

Victorian Women's Resistance Against Patriarchy in the Selected Series of The Enola Holmes Mystery by Nancy Springer

Anandita Indah Putri¹, Seswita^{*2}

^{1,2}Universitas Andalas, Padang, Indonesia

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DOI :
Correspondence :
seswita@hum.unand.ac.id

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Abstract

This research examines the resistance of women in the Victorian period against patriarchy in the selected series of The Enola Holmes Mystery written by Nancy Springer. The aims of this research are to find patriarchal values shown by the male characters and society towards women and to reveal the way women characters resist against the patriarchal values in the Victorian period. In analyzing this research, the writer uses feminist literary criticism, especially radical feminism by Marilyn French and is supported by M. H. Abrams' mimetic approach. In presenting the data, this research uses descriptive methods and qualitative research. As the result of the analysis, the writer finds four forms of patriarchal values shown in the selected series The Enola Holmes Mystery by male characters and society towards women. It consists of ruled by the elite, limitations in women's education, women have no rights in property, and women have to get married. The writer also discovers that female characters' resistance against patriarchy in four ways, such as disguise and dress reform, specific knowledge for women, open a service with male name, and gaining their freedom by escape from the patriarchal environment. This research concludes that Springer delivers patriarchy—the system constructed by society—was mostly beneficial for men than women despite the fact that they consider the system as the best solution for women to settle for a better life precisely reflects Victorian society.

INTRODUCTION

The struggle faced by women is largely generated by the societal system, named patriarchy. Lerner (1986) states patriarchy is the indication and standardization of men's dominance towards women and children in the household and generally the expansion of the dominance of men in society. The domination towards women indubitably takes their freedom. Female subjection arises as the keystone in Victorian literature, from the hysterical and mentally disabled female images to the portrayals of young women who have to fight hard to make their voice able to be heard by the patriarchal society of that time (Shabliy, 2020). Therefore, in order to establish equitable rights for women, plenty of movements have been organized in the form of texts by women writers as their resistance. Out of many great women writers, one of them is Nancy Springer.

The Enola Holmes Mystery is one of a novel series for young-adult audiences written by Nancy Springer which tells about the forgotten little sister of Sherlock Holmes, Enola. Enola is a girl who lost her mother on her 14th birthday. In order to search for her mother's existence, she escapes to London. In

each of the series, Enola is able to solve phenomenal cases before Sherlock. The novel was adapted into a Netflix movie titled *Enola Holmes* in 2020 directed by Harry Bradbeer. Before the modern adaptation, Nancy Springer has published six books in the series: *The Case of the Missing Marquess* (2006), *The Case of the Left-Handed Lady* (2007), *The Case of the Bizarre Bouquets* (2008), *The Case of the Peculiar Pink Fan* (2008), *The Case of the Cryptic Crinoline* (2009), and *The Case of the Gypsy Good-Bye or The Case of the Disappearing Duchess* (2010). The first published of all the series was in the United States of America by Philomel Books, an imprint of Penguin Random House LLC. *The Case of Missing Marquess* was reprinted in 2007 by Puffin Books, *The Case of the Left-Handed Lady* in the same publisher was reprinted in 2008, and *The Case of Bizarre Bouquets* was reprinted in 2009.

From the series, the writer found the issues of Victorian women's resistance against patriarchy through three titles which are reprinted by Puffin Books, *The Case of the Missing Marquess* (2007), *The Case of the Left-Handed Lady* (2008), and *The Case of the Bizarre Bouquets* (2009). Therefore, the writer is interested in choosing these three novels because Nancy Springer emphasizes no matter how strong the female character is, the role of male characters is important in the perception of society and shadows every aspect of their life. A critical reading towards these novels is expected to give knowledge to the readers about the Victorian women's resistance and patriarchy in society by showing how women faced the problems as Nancy Springer shows in her novels. This research will generally analyze the patriarchal values of men, society, and explain the way women characters resist patriarchy that is shown in the selected novels of *The Enola Holmes Mystery* series.

