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Gender Inequality in Jack Thorne's Movie *Enola Holmes 2*
(Ketidaksetaraan Gender dalam Film Enola Holmes 2 Karya Jack Thorne)

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Abstract

Enola Holmes 2, a film set in the Victorian era, portrays these inequalities through its female characters who face an environment full of gender-based restrictions. This article focuses on three main characters—Enola Holmes, Sarah Chapman, and Mira Troy—analyzing how their experiences reflect various aspects of gender inequality that have persisted over time. This study analyzes gender inequality in Jack Thorne's Enola Holmes 2 through the lens of Fakih's theory, which identifies five manifestations of gender inequality: stereotypes, subordination, marginalization, violence, and double workload. The research applies feminist literary criticism, focusing on the socio-economic conditions and experiences of women, while also linking the findings to the reality of women in the Victorian era. Using a qualitative method, the study examines the dialogues and interactions of the three female characters in the film—Enola Holmes, Sarah Chapman, and Mira Troy—as representations of women who experience gender inequality. From the analysis, 16 instances of gender inequality were identified, illustrating the challenges faced by women during both the Victorian era and in the context of the film's narrative. These findings reveal how gender inequality persists and is reflected in the experiences of the female characters, highlighting its continued relevance in both historical and modern contexts.

Abstrak

Enola Holmes 2, sebuah film yang berlatar era Victoria, menggambarkan ketidaksetaraan tersebut melalui karakter-karakter perempuan yang menghadapi lingkungan penuh pembatasan berbasis gender. Artikel ini berfokus pada tiga karakter utama—Enola Holmes, Sarah Chapman, dan Mira Troy—dengan mengkaji bagaimana pengalaman mereka mencerminkan berbagai aspek ketidaksetaraan gender yang terus bertahan sepanjang waktu. Penelitian ini menganalisis ketidaksetaraan gender dalam *Enola Holmes 2* karya Jack Thorne melalui teori Fakih, yang mengidentifikasi lima manifestasi ketidaksetaraan gender: stereotip, subordinasi, marginalisasi, kekerasan, dan beban kerja ganda. Penelitian ini menggunakan kritik sastra feminis, dengan fokus pada kondisi sosio-ekonomi dan pengalaman perempuan, serta mengaitkan temuan dengan realitas perempuan pada era Victoria. Menggunakan metode kualitatif, penelitian ini meneliti dialog dan interaksi ketiga karakter perempuan dalam film—Enola Holmes, Sarah Chapman, dan Mira Troy—sebagai representasi perempuan yang mengalami ketidaksetaraan gender. Dari analisis tersebut, teridentifikasi 16 contoh ketidaksetaraan gender yang menggambarkan tantangan yang dihadapi perempuan baik pada era Victoria maupun dalam konteks narasi film. Temuan ini menunjukkan bahwa ketidaksetaraan gender masih berlanjut dan tercermin dalam pengalaman para karakter perempuan, menyoroti relevansinya yang tetap berlaku baik dalam konteks sejarah maupun masa kini.

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1. INTRODUCTION

Gender inequality has long influenced societal structures, creating distinct roles, opportunities, and perceptions for men and women. Though often perceived as natural, gender roles are, as (Franks, 2014) Argues socially constructed systems rather than biologically fixed categories. This distinction is critical to understanding how gendered expectations contribute to inequality by shaping social behavior and access to opportunities. The equal position of men and women in gaining access, participation, control, and benefits in life activities within the family, community, nation, and state is known as gender equality. Thus, when there is no equal position between men and women there is no harmony and balance, or discrimination arises because of someone's gender, this can be defined as gender inequality. In historical periods like the Victorian era, rigid norms confined women to subordinate roles within both the public and domestic spheres, framing men as leaders while reducing women's participation in areas such as politics, economy, and decision-making. (Kolleda, 2020). These limitations not only affected women's social mobility but also reinforced a system where gender itself became a basis for exclusion and subordination.

