

**STORY DEVELOPMENT IN *ENOLA HOLMES* FILM (2020): AN  
ANALYSIS THROUGH STRUCTURAL APPROACH**

**FINAL PROJECT**

**Presented as Partial Fulfillment of the Requirement**

**to Obtain the Sarjana Sastra Degree In English Literature**



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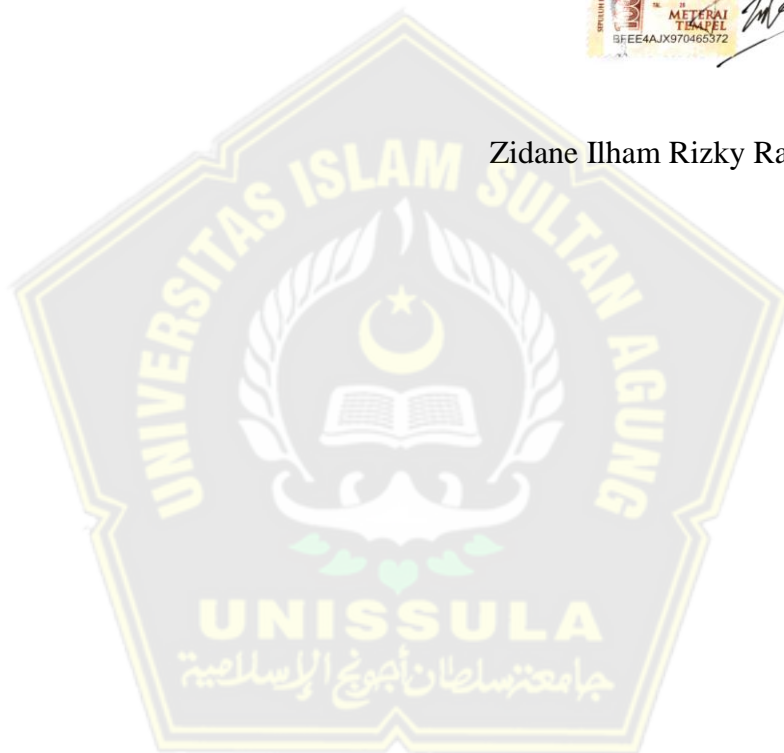
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As a result, I really claim that this undergraduate thesis I prepared does not contain the work of others, save those indicated in the quotations and references, as a scientific study should. If this statement is not made in the future, I fully agree to accept an academic consequence in the form of rejection of my thesis and the degree obtained from the paper.

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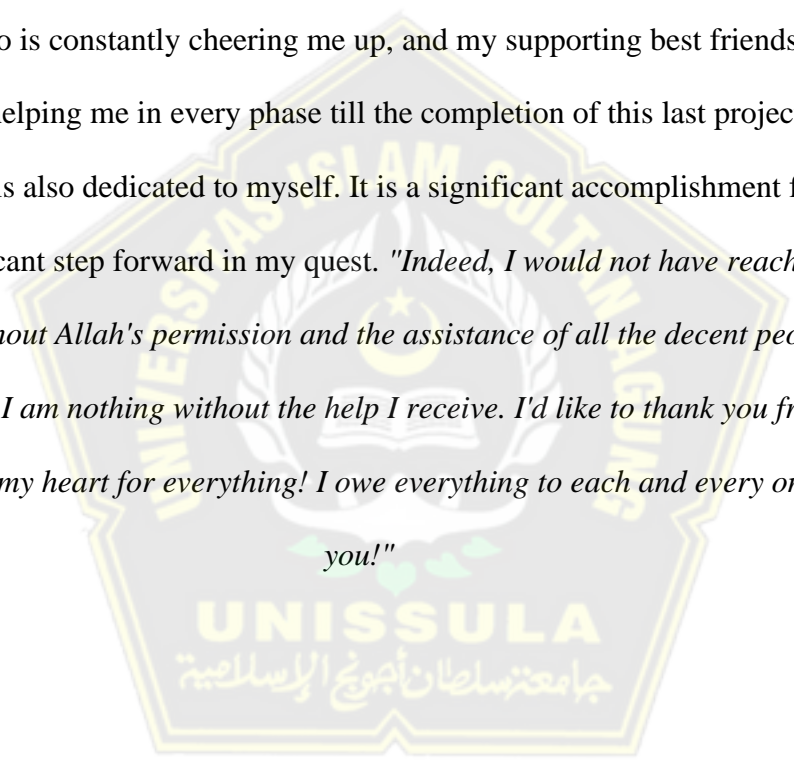


### **MOTTO:**

“If you’re not a good shot today, don’t worry there are other way to be useful.”

### **DEDICATION:**

This final artwork is dedicated to my family and best friends. My loving parents, whose words of encouragement and push for tenacity give me strength, my brother, who is constantly cheering me up, and my supporting best friends, who are always helping me in every phase till the completion of this last project. This last project is also dedicated to myself. It is a significant accomplishment for me and a significant step forward in my quest. *"Indeed, I would not have reached this point without Allah's permission and the assistance of all the decent people around me." I am nothing without the help I receive. I'd like to thank you from the bottom of my heart for everything! I owe everything to each and every one of you!"*



## ABSTRACT

**Ramadhan, Zidane Ilham Rizky. 30801800047.** Analysis of intrinsic elements in the *Enola Holmes* (2020) film. Final Project of the Faculty of Language and Communication Science. English Literature Study Program. Sultan Agung Islamic University Semarang. Supervisor: Destary Praptawati, S.S., M.Hum.

A literary work can convey many messages including learning about plot and characterization that are shown in the story. This can be seen in the *Enola Holmes* (2020) film that is used in this study. The purpose of this study is to analyze the components of plot and characterization found in *Enola Holmes* (2020), as well as to explain the plot portrayed by Enola in *Enola Holmes* (2020) using structural theory.

The method applied in this study was qualitative descriptive. The data were taken from the film, such as dialogues, narration, and monologues. There were several steps conducted to collect the data, such as watching the film, reading the film script, identifying the data, classifying the data, and reducing the data.

In conclusion, there were two results found in this study. *Enola Holmes* (2020) film Through plot development this study described Enola's struggle in saving the prince and also how she solves the case of her missing mother and also revealed the murderer case of the prince's father. In addition Enola's characterizations are intelligent woman, strong woman, strong stance, follow her heart, and independent woman.