In this research, it analyzes the dominance of men in society and the household as a form of patriarchy that has created unfairness between women and men based on the three novels in the *Enola Holmes* series by Nancy Springer. The writer would like to identify the discrepancy between men and women's roles in society, it seems like the dominance power puts portions into the role of men bigger than women. The problem is the author tries to balance the portion between the role of men and women through these three novels in the Victorian era.

Previous studies on related topic and the novel have been conducted by researchers such as Sakinah et al. (2022), Bahri et al. (2022), Satibi (2023), and Amalia & Hartono (2023). Different from the previous researchers, this research will focus on understanding men and societal perspectives towards women which influence women's unique behavior, thoughts and creative expressions to resist the patriarchal system that impacted the role of women depicted in the three novels of the series. The goal of this research is to make the readers realize that women and men are equal: women can wear anything they desire, women should be able to get public education, women can work as well as men to earn money, and women can freely choose with whom or not to marry anyone. This research will analyze the patriarchal values of men, society, and explain the way women characters resist patriarchy that is shown in the selected novels of *The Enola Holmes Mystery* series by Nancy Springer.

To conduct the research, the writer uses feminist literary criticism, especially radical feminism by Marilyn French (1985), which focus on two ideas: patriarchy and power; and is supported by M. H. Abrams' mimetic approach. French (1985) believes patriarchal societies intend to exclude women, control them, and control all aspects of their lives including manufactures and children. The center of patriarchy lies in its stratification, institutionalization and coercion. She argues that men's stratification on women bring to the stratification of class which viewed someone who attached to nature as savage, animalistic, and bestial that have to be ruled by the elite. Men consider themselves as someone who has less connection to nature and the flesh along with claiming themselves closer to God and in control more than others. By use of institutions, control is achieved. It is authorized that particular people can acquire education, or property ownership, or pass laws and institutions designed to keep these rules in place. As in coercion, it is required in institutionalized society due to its factitious and oppressive. Further, she explains that there are essential powers, the power to be and power over one's own body. The power to be, related to developing someone's abilities and to using the self. These abilities are natural which inherit that need interaction with the world such as education, freedom, and life decisions. Other than that, power over is

the most basic power that relates to the right to be free of physical abuse, to control someone's sexuality, the chosen place and person to marry, or not to marry; to control reproduction, children, and divorce.

METHOD

In conducting this research, the writer uses library research in order to collect the data. Primary data are collected to understand the selected series of *Enola Holmes Mystery* by Nancy Springer. Furthermore, the secondary data are taken from literary theory books, journals, papers, and articles related to the study on the internet. In analyzing the data, the writer read the novels to understand the storyline and contents of the novels. In addition, the writer takes notes to identify the problem related to the patriarchal values and women's resistance experienced by the Victorian women characters in the selected series of *The Enola Holmes Mystery* by Nancy Springer. In presenting the result of the research, the writer uses the descriptive method and the qualitative research. The writer will examine the patriarchal values and women's resistance that are depicted in *Enola Holmes: The Case of the Missing Marquess* (2007), *The Case of the Left-Handed Lady* (2008), and *The Case of the Bizarre Bouquets* (2009) by Nancy Springer.

RESULTS AND DISCUSSION

In the selected novels of *The Enola Holmes Mystery* series by Nancy Springer represent the life of women in Victorian society. This research examines four forms of patriarchal values: ruled by the elite, limitations in women's education, women have no rights in property, and women have to get married. It also discovers that female characters' resistance against patriarchy in four ways, such as disguise and dress reform, specific knowledge for women, open a service with male name, and gaining their freedom by escape from the patriarchal environment.

