
The Fluid Identity of Enola Holmes in Nancy Springer's *An Enola Holmes Mystery: The Case of the Missing Marquess*

Kamilia Yasmin Muafa¹⁾, Zuhurul Anam²⁾

¹⁾Universitas Negeri Semarang, Semarang, Indonesia
yasminmuafa@students.unnes.ac.id

²⁾Universitas Negeri Semarang, Semarang, Indonesia
zuhgulanam@mail.unnes.ac.id

Received: 31st March 2024 | Revised: 20th May 2024 | Accepted: 29th May 2024
Email Correspondence: yasminmuafa@students.unnes.ac.id

Abstract

In the literature field, the investigation of self-identity within cultural and historical contexts offers insights into the life experience and self-belief of the character. This article aims to examine the portrayal of self-identity in *An Enola Holmes Mystery: The Case of the Missing Marquess*, a book from Nancy Springer's Enola Holmes series, utilizing post-structuralist literary theory as its theoretical foundation. The article explores how the main character, Enola Holmes, negotiates and navigates her self-identity in a patriarchal Victorian society. It also investigates Enola's identity construction within traditional gender norms and expectations. This study employed a descriptive methodology to examine the dynamicity of its main characters and plots. Referring to Jacques Derrida's post-structuralism theory and the concepts of *différance*, the findings revealed that the fluidity of Enola Holmes' self-identity challenges the traditional gender roles and binary expectations in the period, which emphasizes the instability of the meaning and self-identity. The primary findings show the character's fluid identity, such as rejecting traditional gender roles, embracing individuality, affirming independence, and challenging authority figures. The second one is the character's responses, such as seeking validation, desire for freedom, frustration with double standards, longing for acceptance, and oppression in femininity. The last one is the character's self-discovery, such as embracing fluid identity and recognizing one's value of femininity. The implications of this study are to enrich the literary study and to encourage readers and academics to critically engage with the literary text by exploring complex concepts like self-identity and post-structuralism.

Keywords: deconstruction, post-structuralism, self-identity

1. INTRODUCTION

The intriguing novel *An Enola Holmes Mystery: The Case of the Missing Marquess* (Springer, 2007) provides many valuable lessons in the narrative of the portrayal of self-identity in the book, which is strongly caused by post-structuralist ideas. Focusing on how Enola's self-identity changes in the book, this study aims to provide a new perspective and better understand how Enola Holmes' fluid self-identity

is portrayed in Victorian society. This research explores how Enola Holmes resists conventional gender norms and binary expectations by embracing the mobility of her self-identity. This study provides a novel perspective and comprehension of literary analysis through post-structuralist notions in a literary piece, providing a noteworthy addition to the discipline. It also explores identity complexities by focusing on how the character's self-identity changes inside the framework of *différance*.

Self-identity can refer to an individual's perspective, view, and understanding of oneself. Various factors may affect self-identity, including experiences, life background, gender, culture, traditions, beliefs, and values. (Horowitz, 2012, p. 9) claims that "the word identity itself refers to continuity in the sense of self within a person, and the word also refers to how that person is socially regarded. The cultures in question may say whether that regard is positive or negative, making the person feel pride or shame". From the statement before, it can be seen that self-identity is dynamic and influenced by an intricate interaction of internal and external elements during an individual's life. Self-identity is a fluid notion that relationships, life events, societal conventions, and personal reflections may shape (Oyserman et al., 2012). Dynamic self-identity is probably a topic of discussion in psychology. (Ferguson, 2009, p. 17), in *Self-Identity and Everyday Life*, highlights that "selfhood is constructed from experience while, at the same time, it gives experience its characteristic form. Furthermore, selfhood is not a fixed relation or structure through which, as it were, experience passes; it is a historical form of life".

Literature offers self-identity in the complex aspects of individual identities, such as how characters perceive themselves and their position in the world. It delves into the social, emotional, and psychological facets of identity and often portrays what an individual seeks to understand about oneself. We found plenty of earlier studies that are relevant to the topic. The first paper is Enola Holmes' Action by Nancy Springer's *An Enola Holmes Mystery: The Case of the Missing Marquess* (Mufidah, 2023). The study is about how Max Weber's social action theory was used in the novel *Enola Holmes: The Case of the Missing Marquess*. Based on the study's findings, it can be said that four different types of social action are used: instrumentally rational action, value rational action, traditional action, and productive action. The second paper is *Woman's Struggle Towards Stereotypes in The Case of the Missing Marquess: An Enola Holmes Mystery* (Saputri & Neisyah, 2021). This study aims to identify, classify, and analyze the historical stereotypes of women in the 18th century portrayed in the novel and how these stereotypes affected the women who lived in the story. This research concluded that the main character, Enola Holmes, changed people's perceptions of women at the time by showing how she struggled to find her mother to obtain the right to vote for women.

