morally, even when doing so involves taking significant risks.

The second is in scene five from 01.40.33-01.46.11, whereby Enola Holmes puts her own life in danger in order to preserve evidence that reveals the case's true nature. Enola Holmes was able to break through the patriarchal, docile, and weak perceptions of

women in England at the time with this moment, showcasing her heroic side. The acts of Enola Holmes exemplify a great sense of heroism.

Enola demonstrates incredible courage and a deep dedication to justice and truth by taking great risks and putting herself in danger. Such deeds also demonstrate her selfless character, as she prioritizes the good of others over her own, risking her own life to uphold the rights of those who are in danger. As a result, Enola Holmes' selfless deeds go beyond just putting her life in danger to defend the principles that inspire her to behave with the same bravery and integrity.

The third is in scene seven from 01.53.35-01.56.00, where Bessie Chapman, Sarah Chapman, and Enola Holmes went to the match factory to free the women employees. A profound sense of heroism may be seen in the deeds of Enola Holmes, Sarah Chapman, and Bessie Chapman, who went to the match factory to free female employees from discrimination at work. They exhibit exceptional courage in taking risks and acting to defend the rights of oppressed people by taking the initiative to fight injustice and opposing repressive regimes.

In addition, their acts demonstrate a strong sense of empathy and care for the well-being of others as they stand up for their rights to justice and dignity in an unjust and exploitative workplace. They show incredible bravery in taking chances and acting to defend the rights of vulnerable people by stepping up to confront oppressive systems and fight injustice.

The valiant deeds of Sarah Chapman, Bessie Chapman, and Enola Holmes demonstrate that heroism is not limited to spectacular or emergency events, but may also manifest in routine acts taken to uphold moral principles and combat social injustice. Their deeds demonstrate that anyone may become a hero by displaying bravery and caring for the well-being of others, even when it means making a sacrifice and taking on difficult tasks. Hence, others are motivated to strive for social change and speak up for the truth by the brave deeds of Bessie Chapman, Sarah Chapman, and Enola Holmes.

4. Leadership

In this film, leadership is portrayed as the last characteristic of female masculinity in the two of eight scenes from this movie. Leadership is the ability to influence human behavior to achieve the same goal and persuade a group of individuals to focus on goal setting and achievement.

The first is in scene seven from 01.53.35-01.56.00, where Bessie Chapman, Sarah Chapman, and Enola Holmes went to the match factory to free the women employees from discrimination at work. Strong leadership in opposing injustice is demonstrated by the deeds of Enola Holmes, Sarah Chapman, and Bessie Chapman, who went to the match factory to free female workers from oppression at work. They take the initiative to recognize harmful societal issues and move quickly to discover remedies that will have the greatest positive impact on society.

They show that they can lead by example and motivate others to support their cause by assuming the role of change agent. Their acts also demonstrate the bravery with which they have faced criticism and surmounted challenges to accomplish their objectives. These deeds also highlight the significance of leadership that is based on compassion and consideration for the welfare of others. Bessie Chapman, Sarah Chapman, and Enola Holmes all exhibit empathy for other people's suffering and a great desire to change unfair circumstances. They encourage a sense of solidarity and cooperation in the pursuit of constructive change by giving women workers the ability to band together and combat discrimination. Therefore, their deeds at the match factory demonstrate skillful leadership in inspiring others to take action for the greater benefit.

The second is in scene eight from 01.56.14-01.57.54, where Bessie Chapman kicked the first, and Sarah Chapman, Enola Holmes, and all the other female employees eventually followed, sending them out of the factory in large numbers, grinning, heading for freedom. The definition of remarkable courage was exemplified by Bessie Chapman's initial act of protesting unfair working conditions by stomping her feet. Bessie made the

courageous decision to take the chance and start the transformation, despite any fear or concern she may have had about the outcomes.