Patriarchal Values in the Selected Series of *The Enola Holmes Mystery* by Nancy Springer

In the selected novels, some female characters showed that they as women have several restrictions on their freedom and life decisions. It happens because men have control and power over them. Women should wear clothes that were considered appropriate for society which means there were limits of clothes that can be put on by women. As shown in the narration, that Enola was judged by the vicar's wife and others for wearing knickerbockers. She should have worn rational clothes with a long skirt to hide her ankles during her public cycling. Enola also mentioned that she was aware of the criticism towards her mother for not properly covering coal scuttles as the vulgar surfaces, back of the piano, and Enola (Springer, 2007). According to French (1985), women are considered monsters, unnatural creatures when they embrace the masculine principle of men and dare to attempt to hold power. There are various rules for women in dressing themselves constructed by society. In the nineteenth century, clothing participated in significant part as symbolic communication through revealing information about personal character, social standing, and social role of the wearer (Crane, 1999). Society has constructed the way a woman characterizes as attractive in appearance and behaves well through their clothes. Further, Enola said as the female character, women who do not wear a long skirt were considered vulgar because it could reveal their legs. Solomon-Godeau (1986) states that from the eighteenth century until after World War I, women's legs were covered by dresses, skirts, and robes in Western culture. No legs were ever generally exposed, despite the fact that hemlines historically relocated from the arch of the foot to a few inches above the ankle; this fashion rule applied to both aristocrats and bourgeois as well as laborers in agriculture. Hence, Steele (1985) explains the body was judged as immoral—e.g., sexual—then, it was mutilated, concealed, and deformed. Due to the conflicting demands of being physically attractive and morally proper, women wore restrictive, uncomfortable, and potentially unhealthy fashions.

Springer (2007) shows Enola through her brief explanation of her brothers, mentions Mycroft is a man with a government service career, an influential person and Sherlock is someone who has a book written about him, a famous detective (p.16). In the 1800s British society acknowledged three fundamental social classes which include the lower class, middle class, and upper class (Nasution, 2024). Amimour-Idrici (2011) explains that the upper class also have orders from aristocracy, gentry, and great magnates.

She also describes that landed property symbolized wealth and influence in society in rural England, and landowners are the governing elite, according to Townsend. In the novel, Mycroft mentions several expenses for numerous maids and other servants to take care of the estate (p. 26). Enola's family is part of an upper class as they have an estate with lots of servants and both of her brothers have a massive influence in London, especially Mycroft who is identified as an elite which rules Enola with several requirements.

Enola continually described other garments that should be worn by women, a corset. It shows in Enola narration about corsets becoming a restriction for women, the headmistress at a school made each girl wear a tight corset, which led to faint and difficult to breathe normally. The tight corset was examined as charming and moral for women to develop their self-restraint (p. 39). Enola made clear that corsets are fundamental things for girls in Victorians to assert their charming appearance to fulfill the moral of society. They have to wear corsets every day. Even at school, they are obligated to wear it as tight as it can be. This taught them to discipline the body from their childhood. Society considers the use of corsets to make the wearer look beautiful due to attracting men's attention, showing their social standard, and respecting themselves.

Boardman (1998), discusses the ideal woman and says women dress to please others, not herself, as she does with everything else. As someone who is working in government service, Mycroft, as an elite, commands Enola to become an ideal woman because they are from a great family (p. 40). Thus, Enola must become an ideal woman in order to maintain their social status as an upper-class family and pleasing others with her dress. In social interaction, the aristocratic lady plays an important role as she holds the key for her family social success (Amimour-Idrici, 2011). Therefore, Mycroft has a desire to make Enola's appearance as a well-bred lady through her accomplishments which constructed by society as societal demands and expectations of women from an upper-class family to maintain a reputable image and their social status. Mycroft as an elite has the responsibility to control her with his intimidation, in which women get pressured to obey the men's command because he thought that is the best solution for her to settle for a better life in the future by learning moral education in a boarding school for a young lady.