As a tool, the film has a strong enough influence without us realizing we can be brought to the ideology of the filmmaker. (Harahap et al., 2023). These ideologies are usually portrayed vaguely and then linked to stereotypes or the environment in which the movie was produced. Analyzing cultural representations of gender inequality offers insight into how these biases are perpetuated over time and mirrored in modern contexts.

Enola Holmes 2, a film set in the Victorian era, illustrates such inequalities through its female characters, who navigate an environment marked by gender-based restrictions. This article focuses on three key characters—Enola Holmes, Sarah Chapman, and Mira Troy—examining how their experiences reflect various aspects of gender inequality that persist across time. Enola's challenges as a young detective reveal the barriers to stereotypes faced by women, while Sarah's work in labor activism highlights women's marginalization within economic systems. Mira Troy, meanwhile, who works as a secretary encounters stereotypes and subordination that limit her influence within political circles. These portrayals underscore the ways women's roles have historically been constrained by social norms, which frequently align with a patriarchal framework that prioritizes male authority. (Irawati & Tjahjono, 2022).

As Purwanti (2020) Outlines stereotypes, subordination, marginalization, violence, and double workload as manifestations of gender inequality, this study also analyzes how each character's journey illustrates the era's socio-economic and cultural limitations using feminist literary criticism theory. This analysis not only highlights the restrictive systems of the Victorian period but also reveals parallels to contemporary gender issues. By exploring these narratives, the article underscores the relevance of critically examining historical portrayals of women to address modern gender biases and advocates for deeper reflection on how cultural legacies continue to influence gender roles and expectations today. (Tyagi, 2021).

Despite existing studies on gender inequality in literature and film, there remains a lack of focused analysis on the depiction of women's struggles with gender inequality in cinematic works set during the Victorian period. This research aims to address this gap by examining how Enola Holmes 2 reflects these struggles through its female characters, offering insight into the socio-historical context of the time, and highlighting the challenges faced by women in both the Victorian era and the context of the film's narrative. These findings emphasize how gender inequality continues to persist, underlining its relevance in both historical and contemporary contexts.

Through this study, the article aims to find out how gender inequality is experienced by the female characters at the workplace in the film Enola Holmes 2. The exploration will delve into the distinct challenges faced by Enola, Sarah, and Mira in their respective roles, highlighting the impact of societal expectations on their careers and the dynamics of power that perpetuate inequality within the workplace.

2. METHODS

This study uses feminist literary criticism as its primary approach, aiming to analyze gender relations and the dynamics of female subordination (Adzkia et al., 2022). This approach is particularly suited for examining women's roles in *Enola Holmes 2*. Additionally, according to Rokhmansyah (2016), the focus

of discussion regarding the issue of feminine existence in literary criticism is closely related to five main issues, but this research will be focusing only on two issues which are the socio-economic conditions and experience. This research uses descriptive analysis, which involves collecting, arranging, classifying, analyzing, and interpreting data to address real-world problems (Rusli, 2021). This method allows for a comprehensive understanding of the data through relevant theories. The object of the study is to see the gender inequality experienced by three female characters, Enola Holmes, Sarah Chapman, and Mira Troy. The data collection techniques include watching and reading the film's script several times, selecting relevant data for analysis and taking notes, classifying data using gender inequality theory, finding supporting theories or quotations from literature and online resources, and then analyzing selected data using established theories. The data will be analyzed descriptively through feminist literary criticism, following these steps:

1) Dividing: Classifying data based on gender inequality theory into stereotypes, subordination, marginalization, violence, and double workload.
2) Analyzing: Examining the experiences of the three main female characters—Enola Holmes, Sarah Chapman, and Mira Troy—within their workplace contexts.
3) Interpretation: Synthesizing findings to connect the data with theories of gender inequality and the experiences of women in the Victorian era, using feminist literary criticism to frame the analysis.

3. FINDINGS AND DISCUSSION

The study presents the findings about the gender inequality experienced by the three female characters in the film *Enola Holmes 2* and relates it to how women were in the Victorian era. This section explains and discusses the result of the analysis.

