

Negative Freedom in the Character of Enola Holmes: Isaiah Berlin's Perspective on Liberalism

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ABSTRACT

This study explores the portrayal of negative freedom as conceptualized by Isaiah Berlin in the character of Enola Holmes in the film *Enola Holmes* (2020). The research aims to identify aspects of Berlin's liberalism reflected in the narrative, to describe how Enola exemplifies the principles of negative freedom, and to highlight the significance of achieving such freedom in a patriarchal society. Employing a qualitative method, this analysis focuses on narrative and visual elements that reflect Berlin's concept of negative freedom. The data were collected by identifying scenes and applying the theory. Enola's physical and mental transformation is central to her personal growth, demonstrating how the film explores the themes of self-discovery and autonomy. The findings reveal that Enola's journey represents a compelling embodiment of Berlin's negative freedom. At the film's outset, Enola is subjected to patriarchal restrictions, particularly through the control exerted by her brother Mycroft. Her decision to search for her mother marks a pivotal moment in reclaiming her autonomy, as she begins charting her own path. The analysis further demonstrates that Enola's struggle against societal norms and her eventual self-acceptance signify a transformative journey toward individual freedom. Through her defiance of external controls, Enola exemplifies Berlin's concept of negative freedom, underscoring the importance of autonomy in fostering personal growth and liberation. This research highlights the enduring relevance of Berlin's liberal philosophy in contemporary narratives.

Keywords: negative freedom, isaiiah berlin, liberalism

1. Introduction

Literature is a creative and imaginative work that uses beautiful language and provides benefits in various aspects of life. According to Lafamane (2020), literary works reflect human feelings, experiences, ideas and beliefs, expressed through language that captivates readers. Literature records a wide range of experiences, both natural and supernatural, serving as a witness and commentator on human life. Over time, films have emerged as a modern form of literature, combining narrative and artistic elements with audio-visual mediums. (Effendy, 1986), describes

film as an audio-visual communication medium that conveys imaginative and realistic messages to audiences, making films a valid representation of literary expression. The film, as noted by Stam (2005) serves as a cultural artifact that mirrors societal values and ideologies, allowing viewers to engage with complex social realities through a dynamic visual experience. Additionally, as argued by Bordwell (2019) films operate as both narrative forms and socio-cultural commentaries creating a platform to analyze human experiences and ideologies.

Building on this understanding, both literature and film serve as powerful mediums for storytelling that transcend time and geography, offering audiences a lens through which they can explore diverse cultures, histories, and personal narratives. While traditional literary works rely on the written word to evoke imagery and emotions, films enhance this experience by integrating visual and auditory elements, creating a more immersive engagement. This transition from written literature to the cinematic experience also opens up philosophical interpretations of human existence. Philosophers like Aristotle, in his concept of catharsis in tragedy, have long discussed how narrative art serves to process human emotions and experiences. Likewise, films, through their use of visual storytelling, create emotional and intellectual connections with the audience, enabling them to explore complex philosophical themes such as freedom, morality, identity, and justice, much like classical literature.

The interplay between literary and cinematic techniques allows filmmakers to adapt, reinterpret, and modernize classic literary works, bridging the gap between past and present audiences. Filmmakers draw on the symbolic, thematic, and philosophical elements found in literature to evoke deeper reflections on the human condition. This relationship is not one-sided; rather, literature and film inform each other, with films frequently offering new interpretations of established literary texts. Philosophically, both mediums reflect the complexities of existence and engage with questions about the nature of life, identity, and society. For example, the use of allegory, as seen in both literary works and films, allows creators to present a world that critiques real-life structures while simultaneously offering alternative perspectives on human potential and societal norms.

Moreover, the synergy between literature and film fosters critical thinking and emotional connection. Literary elements such as symbolism, themes, and character development are reimagined through the film's unique tools, such as cinematography, sound design, and editing, offering new dimensions to storytelling Stam (2005) This transformation allows audiences to experience the same narratives in different ways, deepening their understanding and appreciation of the source material Hutcheon (2013). The philosophical approach in both mediums reveals the tensions between individual agency and societal constraints, freedom and oppression, and the search for meaning in a chaotic world. Films, like literature, are not only artistic representations but also philosophical inquiries into the human experience.