**Keywords: Intrinsic Elements; Plot; Characterization; Enola Holmes; Film**

## INTISARI

**Ramadhan, Zidane Ilham Rizky. 30801800047.** Analisis unsur-unsur intrinsik dalam film *Enola Holmes* (2020). Tugas Akhir Fakultas Ilmu Bahasa dan Komunikasi. Program Studi Sastra Inggris. Universitas Islam Sultan Agung Semarang. Pembimbing: Destary Praptawati, S.S., M.Hum.

Sebuah karya sastra dapat menyampaikan banyak pesan termasuk belajar tentang plot dan penokohan yang ditampilkan dalam cerita. Hal ini dapat dilihat dalam film *Enola Holmes* (2020) yang digunakan dalam penelitian ini. Tujuan dari penelitian ini adalah untuk menganalisis komponen plot dan karakterisasi yang ditemukan dalam *Enola Holmes* (2020), serta untuk menjelaskan plot yang digambarkan oleh Enola dalam *Enola Holmes* (2020) menggunakan teori struktural.

Metode yang diterapkan dalam penelitian ini adalah deskriptif kualitatif. Data diambil dari film tersebut, seperti dialog, narasi, dan monolog. Ada beberapa langkah yang dilakukan untuk mengumpulkan data, seperti menonton film, membaca naskah film, mengidentifikasi data, mengklasifikasikan data, dan mengurangi data.

Kesimpulannya, ada dua hasil yang ditemukan dalam penelitian ini. Film *Enola Holmes* (2020) Melalui pengembangan plot studi ini menggambarkan perjuangan Enola dalam menyelamatkan sang pangeran dan juga bagaimana dia memecahkan kasus ibunya yang hilang dan juga mengungkapkan kasus pembunuh ayah sang pangeran. Selain itu karakterisasi Enola adalah wanita cerdas, wanita kuat, sikap kuat, mengikuti kata hatinya, dan wanita mandiri.

**Kata Kunci: Intrinsik Elemen; Alur; Karakterisasi; Enola Holmes; Film**

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Moreover, I realize this final project would never have been completed without the help, guidance, and support of several parties involved. Therefore, through this opportunity, I would like to say a million thanks to the following people who are always there in every process that I go through:

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I do realize this final project is way far from perfection. Thus, any suggestions and criticisms will be very meaningful for this final project. Lastly, I hope that this final project could still provide enlightenment or benefit to anyone who reads it.

Semarang, June 28<sup>th</sup> 2022



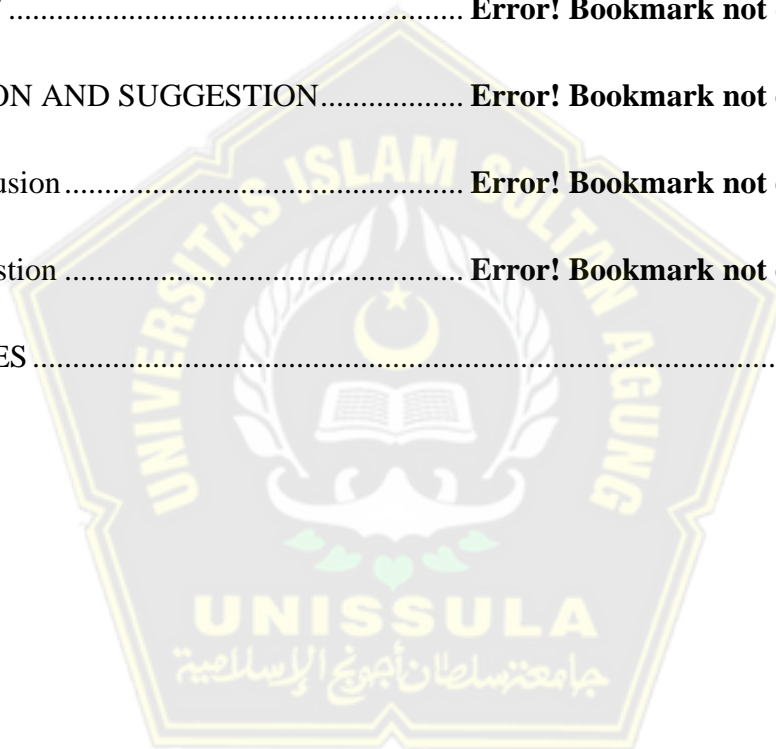
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## TABLE OF CONTENT

PAGE OF APPROVAL .....	i
MOTTO:.....	ii
DEDICATION: .....	ii
ABSTRACT .....	iii
INTISARI.....	iv
ACKNOWLEDGEMENT.....	v
TABLE OF CONTENT .....	vii
CHAPTER I.....	<b>Error! Bookmark not defined.</b>
INTRODUCTION .....	<b>Error! Bookmark not defined.</b>
A. Background of the study.....	<b>Error! Bookmark not defined.</b>
B. Problem formulation.....	<b>Error! Bookmark not defined.</b>
C. Limitation of the study .....	<b>Error! Bookmark not defined.</b>
D. Objective of the study.....	<b>Error! Bookmark not defined.</b>
E. Significant of the study.....	<b>Error! Bookmark not defined.</b>
F. Organization of the study .....	<b>Error! Bookmark not defined.</b>
CHAPTER II .....	<b>Error! Bookmark not defined.</b>
REVIEWS OF RELATED LITERATURE .....	<b>Error! Bookmark not defined.</b>
A. Synopsis of Enola Holmes (2020) Film .....	<b>Error! Bookmark not defined.</b>