The next patriarchal value shown in the novel is the distinct education of men and women. The difference between spheres for men and women's core living subjects, influences the way boys and girls receive their education. The fundamental identification for the gentleman was public school education (Reed, 1974). The diversity between men and women who got the limitations on their education, discussed by Hathaway (2020) that from an early age, young girls were raised to learn certain skills and mentioned that Hughes explained how middle-class girls were taught to attract a husband from their accomplishments rather than domestic abilities. Therefore, numerous courses should be conducted for a young lady to receive those skills and achieve the accomplishments. Obviously, the skills were taught to make her able to be a better wife as the angel of the house and as men's pride. In the second novel, it mentions several skills which Enola could have learned and owned in her age from the dialogue of Mycroft and Sherlock, they blame Eudoria, their mother, for her absence in responsibilities to take governess, dancing master, decorous feminine dress and other things for Enola as a young lady (Springer, 2008). Societal constructions for girl's education are based on the elegant and feminine appearance for Enola to become a perfect young lady. Therefore, numerous courses should be conducted for a young lady to receive those skills and achieve the accomplishments.

Furthermore, in this second novel, Springer (2008) mentions certain skills of a young lady through Lady Cecily. The maid of Lady Cecily keeps mentioning her skills such as ballet and voice lessons which Enola validates and adds several accomplishments: singing, dancing, fainting decoration, and French-quoting, that her brothers want her to be. The one that societal construction desired by men to be married with (p. 41). It concludes that several skills for Victorian women that are required to fulfill the accomplishments of society were capable of looking beautiful by wearing corsets and feminine furniture on their appearance. In addition, they have the ability in arts, singing, dancing, playing instruments, etc. in order to fit the desire of patriarchal society towards women in the prospect to suitable for marriage,

maintain the dignity and social status of the family in the public's objectivity.

Further, Victorian society restricted women in property. Reed (2005) explains that the oldest son received the majority of the family estate and was responsible for taking care of other family members, who became dependents upon him unless they had income from other sources. In the first novel, it shows that Mycroft had abandoned his responsibility as the eldest son (Springer, 2007). Mycroft states by himself that he is an oldest son that has responsibility towards Enola and their mother because he inherited the authority after the death of their father. He is undoubtedly becoming the head of the family as the eldest son. He has the authority to manage the estate by himself and take control over the family members as his responsibility.

The aristocracy, gentry, and wealthy landowners embraced the ascendancy of primogeniture, according to legal histories of inheritance practices in England from 1300 to 1800. Patriarchal privilege was deeply rooted in these practices along with family and class relations. In medieval and early modern England, men possessed most of the crucial property, which granted them substantial advantages in terms of financial and economic sources as well as social status, whereas women could only inherit property through jointure, dower, and dowry (Murray, 2004). Women did not inherit property directly from their father. However, women received property through legal systems. The law allowed women to have property after the husbands passed away which only provide necessities to live not to control or even own it. Springer (2007) writes that Mycroft declares to Enola that their mother seems unable to understand that she should not handle the estate. Mycroft and Sherlock had notified Eudoria, she was legally not allowed to live in the estate except Mycroft gave her permission by reason of he owns the estate as the firstborn son (p. 28). Mycroft stresses that as the owner of the estate, he has the legal control over the estate that makes him hold the authority to determine who can live in his estate as he owns it. Even though the one who stays there is his mother, he can evict her from the estate. Eudoria should only live in and does not have the rights to control the estate for Mycroft. Thus, primogeniture is taking an important role for the upper-classes of Victorian society.