Films, much like literature, also serve as a mirror to societal changes and struggles, addressing pressing issues such as gender equality, race, and environmental concerns K. T. Bordwell (2020) Through their universal appeal, films carry the potential to spark dialogues and inspire change, just as great literary works have done for centuries. This convergence of artistic expression highlights the evolving nature of storytelling, demonstrating how both literature and film continue to shape and reflect the human experience in profound ways. By merging the narrative techniques of literature with the philosophical depth of visual storytelling, both mediums offer a comprehensive approach to understanding the complexities of human life and the world around us.

Enola Holmes (2020), adapted from Nancy Springer's novel series, follows the spirited journey of Enola Holmes (Millie Bobby Brown) as she searches for her missing mother on her

16th birthday. Directed by Harry Bradbeer, the film intertwines a personal quest with larger mysteries involving political conspiracies, all while challenging the patriarchal norms of Victorian society. Through Enola's intelligence, courage, and pursuit of autonomy, the narrative explores themes of individual freedom, women's rights, and self-discovery, reflecting broader societal issues (Butler, 2021; Hooks, 2015). With its blend of compelling storytelling and social commentary, the film garnered critical acclaim and sparked discussions about gender equality and personal agency, setting the stage for its 2022 sequel.

The theory of liberalism, as conceptualized by Isaiah Berlin (1958), focuses on individuals and freedom as the main values in society. Liberalism emphasizes the importance of individual autonomy, human rights, and protection of freedom from intervention by the state or other parties. In this context, liberalism distinguishes between negative freedom (freedom from coercion) and positive freedom (freedom to achieve one's potential).

Negative liberty prioritizes safeguarding individuals from unwelcome interference, thereby fostering personal autonomy. Berlin (1958) argued that the extent of an individual's freedom is proportional to the degree of non-interference they experience. He regarded negative liberty as a fundamental principle of a liberal society, where individuals have the right to make choices without external coercion, ensuring pluralism and the coexistence of diverse values. In this regard, Gaus (2010) notes that negative liberty is integral to maintaining a society that respects diverse individual perspectives and minimizes undue restrictions. Moreover, Pettit (2017) expands on Berlin's ideas by emphasizing the role of freedom in securing individual well-being and protecting against societal constraints.

Berlin also emphasized that restrictions on individual freedom are often associated with the concept of positive freedom. In this context, certain entities, such as states or groups, may assume the authority to dictate what is considered "good" or the ultimate "goal" for others. This can lead to totalitarianism, where individuals are compelled to conform to collective norms or objectives established by those in power. From Berlin's viewpoint, true self-liberation entails the ability of individuals to chart their own course without external coercion. This involves exercising autonomy and making decisions based on personal values rather than succumbing to societal or political pressures.

This research is significant as it highlights the relevance of Isaiah Berlin's concept of negative freedom in contemporary narratives, using the film *Enola Holmes* to connect philosophical liberalism with real-world social issues. Analyzing themes of individuality and resistance to patriarchal norms underscores the film's alignment with current discussions on gender equality and personal autonomy. Additionally, examining Enola Holmes' character demonstrates how stories of personal liberation inspire audiences to challenge societal expectations and embrace self-empowerment. As affirmed by Stam (2005) media forms such as films serve as extensions of human consciousness, shaping societal perspectives and fostering critical discourse. Similarly, Anker (2020) highlights the power of storytelling in promoting transformative ideologies, linking cultural narratives to broader socio-political movements. Ultimately, this study contributes to a deeper understanding of liberalism, gender dynamics, and the role of storytelling in advocating social change and individual freedom.

Ramadhan (2022) uses a structural approach to analyze the film's plot and characterization, emphasizing Enola's intelligence and independence but noting the limitation of relying solely on film data. Iqlima (2024) examines family values in the film, finding a balance between bonding and conflict, while Mugiarti (2022) analyze women's rebellion against patriarchy, highlighting domestic and political resistance through feminist and cinematographic approaches. Haerani (2024) focuses on women's empowerment using semiotic analysis, emphasizing Enola's

independence and her inspirational relationship with her mother. Similarly, Sakinah (2022) and Chandra (2022) analyze liberal feminism in *The Case of the Missing Marquess*, focusing on Enola's autonomy and gender equality, though limited to one novel. Other studies, like Yusriyah (2022), analyze the moral values in the film and their relevance to character building, while Utami (2022) examines Enola's role in women's emancipation in various spheres. Putri (2023) highlights the ambivalence of women's empowerment in the adaptation, and Satibi (2023) examines Enola's characterization and resistance using feminist theories. While these studies provide valuable insights into *Enola Holmes*, most are limited to single works, narrowing their generalizability to broader contexts.