B. Related Literature .....	<b>Error! Bookmark not defined.</b>
B.1. Plot.....	<b>Error! Bookmark not defined.</b>
B.2 Characterization.....	<b>Error! Bookmark not defined.</b>
B.2.1 Direct Characterization.....	<b>Error! Bookmark not defined.</b>
CHAPTER III.....	<b>Error! Bookmark not defined.</b>
RESEARCH METHOD .....	<b>Error! Bookmark not defined.</b>
A. Type of Research .....	<b>Error! Bookmark not defined.</b>
B. Data Collecting .....	<b>Error! Bookmark not defined.</b>
B.1 Data Collecting Method.....	<b>Error! Bookmark not defined.</b>
B.2 Type Of Data .....	<b>Error! Bookmark not defined.</b>
C. Analyzing the Data .....	<b>Error! Bookmark not defined.</b>
CHAPTER IV.....	<b>Error! Bookmark not defined.</b>
FINDING AND DISCUSSION .....	<b>Error! Bookmark not defined.</b>
A. Plot development arises in Enola Holmes film .....	<b>Error! Bookmark not defined.</b>
<b>defined.</b>	
A.1. Exposition.....	<b>Error! Bookmark not defined.</b>
A.2. Raising Action.....	<b>Error! Bookmark not defined.</b>
A.3. Climax .....	<b>Error! Bookmark not defined.</b>
A.4. Falling Action.....	<b>Error! Bookmark not defined.</b>
A.5. Resolution.....	<b>Error! Bookmark not defined.</b>

B. Enola’s characterization described in <i>Enola Holmes</i> Film.....	<b>Error!</b>
<b>Bookmark not defined.</b>	
B.1. Intelligent Woman .....	<b>Error! Bookmark not defined.</b>
B.2. Strong Woman.....	<b>Error! Bookmark not defined.</b>
B.3. Strong Stance and Follow Her Heart.....	<b>Error! Bookmark not defined.</b>
B.4. Independent Woman.....	<b>Error! Bookmark not defined.</b>
CHAPTER V .....	<b>Error! Bookmark not defined.</b>
CONCLUSION AND SUGGESTION.....	<b>Error! Bookmark not defined.</b>
A. Conclusion .....	<b>Error! Bookmark not defined.</b>
B. Suggestion .....	<b>Error! Bookmark not defined.</b>
REFERENCES .....	35



# CHAPTER I

## INTRODUCTION

### A. Background of the study

Based on the media used, art can be divided into several types, they are literature, painting, sound, dance, and others. There is also a type of art that is exposed to several elements of art and forms other works of art, such as films, dramas, multimedia, and so on. Films based on development components are created through a mix of art, literary, cinematography, theatre, and so on. In terms of plot substance, it is clear from these developmental characteristics how movies have a very direct connection with literature. Also take advantage of literary approaches, both intrinsically and extrinsically. Intrinsically, the elements of film and literature have different affinities, generally, the approach to the story in both is relatively the same, and other elements make a difference (Swiden, Patrick)

In the development of literary science, especially regarding the development of variations in the use of literary works, films as narrative works of art created in the form of a combination of audio and visual are later considered as part of the development of literary works. Image language is an aesthetic and a method of communication. Films have the same function as literary works, which aim to provide entertainment and knowledge for the audience (Sholihah, 58).

Movies are cultural artifacts generated by individual civilizations that reflect and impact those cultures. The movie is seen as a significant art form, a popular source of entertainment, and a strong tool for teaching or indoctrinating

populations. The visual aspects of cinema provide motion pictures a worldwide communicative capacity. The methodology applied is that of case studies of films from different parts of the world as cultural artifacts based on secondary sources available. By establishing narratives about a certain way of life, films build interpretations and symbolic of the historical period they depict, signifying practices, and popular ideologies and issues arising in the given time frame in history (Singh and Dubey).

A film describes people who are regarded to be one of the story's psychological components. Characters are essential in putting a story line to life .(Pope, 86). They provide the tale a reason for the audience to be interested in what happens in the film. They play an important role in films, particularly for the main characters. They have a lot of clout when it comes to portraying the core idea that a film wants to get through to its viewers. Personality and character are inextricably linked. In any drama, personality is crucial in characters behavior and conduct to protect the human entity and psyche. (Charters, 34).

Characterization is a way of assessing the growth and psychology of the main character that concentrates on the steps of generating a picture of the person in the tale in its entirety with the person's traits. (Aquino, 112). It gives a thorough definition and development of general traits. Characterisation may be done in two ways: direct characterization and indirect characterization. In literature, direct characterisation is used when the authors tells the reader about the character's characteristics. With in film, indirect characterisation is used when the author shows elements that suggest the character's attributes. There should be four distinct

techniques to indirect characterization : 1) speech, 2) thoughts, 3) action, and 4) looks (Burroway, 52).

Themes, settings, characters, conflicts, and narratives are all components in literary works. A theme is a broad notion or concept about life presented in a literary work. A story's setting is the period and place in which it takes place. A character is a fictional character, animal, or creature who occurs in a story, play, or other work of literature. A clash among two opposing characters or forces is referred to as a conflict. The plot is the arrangement of people and activities in work, narrative, or drama to accomplish a specific impact. Characters and their actions shape the plot because they are presented and ordered to accomplish specific creative and emotional effects. (Abrams, 224). The plot, according to Foster, is a causal connection among events in a story (Bello-kano, p235)

The plot and the characters are linked. The plot of a story is directly tied to the character since it can help character development in several ways. The storyline and the characters are inextricably linked since the plot is the result of the characters' activities and also the characters are a representation of how they react to the plot's happenings. As the plot progresses, it expresses the characteristics of the characters. It includes every one of the elements that compose the character in the characterizations that help develop the plot, such as the character's actions, opinions, behaviors, and motivations.

*Enola Holmes* (2020) film is a mystery adventure story that introduces the fiercest competition between the world's greatest detective and his teenage sister. This film premiered on September 23, 2020, but now you can enjoy it through the

Netflix application. The director of this film is Harry Bradbeer. This screenplay was written by Jack Thorne and produced by Enola Holmes (2020) consisting of Mary Parent, Ali Mendes, Alex Garcia, Millie Bobby Brown, and Paige Brown. The film is also adapted from a series of novels by Nancy Springer, and Enola Holmes, starring Millie Bobby Brown, Henry Cavill, Sam Claflin, and Helena Bonham Carter. Focuses on a 16-year-old girl, the last child of the Holmes family. If you know Sherlock Holmes, the famous detective, then Enola Holmes is the sister of Sherlock and Mycroft. The storyline starts with Enola's childhood and growing into a teenager. Until a teenager, he can solve a big case successfully.

This film is interesting to be studied because it is very inspiring to the audience because many lessons are contained in it, especially how to see the role of women in solving various cases. The specialty is reason for the writer to choose the *Enola Holmes* (2020) is the existence of various intrinsic elements that dominate especially in plot development and also characterization in the film *Enola Holmes*.