3.1 Stereotypes

Stereotypes are negative labeling of one gender. According to Williams (2023), women—especially in the Victorian era—were often labeled as individuals who should remain at home doing domestic work, and even if they did work, they mostly held positions as laborers, secretaries, and similar roles. Negative labeling can give rise to injustice and hurt one gender because women cannot advance themselves as they want. In the film Enola Holmes 2, these stereotypes are evident in how society treats Enola and Troy, who have to struggle against rigid social expectations related to their gender.

Enola Holmes the main character in this movie experiences various gender stereotypes that influence her life and career as a young detective. Enola struggles to be accepted professionally in society because of the assumption that the detective profession is better suited for men. Mira Troy, who is ultimately revealed as the main antagonist in the movie, is also a victim of gender stereotypes. She had to deal with stereotypes as a woman in politics and the government, believing that women belonged in subordinate positions and should not be in positions of major authority. It can be seen from all the data that has been found below:

1) Data 1

Lady: "Am I addressing the secretary?" [Scene 1, 2:09]

When Enola opens her detective office for the first time, a lady comes and assumes that Enola is just a secretary from her question in the dialogue above even though Enola herself is the detective, the assumption that Enola is a secretary reflects internalized gender stereotypes common in the Victorian era. Historically, in the Victorian era, women have been associated with secretarial roles, whereas men have often been considered to have positions of authority, such as detectives or supervisors. Women, including the lady, were conditioned to see certain roles like secretaries as "appropriate" for their gender, while roles requiring authority, such as detectives, were typically reserved for men.

The mindset behind the lady's question stems from a patriarchal system that positioned men as dominant in professional spaces, and women, even unintentionally, reinforced this by accepting or expecting these roles. The lady, influenced by these societal norms, automatically assumes that Enola must be filling a subordinate role, rather than one of authority, like a detective. This reveals how internalized gender stereotypes influence not just men's perception of women but also women's perceptions of other women, perpetuating the belief that certain professions are beyond women's capabilities (Natalis, 2020).

2) Data 2

Old Lady: "You're how old?"
Man: "Stone the crows, you're young."
Enola Holmes: "But my age is an advantage. I can go to places others can't, and explore where others won't. And I can fight. I know jujitsu."
Man: "But you're a girl."

Enola Holmes: "Yes, I am. Um…" [Scene 2, 2:13-2:30]

The dialog above occurs when Enola just opened her detective office, several clients come to her office but as we can see these clients can't trust their cases to Enola who is still young. Enola herself had tried to explain that being young is an advantage because she could go anywhere and that she could fight, but it was doubted again because she is a woman. The man assumed that women couldn't fight because of the gender stereotype at that time where women were supposed to be feminine, and weak and stay inside their home instead of exploring the outside world. Octavia et al. (2024) say this stereotype downplays the capabilities of women and girls, perpetuating the belief that certain roles or skills are gender specific.

3) Data 3

Client 1: "What experience have you had?"
Client 2: "The Tewkesbury case?"
Client 3: "Well, that was Sherlock Holmes" [Scene 3, 2:30-2:52]

From the dialogue above we can see that people believe Enola's previous case was a case that was solved by her brother Sherlock even though it was a case that was solved by her, they trust Sherlock more as the man who handled the case than Enola who is just a girl. The clients are expressing doubt about Enola's abilities and achievements, despite her assurance that the case in question was her own. The immediate reference to her well-known brother, Sherlock Holmes, implies that they attribute success and competence to a male figure rather than acknowledging Enola's accomplishments. This dialogue highlights the bias that assumes men are more suited for professional, challenging tasks, even when a woman has proven herself capable. It's a clear example of how gender stereotypes can undermine a woman's achievements and redirect credit to a male figure (Handayani, 2018).

4) Data 4

Enola Holmes: "So, my brother. While I had not a single case, Sherlock has been drowning in them." [Scene 4, 3:01]

This dialogue could reflect the impact of gender stereotypes experienced by Enola which affected her work. Her observation that Sherlock has many cases while she has none might be a result of societal biases that favor male detectives over female ones. So, while the dialogue doesn't explicitly mention a stereotype, the inequality she faces (lack of cases) could be rooted in gender stereotypes such as the belief that men are more capable or suited for certain roles (like being a detective) (Shofiani, 2017).