While the theme of personal freedom in *Enola Holmes* has been explored in previous studies, there is a significant gap in research regarding the philosophical underpinnings of Enola's journey for self-liberation, particularly through the lens of Isaiah Berlin's liberal perspective. Berlin distinguishes between two types of freedom: negative freedom, which refers to freedom from external interference, and positive freedom, which is the freedom to achieve one's potential (Berlin, 1958, 2002). This theoretical framework aligns closely with Enola's quest to break free from the societal and gender constraints imposed on her. However, limited research has examined how these concepts of freedom can help explain Enola's struggle to overcome patriarchal norms. Hirschmann (2003) emphasizes the importance of contextualizing freedom within gendered power structures, providing a critical lens for understanding Enola's experiences. Similarly, Downey (2021) highlights how the film portrays feminist agency and resistance in the face of societal expectations. This study seeks to address this gap by analyzing Enola's journey for freedom through the lens of Berlin's liberalism. It aims to identify key moments in the film where Enola embodies the principles of negative and positive freedom and explores how her journey reflects the broader struggles for personal autonomy in a patriarchal society. This approach offers new insights into the intersection of liberal philosophy and contemporary film, shedding light on how modern narratives can reflect the timeless human pursuit of freedom and self-empowerment.

2. Methodology

This research adopts a qualitative approach to analyze the character of Enola Holmes in the film *Enola Holmes* (2020) through the lens of Isaiah Berlin's liberalism. The study focuses on interpreting narrative and visual elements in the film to explore Enola's struggle for negative freedom and its relevance to the patriarchal society portrayed in the film.

The research object is divided into two categories: material and formal objects. The material object is the film *Enola Holmes* (2020), directed by Harry Bradbeer. The formal object is Enola Holmes' struggle to attain negative freedom, which is analyzed using Isaiah Berlin's liberalism concept. The data used in this study is categorized into primary and secondary data. Primary data includes scenes, dialogue, monologues, and narration from the film. Secondary data encompasses previous articles and studies discussing themes of freedom, feminism, and women's empowerment in the film, as well as critical reviews on how the film portrays freedom and independence. The primary data source is the film itself, while secondary data sources include studies, articles, journals, reviews, and Isaiah Berlin's theory of freedom.

To ensure the validity of the research, triangulation is employed. Source triangulation is used by comparing primary data from the film with secondary data such as articles, journals, reviews, and previous studies. This approach, grounded in Denzin (1978) and Creswell (2014) methodologies, ensures the validity of the findings by examining the phenomena from multiple perspectives and methods. Through this process, the research results are validated by combining diverse sources and viewpoints.

The data collection and analysis process involves several steps. First, the film *Enola Holmes* (2020) is watched repeatedly, and important scenes are captured through screenshots. To operationalize Isaiah Berlin's philosophy, particularly the concept of negative freedom, Isaiah Berlin's theory of freedom, which involves external constraints limiting an individual's ability to make free choices, is used to analyze Enola's character. Negative freedom here refers to the absence of external restrictions that prevent an individual from making their own decisions. In the film, Enola is often restricted by societal expectations and patriarchy, which attempt to control her life. Relevant scenes that highlight Enola's constraints and freedom are selected and analyzed by comparing her actions, dialogue, and interactions with Berlin's principles. Secondary data, such as articles and journals, are also gathered to provide further context on how Berlin's theory applies to social and gender analysis. After collecting and analyzing both primary and secondary data, the results of the interpretations are documented to illustrate how Berlin's concept of negative freedom explains Enola's struggle to break free from societal constraints and find personal autonomy.

3. Result and Discussion

3.1. Result

This section presents the findings from the analysis of *Enola Holmes* (2020) through Isaiah Berlin's concept of negative freedom. The scenes analyzed show how Enola's journey to free herself from societal and familial restrictions aligns with Berlin's idea of negative freedom, emphasizing her struggle for autonomy in a patriarchal society. Key moments in the film are explored to demonstrate how Enola challenges these constraints and grows into an independent individual. These findings reflect her transformation and the importance of achieving negative freedom in overcoming oppression.