Furthermore, Enola has received information from her mother about property and money ownership law in the Victorian era. Enola assumes that as a firstborn son, Mycroft earned the money from the settlement instead of his own. Eudoria has explained to Enola that in a moral aspect, the law was unfair for women. However, the money legally was not theirs either. The money that a woman earned from her labor, for example as a writer, was expected to be given to her husband which is ridiculous (p. 49). It notes that Mycroft inherited their father's property of money as the firstborn son. Moreover, even if women have their own job, the wages from their hard work must be handed over to their husband. The law in the Victorian era made women have limitations in managing the finances. Perkin (2018) compiles Barbara Leigh Smith's pamphlet that reveals the England Common Law regarding married women, such as it was illegal for married women to receive their earnings and their husband would claim the money due to their wages belonging entirely to the husband. Certainly, this is unfair for women in every condition. This rule restricts women's power over their personal income and in every way possible to use the money for herself, such as buying a book or paying for her own desired things. Men as the head of the family should know all of the expenses from his family that made women restrained to get items for herself. Even women cannot save the money for their future as it is delivered all for the husband as the head of the family that owns properties.

There are several conditions that display marriage as fundamental for women. In the first novel, it shows in Enola's narration about married women that have a lot of children. Every year or two, the majority of married women vanished into the house and returned with a new child a few months later to the point that there were a dozen of children until the women ceased or passed away. This restraint rule has made the late of Enola's birth as a shameful event to the Rationalist logician and their well-mannered wife (Springer, 2007). Enola explains women, especially ones who have married, will not appear in public for an unspecified time because they are required to focus on domestic chores and have children as much as possible. Women are absolutely charged with giving birth in human life which is not an easy

thing to undertake because of the risk that could possibly bring them to death. Moreover, it shows that reproduction and children were under the control of men after marriage.

In the second novel, the restraints show through Enola that overheard the conversation between men about married women after looking at Enola that walk alone on the street. The men talk about their wives that will not go out without the protection of men as their husbands and blame the fault on a woman who wanders alone on the street as she brings troubles to herself (Springer, 2008). Society did not suggest women walk outside the house alone without the protection of men. Even if a woman walks around alone and they get in trouble, the woman gets blamed even though they were a victim. It seems obvious to the public as one of the American historians stated that women's existence alone on the streets of the city in the middle of the nineteenth century were perceived as dangerous or endangered. Further, Martha Vicinus reveals that it was inappropriate for a lady to be found dining by herself or casually strolling the streets in the evening... as the relationship between women and spectatorship remained complex and unsolvable due to their status as spectacle, their absence, the questionable legitimacy, and the eroticization of their presence on the streets (Nord, 2018). Problems such as harassment could happen if women walk on the street by herself. Street harassment settled as a social issue and problem due to the center of the city and national newspaper enlarged to create heterogeneous and conflictual publics in Victorian England (Walkowitz, 1998). Perkin (2018) explains that according to Smith's pamphlet, the law states that a man and his wife were one person; women as wives lived under their husbands' protection which was called a coverture. Therefore, women have to get married in order to protect and prevent them from troubles such as harassment.

Moreover, Lady Cecily, the daughter of a baronet as a representation of a woman, had experienced restraint from her father through the force of marriage. In this novel, Springer (2008) reveals that Lady Cecily in her sixteen years old (p. 29), is someone who is aware of working-class people in her charcoal drawings. She escaped from her house in order to avoid from his father's restraint and help to fight for working-class people's rights. She told Enola about her father, that always planning to set up Lady Cecily to marry a noble man and refuse to go home (p. 119). Lady Cecily outpours her conditions towards Enola to make her understand the reason Lady Cecily does not want to go home. Anything titled and wearing trousers that Lady Cecily mentioned are symbols of a reputable man. Her father wished Lady Cecily to get married with one of the men that was chosen by him. Lady Cecily was only sixteen when she escaped and her father wanted her to marry a man. The demand that was put on Lady Cecily by her father is counted as a burden through marriage engagement because it's not the focus object that Lady Cecily would like to take in her young age.

In the third novel, it shows that a woman can be influenced by the patriarchal values from the environment. Pertelote is one and only sibling of Flora. Flora said that Pertelote only wanted to eliminate her and marry a man and Pertelote answered that she wants to bring happiness to Flora (Springer, 2009). She has been taking care of Flora since the tragedy of rats. Pertelote has a shop that handles items for disguise such as wigs and other things that help Flora hide her damaged face with a false nose made of rubber. Nevertheless, she claimed that by marrying a man, it could make a woman receive happiness in their life. Meanwhile, Flora herself does not want to get married based on her perspective that Pertelote wanted to get rid of her.