This is the first step in a series of events that included Sarah Chapman, Enola Holmes, and all the other female employees of the plant. Strong moral courage is demonstrated by Bessie's bravery in speaking out against injustice and sticking to her moral convictions, even when doing so means going up against stronger opponents. Moreover, the collective bravery displayed by Sarah Chapman, Enola Holmes, and all the other female workers who eventually ventured to leave the plant together was admirable.

They decided to band together in the pursuit of freedom and justice after coming together to protest unjust working conditions. Their deeds demonstrate that courage can arise from unity and support among one another as much as from individual daring. They demonstrate that courage can be a powerful force behind meaningful social change by taking chances and having the confidence to go forward as a team.

The way that women are portrayed both then and now reflects profound shifts in how society views the responsibilities and rights of women. Based on the movie Enola Holmes 2, some of the primary distinctions between women then and women now are as follows:

1. Social Role

   Women in the 19th century were typically expected to be submissive spouses and mothers, to concentrate on home chores, and to be restricted to domestic roles. In contrast, women today often have more access to a wider range of social responsibilities. They can pursue careers in the business or social spheres, assume leadership positions, or become professionals.

2. Education

   Women's access to school was typically restricted in the 19th century, and limiting them pursue higher education. Women now have more access to higher education and a wider range of learning possibilities than they did in the 19th century. A

significant number of women pursue further degrees and assume positions in a range of professions.

3. Occupation

   Throughout the 19th century, women were primarily employed in domestic settings or in extremely limited manual labor for which they received no pay and sometimes faced discrimination. In contrast, women today have greater options for pursuing professional professions and working in a variety of industries. They can also choose to work in professions that were traditionally associated with men.

4. Society's view

   In the 19th century, society had a tendency to have a conservative view of women and expected them to follow established social conventions. The way society views women has changed over time. Women now have greater support and freedom to follow their goals and objectives without being constrained by social norms.

The differences show how society's perspective has changed significantly and how women are now granted rights. Compared to women in the 19th century, women today usually enjoy more possibilities and freedoms, despite ongoing obstacles and disparities.

B. Comparison with International Research

A Canadian research journal *Discursive Construction of New Female Identity in Latest Hollywood Blockbuster Movies* states there are many examples of female masculinity in culture, literature, film, and daily life that demonstrate that masculinity is not a man's domain. In fact, as Halberstam puts it, female masculinity is frequently even "more powerful and convincing" than male masculinity. This premise is also supported by the numerous ways that female masculinity is portrayed in feminism movies. In the film industry, portraying women as action heroines is a relatively recent trend. The action genre was considered a man's domain for many years.

This study examines how women are portrayed in the most recent Hollywood superhero films in the wake of the #MeToo global movement to raise awareness of sexual harassment. This study aims to investigate the trend toward female lead and supporting

character empowerment in discourse and on screen. explores how female characters are becoming more prevalent in media, with the goal of changing things in real life as well. In the past, companies like DC Comics and marvel granted female characters limited voice, position, and screen time. However, today, female protagonists are depicted as having the capacity to lead humanity through various challenges. These films act as a gauge of the social and cultural landscape, showing audiences how women may be powerful, independent, and capable on screen, creating opportunities for other women. This strategy aligns with the most recent, or fourth wave, of feminism. The rise of strong, capable women is reshaping the modern man into a more flexible, sensitive, and flawed individual. In an effort to identify indications of change, the article also takes a close look at recent releases from various studios and genres.

A similar idea may be seen in the British film Enola Holmes 2 (2022), which addresses the topic of modern slavery in England during the 19th-century industrial revolution. This movie demonstrates how women, traditionally viewed as feeble, obedient, dependable, and meek during that century, begin to exhibit masculine traits. Through this movie, as well as the diary mentioned above, we demonstrate how movies portray women as having the same power, courage, heroism, and leadership qualities as men. Furthermore, Enola Holmes 2 (2022) demonstrates that women are occasionally more courageous and stronger than men. Enola Holmes 2 (2022)'s portrayal of female masculinity will undoubtedly have a significant impact on society, altering women's perceptions and revealing how women are perceived in that historical period.