The third paper is Characterization of Enola Holmes in The Case of the Missing Marquess: A Study of Liberal Feminism (Sakinah et al., 2022). The issues examined Enola Holmes' characterization in the novel and the liberal feminism she espouses, following the liberal feminism theory. By highlighting women's autonomy and gender equality between men and women, the characterizations reflect liberal feminism. The fourth paper is The Searching for Self-Identity in Kazuo Ishiguro's Never Let You Go (Munfangati & Handayani, 2021). The paper examines Kathy and Tommy's journey to discovering who they truly are through their childhood, adolescence, and adulthood. By applying Oyserman's theory, it can be found that identity development from childhood to adulthood is a conscious process. The fifth paper is Analysis of Identity in My Mother/My Self Novel (Ardhityawan & Badriyah, 2017). The paper discusses the process of identity exploration in Nancy Friday's book My Mother/My Self. The study claims that Nancy begins to search for her identity because she wants to break the conventional cycle where mother and daughter have identical lives and identities.

These previous studies show that they focus on literary analysis and explore the identity and feminism in literary works. They provide valuable insights into how characters and themes are portrayed and interpreted in the analysis. Applying Jacques Derrida's theory to these previous studies could deepen the analysis since it reveals the hidden complexities in the literary texts. Deconstruction offers a framework for challenging interpretations and exploring the various meanings in literature.

Jacques Derrida developed the idea of deconstruction in the mid-20th century. (Uehlinger, 2020, pp. 228–229) claims deconstruction is “a process through which this excess and overwhelming can be glimpsed,” and “a deconstructive reading reveals that such a core meaning is never in fact attained and indeed is subverted by either meaning within the text.” According to Derrida, “texts weave the illusion of possessing a central meaning.” (Sikirivwa, 2020) contends that deconstruction entails uncovering a new viewpoint that transcends the narrative's binary or isolated perspective. Moreover, deconstruction is “a general mode of radically unsettling what are considered stable concepts and conceptual oppositions. Its main point is to demonstrate the effects and costs produced by the settled concepts and oppositions, disclose the parasitical relationship between opposed terms, and attempt to displace them” (Burchill, 2005, p. 168). Deconstruction is scrutinizing a literary piece to uncover its hidden complexities, contradictions, and uncertainties (Rekret, 2019).

The construction and deconstruction of self-identity are critically viewed in post-structuralism (McCumber & Gasche, 1991). Post-structuralism is “a philosophical mode of thought which believes that in the world there is no reality, only manufactured reality constructed by words” (Güney & Güney, 2008, p. 221). In addition, (Fox, 2014) believes that “Derrida also provided post-structuralism with a critical

perspective on how logocentric claims can be made and justified ... that one-way users of language attempt to overcome the limitations and circularity of signification is to define concepts not in terms of what they are, but through their difference from other things". Therefore, post-structuralism is a critical theory and philosophical movement that challenges the stability of language, meaning, and knowing (Benjamin, 2016).

Post-structuralism challenges the traditional notion that identities are stable and based on innate qualities by acknowledging that self-identity evolves throughout time (Foucault, 1970). It also argues that identities are created and dynamic and may change over time and in different contexts. According to (Butler, 2022), post-structuralism denies the concept of a constant, unchanging subject or self. The study investigates the process by which subjectivity is formed through language and societal customs. It also introduces new opportunities for comprehending human identity.

The Principle of Psychology (Vol. 1), (James, 1995) highlights that the self is a dynamic process shaped by a continuous series of conscious experiences rather than a fixed entity. Based on French philosophers of the post-modern age, (Lyotard et al., 1984) claim that post-structuralism represents a departure from the structuralist focus on stable, underlying structures. It emphasizes the fluidity and instability of language and meaning. It also challenges the conventional ideas of truth and representation. Post-structuralism also emphasizes the significance of language in shaping our perception of the world and challenges the notion of a fixed, objective reality (Davidson et al., 1979). Post-structuralism appears as a response to structuralism and maintains that neither universal truths nor fixed structures exist (Sweetman, 1999). Instead, it highlights the complexity of creating the meaning and the language's instability.

Jacques Derrida made a significant contribution to post-structuralism with the concept of *différance*. Derrida's idea of *différance* in self-identity highlights that meaning is constructed based on the distinctions between words and concepts rather than their intrinsic qualities (Singh, 2002). Our identities are not static but instead influenced by the language and social context (Nadal, 2017). This idea can be applied to the belief that one's identity is not a fixed characteristic but is created through the differences between various aspects of one's identity (Cheek, 1989). Differences influence the complexity of identity in experiences, gender, culture, and other aspects. Simply put, Jacques Derrida's concept of *différance* suggests that meaning is not static (Raj, 2022). Nevertheless, the meanings are evolving and interconnected. It questions the notion that words have clear and stable meanings.

