

The Infidelity of Using Detective Story Formula in *Enola Holmes* Film Adaptation

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Abstrak – Adaptasi sebuah novel ke dalam bentuk film merupakan gabungan dari seni kreatif dan tantangan teknis. Sutradara film diharuskan mampu membuat cerita novel yang diangkat ke layar lebar memiliki keunikan dari ide-ide kreatif dengan keterbatasan durasi film, interpretasi kreatif yang berbeda, serta kepentingan komersial. Hal ini berarti bahwa pada prosesnya akan menghasilkan dua bentuk cerita yaitu menjaga keaslian dari novel atau melakukan perubahan pada unsur tertentu. Oleh karena itu, penelitian ini mengungkap perbandingan antara novel *Enola Holmes* karya Nancy Springer yang terbit pada tahun 2006 dengan film adaptasinya karya Harry Bradbeer yang rilis pada tahun 2020. Perbandingan ini dilakukan untuk menemukan kesetiaan atau ketidaksetiaan penggunaan formula cerita detektif pada film *Enola Holmes* yang berhubungan dengan kreatifitas sutradara dan tantangan teknis yang terjadi pada proses adaptasi. Dengan menggunakan metode deskriptif kualitatif dan teori formula cerita detektif milik Cawelti, hasil analisis data menunjukkan bahwa novel *Enola Holmes* tergolong ke dalam formula cerita detektif klasik, sedangkan film adaptasinya diklasifikasikan ke dalam formula cerita detektif hard-boiled. Penggunaan teori ini diterapkan melalui perbandingan antara fokus cerita, latar tempat, dan yang terakhir dari peran wanita. Kemudian, perbedaan ini menimbulkan ketidaksetiaan dalam penggunaan formula detektif yang bertujuan untuk mengembangkan dan memperjelas jalan cerita serta membuat beberapa hal menjadi lebih realistis ketika cerita dari novel tersebut diadaptasi dalam bentuk film sehingga hal ini merujuk pada kepentingan komersil dan kepuasan audiens.

Kata kunci: perbandingan, formula cerita detektif, formula klasik, formula hard-boiled, ketidaksetiaan

Abstract - Adapting a novel into a movie combines creative art and technical challenges. The film director is required to make the novel story that is lifted to the big screen have uniqueness from creative ideas with limited film duration, various creative interpretations, and commercial interests. The process will result in two-story forms: maintaining the novel's authenticity or changing specific components. Therefore, this research compares Nancy Springer's *Enola Holmes* novel, published in 2006, and Harry Bradbeer's film adaptation, released in 2020. This comparison is carried out to find the fidelity or infidelity of using the detective story formula in the *Enola Holmes* film related to the director's creativity and the technical challenges in the adaptation process. Using the descriptive qualitative method and Cawelti's detective story formula theory, the result of data analysis shows that *Enola Holmes*' novel is classified into the classic detective story formula. At the same time, the movie adaptation is categorized into the hard-boiled detective story formula. This theory is applied through the differences between the focus of the story, the setting, and the role of women. These differences lead to infidelity in using detective formulas that aim to develop and clarify the storyline and make some things more realistic when the novel's story is adapted into a movie that refers to commercial interests and audience satisfaction.

Keywords: comparison, detective story formula, classic formula, hard-boiled formula, infidelity

INTRODUCTION

Literary works have provided many opportunities to filmmakers around the world; as a result, we can see several memorable films around us (Totawad, 2019). Many aspects of literary works, such as novels and movies, make one work different from another. One aspect of a work is a genre that means 'kind', which is etymologically related to 'gender' and 'genus'. A genre is a form or written or spoken text. In the context of literary work, genre refers to a specific type or sub-classification within literary work such as horror, romance, comedy and others (Hyon, 2017). Novels and movies are closely connected because these two types of arts are integrally linked as sibling arts that share formal techniques, audiences, values, sources, archetypes, narrative strategies, and contexts (Elliott,



2003). Thus, most of the time, when a novel is adapted into a movie, they are expected to have the same genre.

Apart from genre, there is another aspect in literary works and films that also acts as a differentiator, namely formula. In short, a formula can be interpreted as a pattern or design that makes a work of art have a recurring plot or story model. Cawelti (1976) explains that a formula in literature is a narrative structure or dramatic convention used in many individual works. There are two common usages of the term formula related to the conception, which, if combined, will produce a more adequate definition of literary formula. The first common usage refers to the pattern in the plot that gives writers classic ideas, such as people who fall in love at first sight, antagonist characters whom the protagonist defeats, and so on. The second common usage refers to how a formula shows a conventional way of treating a certain thing or person that is usually quite specific to a culture and period and does not mean the same thing outside a particular context. From these two usages, it can be concluded that a literary formula is a concept that forms a pattern in certain parts of a work, which eventually becomes general and is used to create works of art.