Women Characters' Resistance Against Patriarchal Values in the Selected Novels of *The Enola Holmes Mystery Series*

In the first time Enola appeared in the first novel, she used knickerbockers even though she is a lady. Enola as a female character that is indifferent who does not follow societal construction, such as wearing her brothers' comfortable clothes: shirt and knickerbockers (Springer, 2007). As pointed out by Kortsch (2009), a woman who chooses not to wear a corset classified as feminist, prostitute, aesthete, or dress reformer, depends on their class, social circle, and the decade. Enola removes one of the fundamental rules for Victorian women—a corset—from her body that restrain her movement. Enola's appearance, who freely wears her brother's clothes, is unacceptable and not as expected from a young lady of the

Victorians. This certainly is not women's nature to behave out of societal norms which are considered her resistance as a woman against patriarchal demands towards women.

Further, as Eudoria is a dress reform, Enola follows in her footsteps to make her own dress which uses to disguise herself from her brothers when she runs away from them. Enola hides several necessary things to support during the escapade to London in her clothes. Enola reveals that there are private belongings wrapped inside bundle of cash and other stuffs include another dress in the back between her petticoats; handkerchief, a bar of soap, hairbrush and comb, ciphers booklet, ammonia inhalants, candies for energy-boosting in her suit pocket (p. 56). She stresses that her brother would not expect her to look like a grown woman because of her habit before that comfortably wore men's clothes. Then, she reforms a dress to help her conditions in running away from her patriarchal brothers to achieve her freedom. She is considered as a dress reformer which is considered quite unfamiliar for society. This ability to reform a dress is a way for women to change things to become more beneficial for her in order to fight against the restraints of patriarchal values.

Furthermore, in the second novel, Enola changed the use of the corset for her own purposes. She has to disguise from her brothers which also changes her appearance and adjusts the corset. Enola laced the corset firmly enough as it was purposely for defense since it saved her life from the stabbing of a knife once. Further, she had replaced the busk of a steel with a thin dagger that was five-inch long and double-edged as sharp as a razor wrapped in the greatly starched linen of the garment (p. 18). Enola has improved the corset to keep several things that support and ammunition for her weapon. She uses it comfortably to her body while wearing the corset by loosening its laces. Alongside, she made the corset to protect her body for defense purposes as a safety device for her body from the danger of any sharp weapons. In addition, she inserts a weapon as a self-defense mechanism in the urgent circumstances. This action is supporting women to make her less restrained from the restrictions set by society and have power over their own body. It also makes women able to protect themselves without the supervision of men from danger such as criminals on the street.

In the third novel, Springer (2009) writes one of female characters that show resistance towards patriarchal values by her disguise is Flora Harris. She used a man's clothes as the act of her power-to disguise in society. It shows through Flora conversations with Pertelote, she states that she has to disguise herself as Pertelote's husband and wear a beard and trousers. She wants to have the same rights as men, as she mentions that it is permitted for a man to defy nature (p. 119). It concludes that men have more chances to challenge the norm of social behavior rather than women. She wishes to have the freedom for herself and act masculine for her appearance because she cannot be the ideal woman who is attractive because of her flawed face, which does not meet the beauty standard in the Victorian era. Therefore, she disguises herself to be a man in order to get the rights and the same treatment that she had been desired for. Even though she will be considered an insane woman.

In order to resist the patriarchal system that only allowed women to have education around the domestic sphere, women characters in the series have learned specific knowledge, especially language. She has power-to educate herself to understand the meaning of those codes. In the first novel, Springer (2007) reveals there are two types of codes that Enola has to learn. She had found cipher codes from her mother that led her to get her birthday gift from Eudoria and tried to communicate with Eudoria by using cards with flower language. Enola attempts to understand cipher code by independently learning it from her mother. The codes are not meant to be for everyone. Thus, Enola has to brainstorm her head in order to discover the meaning behind all of the codes that were given by her mother to find another present for her. Through this code, it also can be the tools for Enola and Eudoria as the communications in secret between them.