5) Data 5

Mae: "Who's this, Bess?"
Enola Holmes: "Enola Holmes."
Bessie: "She's a detective."
Mae: "She looks like she'll blow over in the wind." [Scene 5, 7:31-7:37]

It can be seen from the dialogue, that Enola faces judgment from another woman, Mae. This remark reveals how Enola is subjected to a gender stereotype not based solely on her gender but also on her appearance and social class. Mae's comment reflects a broader Victorian-era belief that women were physically weak and belonged in domestic roles. What Mae does, then, is stereotype Enola not only as a woman but as a particular type of woman 'a delicate, upper-class lady' who is seen as less capable of handling the physical and intellectual rigors of detective work. Instead of recognizing the shared struggle against a patriarchal society that limits women's roles, Mae's stereotype of Enola reflects a mindset shaped by the rigid expectations of both class and gender.

6) Data 6

Grail: "Then you're for the noose. Some detective you were. Should have stuck to needlework." [Scene 6, 1:07:12]

Grail underestimates Enola because he fails to get information from her about where Sarah is, so he says Enola has failed as a detective and should have done a sewing job instead. This statement reflects a gender stereotype that women are not capable of performing roles that are traditionally seen as male-dominated or requiring significant strength and skill. By dismissing her detective abilities and suggesting she should stick to "needlework," Grail is reinforcing the stereotype that women's roles and skills should be limited to domestic or less challenging tasks because that's the stereotype of women in Victorian times.

7) Data 7

Sherlock: "Every one of them is hidden using different account numbers. Twenty-seven in total."
Enola: "Well, what can you deduce from that?"

Sherlock: "Three things. Firstly, the man's a game player, perhaps a genius in mathematics, capable of covering his traces at every turn." [Scene 7, 41:23]

Sherlock is involved in a blackmailing case and he is confused or stuck with his case because of the person behind this blackmailing, he automatically assumes that his current opponent is a 'man' judging from the dialogue above. That means Sherlock assumes that someone who is smart and capable of doing blackmail and also hiding all their traces is a man, this is a product of stereotypes where at that time in the Victorian Era men were the ones who were supposed to rely on their wits and do dangerous things. He didn't know that his opponent in this case a woman and only a secretary, which is Miss Mira Troy. The dialogue reveals an implicit gender stereotype where Sherlock, like many others, unconsciously associates intelligence, complexity, and strategic criminal behavior with men while women particularly those excelling in traditionally male-dominated fields are often overlooked or underestimated. This reflects how societal assumptions about gender can shape perceptions, even in areas where women are equally capable.

3.2 Subordination

Subordination refers to the act of placing or treating a person, group, or idea as lesser or inferior in rank, status, or importance relative to another. In work environments, subordinates are employees who hold positions of lesser authority compared to their supervisors or managers. This can sometimes lead to unequal treatment or limited opportunities for advancement. (Babcock & Laschever, 2021).

Gender subordination happens when women are positioned lower in a patriarchal culture, where men are typically in positions of power and authority (Wahyudi, 2018). In Enola Holmes 2, this subordination is seen through how women, especially the characters Enola, Sarah, and Troy, are consistently held in lower positions in society and the workplace, often ignored or belittled by men who have higher authority. It can be seen from all the dialogues below:

1) Data 1

Grail: "Quite a party. You danced with young Master Lyon, I hear. May I ask, impertinently, I'm sure, did you want to kiss him, or find out more about your case, this Sarah Chapman?"

Grail: "Look, if you're trying to protect her, know this. I will protect her better." [Scene 8, 1:04:58-1:05:29]

When Grail asks Enola if she danced with Master Lyon to "kiss him" or "find out more about your case," he is trivializing her actions by reducing them to either personal (romantic) interest or professional curiosity. This subtly reinforces the stereotype that a woman's actions are often driven by romantic or emotional motivations, rather than strategic or independent decision-making. It implies that her actions need to be questioned or validated, diminishing her autonomy and suggesting that she isn't fully in control of her choices.