Based on the explanation above, this study will examine Enola Holmes' evolving self-identity and her resistance to societal norms, emphasizing the fluidity in the book *An Enola Holmes Mystery: The*

Case of the Missing Marquess. By providing a deep analysis through a post-structuralism point-of-view, this research aims to contribute to literary studies. This study also hopes to encourage readers and academics to critically engage with the literary text by exploring complex concepts like self-identity and post-structuralism. Furthermore, this study may encourage future research with similar themes and concepts in literature fields and literary theory.

2. RESEARCH METHOD

This study uses the descriptive qualitative method. According to (Nazir, 2013), a descriptive qualitative method is used to create a description of an event, situation, or occurrence to collect important information and data. In this study, relevant theories and facts from the books were read and observed to collect data. *An Enola Holmes Mystery: The Case of the Missing Marquess* by Nancy Springer, published in 2006, serves as the primary data. The secondary data sources were collected from references to relevant works on literary theory (particularly by Jacques Derrida), scholarly articles, books, and essays relevant to the study.

The study begins with concentrating on and analyzing the issues that must be examined. The following steps must be followed to process and analyze the data: Start by reading the book and focusing on the details. The next step is taking notes of any important information for the analyses. The third step is to examine the details to understand the context. Observing the characters' actions, motives, and beliefs is also necessary. This study focuses on how the portrayal of Enola Holmes' self-identity challenges Victorian society's societal norms and expectations. With a focus on Jacques Derrida's idea of *différance*, the analysis will be conducted within the framework of post-structuralist theory.

3. FINDINGS AND DISCUSSION

The analysis shows that Enola Holmes, the story's protagonist, challenges societal expectations and traditional gender roles. Her unconventional upbringing and experience shape her perception of herself and the world, which leads to her fluid identity that embraces determination, independence, and intelligence. Her rejection of societal norms also marks her journey, assertion of independence, and exploration of her unique abilities. Her character development reflects her adaptability in navigating a patriarchal society while staying true to herself at the same time.

3.1 The Story Plot and Characters

This section discusses the story plot and the characters in the book *An Enola Holmes Mystery: The Case of the Missing Marquess* by Nancy Springer. The plot contains the introduction, complication, and

resolution sections. Meanwhile, the characters part includes the characters with their important roles in the story, such as Enola Holmes as the main protagonist, the Holmes brothers, Sherlock and Mycroft, and the missing marquess, Viscount Tewksbury Basilwether.

3.1.1 The Story Plot

Enola Holmes is raised by her single mother in isolation from society. On her 14th birthday, her mother, named Eudoria Holmes, unexpectedly disappears. This makes her contact her long-lost brothers, Sherlock and Mycroft Holmes, for assistance. Mycroft is shocked when he knows the state of the family home and plans to take control of Enola's life and future by sending her to a strict boarding school for young ladies. However, Enola chooses to rebel by searching for clues by herself, disguises herself as a grieving widow, and begins a journey to London to find her mother. Along the way, she gets involved in a case of a missing young viscount named Viscount Tewksbury Basilwether and discovers her talents and intelligence to solve the mystery case. Unfortunately, she gets kidnapped on a boat, the same as Tewksbury. At the novel's end, they both finally escape from the boat, and with the brothers still searching for her, Enola hides in a police station and runs away after leaving a sketch of the suspect. Despite not yet finding her mother, she believes she still has a clue to know her whereabouts.

3.1.2 The Characters

Enola Holmes is the main protagonist in the story. She is the younger sister of Sherlock and Mycroft Holmes and is raised only by her unconventional mother, which shapes her self-reliance. She defies societal expectations and gender norms, showing her independence, intelligence, and determination to define her identity and her path, refusing to fulfill the expectations of her brothers. She challenges traditional gender roles and expectations placed upon women in Victorian society. She shows her resourcefulness and capability throughout the story by solving the mysteries and navigating her goals. Enola also indicates her persistence in her purpose of finding her missing mother, although she has to face several obstacles and dangers along the way.

Sherlock Holmes is depicted as a famous detective known for his observational skills, high intellect, and sometimes bluntness. He has a keen eye for detail and can make findings based on his observations. Sherlock also has a sharp mind to speak his thoughts, although it creates a risk of offending others. On the other hand, Mycroft Holmes is portrayed as more conventional in his behavior than Sherlock. He is described as authoritative and indicates a sense of responsibility as the elder son. Viscount Tewksbury Basilwether is the missing marquess in the story. He is portrayed as an adventurous young man who enjoys exploring the outdoors and values adventure. His willingness to climb trees and build a treehouse shows his creativity and ability to think outside of the box.

In the story, the characters are expected to follow the societal norms and expectations in the Victorian era, specifically within gender roles, social status, and family obligations. Women are expected to conform to the traditional standard of femininity, including being obedient and skilled in domestic tasks. On the other hand, men are expected to assert authority and take control of family affairs. In addition, social propriety is expected, such as dressing appropriately and following social rules in interactions with others. Furthermore, there are also expectations of family duties and responsibilities, such as children being expected to respect their parents and elder siblings, who mostly have authority over younger ones.