### **B. Problem formulation**

1. How is plot development arisen in *Enola Holmes* Film?
2. How is Enola's characterization described in *Enola Holmes* Film?

### **C. Limitation of the study**

To avoid undirected research and discussion this study is limited to an analysis of the plot development and characterization in the film from Netflix entitled "Enola Holmes".



#### **D. Objective of the study**

Based on the problem formulation above, this study formulates the objective of the study into the following objectives:

1. To explain the plot development arisen in *Enola Holmes*.
2. To describe the characterization of Enola's character found in *Enola Holmes*.

#### **E. Significance of the study**

This study can offer new perspectives, increase knowledge for readers, further of the study to enrich literary works, as well as become a reference for those who are interested in analyzing similar types of literary works (films). In addition, readers are also expected to benefit from getting to know various kinds of plot development and characterization. Not many previous writers have also used the study of intrinsic elements, especially plot development and characterization so that readers can increase their knowledge of literary theory about it.

#### **F. Organization of the study**

Chapter one provides the Background of the Study, Problem Formulation, Limitation of the Study, Objectives of the Study, Significance of the Study, and Organization of the Study. Chapter two describes a Literature Review consisting of a Synopsis of *Enola Holmes*, components of plot development, and characterization. Chapter three describes Research Methods which include Types of Research, Data Collection, and Data Analysis. Chapter four contains the Findings and Discussion. Chapter five contains Conclusions and Suggestions.

## CHAPTER II

### REVIEWS OF RELATED LITERATURE

#### A. Synopsis of Enola Holmes (2020) Film

Enola Holmes is the youngest sibling in the famous Holmes family. She is a free-wheeling strong-willed and boundary-pushing young woman. She is extremely intelligent, observant, and insightful and she defies social norms for women of the time. Her mother Eudoria has taught her everything from chess to jiu-jitsu. Her mother also made her read every book in Ferndell hall, their home and was a big fan of word games. On the day of her 16th birthday, Enola awakens to find her mother has disappeared, leaving only some birthday gifts.

Enola runs across two brothers, Mycroft and Sherlock, one day, but they don't recognize her at first because they haven't seen her in a long time. As her legal guardian, Sherlock regards her as a clever young lady, while Mycroft regards her as a nuisance. Mycroft plans to send her to the tough Miss Harrison's finishing school.

Enola finds clues and money left by her mother and escapes, disguised as a boy. Then morning her brother saw Enola escaped. On the train, she finds the young viscount Tewkesbury hidden in a travel bag. She thinks he is a fool but warns him that the man in a brown bowler hat (named Linthorn) is on the train, searching for him. Then she saved him from that man who was going to kill Tewkesbury, to

escape, Enola and Tewkesbury jump off the train together and flee to London, place they split up.

She continues to search for her mother while disguised as a good Victorian lady, leaving cryptic messages in newspaper advertising for Eudoria to locate. Enola continues to search for her mother, Linthorn tries to kill her but she manages to set off explosives and escape. She decides that instead of continuing to search for her mother, she must first find Tewkesbury again to save him because he can't defend himself. Detective Lestrade of Scottish Yard has been hired by Mycroft to find Enola. Enola alerts Tewkesbury and helps him report but is arrested by Lestrade, and Mycroft imprisons him at Miss Harrison's settlement school. Sherlock visits him and admits that he was impressed by his detective work. Tewkesbury enters the school disguised as a wicker basket, and they flee together, stealing Miss Harrison's automobile.

They reach a fork in the road and, rather than returning to London Enola decides they must go to Tewkesbury's home and face his uncle, who she has deduced was trying to kill him. The house is seemingly deserted, and Linthorn attempts to shoot them, but they managed to overcome him. Tewkesbury's grandmother is revealed to be the true culprit; she murdered his father and attempted to murder Tewkesbury because she did not want him to assume his dad's position in the House of Lords and voted for the Reform Bill.

The next day, he attends the vote for the Reform Act and casts the deciding vote; the act passes. he and Enola exchange lovesick glances with each other in part ways, vowing to see each other again. Sherlock arrives at Scotland Yard, and

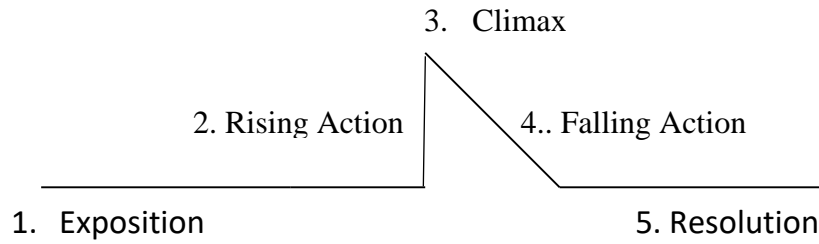
Lestrade asks him two questions. Firstly, how he managed to solve the case, and secondly how his sister solved it first. Enola deciphers a message she finds in the newspaper, but deduces it was sent not by her mother but by Sherlock. In the meeting point, Sherlock and Mycroft eventually give up while Enola disguised as a newsboy watches. Enola leaves an old toy for Sherlock to find, and despite knowing Enola was there, he chooses not to look for her. Enola returns home to find a surprise waiting for her, not Sherlock or Mycroft, but her mother, in the very flesh. Eudoria confesses to her involvement in the women's suffrage movement and reveals that Enola beat her to her own goal: passing the reform act. Mother and daughter rejoice in their reunion, but not for long. Eudoria must conceal her identity and go underground, leaving Enola to her own devices. Enola understands her mother's compulsion and vows to send her 'irises' coded messages should the need arise. After her mother departs, Enola affirms her empowerment and cycles away to glory.

## **B. Related Literature**

As the author states in Chapters 1, a literary work is made up of intrinsic and extrinsic components, and there are two techniques to analyzing the film: study the intrinsic components and analyse the extrinsic components. To analyze external components, we can use feminist, structural linguistics, cultural anthropology, and other theories. We may also evaluate the story, topic, setting, various points of view, characters, and so on by studying the inherent aspects. Because this study is concerned with inherent aspects and concentrates on storyline and characterization, the writer only explains plot and characterization in chapter II.