According to Roux (2020), at a time when appropriate etiquette discouraged expressive and blatant displays of emotion, the Victorian language of flowers or also known as floriography developed as a clandestine method of communication. As Enola mentions, she has knowledge in entire communications style of women that Enola can arrange by herself, such as calling cards and cloak of ladylike conspiracy,

sealing-wax and messages in the postage-stamp position, covert defiance and feather fans, handkerchiefs and subterfuge, secret codes of hat brims and rebellion, and flowers code that Sherlock could not understand as a man with his logical mind (p. 122-123). Enola has known several codes. These codes were not part of public education in which the place of a man should get education. Women have knowledge on these various expressions of secret languages on the purpose to have secret communications between each other. Enola shows that she had more knowledge in these types of secret languages than her brothers and consider it as an advantage to avoid them. The brothers cannot understand the conversation between her and their mother which makes it difficult for them to track Enola's whereabouts.

French (1985) states the world that worships transcendence and power cannot have equality. The challenges faced by women in a misogynistic environment are unsolvable; if their decisions are based on equality, they defy the principles that have been taught to cherish and generally failed. They turn into, at most, pseudo-men. Therefore, to resist the patriarchal values that excluded women in property ownership, In the second novel, Enola opens a perditorian service which is a duty as a consultant to help people find their lost things and person to earn money in order to survive. She does not use her name as the owner of this service. She builds another name in order to disguise and make people believe that this service is reliable to use with a male name with Ph.D. degree, Dr. Leslie T. Ragostin that owns The Scientific Perditorian's office which actually his presence is nonexistent (Springer, 2008). According to Hannah (2018), there are many reasons for someone to change or disguise their name including social or political demands. In the nineteenth century, there were several people from diverse professions that used another name beside their birth name to change their identities, enhance, or to protect their private life. It is called pseudonyms or pen names that are used by the authors in literature to disguise their identity to cover background and circumstance (Lapp, 2015). Enola purposes in building a new name for her service is surely for disguise and protect her private life from her brothers. The purpose of her disguise also in order to please societal demands which prior men as the businessperson to trust. Enola has used a male name, Dr. Ragostin, as a scientist who manages to operate the office to help people with lost things or persons. This action is practically a pseudonym because in this case, she built a male name as a character that actually is not a real person as the owner of the service. This reduces the judgement of society towards her office which was held by a woman rather than using a male name for herself because her job requires meeting people to consult on their lost things and would be better for her to disguise as an adult woman who works for a man. It is by all means help Enola to earn money by herself.

To resist the obligation of marriage, women have to gain their freedom. French (1985) assumes that freedom is the feeling that humans are choosing their own bonds; the presence of balanced relations between humans and their condition, acts, and relationships rather than a lack or absence. It consists of responsibility, duty, and bonds as well as humans being relatively independent acts and states; it is the sense that humans are effectively using those aspects of themselves that they want to use, enjoy using, in the states and acts that they wish to be involved in. In the novel, the first woman that did the escapade is Eudoria. As stated in the second paragraph of chapter one, Eudoria left Ferndell Hall in her fourteenth birthday, more precisely in the evening of July with unknown reason (Springer, 2007). The possible reason for Eudoria's escapade was uttered by Enola later after her conversation with Mycroft. She realizes that they, as women, are constrained by men's rules to focus on becoming the angle of the house in order to be a good wife for another man. Enola outlines her similarity with Eudoria who had been wanted to rebel, despite Enola being unsure how to do it (p. 42). Eudoria had wished to be free and used aspects of herself effectively by escaping from the patriarchal environment. The escapade that Eudoria did is considered as an incredible rebellion by Enola as she also wanted to do the same as a form of rejection towards her brother, Mycroft, who wished her to enter the boarding school for young ladies. Therefore, she runs away to London by herself to get freedom.