Regarding expected character according to the societal norms of the Victorian era in the novel, Sherlock and Mycroft Holmes are the characters that conform to societal expectations. For example, Sherlock's reaction to Enola's appearance reflects the importance of maintaining appearances and upholding the family's reputation. We can see the quotation as follows: "Or your gloves, or decent, decorous clothing of any sort? You're a young lady now, Enola" (p. 29). Moreover, Mycroft's intention of taking responsibility for Enola after their mother disappears reflects the expectation that older siblings should take care of the younger siblings when needed. The quotation follows: "Moreover, as your older brother, I bear a moral responsibility for you, and it is plain to see that you have run wild too long. I am perhaps only just in time to save you from a wasted life. You *will* do as I say" (p. 50).

3.2 The Character's Fluid Identity

This section explores how Enola Holmes, the protagonist in the book, has different and unique qualities that define her self-identity and her determination to live life in her way, which challenges the societal expectations placed upon her. The following points are Enola's discrepancy according to societal expectations and her different qualities that oppose traditional gender roles and societal norms upon women in the Victorian era with deep analysis.

3.2.1 Discrepancy of Enola Holmes

Others have perceived Enola's discrepancies and her fluid identity in the story in various ways and often reflect their expectations. Sherlock initially underestimates her intelligence and capabilities. Mycroft views her as a disgrace to the family due to her unconventional behavior and rejection to conform to societal norms initially. Lane, the butler, and his wife, the cook in Ferndell Hall, acknowledge her as a person who is capable of making her own decisions but may need guidance or protection from potential risk. These responses to Enola's discrepancies vary among the story's characters. It also reflects the diversity of perspectives in Victorian society.

In the book, Enola Holmes experiences several differences that contrast with the societal expectations of the Victorian era. Her decision to find her missing mother without relying on her brothers shows her determination to affirm her independence. Moreover, her interest in reading, writing, and solving mysteries challenges the expectations that are placed upon women, such as prioritizing domestic duties and lack of intellectual pursuits. These discrepancies highlight her determination to make her path in life regardless of the limits that Victorian society imposes. We can see Enola's discrepancies and her fluid identity in an in-depth analysis as follows:

a. Rejecting Traditional Gender Roles

Enola refuses to conform to the traditional gender roles placed upon her as a young woman in society. Instead of being an obedient young woman, she actively challenges the expectations by initiating new adventures, pursuing her own goals, and resisting being limited by societal norms. We can see it from the quotation as follows: "Then I formed a mental list of my own accomplishments: able to read, write, and do sums; find birds' nests; dig worms and catch fish; and, oh yes, ride a bicycle" (p. 26). This quotation illustrates Enola's rejection of traditional gender roles. Enola's list of accomplishments, including riding a bicycle, finding birds' nests, and catching fish, rejects traditional gender roles because those are activities typically associated with masculinity. These skills also oppose girls' societal expectations that they should participate in domestic activities. Besides the physical activities, Enola mentions her reading and writing abilities. She breaks the stereotype that girls are less academically than boys by emphasizing her intellectual capabilities. The way Enola proudly lists her accomplishments without hesitation shows her self-confidence and belief in her capabilities regardless of societal norms and expectations. It also highlights her determination to define her own identity and pursue her interests regardless of gender stereotypes.

b. Embracing Individuality

Enola values her individuality and refuses to be strictly defined by societal or gender expectations. Instead, she tries to embrace her unique qualities, such as her intelligence and independence and uses them to challenge obstacles and make her path in life. We can see it from the quotation as follows: "I rather regretted having to leave Tewky so abruptly, without a farewell. But it could not be helped. I had to find Mum" (p. 127). The second sentence in this paragraph is a fragment that depicts Enola's determination to find her mother and pursue her path no matter the obstacles. Although she has to leave Tewkesbury without farewell, her decision to find her mother indicates her independence because she prioritizes her main purpose over social conventions. She is willing to take risks and face the challenge of

finding her mother instead of avoiding difficult decisions and situations, which shows her capability to overcome circumstances as a self-reliant individual.

c. Affirming Independence

Enola asserts her independence and capability by deciding her choices, although they go against the family's and society's expectations. For example, she chooses to disguise herself as a widow rather than fulfill her brothers' expectations of how a young woman acts. The quotation follows: "They would expect me to disguise myself as a boy. Very likely, they had heard about my knickerbockers, and anyway, in Shakespeare and other works of fiction, runaway girls always disguised themselves as boys. Therefore, I would not. I would disguise myself as the last thing my brothers would think I could, having met me as a plain beanpole of a child in a frock that barely covered my knees. I would disguise myself as a grown woman" (p. 66). In this paragraph, Enola's choice of disguise is contradicted by her brothers' expectation of her guise. Holmes's brothers may expect Enola to be like a boy because of her unconventional behavior, which opposes the traditional gender role. However, she decides to disguise herself as a grown woman and widow with a personality that contradicts her brothers' expectations. This reflects her independence by refusing to conform to their assumptions about her behavior and making decisions about her disguise. Moreover, the way Enola decides to disguise herself as a grown woman, specifically a widow, depicts her maturity and adulthood since it indicates her readiness to step on the challenges of the adult world on her terms.