## **B.1. Plot**

A plot is a sequence of storylines that weave together to produce a narrative that is delivered by the performers in a story. In general, a plot is a succession of events in a tale. The primary plot is a series of events that propels the tale. As a variant, a subsidiary flow is a second or supplementary groove that's also infiltrated in-between segments of the primary pipeline. The subordinate flow is a practice in itself, but still has something to do with the main flow. Sometimes this subordinate groove is intended to cause contrast, sometimes it is in line with the main plot. The plot also divides the upper grooves tightly (tight) and loses grooves. A close-knit groove is a very solid interweaving of events within a literary work; if one of the events is omitted, the integrity of the story will be disturbed. The plot of negating any of the events will not interfere with the storyline. The plot serves as a framework for the essay that is used as a guide in developing the entire content of the story, while for the reader, understanding the plot also means understanding the entire content of the story in a sequence and clear manner. The plot of a tale is the series of events from beginning to end. Freytag is illustrated with a well-known graphic as Freytag's pyramid in Griffiths (26) in *Technic des plays* (1863). A diagram depicting the framework of a standard five-act tragedy from start to finish. It describes as follows: drama that uses a progressive plot usually starts with an introduction or exposition (1) to the rising action (2) culminating in the climax (3) the falling action (4) leads to the resolution (5).



The definition of a flashback is when the author sequences the events in the story not starting from the beginning, but perhaps from the middle or end events (Lloyd J. Hubenka).

### **B.1.1 Exposition**

The introduction introduces the characters and environment at the start of the film. This is not where you do all of your world-building, but it is the place we tell your readers what "normal" is only for your characters. That way, when we get to the following phase, readers will know what's wrong.

### **B.1.2 Rising Action**

Conflicts begin to occur after the exposition is shown. In this sequence, the antagonist is constantly causing problems again for the protagonist and refusing and let someone enjoy his life. The protagonist is confronted with two (two) conflicts: internal and external conflict.

Internal conflict refers to the protagonist's struggle, whilst external conflict refers to the conflict that arises from the characters. Conflicts arise between the protagonist and the antagonist, in addition to conflicts between the protagonist and several other characters. This portion is generally known as rising action.

### **B.1.3 Climax**

The climax is the pinnacle of the battle between the protagonist and antagonist, which encompasses both internal and exterior problems. In a tale, the climax is associated with the change from growing to falling action.

### **B.1.4 Falling Action**

Falling Action is a condition in which a story's conflict has gradually began to fade or the intensity of the conflict has gradually recovered.

### **B.1.5 Resolution**

The Resolution section contains how the characters of the story solve the problems in the Complication section. There is usually more than one Resolution for one Complication. crisis or the problem is resolved, for better or worse (Larry, M. Sutton)

## **B.2 Characterization**

Characters are the result of the characterisation they have previously formed in some fashion. The writer has decided to define his characters in several ways, including the pleasant talks they have, the activities they do, their looks, and so on. Characterization is the expression of characterizing what the author has to do to bring the character to life in so that the reader has an insight of that character's

personality in order to make the character unique; in other sayings, characterization is a method, so even though character is a product of a procedure. According to Aquino (32), the characteristics are quick but solid. It is derived from future creatures' accounts of previous persons and events that appear to be seen from tremendous heights.

In literary works, characterization is the process through which the author develops the character and establishes an image of the character for the viewer. On the other hand, it is the way by which the writer communicates his personality in a work of fiction, or the method of characterisation of the character's representation (Bennett and Royle, 65). extremely useful for examining the development's primary character There are two methods for characterisation: direct characterization and indirect characterization.

### **B.2.1 Direct Characterization**

In direct characterization, the literature author tells the audience what he wants us to understand about the characters. This is accomplished through the narrator's character, the other's character, or his own character. In most books, direct characterization is utilized. It is told by a narrator who introduces the reader to the characters. Charters (58) goes on to say that it may also include additional external elements like names or open remarks.

### **B.2.2. Indirect Characterization**

In indirect characterisation, the writer reveals information about the character to assist readers grasp the character's personality and its impact on the characters of others. Typically used in films Characterization in the film differs



from that in the novel because the film is a visual tale that communicates the characterization of the characters in the film in greater complexity and depth than in a novel. Burroway (54) established four ways of indirect characterisation in literary works: 1) conversation, 2) ideas, 3) actions, and 4) appearance.



## CHAPTER III

### RESEARCH METHOD

#### A. Type of Research

Research methods provide the knowledge and skills necessary to address problems as well as face environmental challenges where decision-making must be done quickly. The word method comes from Greek, which is methods which means way. Thus, the problem of the method concerns the problem of work to be able to understand the object to which the science in question is subjected. Methods are an organized and well-thought-out approach to attain the aim (in science, for example); a structured way of working to assist the execution of the an action to achieve the given goal (Judith, 2003).

The method used in this study is a qualitative descriptive method. The descriptive approach is a problem-solving technique that involves describing the status of a subject or item (Birkert, Spen P). current study on an individual, language, etc. based on facts that seem or should occur Research is a qualitative research approach used to evaluate the state of natural things in which the researcher is a major instrument, data gathering procedures are triangulation (mixed), research is inductive, and qualitative research outcomes prioritize meaning over-generalization (Klaler, 2004).

## **B. Data Collecting**

### **B.1 Data Collecting Method**

These are the stages of collecting data for the study:

#### **B.1.1 Watching the Film**

The first phase in conducting research is watching the film. The film was made in 2020, and it lasts about two hours. It features more talk than action. The researcher is watching the film numerous times to gain general knowledge such as character identification, storyline, conflict, and as well as theme.

#### **B.1.2 Reading the film script**

The primary data is *Enola Holmes* film script. The researcher is reading the language, which contains plays on words and accurate spelling of lines, to determine the storyline of the film for analysis in this study.

#### **B.1.3 Identifying the Data**

The researcher is analyzing the element that is defined as the educational and social value after watching the film and analyzing the script film. This step's goal is to locate the bits that will be studied in the film. To categorize the details, the researcher underlines, highlights, and sends codes.

#### **B.1.4 Classifying the Data**

The following step is to categorize the data. When a problem formulation has considered different points of view in the study, the primary research to be used is classed based on the problem formulation even as the finding and analysis

described in Chapter IV. The appendix includes column numbers, film screenplay materials, scenes, a method of analysis, references, and comments.