3.1.1. Aspects Of Isaiah Berlin's Perspective On Liberalism Reflected In The Film

These scenes show Enola is seen interacting with her two brothers, Mycroft and Sherlock Holmes.

a. Restraint By Family And Society



Figure 1. (00:05:25). This scene depicts Enola feels trapped by patriarchal rules after her mother disappear

At the beginning of the film, Enola is confined by the expectations and norms imposed by her family, particularly her mother's absence and her brother Mycroft's overbearing nature. This scene exemplifies the societal and familial constraints on her freedom, symbolizing Berlin's concept of "negative freedom," where an individual's liberty

is limited by external forces. Enola's initial struggle with these constraints sets the stage for her rebellion and pursuit of independence.

This is a poignant scene where Enola, played by Millie Bobby Brown, discovers that her mother, Eudoria, has disappeared without explanation. After this, Enola is thrust into the care of her two older brothers, Sherlock and Mycroft. The scene that best illustrates her feeling of being trapped by patriarchal rules unfolds when Mycroft, as her legal guardian, insists that Enola conforms to societal expectations of Victorian womanhood. He arranges for her to attend a finishing school, a place designed to mould young women into "proper ladies" with skills like etiquette, embroidery, and decorum.

In this scene, Enola sits in a sombre room as Mycroft berates her for her unconventional upbringing, emphasizing her lack of "proper" manners and knowledge expected of a young lady. The contrast between Enola's vibrant, free-spirited nature and the rigid, oppressive expectations of society is stark. She visibly recoils at the idea of being moulded into a submissive and demure figure, her frustration and helplessness palpable.

Her feelings of entrapment are underscored by the dreary, confining atmosphere of the room, with dark, oppressive tones that reflect the societal cage closing in around her. This moment marks a turning point in her journey, fueling her determination to break free from these constraints and carve her own path, just as her mother intended. The tension and emotion in this scene effectively communicate Enola's struggle against the patriarchal norms trying to define her future.

b. Enola's Decision To Look For Her Mother



Figure 2. (00:15:30). This scene depicts when Enola decides to fight her brother and look for her mother

Enola's decision to leave the safety of her home to search for her mother reflects her desire to break free from the limitations of her upbringing and embrace her own agency. This pivotal moment in the film represents her first step toward exercising negative freedom, where she chooses to act according to her own will, despite the societal expectations placed on her as a young woman in a patriarchal society.

The turning point when Enola decides to defy her brother Mycroft and take control of her own destiny unfolds after a heated confrontation. Mycroft, as her legal guardian, plans to send her to Miss Harrison's finishing school to "correct" her unconventional behavior. Enola, feeling suffocated by his control and frustrated by Sherlock's passive stance, realizes she must act on her own if she hopes to find her missing mother, Eudoria.

The pivotal scene takes place in her room at the family estate. Enola, aware that time is running out, examines the clues left by her mother—a series of cryptic ciphers and messages hidden in books. Determined and resourceful, she devises a plan to escape. The camera captures her fierce resolve as she looks into a mirror, shedding her Victorian dress in favor of a boy's disguise, symbolizing her rejection of societal expectations and her brother's authority.

Her escape is both thrilling and symbolic. She packs a small bag with essentials, including the money her mother secretly left for her, and sneaks out of the estate. The scene transitions to Enola riding a train in her boyish disguise, a stark contrast to the controlled, subdued life her brothers had planned for her. The freedom in her expression reflects her determination to take charge of her life and uncover the truth about her mother's disappearance.

This moment solidifies Enola as a clever, independent heroine, unafraid to challenge the expectations placed upon her by her family and society. It's a powerful declaration of her agency and her choice to forge her own path.

c. Conflict With Mycroft Holmes



Figure 3. (00:23:12). This scene depicts Enola rejecting Mycroft control and choosing her own path in life

Enola's confrontation with her brother Mycroft marks a key moment in the narrative where her desire for autonomy clashes directly with the constraints of traditional authority. Mycroft's attempt to control her life highlights the tension between individual freedom and societal control, aligning with Isaiah Berlin's notion of negative liberty—the freedom from external interference.

The moment when Enola decisively rejects Mycroft's control and chooses her own path unfolds near the climax of her journey. After escaping Mycroft's oppressive attempts to send her to finishing school and solving the mystery surrounding Lord Tewkesbury, Enola fully embraces her independence.

The scene occurs after Enola realizes that both of her brothers, particularly Mycroft, view her as someone to be molded into their vision of propriety. In a key moment, Mycroft confronts Enola, angry and frustrated at her defiance. His patronizing tone emphasizes the societal norms she is expected to follow: obedience, refinement, and submission. Enola, however, stands her ground with a calm yet firm resolve.