d. Challenging Authority Figures

Enola challenges authority figures, such as her brothers in the story, who try to limit and take control of her actions. She refuses to be silenced and instead asserts her right to make her own decisions and live life on her terms. We can see it from the quotation as follows: "By tomorrow, I imagined, my brother the great detective Sherlock Holmes would be attempting to locate a missing sister as well as a missing mother. He would expect me to flee from him. Therefore, I would not. I would flee towards him. He lived in London. So did Mycroft. On that account, and also because it was the world's largest and most dangerous city, it was the last place on earth either of them would expect me to venture. Therefore, I would go there" (p. 66). From the passage above, Enola anticipates her brothers' expectations, and she decides to oppose them. Rather than going away from them as they would expect, she boldly chooses to go towards them, challenging their control over her actions. Enola's decision to go to London shows her autonomy by asserting her right to make her own choices in her life. Despite knowing London as the largest and most dangerous city, Enola does not let that interfere with her pursuing her goals. She is willing to confront the risks and challenges regardless of the authority figures trying to control her.

3.2.2 Judgment towards Enola Holmes

The characters in the book express their judgment and personal views towards Enola. Sherlock initially dismisses Enola's abilities, and he lacks understanding of Enola's perspective since his judgment may come from his analytical mindset rather than traditional values like Mycroft. He expresses his doubt and disapproval when Enola's choices and actions do not align with his perceptions of what is rational or logical. Mycroft's attitude towards Enola is filled with superiority and frustration since he is the oldest. He expects Enola to conform to societal norms and traditional gender roles, often dismissing her desires due to his expectations. We can see the judgment that is made by them towards Enola as follows:

a. Dismissal of her Abilities

Sherlock and Mycroft dismiss Enola's abilities and intelligence in the beginning. They also view her as an unconventional young lady. We can see the quotation as follows: "As I hesitated, Mycroft restated the question: "You have had the proper education of a young lady?"

"I have read Shakespeare," I replied, "and Aristotle, and Locke, and the novels of Thackeray, and the essays of Mary Wollstonecraft."

Their faces froze. I could scarcely have horrified them more if I had told them I had learned to perform on a circus trapeze.

Then Sherlock turned to Mycroft and said softly, "It's my fault. There's no trusting a woman; why make an exception for one's mother? I should have come here to check up on her yearly at the very least, no matter how much unpleasantness would have ensued" (p. 36). This passage can be interpreted as dismissing Enola's abilities, specifically in her education and intellectual pursuits. Mycroft's question implies his skepticism and judgmental attitude toward whether Enola has a proper education. Sherlock's comment about not trusting women's judgment indicates a dismissive attitude toward women's abilities in making choices. Holmes brothers' reaction in skepticism to trust her education and intelligence indicates a dismissal of her abilities, particularly in the context of women's education that is expected by society during the Victorian era.

b. Perception of Disgrace

Sherlock and Mycroft perceive Enola as a disgrace to the family due to her unconventional behavior. We can see the quotation as follows: "Out here in the wind, Enola's hair more and more resembles a jackdaw's nest. Where's your hat, Enola?"

"Or your gloves," Sherlock chided, taking me by the arm and steering me towards the station, "or decent, decorous clothing of any sort? You're a young lady now, Enola."

That statement alarmed me into speech. "I've only just turned fourteen."

Speaking to me, Sherlock decreed in that offhand imperial way of his, “You should have been in long skirts since you were twelve. Whatever was your mother thinking of? I suppose she’s gone over entirely to the Suffragists?” (pp. 28-29). This passage can be interpreted as a perception of disgrace, particularly from the perspective of the Holmes brothers. We can see that Mycroft and Sherlock Holmes comment on Enola’s appearance. The “jackdaw’s nest” and her lack of appropriate clothing, which Mycroft describes as Enola, are critical and reflect a sense of disapproval regarding her appearance. Sherlock’s comment about her clothing and his assertion that she should wear long skirts since twelve imply a judgmental attitude towards her. Overall, it portrays a disgrace associated with Enola’s presentation and how her brothers perceive her.

3.3 The Character’s Responses

This section includes Enola’s emotional responses to societal expectations, which highlight her internal conflict and determination to define her identity on her terms by learning to navigate her emotions, asserting her independence, and embracing her unique identity despite societal challenges. The following points are Enola’s responses to challenging societal expectations of women in the Victorian era with deep analysis.