### **B.1.5 Reducing the Data**

The final phase in data collection is to reduce the data from broad to specific. This phase's selection strategies aim to complete classified data. This guarantees that duplicate or incorrect data is eliminated to improve and simplify the data. Only the most important and powerful knowledge is developed for solving the problem formulation in this step. Final data that support issue formulation are saved in finalized data, where appropriate secondary data are applied.

## **B.2 Type Of Data**

### **1. The Primary Data**

The final phase in data collection is to reduce the data from broad to specific. This phase's selection strategies aim to complete classified data. This guarantees that duplicate or incorrect data is eliminated to improve and simplify the data. Only the most important and powerful knowledge is developed for solving the problem formulation in this step. Final data that support issue formulation are saved in finalized data, where appropriate secondary data are applied.

### **2. The Secondary Data**

Secondary data is information gathered from a secondary source to describe the major source of information about the literature related to the study item, including documentation. Secondary data are gathered from relevant journals, publications, and books.

### **C. Analyzing the Data**

The data analysis part concludes this chapter. The goal of data analysis is to provide extremely clear information from the data. This study used descriptive analysis data as its data type. The strategy is to describe, assess, and comprehend all existing facts using a description. While the findings of this study are presented in Chapter four.



## CHAPTER IV

### FINDING AND DISCUSSION

This chapter explains the intrinsic elements of the film based on a structural approach, in *Enola Holmes* (2020) film. This study analyzed the fundamental aspects and concentrated on narrative development and character development in the film *Enola Holmes* (2020) the first stage is to determine the plot contained in the film, then the author will proceed to analyze the characterization. Here is an analysis of the intrinsic elements in the film *Enola Holmes*.

#### A. Plot development arises in *Enola Holmes* film

A plot is a sequence of storylines that weave together to produce a story that is delivered by the performers in a story. The plot, in general, is a series of events in a story. The main plot is a chain of events that drives the storyline and this is the plot contained in the *Enola Holmes* film:

##### A.1. Exposition

Exposition or introduction introduces the people and environment, as well as the basic circumstance in which they are involved. Exposition is previous information required to comprehend the action's forward progression; it comprises knowledge about the characters and their relationships to one another, as well as the time, location, and context where the conflicts arise (Ralph.H.Singleton, and Stanton Millet P.290). And this is the evidence of the exposition to be shown in the film *Enola holmes* :

“[lively music plays]

[bicycle rattling]

[effort grunt] Now, where to begin?

{England}[baby crying]

The first thing you need to know is that my mother named me Enola. She insisted on it, in fact!

[Eudoria whispering] Enola...

- [normal voice] Enola.

- [Enola coos]

[Enola] I know it's an unusual name, but my mother is rather a fan of word games.

- [Eudoria] On your marks. - [Enola] Get set.

[Eudoria] Go!

[Enola] And Enola spelled backward reads, well, "alone." Yes!

[Enola] She would continually tell me... You'll do very well on your own, Enola.

- [Enola coos]

- [Eudoria] Mm-hmm. [Enola] And yet we were always together”

From the proof of the sentences above, the story began in England. Enola tells herself at the beginning of the film. When she introduces herself as Enola, her mother named her Enola because she likes word games. Which when reversed means "alone". This is a brief introduction that is in the film Enola.

## A.2. Raising Action

Internal conflict is the struggle that the protagonist faces, whereas external conflict is the conflict that emerges from the characters. Both conflicts occur between the protagonist and the antagonist, as well as between the protagonist and other characters. This section is commonly referred to as rising action. The rising action is the section of the play during which complications and entanglements arise. (Lloyd J. Hubenka And Reloy Gracia, P.13). And this is proof of the action that will be shown in the *Enola Holmes* film:

“[Miss Harrison] At my finishing school, you will learn how to be a young lady, and you'll make many new friends.

[Enola] I don't need friends. I have my own company.

[Mycroft] An uneducated, underdressed, poorly mannered wildling.

[Enola grunts] And I don't need to go to your ridiculous school.

[panting]

[sighs]

[Enola] No! Please don't do this to me. Let me remain happy. I am happy here”

The conversation above describes ladies in England at the period who had to be instructed from a young age on proper eating, walking, and wearing routines. This negative viewpoint separates men and women, as though manners are solely for women and men must be forceful and aggressive. This value norm is extremely harmful to women. It can be observed that there is educational disparity, as Enola must get a way education. This makes Enola uncomfortable because it is inversely



proportional to her personality. This will lead to the next thing because Enola decides to leave the house and looks for her mother.

“[Enola] Please get out of this carriage.

[Tewkesbury] I can't. I'm in hiding. Bit of a to-do. Bribed a porter to put me in this and get me on board.

[inhales sharply] Very daring. Get out of this carriage right now.

You're a... a strange-looking gentleman.

Do you think you look normal? You're not a boy at all. I might be a boy.

- Who are you?

[Tewkesbury] What are you? I'm Viscount Tewkesbury, the Marquess of Basilwether. You're a nincompoop. I'll have you know; I have just undertaken a particularly daring escape...

[Enola] You have not escaped. There is a man in a brown bowler hat currently on this train searching for you, and once he finds you, he will think I helped hide you, and I will be endangered by this. Therefore, I ask you to get out of this carriage.”

In the dialogue above, Enola decides to find her mother instead of following her brother Mycroft. Enola disguised herself as a boy in a Sherlock outfit when she was a child. Enola meets Tewkesbury on the train. But at that time Tewkesbury was on the run and also someone was chasing him. Enola finally got involved in the problem because she had helped Tewkesbury from being chased by the man in a brown bowler hat. This will lead to the next thing where she will be chased by an inspector.

“And Sherlock was right too. You do have a plan.

[dramatic music plays] What are you planning, Mother? Do I want to find you? Let's do it again.

[Enola screams]

[muffled screaming]

[muffled screaming]

[gasping breaths] I will ask you this only once. Where is the marquess?

[panting] Now, who would that be?

[grunts]

[gasping breaths] We went our separate ways.

[Linthorn grunts]

[gasping breaths]

[Linthorn grunts]

[gasping breaths] I've not seen him. I have nothing to do with him. That's a shame.