The turning point is marked by her declaration that she will not let others dictate her future. Her voice is steady as she tells Mycroft she has no intention of becoming "his ward" or conforming to the constraints of Victorian womanhood. The lighting in the scene underscores her transformation she steps into brighter light as if symbolizing her breaking free from the shadow of Mycroft's control.

Later, Enola chooses her own path by continuing to search for her mother on her terms. In the final moments, she looks directly into the camera, breaking the fourth wall, and declares her independence as "a detective, a finder of lost souls, and, perhaps most importantly, a solver of mysteries." Her self-assured expression solidifies her triumph over Mycroft's authority and the societal norms he represents, embodying her freedom to define her own destiny.

3.1.2. The Way How The Character Enola Holmes Reflects The Principles Of Isaiah Berlin's Liberalism Throughout Her Journey.

These scenes show Enola is seen interacting with her two brothers, Mycroft and Sherlock Holmes.

a. The Moment of Rebellion and Search for Identity



Figure 3. (00:40:18). This scene shows when Enola begins to form her own identity.

Next, Enola's decision to reject the conventional role expected of her as a young woman in a patriarchal society marks a key moment of rebellion. Her search for her mother becomes a journey of self-discovery, reflecting Berlin's idea of negative freedom. Enola is not just escaping physical constraints but is also liberating herself from the psychological and social constraints imposed on her by her family and society. This represents her growing awareness of her own capacity for self-determination.

In this scene, Enola steps into a dress shop to adopt a new disguise, marking a critical moment in her journey toward independence and self-discovery. The shop itself is a kaleidoscope of fabrics, patterns, and colors, a stark contrast to the muted tones of her previous life. As she tries on clothes, she experiments with different personas, moving from simple, unassuming garments to bolder, more striking options. Her final choice—a vivid red dress paired with a matching hat—speaks volumes about her character. The ensemble exudes confidence and defiance, a reflection of her inner resolve to challenge societal norms and take control of her destiny.

This moment is more than a simple costume change; it is deeply symbolic of her shedding the expectations imposed on her by her brothers, particularly Mycroft, and the restrictive Victorian society. The red dress is a deliberate choice, standing out amidst a sea of drab, modest clothing that typifies the era's notion of femininity. Red, a color often associated with passion, strength, and rebellion, becomes Enola's declaration of her refusal to be invisible or subdued. The act of selecting this outfit is an expression of her burgeoning independence and her willingness to embrace her own identity, free from the constraints that others have tried to impose on her.

The sequence is accompanied by Enola's internal monologue, where she reflects on the teachings of her mother, Eudoria. Her mother's lessons, often unconventional and empowering, emphasized the importance of thinking for oneself and being unapologetically true to one's nature. As Enola gazes at herself in the mirror, dressed in her bold new outfit, she recalls these lessons with a sense of renewed determination. The choice of clothing, therefore, becomes an act of rebellion—not just against the brothers who seek to control her, but also against the rigid societal structures that demand submission and conformity from women.

As she steps out into the streets of London, the transformation is complete. The bustling city, alive with vendors, carriages, and pedestrians, serves as a dynamic backdrop to her newfound identity. Her confident posture, purposeful stride, and resolute expression all signify her readiness to take on the challenges ahead. In this moment, Enola is no longer the sheltered, uncertain girl from her family estate. She has become a young woman who not only embraces her individuality but also wields it as a tool to navigate a world rife with mysteries and obstacles.

The red dress, now swaying with her every step, becomes a metaphor for her boldness and courage. In a society where women are expected to remain quiet and unseen, Enola chooses to be visible, to make her presence known, and to act on her own terms. The vibrant hue of her dress stands out in the crowded streets, a visual representation of her refusal to blend in or be ignored.

This scene captures a key turning point in Enola's journey. It is not just about physical disguise but about forming her own identity—one that blends intelligence, resourcefulness, and bravery. The bustling city crowd highlights her adaptability and determination, reinforcing the idea that she can survive and thrive in a world designed to limit her. It is a moment of empowerment, signaling her evolution from a sheltered girl into a fierce, independent woman who fully embraces her individuality and agency, ready to carve her own path in life.

b. Enola's Understanding of Negative Freedom



Figure 4. (01:05:45). This scene shows the moment Enola understands negative freedom and chooses her own path

As Enola faces the challenges of her journey, she begins to understand the significance of negative freedom not only in terms of physical independence but also in terms of mental and emotional liberation. This moment in the film shows Enola recognizing the importance of acting freely without being hindered by others' expectations, embodying Berlin's concept of negative liberty as the freedom to make her own choices without interference.