Concerning the adaptation process, the use of formulas becomes a tool in examining whether or not there are differences when the novel is made into a movie, which then becomes an indicator of the appearance of fidelity or infidelity to a story (Pope, 2020). According to Snyder (2011), fidelity or infidelity is an analysis that examines the reasons for the adjustments made by the director, including why there were few and for what bigger, and whether overall goal changes or no changes were made. This is due to the technical challenges that occur in the adaptation process, such as differences in creative interpretations from scriptwriters, directors, and film producers, duration limitations, and commercial interests (Boozer, 2008). The study conducted by Sakti (2021) explains that the novel *High Fidelity*, written by Nick Hornby, and its movie adaptation describe important information about the intrinsic elements of the storyline. However, the novel provides more details of the inherent aspects of the plot, character, setting, and theme for the storyline. On the other hand, the movie only depicts an outline of the intrinsic elements of the plot, character, setting, and theme needed to build the movie's foundation. It can be concluded that this adaptation applies a process of addition, reduction, and modification to adjust the film's duration.

Over time, movies adapted from novels have become increasingly popular (Stam, 2017). The goal is to satisfy the fans of the novel to see the illustrations depicted in the book through the vivid characters, the setting according to the depiction of the story, as well as other elements in a movie that make adaptations play a crucial part in the contemporary creative industries (Perdikaki, 2018). *Enola Holmes* is one of the novels that was adapted into a film. The novel was published in 2006 and written by Nancy Springer, while the film was released in 2020 and directed by Harry Bradbeer. *Enola Holmes* tells the story of a girl who goes on an adventure to find her mother armed with clues, codes, and traces left by her mother. However, in the middle of her mission, she is distracted by Tewksbury, a young viscount who decides to leave the kingdom because he feels something is wrong with his grandmother's plan regarding political issues. They become friends on Enola's journey to find her mother and Tewksbury, who tries to uncover the irregularities in his grandmother's plan. There are several previous studies related to this novel, such as a study written by Neisya (2021) which discusses the depiction of women's struggle in the 18th century and how they faced injustice in gender roles. Another study discusses feminism in this novel using semiotic perspectives where the analysis is related to signs (Syahriyani & Novikasandra, 2022). Then, a study that examines the *Enola Holmes* film, one of which is written by Sarah (2022) that reveals Enola's character represents feminism. She stated that the way Enola dresses and behaves shows that she wants to have the same equality as men in terms of freedom of choice and expressing opinions. Most of the prior studies reviewed, both movies and novels, discussed the representation of feminism. Therefore, researchers developed a survey to examine infidelity by using the detective story formula in the film adaptation of *Enola Holmes*.

The detective story formula theory originated from Edgar Allan Poe, whose explanation was later developed by Cawelti. It became the theory most often used in analyzing a work based on its formula (Mustopa & Sudarisman, 2022; Ramos, 2022; Darmawan, 2023). Cawelti (1976) states that the classical detective story formula can be described as a conventional way of defining and developing a particular type of situation or circumstances, a pattern of action or situation development, a particular group of characters and the relationships between them, and a setting or type of setting that relates to the characters and actions. Cawelti also explains that the classic detective story formula includes four aspects based on Poe's discoveries, namely 1) situation patterns (starting with an unsolved crime and moving towards an explanation of the mystery), 2) action patterns (centered on detective investigations, and solving crimes), 3) character and relationship patterns (requiring four main roles: victims; criminals; detectives; and those threatened by crimes but unable to solve them), and 4) setting patterns (taking place in a combination of isolated place and the bustling world, such as the locked room amidst the city).

Another detective story formula is called hard-boiled. The prominent difference between the classical detective and the hard-boiled detective formula lies in the use of place settings. The hard-boiled formula plays a vital role in the modern city as a background. Modern cities are essential in the hard-boiled formula because there are more complex criminal cases such as corruption, murders related to politics, or government inequality in treating people, making the characters solve cases more challenging and complicated. In contrast, the classical detective formula combines a remote place with a busy world. This is because the remote setting will make the audience only focus on the limited movement of the criminal. In addition, the crimes that occur are also common, such as assault or murder. Then, the difference also appears in the story's focus, whereas the classical detective story focuses on aestheticizing the puzzle of the crime. In contrast, the hard-boiled formula focuses on the confrontation between the detective and the criminal. In addition, the difference in women's roles is also a concern in this difference. In classical detective stories, women are rarely involved in romantic relationships, whereas women's roles in hard-boiled stories are often intertwined with romantic relationships.