Enola follows her mother's path, escaping from the estate in order to avoid being restrained by her brothers. In order to escape from her brothers, she tricked the driver who is meant to transport her to the station and told him that she wanted to visit her father's grave. She has prepared for the escapade after

the driver drove away to the public house waiting for her grieving and escaped with her bicycle that she left hidden in the hedge (p. 56). She uses the opportunity in the most possible way to make her succeed in getting her freedom. Indirectly, Enola has shown that women can be detached from patriarchal restraints if they have willingness to get out of the circle that is trying to restrict their liberty. Definitely, it has to be supported by a wise plan to achieve success. In this story, Enola has used her power-to outsmarted her brothers with a plan that she will appear differently from her first image, the masculine look, to avoid the suspicion of her brothers and their accomplices when she walks around on the street. She uses her ability to disguise in order to erase the traces of hers. It shows that from the escapade that is planned by Eudoria and Enola, they can get the freedom they have desired as women in order to choose their own bonds to live a life of their own choice and resist against patriarchy.

In the second novel, Springer (2008) through Lady Cecily, she shows that as a woman from an upper-class in society, she has the obligation to marry a man with an equal status. She rejects this arrangement and escapes from her estate as her action of gaining freedom. Lady Cecily refused to go back to her own home because she wanted to be free from the obligation to marry someone as an upper-class lady, as a daughter of a baronet. This action shows her power-to rebel against the power-over of her father as she no longer wants to be restrained. As the head of the family, her father has responsibilities that control her life. Even though she is a baronet's daughter that has wealth, she cannot bear the patriarchal values of her father and chose to get her freedom by helping the others from working-class people. She awakes that equality is for everyone regardless of their status including herself. Therefore, Lady Cecily escaped from her home and does not want to go back as a form of resistance against patriarchy.

In the third novel, Springer (2009) writes Flora uses a radical way to free from the constraint that limits her because of her flaws. As a woman that has a damaged face which is considered not beautiful, she only relies on her sister. Her egoist behavior made Pertelote's husband, Mr. Kippersalt, have to put her to an insane asylum. Even though her behavior is egoist, Pertelote chose to be by her sister's side and released her sister from the asylum. Then, Flora murdered Mr. Kippersalt (p. 141). Flora had taken revenge on the husband of her sister that put her in the asylum. By killing Mr. Kippersalt, she got her freedom of her own body to be independent and act as she wished without any constraint of men.

CONCLUSIONS

After analyzing the selected novels of *The Enola Holmes Mystery* series by Nancy Springer, the writer concludes that Springer tries to criticize the dominance of men in society and the household as a form of patriarchy that has created unfairness between men and women. Springer emphasizes no matter how strong the women characters are, the role of male characters is important in the perception of society and shadows every aspect of women's life in the Victorian period. Women have been restricted to both the power to develop the abilities of themselves and power over their own body rights caused by patriarchal society. As in reality, in the Victorian period, there was a dress culture for women to wear, women were educated to become the angle of the house, the inheritance culture that was only for men, and the fundamental goal of the girl in the upper-class family in the Victorian period was to be suitable for marriage.

For further research related to these novels as the object of analysis, the writer proposes several suggestions. It has numerous issues that can be brought up beside the discrepancy between men and women. The perspective and sentiment or intention from the author of the novel can be analyze to conduct further research. The other theories or approaches also can be applied to analyze Nancy Springer's *The Enola Holmes Mystery* series, there are deconstruction and reader-response theory to investigate the texts and the response of the readers. It would be related to the differences between Springer's version and Sir Arthur Conan Doyle's original version of Sherlock Holmes. Each reader would interpret the story in different ways depending on their expectations and beliefs.

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