3.3.1 Seeking of Validation

Enola and her mother have a complex bond with each other. Therefore, when her mother is missing, she dreams of finding and rescuing her mother. We can see it from the passage as follows: “In my dreams, you see—my Mum dreams, not the London ones—I would find her myself, I would be a heroine, she would gaze up at me in gratitude and adoration when I rescued her. But those were dreams, and I was a fool” (p. 15). Enola’s dreams of being a heroine who saves her mother represent her desire for her mother’s approval and admiration. It also represents her wish to be a strong and admirable daughter. This desire for validation shows that Enola seeks affirmation of her worth and capabilities from her mother, which indicates a strong emotional bond between them. However, Enola’s realization that her dreams are unrealistic makes her doubt her abilities. While the contrast between her desire and reality depicts internal conflict and self-doubt, it can be a source of motivation for her. Enola’s desire to be a heroine and gain her mother’s adoration drives her to take risks, face the circumstances in the story, and express her independence and self-discovery through the journey of finding her mother.

3.3.2 Desire of Freedom

Besides the daydream of rescuing her mother, Enola also daydreams about going to London. We can see it from the passage as follows: “Ever since, I had been dreaming of London, the great seaport, the seat of monarchy, the hub of high society, yet, according to Dr. Watson, “that great cesspool into which

all the loungers and idlers of the Empire are irresistibly drained” (p. 26). From the text, Enola’s dream of London can be seen as her desire for freedom and escape from the expectations that are placed on her. It reflects her isolation due to her limited acknowledgment of the world beyond her environment. At the same time, her views are compared to Dr. Watson’s statement and her longing to be free and independent, as well as to seek adventure and exploration. London for Enola also represents her hope of change and uncertainty in her life. Enola’s daydreams about London are tied to her self-identity since they show her desire to be a young woman who wants to step outside her comfort zone and experience a different world beyond her surroundings. Despite the contrasting ideas and statements about London between Enola and Dr. Watson, this contradiction encourages Enola’s identity to grow, evolve, and self-discover as she may gain more understanding of herself and new the world upon her.

3.3.3 Frustration with Double Standards

In the story, Enola becomes frustrated with the double standards, closely related to social standards, made by society when Mycroft, her brother, places unfair expectations upon her as a young woman. We can see it from the passage as follows: “What is to become of you if you do not acquire some accomplishments, some social graces, some finish? You will never be able to move in polite society, and your prospects of matrimony—”

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

I think my candor staggered him. “My dear girl.” His tone softened. “That will change, or it will be changed.” By my sitting for endless hours with a book on top of my head while playing the piano, I supposed. Days spent in torment, plus corsets, dress improvers, and false hair, although he would not say so. “You come from a family of quality, and with some polishing, I am sure you will not disgrace us.”

I said, “I have always been a disgrace, I will always be a disgrace, and I am not going to be sent to any finishing establishment for young ladies” (p. 49). In the dialogue above, we can see that Mycroft criticizes her for lacking accomplishments and social graces. He clearly emphasizes the importance of fulfilling the societal expectations and norms for women. These expectations depict the social standards of the Victorian era. They highlight the importance of women to suit traditional gender roles and societal norms of femininity and grace. However, Enola confronts the idea of being sent to a finishing establishment for young ladies, which highlights her resistance to the limitations based on her gender by asserting her decision to define her identity.

3.3.4 Longing of Acceptance

Enola’s admirations of her brothers highlight her yearning for acceptance and recognition in her family. We can see it from the passage as follows: “I nodded, sitting up straighter, feeling unaccountably

better. My brother Sherlock had not laughed at my thoughts. He was talking to me. That nameless butterfly fluttering in my heart—I began to sense now what it was. It started when I discovered that my brothers' quarrel was with my mother, not with me. It was—a hope. A dream. A yearning, really. Now that there might be a chance. I wanted my brothers to ... I did not dare to think in terms of affection, but I wanted them to care for me a little, somehow” (p. 43-44). The quotation captures Enola's emotional response to her interaction with her brother, Sherlock Holmes. Enola has hope and longing in the passage when she knows that her brothers' quarrel is not with her. Enola's desire for her brothers to care for her, although she hesitates to show it clearly, emphasizes her wish and her yearning for acceptance for family connection within her family despite the challenges she faces.

3.3.5 Oppression in Femininity

Enola's view on the corset is one of the examples of her response to challenge societal norms and expectations. We can see it from the passage as follows: “Mother had told me about such establishments. Her Rational Dress journals were filled with warnings about their cultivation of the “hourglass” figure ... This was considered “charming.” It was also considered moral, the corset being “an ever-present monitor bidding its wearer exercise self-restraint”—in other words, making it impossible for the hapless victim to bend or relax her posture” (p. 48). The symbolism of the corset in the text is the social expectations of ladies in the Victorian era, mainly in the part of achieving the “hourglass figure” since it is considered the beauty standard and femininity for women. However, Enola believes that a corset is a form of oppression and restriction on women's freedom of movement. Her idea of a corset indicates her struggle to define her self-identity on her terms. Her rejection of the idea of a corset that is considered “charming” reflects her resistance to traditional gender roles, social expectations, and norms. It aligns with Enola's desire for independence and her desire to express her identity and womanhood, reflecting her values and beliefs.