In this moment, Enola's understanding of freedom expands. She realizes that true freedom is not just about escaping physical boundaries or rejecting authority, it is about owning the power to choose one's direction in life, regardless of how the world might view or react to those choices. Her mother's teachings begin to crystallize within her, as she understands that being free is not simply a matter of rejecting societal norms but of embracing the right to define her own identity. Enola now comprehends that freedom comes with responsibility, but it is also an empowering act of self-determination.

As she mentally processes this revelation, the visuals mirror Enola's emotional shift. The lighting in the scene becomes warmer, subtly signaling her transition from confusion to clarity. Her posture straightens, and her expression hardens with a quiet but resolute determination. The stillness of the moment amplifies the intensity of her realization, as she acknowledges the limitations that have been placed on her, by her brothers, by society, and even by the expectations she has internalized. The idea of negative freedom becomes not just a philosophical concept but a tangible, actionable choice. She now has the agency to decide who she wants to be and how she wants to live, without being tethered by the pressures and definitions of others.

This realization propels Enola to make a pivotal decision: she will no longer allow herself to be controlled by her brothers' dictates or societal expectations. She chooses to step into her own identity, no longer defined by her family's desires for her but by her own values, curiosity, and intelligence. This decision signifies a rejection of the idea that a woman's worth is tied solely to marriage or domestic duties. For Enola, her worth lies in her autonomy and her ability to think and act for herself, qualities she now fully embraces.

The cinematography enhances the gravity of this realization. Enola is framed against a backdrop that suggests both isolation and freedom, perhaps the vast, open streets of

London or an expansive space within a building indicating that while her journey is solitary, it is also one of possibility. Her movement as she leaves the room, her body language now confident and purposeful, signals that she is ready to take on the world on her own terms. There is a quiet strength in her every step, an unspoken declaration that she is no longer bound by the constraints of her past and is prepared to face whatever challenges lie ahead.

The emotional weight of the scene is heightened by the accompanying score, which subtly swells to match Enola's sense of determination. The music evokes a feeling of hope and empowerment, underscoring the significance of her decision. The scene ultimately marks her emergence as a fully realized individual, one who is unafraid to chart her own course and embrace the complexities of the world on her own terms.

Enola's moment of understanding and self-empowerment is a key turning point in the film. It signals her evolution from a girl who was constantly torn between external forces into a young woman who takes ownership of her freedom and her future. Her embrace of negative freedom reflects her growing understanding of autonomy, identity, and the courage it takes to step into the unknown with conviction. This scene serves as a reminder that true freedom is not just the absence of external constraints, but the ability to make choices that align with one's own values and vision for the future.

3.1.3. The Reason Of The Important To Obtain Negative Freedom In Society For Enola

These scenes show negative freedom is important for Enola to escape patriarchy and find self-identity.

a. Enola Needs Negative Freedom to Escape the Restrictions Imposed by Patriarchy



Figure 5. (00:28:10). This scene shows when patriarchy hinders Enola's freedom to develop

Enola's interaction with her brother Mycroft emphasizes how deeply ingrained patriarchy restricts her ability to fully express her individuality. Mycroft's insistence on controlling Enola's life represents the societal forces that restrict women's freedom, mirroring Berlin's view that freedom is limited when individuals are subject to external control, particularly in a patriarchal context.

After being brought back home by her brothers, Sherlock and Mycroft, Enola finds herself trapped in a rigid and suffocating situation. Mycroft, who has assumed his role as her legal guardian, immediately asserts his authority by insisting that she conform to the strict Victorian societal expectations imposed on women. This includes plans to enroll her in Miss Harrison's finishing school, a place designed to teach young women the art of being

"proper ladies" through lessons in etiquette, manners, and domestic skills. To Mycroft, this is not only a necessity but an obligation, as he believes Enola's current state is unacceptable for a girl of her status.