Some studies that use detective formulas include Ramos (2022) who explains this detective literary formation's comparison to the short story "Murders in the Rue Morgue" by Edgar Allan Poe and Lucas Pope's video game "Return of the Obra Dinn". He explains how the formula of literary text was applied and adapted into an audiovisual game. In conclusion, although the videogame adapts the detective formula from the scholarly text, the difference develops the formula. Unlike the classical detective formula in literature, where the reader is only a connoisseur of the puzzles seen in the story and how the character solves the case, in video games, the main character is replaced by the player, which means they participate in solving the mystery in the game. Mustopa & Sudarisman (2022) examine the representation of the hard-boiled detective story formula in the *Batman* film. They state that the action patterns such as detectives as heroes, modern cities as backgrounds, tensions and threats, the role of women, and changes in meaning in the *Batman* film are the evidence that this film is considered as employing the hard-boiled formula. This indicates that *Batman's* detective genre can be recognized as hard-boiled using Cawelti's formula theory.

From the previous studies above, this current research attempts to complete the survey regarding the comparison between the novel and the film adaptation from a different perspective because the research is based on a literary formula and presents the reasons why the literary formula between the novel and the film adaptation of *Enola Holmes* is different. The existence of such differences gives rise to the unfaithfulness of the story by adding, subtracting, and modifying some things to satisfy the audience. This research aims to identify differences in formula using the close reading method, observing the film, and then recording essential things to become data as evidence for the research. Research on applying the literary formula compared to novels and their film adaptations opens new insights into the reasons for the changes in films adapted from novels.

RESEARCH METHODOLOGY

A descriptive qualitative method in which the researchers use their eyes, ears, and all faculties to collect in-depth information about the specified events and issues is used in this study to explain the unfaithfulness in the use of the detective story formula in the film adaptation of *Enola Holmes*. (Seth et al., 2022). According to Reavy (2016), the qualitative descriptive method uses words to describe the results of observations and data obtained on the studied issue. In connection with the statement, this research uses a qualitative method that describes the results of observations using words followed by two types of primary data. The first data is obtained from a citation of *Enola Holmes*' novel, which requires observation through dialogue between characters and narratives created by the author. The second data is *Enola Holmes'* film adaptation, which requires a sense of hearing and a sense of sight to record the scenes needed in this study and notes the dialogue spoken by the actors to collect data. In explaining the analysis results, the researchers use Cawelti's detective story formula theory to find differences in formula usage that lead to infidelity in *Enola Holmes*' film adaptation.

There are two sources of data: primary data and secondary data. Because the researchers perform comparison analysis, the novel and the film adaptation of *Enola Holmes* become the primary data. The researchers obtained secondary data from journal articles, critical works, and books explaining the related topic. Later, the researchers went through several stages in conducting this research to analyze the data: 1) doing close reading by perusing *Enola Holmes*' novel several times until the researchers understood the plot of the story; 2) it was then followed by watching *Enola Holmes'* film to pay close attention to each scene to find the differences; 3) the researchers identified the data, including examining certain events and include several sources from journal articles and books related to the detective story formula in both the novel and the movie adaptation; 4) classified them into either a classical detective story or a hard-boiled detective story; and 5) draws the conclusion from the results of the

comparison that the differences in the use of the detective story formula in the *Enola Holmes* novel and the film adaptation experience infidelity due to the technical challenges faced by the director.

RESULTS AND DISCUSSION

The transformation of the cultural mythology of crime has spawned numerous different popular formulas. Some are essentially melodrama or adventure stories, but one of the most conspicuous is the cultural mythology of detectives, cops, and suspects in its basic, almost pure mystery form (Cawelti, 1976). Later, the detective formula evolved with the emergence of two types, classic and hard-boiled, which became the theoretical basis for this research. There are three differences between *Enola Holmes'* novel and its movie adaptation based on the explanation of Cawelti's detective formula. In addition, this study explains the reasons for these differences.

Table 1. The differences

Novel	Film
The focus of the story: aestheticizing the puzzle of the crime	The focus of the story: confrontation between the detective and the crime
The setting is a combination of a secluded place in the middle of the city	The setting place is mostly in the city
Role of women not involved in romantic relationships	Role of women involved in romantic relationships

1. The Differences between the Novel and Its Film Adaptation

a. The focus of the story

The first difference is in the story's focus, whereas in the novel, the author focuses on aestheticizing the crime puzzle. In contrast, the film adaptation focuses on the confrontation between the detective and the criminal. Aestheticizing is the representation of something as beautiful or artistically pleasing (Dagalp, 2022). In the classical detective story formula, the story focuses on solving the puzzle of the crime in a beautiful way that artistically appeals to and pleases the audience. This is the case in *Enola Holmes'* novel when Enola tries to put together a cipher that was a birthday present from her mother, Eudoria, in her quest for her mother's disappearance.

I pounced upon it: the booklet of ciphers my mother had created for me.

ALO NEK OOL NIYMSM
UME HTN
ASYRHC

In my mother's flyaway lettering. (Springer 52)

Springer uses a narrative writing style that elaborates and explains things. This allows a story to be written in detail, allowing the writer to express the event or issue being told. The way Enola thinks and assembles the cipher is described in detail so that the audience knows that every word poured by the author creates beauty and attraction.