[Enola breathing heavily]”

In the dialogue above, after looking for some clues from her mother, Enola finally managed to decipher the meaning of "Ellie houseman" which is a place in the UK area. In that place, Enola found something in the form of an explosive device and biochemical tools contained in that place. On the way back, Enola met the man who had previously been on the train. Enola is strangled and also put in water. To acknowledge the whereabouts of the viscount Tewkesbury. Enola told the truth, but the man didn't believe it and a fight broke out there. In the end, Enola managed to

escape from that man's pursuit. This will lead to the next thing where he will be chased again by an inspector and the inspector manages to catch Enola.

"My father's death was caused by a botched burglary, and... and it would have been easier to k\*ll me before I ran away,

- rather than now...

- I entirely agree. I think they tried to. I found the branch that almost k\*ll you. - It had been cut.

- Cut?

- [Lestrade] Better you...

- [Enola yells]

[Lestrade grunts] Oh, gosh! Oh!

- Oh, gosh, you...

- [Enola] Come on! - [Lestrade grunts] Come back here!

- Who's he?

- Didn't you get her, Inspector?

- Shut up, you!

[Enola] Move the chest! Move the chest!

[grunts] Where are they? Open up, Miss Posy,

- or should I say, Miss Holmes?

- [Enola and Tewkesbury grunting]

Inspector Lestrade, I need to report an attempted m\*rder. You're supposed to be on our side.

[grunting] Help me get in through this door.

Well, I'll help you when I get my money, my finder's fee.

You'll get your money when we catch her.”

In the dialogue above, Enola meets with Tewkesbury and explains everything that happened to him. Enola tells Tewkesbury that his father was murdered and Tewkesbury is now being targeted by a group of people because of his throne as well as wealth. During the story, Inspector Lestrade (the man who fought with Enola previously) appeared, this created tension for the audience, and in the end, Enola sacrificed himself to be arrested and let Tewkesbury escape from being chased. This will refer to the climax where she will fight the inspector and also his grandmother in the final battle.

### **A.3. Climax**

The climax is the pinnacle of the battle between the protagonist and antagonist, both internal and external. The climax is connected with a defining moment in the plot, transitioning from rising to falling action. (Gracia, Reloy P.13).

And this is the evidence of the Climax that will be shown in the *Enola Holmes* film:

“[Tewkesbury] This is a terrible idea. The closer we get, the worse this idea becomes. Why are we doing this? Unlike most well-bred ladies, I was never taught to embroider.

[grunts] I never molded wax roses, hemmed handkerchiefs, or strung seashells. I was taught to watch and listen. I was taught to fight. This is what my mother made me for. [sighs] Trust me... to find the answers we need.

You don't know how to embroider?

[sighs] We need to do this. You need to do this. We... are doing this. Come on. [floor creaking] Where are all the servants?

Welcome to the future. Mother? What's happening? They know we're here.

- [r\*fle cocks]

- Down!”

From the sentence above, when Enola and Tewkesbury went to sneak into the palace to find answers and also a truth that lies behind it all. But, all of that was known that they would come, they were trapped and finally, they were shot by Inspector Lestrade. The fight ensued, and the inspector was killed by Enola because the chief inspector accidentally hit the sharp wood. But it didn't stop there. Tewkesbury's grandmother came and picked up the fallen gun. He shot Tewkesbury but luckily Tewkesbury was wearing a steel vest under his shirt. so Tewkesbury managed to survive. This makes all the problems culminate towards this one point, namely the climax. This will refer to a falling action where everything is over and lead to whatever good things come after he did.

#### **A.4. Falling Action**

After the climax, the remaining of the story is devoted to depicting the individuals' lives after this significant shift in their fortunes. The issues or conflicts that arise in rising action can be handled one by one in falling action. (Lloyd J. Hubenka And Reloy Gracia, Loc it). And here's the evidence of the falling action that will be shown in the *Enola Holmes* film:

“- [Lestrade] Ah... Sherlock Holmes.

- We meet again.

- Please. You've been building quite a reputation for yourself, despite your best efforts

- to avoid the press.

- The marquess case. You need to arrest his grandmother, the Dowager. She's trying to kill him, as she kills his father.

Second question. How did your sister get there before ya?

I'm sorry? [men chattering indistinctly]”

From the proof of the sentence above, Sherlock asks Lestrade to arrest Tewkesbury's grandmother for all attempts to assassinate the prince as well as the killer of Tewkesbury's father. But the one who solved the case first was Sherlock's sister, Enola.

“Congratulations. You finally look like the nincompoop you were born to be.

- [chuckles]

- [Enola] No. You look good.

This is... good.

The vote is in an hour. It's, um... It's quite the thing.

From the proof of the sentence above, after what was done by Enola and Tewkesbury finally everything is back to normal. Tewkesbury wears a formal dress because there will be a very important vote.

Numbers turn into letters, which form into...

[Enola] Five, two, five, five, three,

- three, one.

- One, one, one.

- [sighs]

[continues reading numbers indistinctly]

[sighs] "Meet me at Royal Academy five tonight Mother." Well, that's unexpected.

Thank you.

Three thoughts immediately occur. One is that Mother wouldn't have signed "Mother," but "Chrysanthemum." And two, the Royal Academy is an institution that has consistently neglected to include women. Mother wouldn't have suggested it as a meeting place. And my final thought is that I may have revealed my hand in front of my brother when checking the newspaper. This is Sherlock Holmes's doing."

From the proof of the sentence above, Enola cracks the code sent by her brother Sherlock. Because her mother couldn't possibly meet the one at Sherlock's place. Therefore, Enola immediately realized that it was not a message from her mother but Sherlock.

“[Eudoria] Well... Nice that you two have connected. I'm sorry. I'm sorry. I wanted to tell you where I was going, but it wasn't safe. Are you safe now? [shuddering breaths] I didn't leave you because I didn't love you. I left for you... because I couldn't bear... to have this world be your future. So I had to fight. You have to make some noise if you want to be heard. Oh, it's funny.

[chuckles] I thought... I was the one that was going to change the world. The reform bill, is it true what you did?

[chuckles]”

From the dialogue above, finally, her mother met Enola. She says all why did she leave suddenly. She wants to change the world so that Enola gets the future she wants. Enola has been instrumental in this so she can amend the reform bill. All cases have been resolved and Enola has also been able to find her missing mother.

### **A.5. Resolution**

The resolve follows the falling action. The narrative concludes with a resolution. (Laurence Pierre, P.90). and here's the evidence of the resolution that will be shown in the *Enola Holmes* film:

“[Enola] So, how to conclude? My name is Enola, which, backward, spells "alone." To be a Holmes, you must find your path. My brothers have, my mother has, and I must too.