In the confrontation, Mycroft harshly criticizes Enola for her lack of traditional education, deeming her intelligence, curiosity, and independent spirit irrelevant and even inappropriate. He dismisses her ability to think critically and act resourcefully qualities she inherited from her mother, Eudoria as flaws rather than strengths. His stern, condescending tone underscores his belief that women should adhere to a predefined role within society: obedient, subservient, and focused solely on domesticity. The room's atmosphere, dimly lit and oppressive, mirrors the heavy weight of Mycroft's patriarchal control, creating a stark visual representation of the constraints Enola feels closing in on her.

As Mycroft continues his tirade, Enola struggles to maintain her composure. Her frustration and anger are evident in her defiant posture and fiery expression. She boldly argues for her right to live as she chooses, refusing to accept Mycroft's vision of her future. However, her protests are met with outright dismissal. Mycroft coldly reduces her to a mere "ward" under his authority, reinforcing the idea that she is not entitled to agency over her own life. His unwavering stance reflects the broader patriarchal system that denies women the freedom to define their identities.

Sherlock, though more understanding and sympathetic to Enola's plight, remains passive throughout the exchange. His silence is deafening, serving as an implicit endorsement of Mycroft's actions. While he admires Enola's intelligence and capability, he fails to stand up for her or challenge Mycroft's oppressive plans. This lack of intervention underscores how even progressive men within the system often become complicit by failing to act against the injustices perpetuated by patriarchal norms.

The scene powerfully highlights the societal constraints placed on women during the Victorian era, where their potential and independence were stifled to fit narrow definitions of femininity. Mycroft represents the embodiment of these constraints, treating Enola's free-spirited nature and unconventional upbringing as problems to be corrected. For Enola, the moment is a stark realization of the barriers she faces not just from society but also from her own family. Her feelings of frustration and entrapment become a driving force for her rebellion against these expectations.

Ultimately, this scene lays the groundwork for Enola's journey of self-discovery and resistance. It captures the clash between her desire for autonomy and the patriarchal forces seeking to control her, setting the stage for her determination to carve her own path, independent of her brothers' influence and societal rules.

b. To Building Enola's Transformation and Self-Acceptance



Figure 6. (01:42:55). This scene shows Enola accepting her identity and courage

The second reason Enola must achieve negative freedom is for her personal transformation and self-acceptance. By the end of the film, Enola's transformation is complete. She has not only found her mother but has also found herself, embracing her individuality and autonomy. This final scene symbolizes Enola's full realization of negative freedom both in her physical journey and in her internal growth. Through self-acceptance and the rejection of societal expectations, Enola fully embodies Berlin's concept of liberalism, achieving freedom from the external and internal constraints that once held her back.

After successfully unraveling the mystery of the Marquess of Tewkesbury and foiling the sinister plot against him, Enola confronts her place in a world filled with challenges and societal constraints. This scene highlights her transformation from a sheltered girl into a confident and independent young woman who fully embraces her identity.

The moment takes place in a quiet and reflective setting, where Enola stands alone, contemplating the choices she has made and the path she has carved for herself. Her attire, now practical yet elegant, mirrors her acceptance of who she truly is a blend of the unconventional upbringing shaped by her mother and the experiences that have tested her resilience and wit. The camera focuses on her face, capturing a mixture of determination and serenity as she gazes into the distance, symbolizing her clarity of purpose.

Through an internal monologue, Enola reflects on her journey, acknowledging the struggles she has faced, the societal norms she has defied, and the courage it has taken to stand firm in her convictions. She recognizes that she is not merely following in her mother's footsteps but creating her own path, shaped by her unique experiences and choices.

As she steps forward, the scene shifts to the bustling streets of London, where Enola blends into the crowd with a newfound sense of belonging and confidence. She no longer feels out of place or overshadowed by her brothers, Mycroft and Sherlock. Instead, she embraces her individuality and recognizes her capability to solve mysteries, fight injustice, and make her voice heard in a world that often seeks to silence women.

The cinematography emphasizes Enola's growth, with brighter lighting and more dynamic camera movements symbolizing her emergence into the world as her authentic self. The soundtrack swells with an uplifting melody, reinforcing the triumph of her journey. This scene captures Enola's acceptance of her identity and her courage to face whatever

challenges lie ahead, embodying the essence of independence, resilience, and self-empowerment.

3.2. Discussion

This study examines Enola Holmes' pursuit of negative freedom as conceptualized by Isaiah Berlin focusing on her struggle to escape societal constraints and patriarchal control. The film vividly portrays Enola's defiance against the restrictions imposed upon her, representing a journey toward self-liberation and individual autonomy. By analyzing key scenes and visual elements, this research demonstrates how Enola embodies Berlin's theory of negative freedom the freedom from external interference that allows for the expression of personal agency. Enola's transformation from a young woman confined by societal expectations to one who actively shapes her own path echoes Berlin's belief in the primacy of freedom from coercion.