Another research journal from Istanbul examines the idea of female masculinity that provides a summary of how it is portrayed in movies, particularly in Kill Bill Vol. 1 and Vol. 2 by Quentin Tarantino. violence plays a major role in Tarantino's portrayal of female masculinity. In both movies, the bride personifies two potent embodiments of the monstrous-feminine character outlined by Barbara Creed: a castrated woman and a castrator woman simultaneously. The article also explores how female masculinity and so-called feminine ugliness are related, as well as how these ideas are portrayed in Kill Bill Vol. 1 and Vol. 2. Lastly, the article provides a thorough examination of one of the

bloodiest sequences in the movie—the battle between The Bride and O'Ren Ishii's bodyguards. In modern culture, violence and female masculinity are synonymous. The purpose of this essay is to examine "the complex treatment of women" in Tarantino's Kill Bill Vols. 1 and Vol. 2. The female body is the main theme of the movie because Tarantino uses the portrayal of patriarchal society, which is brutal, to illustrate how women strive to navigate their place by leaving physical marks on their bodies from rape, abuse, violence, fear, and hatred. One way to interpret Tarantino's Kill Bill is as a tale of several women who use violence against men and women in order to win acceptance in a patriarchal society. But as the movie implies, they frequently fail to realize that a guy is in charge of their attempts to seem aggressive and manly.

A similar situation may be observed in the British film Enola Holmes 2 (2022), which addresses the problem of women being treated unfairly and forced to work in patriarchal environments. As stated in the aforementioned journal, a number of women resort to violence against both men and women in an effort to fit in with a patriarchal culture. This is also seen in the movie Enola Holmes 2, where the black woman Mira Troy, who works as the British finance minister's secretary, is the mastermind behind the complex events that take place and wants to topple the government system to prove that women like her are capable of controlling both society and men. The way that female masculinity is portrayed in Enola Holmes 2 (2022) will surely have a big impact on society, changing women's perceptions and exposing how women are viewed in that historical era.

CHAPTER 5
CLOSING

A. CONCLUSION

From the movie Enola Holmes 2 (2022), a number of the female characters, including Sarah Chapman, Bessie Chapman, Edith, Eudoria Holmes, and Mira Troy, as well as Enola Holmes, are suitable examples of female masculinity, with masculine traits such as power, courage, heroism, and leadership. Overall, these depictions of female masculinity portray women liberated from the constraints of the time's traditional gender norms, which dictated kindness, submissiveness to men, respectfulness towards men, and restrictions on employment, along with the notion of women being subordinate to men. This movie's female protagonists demonstrate that women can possess masculine traits and be strong enough to resist being oppressed by males. The role and identity of women in the movie are shown in a more inclusive and freeing way thanks to this depiction.

B. LIMITATION

This study's drawback stems from the researchers' challenges in locating the most recent printed books that address female masculinity. There are typically relatively few and hard to locate written works that serve as references on female masculinity. A number of scholarly references on women's masculinity have been around for a while, therefore their applicability to the contemporary understanding of women's masculinity has diminished. This is due to the fact that the idea of female masculinity is one that is always evolving. But as it happens, some ideas about female masculinity—like Peter Lehman's (2013) theory of masculinity—remain pertinent today. Due to access restrictions imposed by relevant agencies, it is not possible to obtain the sources cited by the researchers.

C. SUGGESTION

Based on the discourse uncovered in the study titled The Representation of Female Masculinity in Enola Holmes 2 Movie: Semiotic Analysis by Roland Barthes, the researcher offers recommendations for subsequent scholars tackling the same subject matter, specifically emphasizing the need to employ diverse analytical techniques, to

enhance access to study materials or reference sources on the portrayal of female masculinity in media, particularly in movies.

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