The statement, "I will protect her better" directly undermines Enola's abilities as a female detective, implying that a man is more fit for the traditional role of "protection". This is an example of the gender bias that often subordinates women's abilities in the workplace, particularly in male-dominated fields such as law enforcement. Grail assumes that, despite Enola's abilities, as a man and superintendent, he would do a better job of protecting someone, which reinforces gendered subordination. Although Enola is capable of carrying out her duties on her own, Grail feels the need to emphasize that his protection is superior. This reflects subordination based on assumptions of dominant masculinity and how women are positioned as inferior in the workplace.

2) Data 2

Crouch: "Oi. Faster fingers, faster fingers. Oi, stop talking!" [Scene 9, 13:11-14:06]

The dialogue of Mr. Crouch above happens at the match factory where Sarah and the other women work, Crouch was rudely telling the workers to work quickly *"Oi. Faster fingers, faster fingers."* he said in the dialogue. Subordination in the workplace happens when one person exerts control or authority over another, frequently leading to a power imbalance. Crouch's orders "Faster fingers, faster fingers" and "Stop talking!" are forceful commands that reflect an attempt to dominate or control the workers, most likely placing them in a subordinate position where they must comply with the demands quickly and without question. Also, it seems that the workers are not even allowed to speak, this scene shows what Sarah and other female workers feel and experience every day.

3) Data 3

Troy: "Sir, do you have any suspicions as to who this perpetrator might be?"

Charles: "Would I be asking you if I did?"

Troy: "But, sir, perhaps if we were to consider whether this theft is connected. I have ideas--"

Charles: "Did I ask for your advice? Or did I simply tell you to get it done?" [Scene 10, 14:57-15:15]

The dialogue above occurs between a man with a higher position (Charles) and his secretary (Troy), subordination of woman can be seen because when the woman wants to give him an idea but the man doesn't even bother to listen to her ideas or opinion, he just asks his secretary to get the job done. The man takes advantage of his higher position to give all his work to his secretary. Troy is subject to Charles's power when he ignores her opinions and stops allowing her to contribute. Charles reinforces that his role is to issue commands, while Troy's role is to follow orders without question.

4) Data 4

Sherlock: "One person receiving the fruits of their schemes with no one noticing."
Enola: "Hearing everything, seeing everything. Ignored for years."
Sherlock: "Playing them all."
Enola: "It's all a game. …Miss Mira Troy."
Mclntyre: [chuckles] "Absurd. Oh, I don't believe it."
Miss Troy: "It's remarkable what can be done when people underestimate you." [Scene 11, 1:47:54-1:48:35].

The dialogue above occurs when Enola and Sherlock find out that the person blackmailing the treasury minister or Mr. Charles Mclntyre all this time was someone who had not been noticed and had always been ignored for years, who was none other than the secretary of the treasury minister itself, Miss Mira Troy. Even when he heard the truth, the minister did not believe that his subordinate could do something as clever and cunning as that because she was a woman during the Victorian era women's education was usually lower than men's because they were supposed to focus on domestic sphere and this also shows how Miss Troy has been ignored and underestimated for years because of her position as a secretary in her workplace.

3.3 Marginalization

Marginalization is a condition where certain individuals or groups (women) are pushed to the edges of society, limiting their access to resources, opportunities, and power compared to more dominant groups (men) (Drew, 2023). Discrimination based on gender, ethnicity, class, or other factors frequently leads to marginalization since it pushes some people or groups to the bottom of the social structure. In a gender context, women's marginalization is manifested in the fact that they frequently lack equal chances in terms of education, job, and decision-making responsibilities, which ultimately hinders their full participation in society.