3.4 The Character's Self-Discovery

Enola's self-discovery is marked by the development in her perception of herself and her abilities. Her upbringing and experiences shape her perception of herself, which allows her to develop confidence in her identity. Despite the challenges that are made by societal standards and her brothers' judgment, Enola's journey empowers her to embrace her unconventional upbringing, challenge gender norms, and assert her independence. She learns to value her skills and strengths, find the courage to define her identity on her terms, and pursue her goals with determination. This transformation reflects Enola's adaptability in navigating a patriarchal society when she tries to be her true self.

For further analysis of Enola's self-discovery, we can take a look at the quotation as follows: “I found myself compiling in my mind a different list of my talents and abilities ... I, on the other hand,

understood the structures and uses of ladies' underpinnings and adornments. I had shown myself adept at disguise. I knew the encoded meanings of flowers. In fact, while Sherlock Holmes dismissed "the fair sex" as irrational and insignificant, I knew of matters his "logical" mind could never grasp. I knew an entire world of communications belonging to women, secret codes of hat brims and rebellion, handkerchiefs and subterfuge, feather fans and covert defiance, sealing wax and messages in the positioning of a postage-stamp, calling cards and a cloak of ladylike conspiracy in which I could wrap myself. I could go places and accomplish things Sherlock Holmes could never understand or imagine, much less do" (p. 130).

From the passage above, we can see that as Enola begins her journey to find her missing mother, she has a significant change in her perception by recognizing her unique abilities and strengths, particularly in the knowledge that Sherlock lacks, such as understanding the complexities of women's society and communication. Enola also sees herself as ingenious and adaptable, capable of overcoming challenges and obstacles. Moreover, she embraces her femininity by utilizing the power of the female code and finding empowerment in her identity as a woman. Enola's journey is a form of defiance of patriarchal norms since she refuses to be confined by traditional gender roles and declares her rights on her terms. Overall, Enola's self-discovery leads to empowerment and strength as a woman by embracing her fluid identity and recognizing her value of femininity along the journey.

4. CONCLUSION

Enola Holmes' self-identity journey in the book *An Enola Holmes Mystery: The Case of the Missing Marquess* by Nancy Springer unravels the story of the main protagonist of self-discovery, fluidity of identity, and resistance against societal standards. Through her defiance of traditional gender roles and societal norms, Enola's character development can be seen as empowerment and individuality in the Victorian era. Enola Holmes' fluid identity challenges societal expectations and traditional gender roles in the Victorian era. Instead of following traditional gender roles, she tries to challenge them by pursuing her own goals, opposing her brothers' authority, and embracing her unique skills through her journey of self-identity.

Through her journey, Enola gets judged by her brother' who perceives her unconventional attitude as inappropriate. Despite facing judgment from her brothers, Enola's intelligence, acknowledgment, and determination allow her to overcome the obstacles of solving the mystery of the missing marquess and affirm her worth as a young woman. Enola's self-discovery is marked by her willingness to embrace her individuality and abilities. By embracing her fluid identity, Enola creates empowerment and rebellion

against the barrier within Victorian Society. From the story, Enola's adventure can be a reminder of the importance of staying true to oneself and living authentically, although it challenges societal norms.

For the paper's suggestion, further exploring gender dynamics in Victorian literature can provide a deeper insight into gender roles and norms within that period. Moreover, investigating the psychological impact of societal expectations on the characters may provide the complexities of identity and self-discovery in oppressive environments. Overall, further research and analysis of Enola Holmes' fluid identity can contribute more to understanding gender dynamics and psychological impact in literature. By delving into characters' complexities like Enola Holmes, scholars can find deeper and more valuable insights into the human journey and the challenge to express identity freely.