[both grunting] But I now see that being alone doesn't mean I have to be lonely. Mother never wanted that. She wanted me to find my freedom, my future, and my purpose. I am a detective, I am a decipherer, and I am a finder of lost souls.

[Enola laughing]

[Eudoria laughs] My life is my own. And the future is up to us.”

From the dialogue above. After all, that Enola has done on her journey. She chose to be an independent woman because an independent woman does not mean she is



alone. Now Enola chooses to be a detective, a decipherer, and a finder of lost souls. And the end of the story is over.

### **B. Enola's characterization described in *Enola Holmes* Film**

The resolve follows the falling action. The narrative concludes with a resolution. In literary works, characterization is the process through which the author develops the character and establishes a portrayal of the personality for the reader. But at the other hand, it is the way by which the writer communicates his characterization in a work of fiction, or the method of characterisation of the character's representation. (Bennett and Royle, 65). In literature, characters' personalities are determined by what they do, what they think, what anyone else say concerning them, and the context in which they move. (Richard gill, p. 205).

#### **B.1. Intelligent Woman**

This dialogue uses structural theory, namely indirect characterization by means of dialogue between characters, however, when Enola and Eudoria talked.

“[Eudoria] Well... Nice that you two have connected. I'm sorry. I'm sorry. I wanted to tell you where I was going, but it wasn't safe. Are you safe now?  
[shuddering breaths] I didn't leave you because I didn't love you. I left for you... because I couldn't bear... to have this world be your future. So I had to fight. You have to make some noise if you want to be heard. Oh, it's funny.  
[chuckles] I thought... I was the one that was going to change the world. The reform bill, is it true what you did?  
[chuckles]”

In the dialogue above after what Enola did to solve the case of his missing mother and also the case of who was targeting Prince Tewkesbury, her mother Enola met herself because she had solved the case of the Bill Reform Law first in the hands of her mother and also sherlock, a famous detective. Therefore, Enola can be interpreted as an intelligent woman.

### **B.2. Strong Woman**

This dialogue uses structural theory, namely indirect characterization by means of dialogue between characters, however, when Enola and Eudoria talked.

[pained grunts]

[effort grunts]

[effort grunts]

[Edith grunts]

Ah, the corkscrew.

You could never manage that one, could ya?

[Edith sighs]

If you want to stay in London, be tough, live the life, but don't do it because you're looking for someone. Do it because you're looking for yourself.”

After several fights with Edith, Enola was taken down with Edith's Martial Technique. Even so, Enola can use her Martial Technique. According to the teachings of his mother when he learned to use self-defense. So that Enola becomes a strong and independent woman.

### **B.3. Strong Stance and Follow Her Heart**

This dialogue uses structural theory, namely indirect characterization by means of dialogue between characters, however, when Enola and Eudoria talked.

“Dialogue excerpt:

[Miss Harrison] At my finishing school, you will learn how to be a young lady, and you'll make many new friends.

[Mycroft] An uneducated, underdressed, poorly mannered wildling. And I don't need to go to your ridiculous school.

[Enola grunts]

[panting]

[sighs]

[Enola] No! Please don't do this to me. Let me remain happy. I am happy here.”

Enola is pushed to attend Miss Harrison's finishing school by his brother Mycroft in the preceding exchange. Since of the obligation that has to be lived, Enola is unable to make decisions of her own free and should follow the direction set by others, yet Enola still want to stay because she is content to live there. In the end, Enola decided to go find her mother instead of going to school as her sister Sherlock wanted. This proves that Enola has a very strong stance and follows her heart.

This time using the theory of structural direct characterization because the narrator in this film explains how Enola dressed.

“The corset: a symbol of repression to those who are forced to wear it.

But for me, who chooses to wear it, the bust enhancer and the hip regulators will hide the fortune my mother has given me.”

The dialogue above it proves that Enola is wearing a corset and is also doing a sarcastic act against it, she is sarcastic by saying she is not forced to wear it. Because the nature of Enola is the opposite of the nature of women at that time. She is also sarcastic because his real goal is to hide from his brother Mycroft's pursuit. Because her brother definitely wouldn't have expected that Enola would be wearing her normal Women's attire. Therefore, Enola is a woman who follows her heart because she still wants to dress modestly and also as she is.

#### **B.4. Independent Woman**

This time using the theory of structural direct characterization because the narrator in this film explains how the enola's life after the one she went through.

“But I now see that being alone doesn't mean I have to be lonely.

Mother never wanted that.

She wanted me to find my freedom, my future, and my purpose.

I am a detective, I am a decipherer, and I am a finder of lost souls.

[Enola laughing]

[Eudoria laughs]

My life is my own. And the future is up to us.”

Enola is strong willed and capable of dealing with anything life throws at her. She refuses to follow society's norms and forges her own path in the world. She accepts herself as she is.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

The conclusion of the analysis in this study is based on the chapter four. This study analyzes the intrinsic elements of the *Enola Holmes* (2020) film, especially plot development and characterization. Through analysis, findings, and discussion, this study has some conclusions.

The storyline of the film *Enola Holmes* (2020) is complex, according to the plot of the film Enola Holmes. It started when Enola told herself when she was a child how the traits her mother taught her affected her future. Until finally when her mother disappears, Enola can solve the case and find her mother's hidden code. Finally, she was able to save the prince of Tewkesbury and also the Enola chose to become a detective, decipherer, and savior of lost souls.

Enola's characterization is based on through her words and actions, from the way she looks, thinks, performs actions, and dialogues, there are four characterizations, namely, she is an intelligent woman, a strong woman, and strong stance and follows her heart, and the last is an independent woman. However, the research is limited because the focus is only on the main character, Enola.

#### B. Suggestion

Recognizing also that author is far from flawless, the authors will become more focused and precise in discussing the study above with additional sources that can undoubtedly be accounted for in the future. The author suggests that readers or

literary enthusiasts can give their interpretation of *Enola Holmes* (2020) films because in response to works there are often differences of views to add insight and enrich characteristics in the world of literary works, especially in *Enola Holmes* (2020) film with other intrinsic elements in this film such as themes, conflicts, etc. Not only for the intrinsic element, but also the extrinsic element of this *Enola Holmes* film.



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