According to Scharff (2019), gender marginalization in various industries continues despite increasing awareness of equality. In the film Enola Holmes 2, marginalization is shown through various characters, especially Sarah and Troy who face injustice and restrictions due to their gender and social status. This representation reflects real conditions where women are often forced to be on the edge of society due to patriarchal social structure especially when this film used the Victorian era as the setting where at that time the patriarchal culture was still strong. Their marginalized position in the economic structure reflects the reality faced by many working women in the Victorian era and even today, where women are often placed in jobs with low pay and minimal legal protection. (Nguyen, 2020).

1) Data 1

Eudoria: "We know about these factories. Girls like Sarah Chapman, they're expendable. They go missing, too often they die, no one cares." [Scene 12, 1:14:02]

The dialogue can be considered a form of marginalization of women. Marginalization happens when a group is judged less important or valuable, usually because of gender, race, social class, or other factors. In this dialogue, women, particularly those in vulnerable positions like Sarah Chapman, are viewed as "expendable" or disposable. This statement indicates that their lives are regarded as less significant, and their disappearances are not given the attention or care they need. Such a viewpoint demonstrates a demeaning and marginalizing attitude towards women, which is at the core of marginalization.

2) Data 2

Mclntyre: "You! How dare you take advantage of your position!"
Troy: "I take advantage? What were my advantages? Treated like a common servant when I have twice the mind of yours. Any of yours."
Troy: "Why shouldn't I have a share of your ill-begotten riches and punish you at the same time? Why shouldn't I be rewarded for what I can do? Where is my place in this… society? I am a woman. I cannot

join clubs, I cannot own shares, I cannot advance myself as they can. So… I found my own way. And it was fun." [Scene 13, 1:50:05-1:51:09]

From the dialogue above we can see that Mira Troy does not feel justice or equality in her position as a woman in society and the workplace. Because even though she is smarter than her boss, she is only treated like a servant when she should be able to be more than a secretary but because of her gender she experiences subordination and cannot advance herself. From her dialogue, we know that women at that time could not join clubs, own shares, etc. which can be considered as a marginalization of women too.

Troy talks about how she can't go into clubs, own property, or advance which are all opportunities that men in her society can pursue. This is a potent illustration of how women were excluded from certain rights, privileges, and advantages, especially in historical contexts like the Victorian era. Troy's gender has pushed her to the margins of society, preventing her from fully participating in or benefiting from the structures that exist for men.

The marginalization demonstrated in Enola Holmes 2 reflects a reality that still exists in modern society. In many countries, women, particularly those from lower economic groups or ethnic minorities, still encounter inequality in terms of wages, educational opportunities, and representation in high-status positions. Despite a rise in knowledge regarding gender equality, women continue to face marginalization in various aspects of social and economic domains. Characters like Sarah and Troy represent the different kinds of marginalization that people go through in a patriarchal culture. Their portrayal in the movie provides an insight into the challenges faced by women and marginalized groups in their efforts to gain equal rights and recognition in the real world.

3.4 Violence

Gender violence is caused by the inequality of power that exists in society which occurs because of gender stereotypes, especially in the Victorian era, women were usually labeled as inferior and weaker than men. The act of one or group of men using force to inflict physical, sexual, or psychological harm or suffering on one or group of women is known as violence against women. This includes acts that are forceful, threatening, or arbitrary either in social situations or personal (Wardhani, 2021).

In the movie, Enola Holmes, as a young woman who rejects traditional social norms and takes on the role of detective, Enola Holmes faces physical violence from a man with a higher position than her in society and the workplace. One of the violence that Enola experienced while working is in the data below:

1) Data 1



Figure 1. Conversation Enola and Grail

Enola: "Nice shirt. Silk? On a policeman's salary? Who's paying you, Superintendent Grail? Who's paying you to kill match girls?"
Grail: "Where's Sarah Chapman?" [Scene 14, 1:05:58-1:06:12]

When Enola accuses Grail by asking who paid him to kill the girls in the match factory based on the evidence and assumptions she has obtained so far points to Grail as the killer because he is panicking and cannot find any reason to avoid the accusation, Grail using violence instead by strangling Enola's neck, this is a form of physical violence. Enola is targeted not just because of her actions but also because of her gender. She is a young woman working as a detective in a male-dominated field. The violence from Grail reflects a power imbalance where men often resort to physical violence to assert dominance, especially over women who are seen as challenging traditional roles. Grail's act of strangling her is not just a random act of violence, it is an attempt to overpower her, emphasizing male dominance and control over a female who dares to step outside of her expected societal roles.