REFERENCES

- Ardhityawan, D., & Badriyah, N. (2017). Analysis of Identity in My Motyher/My Self Novel. *AESTHETICS: Jurnal Fakultas Sastra Universitas Gresik*, 6(2). <https://journal.unigres.ac.id/index.php/AESTHETICS/article/view/830>
- Benjamin, A. (2016). *Post-Structuralist Classics* (1st ed.). Routledge. <https://doi.org/10.4324/9781315537597>
- Burchill, S. (2005). *Theories of international relations* (3rd ed). Palgrave Macmillan.
- Butler, J. (2022). Selection From Gender Trouble: Feminism and the Subversion of Identity. In S. Stryker & D. M. Blackston, *The Transgender Studies Reader Remix* (1st ed., pp. 191–201). Routledge. <https://doi.org/10.4324/9781003206255-21>
- Cheek, J. M. (1989). Identity Orientations and Self-Interpretation. In D. M. Buss & N. Cantor (Eds.), *Personality Psychology* (pp. 275–285). Springer US. https://doi.org/10.1007/978-1-4684-0634-4_21
- Davidson, H. M., Derrida, J., & Spivak, G. C. (1979). Of Grammatology. *Comparative Literature*, 31(2), 167. <https://doi.org/10.2307/1771131>
- Ferguson, H. (2009). *Self-Identity and Everyday Life*. Routledge. <https://doi.org/10.4324/9780203001776>
- Foucault, M. (1970). The archaeology of knowledge. *Social Science Information*, 9(1), 175–185. <https://doi.org/10.1177/053901847000900108>
- Fox, N. J. (2014). Poststructuralism and Postmodernism. In W. C. Cockerham, R. Dingwall, & S. Quah (Eds.), *The Wiley Blackwell Encyclopedia of Health, Illness, Behavior, and Society* (1st ed., pp. 1855–1860). Wiley. <https://doi.org/10.1002/9781118410868.wbehibs109>
- Güney, A., & Güney, K. (2008). A Brief Description of Jacques Derrida's Deconstruction and Hermeneutics. *Humanities Science*, 3(2), 219–225. <https://doi.org/10.12739/10.12739>
- Horowitz, M. J. (2012). Self-Identity Theory and Research Methods. *Journal of Research Practice*, 8(2), 1–11.
- James, W. (1995). *The principles of psychology: In two volumes. Vol. 1* (Facsim. of ed. New York, Henry Holt, 1890, Vol. 1). Dover.
- Lyotard, J.-F., Bennington, G., & Massumi, B. (1984). The Postmodern Condition: A Report on Knowledge. *Poetics Today*, 5(4), 886. <https://doi.org/10.2307/1772278>
- McCumber, J., & Gasche, R. (1991). The Tain of the Mirror: Derrida and the Philosophy of Reflection. *The Philosophical Review*, 100(2), 300. <https://doi.org/10.2307/2185309>

-
- Mufidah, F. (2023). *Enola's social action in Nancy Springer's An Enola Holmes Mystery: The Case of the Missing Marquess*. Universitas Islam Negeri Maulana Malik Ibrahim.
- Munfangati, R., & Handayani, A. N. (2021). The Searching for Self-Identity in Kazuo Ishiguro's Never Let Me Go. *OKARA: Jurnal Bahasa Dan Sastra*, 15(2), 201–220. <https://doi.org/10.19105/ojbs.v15i2.3205>
- Nadal, K. L. (2017). *The SAGE Encyclopedia of Psychology and Gender*. SAGE Publications, Inc. <https://doi.org/10.4135/9781483384269>
- Nazir, M. (2013). *Metode Penelitian* (R. Sikumbang, Ed.; Cet. 8). Ghalia Indonesia. <https://lib.ui.ac.id>
- Oyserman, D., Elmore, K., & Smith, G. (2012). *Handbook of Self and Identity* (M. R. Leary & J. P. Tangney, Eds.; 2nd ed., pp. 69–104). Guilford Press.
- Raj, P. E. (2022). Derrida and “Difference.” *The Text*, 4(2), 19–30. <https://doi.org/10.5281/ZENODO.6839598>
- Rekret, P. (2019). Jacques Derrida and Deconstruction. In M. Moriarty & J. Jennings (Eds.), *The Cambridge History of French Thought* (1st ed., pp. 467–476). Cambridge University Press. <https://doi.org/10.1017/9781316681572.052>
- Sakinah, H., Setyorini, A., & Masulah, M. (2022). Characterization of Enola Holmes in the Case of the Missing Marquess: A Study of Liberal Feminism. *PHILOLOGY: Journal of English Language and Literature*, 2(1), 20–28. <https://doi.org/10.32696/pjell.v2i1.1122>
- Saputri, S. M. D., & Neisyah, N. (2021). Woman's Struggle Towards Stereotypes in the Case of the Missing Marquess: An Enola Holmes Mystery. *Elite: English and Literature Journal*, 8(2), 54–65. <https://doi.org/10.24252/10.24252/elite.v8i2a5>
- Sikirivwa, M. K. (2020). Deconstruction Theory and Its Background. *American Journal of Humanities and Social Sciences Research (AJHSSR)*, 4(4), 44–72.
- Singh, P. R. P. (2002). Jacques Derrida's Deconstruction: A Logic of Différance. *Journal of Indian Council of Philosophical Research*, 19(2), 119–127.
- Springer, N. (2007). *Enola Holmes: The Case of the Missing Marquess: An Enola Holmes Mystery*. Penguin.
- Sweetman, B. (1999). Postmodernism, Derrida, and Différance: A Critique. *International Philosophical Quarterly*, 39(1), 5–18.
- Uehlinger, C. (2020). The Oxford Handbook of the Study of Religion: Edited by Michael Stausberg and Steven Engler. *Religion*, 50(4). <https://doi.org/10.1080/0048721X.2020.1796421>