Previous research by Ramadhan (2022) and Mugiarti (2022) has emphasized Enola's intellectual independence and resistance against patriarchal structures. However, while these studies focus primarily on feminist resistance and individual empowerment, they do not delve deeply into the philosophical dimensions of her freedom, particularly through the lens of Berlin's distinction between negative and positive freedom. This gap is addressed in the current study, which extends the analysis by integrating Berlin's philosophy with Enola's narrative journey. Unlike Ramadhan, who employs a structuralist approach, this research takes a philosophical turn, offering a deeper understanding of Enola's actions through Berlin's theoretical framework.

Using a philosophical lens, this research contrasts the way Enola's quest for freedom aligns with Berlin's concept of negative liberty. Enola's actions in the film—such as her rebellion against Mycroft Holmes and her determination to locate her mother—are pivotal moments that illustrate her fight for autonomy and freedom from patriarchal constraints. These scenes are compared with critical feminist studies by Mugiarti (2022) and Haerani (2024) which highlight Enola's resistance against patriarchal authority. While these studies underscore her rebellion, this research uniquely contextualizes her actions within Berlin's theory of freedom, offering a novel interpretation of her struggle as not just a fight against gender norms but also as a philosophical battle for personal autonomy.

In comparison to previous studies that explore gender equality and personal agency in *Enola Holmes* (Iqlima, 2024; Sakinah, 2022), this study delves into the more abstract concept of liberty, identifying Enola's defiance against patriarchal structures as a concrete manifestation of Berlin's negative freedom. The film's narrative suggests that Enola's ability to make decisions independently and free from societal interference is central to her self-empowerment. By juxtaposing Berlin's negative freedom with feminist theories of autonomy and resistance Downey (2021), this study highlights the intersection of philosophical and gendered perspectives in *Enola Holmes*, offering a nuanced understanding of how freedom is not merely the absence of physical constraints but the active choice to live and act according to one's own values, free from external domination.

Ultimately, this study builds on the work of prior researchers by integrating Berlin's liberal philosophy with a feminist reading of *Enola Holmes*, offering a critical lens through which to understand the protagonist's resistance to societal oppression. While previous studies have provided insights into Enola's rebellion and empowerment, this research advances the discussion by exploring the philosophical underpinnings of her journey, emphasizing the importance of negative freedom in narratives of self-liberation. In doing so, it calls for a broader examination of

how contemporary films can serve as a platform for rethinking individual freedom, autonomy, and gender equality in the context of patriarchal societies.

4. Conclusion

After analyzing the character of Enola Holmes in the film *Enola Holmes* (2020), the author concluded that Isaiah Berlin's theory of negative freedom is highly relevant in portraying Enola's journey toward self-liberation. At the start of the film, Enola faces patriarchal pressures that restrict her freedom, most notably through the control exerted by her brothers, particularly Mycroft, who seeks to dictate her life. However, Enola's decision to search for her mother marks a pivotal step toward achieving negative freedom, as she begins to chart her own path without being confined by external constraints.

The analysis reveals that Enola's physical and emotional journey symbolizes her struggle to attain negative freedom. Her conflicts with Mycroft and her resistance to patriarchal norms highlight her determination to break free from external control. Over time, Enola develops a deeper understanding of negative freedom, which is reflected in her self-acceptance and her ability to make independent choices about her life. This transformation demonstrates her success in achieving negative freedom, as envisioned by Isaiah Berlin's principles. In line with the ideas of Nussbaum (2000), personal growth and self-determination are crucial components in the realization of negative freedom, a theme that is evident in Enola's evolving character arc.

Future researchers are encouraged to examine the interplay between characters and external forces that influence the dynamics of freedom in film narratives, particularly within the context of women's struggles against patriarchal structures. Additionally, studies could explore how family and community relationships impact personal freedom and how visual and narrative elements reinforce the theme of freedom in this film. As (McLuhan, 1964 emphasizes, film as a medium shapes and influences societal perceptions, making it an important tool for understanding the dynamics of individual freedom. To conduct a more effective analysis, researchers should thoroughly understand the storyline and delve into the film's details related to the concept of negative freedom, thereby achieving a more comprehensive interpretation.

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