2) Data 2

Enola: "The girl I'm looking for, Sarah Chapman, she has proof that girls are dying from the phosphorus they work with every day. And the factory are trying to cover it up as typhus. She knows it, and someone is going to kill her for it." [Scene 15, 1:24:21]

From the dialogue above we know that Sarah is trying to reveal the rottenness of the higher-ups in the factory who only think about profits from their business without thinking about the safety of the female workers there, and when they find out that Sarah is trying to reveal their evil work, they are trying to kill her too. This can be considered violence against women because of the workers who are dying because of some greedy men who only care about their wealth. Sarah Chapman, a factory worker, faced gender-based violence in a more structural and physical form. A covert kind of violence known as structural violence occurs when a group or individual is oppressed by the existing social or economic system, without direct physical violence. In Sarah's case, this violence emerged through dangerous and exploitative working conditions in match factories, where women like Sarah were forced to work with dangerous materials such as phosphorus, which slowly damaged their health. Sarah also faces physical violence when she tries to uncover the truth about the detrimental working conditions of female workers in the factory.

Given that the victims in this case are mostly women and girls who labor in dangerous environments, it is also possible to see this scenario as gender-based violence. Their lives are being undervalued, their work is being exploited, and they are being exposed to life-threatening situations without protection. The fact that Sarah's life is in danger serves as another evidence that women's bodies and voices are suppressed and targeted within this oppressive system.

3.5 Double Workload

Compared to men, women bear a heavier workload. Especially if these women are also working, because apart from bearing the burden of domestic work they also bear the burden of public work, this is what is called a double workload. Women are expected to work twice as hard as men because of gender inequality, which is ingrained in both genders from a young age. For example, women have been introduced to gender roles in the domestic sphere since childhood, but men are not required to learn these domestic roles (Utaminingsih, 2017).

Data 1: *Bessie: "She worked two jobs, you see. We couldn't get by without it. Washed glasses at a pub." [Scene 16, 9:08]*

The dialogue above means that Sarah works two jobs in different places to support both herself and her sister Bessie, as already known Sarah works in a match factory and the other job is washing glasses at a pub, because the wages from the factory are too small and they couldn't get by with just their wages at the factory, so Sarah take another job. This could be because during the Victorian era, women were often marginalized especially those of lower social status, they were not given the same education as men so their work was limited to being a factory girl or working in a pub washing glasses as it is the only thing they supposed to do, domestic works.

4. CONCLUSION AND SUGGESTIONS

4.1 Conclusion

This study examined how gender inequality manifests for Enola Holmes, Sarah Chapman, and Mira Troy in *Enola Holmes 2*, particularly in workplace settings during the Victorian era. Sixteen instances of gender inequality were identified, highlighting various forms of disadvantage faced by the characters. Enola and Sarah experience stereotyping and subordination due to societal expectations of women's roles and skills, while Mira Troy's character reflects marginalization within professional spheres, as her ambitions are dismissed in favor of her male counterparts. These inequalities are largely rooted in the cultural norms of the time, which relegated women to inferior positions, limited their agency, and perpetuated systemic barriers to their advancement. The film's portrayal underscores the persistence of these issues in public and professional realms, illustrating the historical context of gender-based restrictions in Victorian society.

4.2 Suggestions

As a suggestion, this study recommends that fictional works adapted from history or certain eras can raise more complex and empowering representations of women, to encourage public awareness of gender inequality. In addition, other researchers can expand this study by comparing gender representation in fiction works from various eras to see the development or stagnation in this issue. In the context of education, such films can be utilized as critical learning materials to examine social history, culture, and gender roles in society.

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