Very well. First of all, a sentence would not likely have words all of three letters.

ALONEKOOLNIYMSMUMEHTNASYRHC

My eye passed over the first part to seize upon the letters "MUM." Mum. Mother was sending me a message about herself?

MUMS MYIN LOOK

ENOLA

The order of the words sounded backwards.

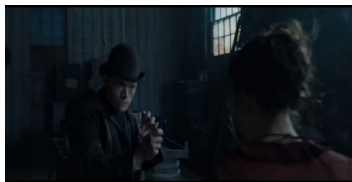
ENOLA LOOK IN MY

Oh, for Heaven's sake. CHRYSANTHEMUMS. The border of flowers painted around the page should have told me. Gold and russet chrysanthemums. (Springer 53)

In a branch of philosophy called aesthetic psychology, it can be explained that the observer feels that he or she is also experiencing and working on the object (Mastandrea et al., 2021). Based on the psychological aesthetic theory, it can be linked to how Springer wrote the narrative of Enola composing the cypher to get the audience involved in experiencing the story by describing it in detail. Each step Enola takes to form the cipher into a concrete clue related to her mother is written in a sentence that makes the audience think, and how the author included the series of ciphers compiled by Enola step by step create a psychological aesthetic experience in the

case of how the audience involves the perception, thought, imagination, emotion, and memory to construct the puzzle.

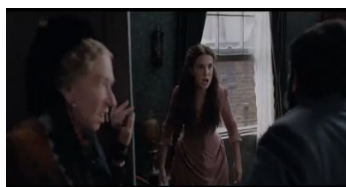
Then, as the hard-boiled detective story formula, instead of arranging the cipher, the film focuses on the confrontation between the detective and the criminal when Enola tries to find her mother. Confrontation is an argumentative or hostility that is carried out directly and face-to-face between opposing parties (Monteith et al., 2019). In the film, the director shows a scene where Enola fights her enemy directly by fighting. This is proof that the focus of the story in this film is the confrontation between the criminal and the detective, which is one of the formulas of the hard-boiled detective story.



Picture 1

Timestamp: 00:49:35 – 00:53:54

Linthorn suddenly attacks Enola, and they end up attacking each other. Linthorn is an assassin hired by the family of Lord Tewksbury—a British royal prince who escaped from the palace—to bring Tewksbury back. Linthorn attacks Enola because she has saved Tewksbury from the assassin's pursuit, making Linthorn consider Enola an enemy he must eliminate. That way, no one else will get in the way of executing his duty.



Picture 2

Timestamp: 01:16:04 – 01:17:19

Another scene that shows the confrontation between the opposition parties is when Mr Lestrade - an inspector from Scotland Yard - secretly enters the room rented by Enola. However, Lord Tewksbury and Enola notice him who happens to be in the same room then. Later, Enola tries to evade Mr. Lestrade's attack by holding the door of a storage room, although Mr. Lestrade is eventually able to get in. Mr. Lestrade also investigates Lord Tewksbury's disappearance. The attack is blown because he knows that Tewksbury is in Enola's rented room at the time and wants to bring Tewksbury back to the kingdom. However, Lestrade could not catch him as Enola has ordered Tewksbury to leave through a window connected to the roof that he can jump to escape.

Confrontation can sometimes be interpreted as a violent encounter, such as in the shooting scenes in many Western movies. This can be found in the movie *Enola Holmes*, where the assault, Linthorn, uses a knife, and Mr. Lestrade uses his bare hands but still physically attacks Enola and Tewksbury. In the hard-boiled detective story formula, confrontation is caused by greater personal involvement on the detective's part as he becomes emotionally and morally committed to some of the people involved (Cawelti, 1976). Enola sympathizing with Tewksbury and naturally wanting to help him solve his father's bizarre murder is evidence of this statement.

b. The settings

In the classical detective story formula, the setting combines an isolated place and a bustling world, which occurs in the *Enola Holmes* novel. The isolated setting fosters a special kind of tension that has long been associated with places separated from the flow of human activity (Cawelti, 1976). Although the setting of a classical detective story is a deserted place, it is still in the middle of a city, so the setting combines a secluded place and the bustle of the world. In the novel *Enola Holmes*, there is a scene where Enola is suddenly attacked by a man who asks Lord Tewksbury's whereabouts.

This was London? Where were the theatres and the carriages, the jewelled ladies in fur wraps and evening gowns, the gold-studded gentlemen in white ties and cutaway tails? (Springer 92)

It must by then have been past midnight. Shouts blurred by ale still rang from the public houses, along with bawdy off-key singing, but the cobblestones and pavements stood empty. What I could see of them. Anything could have lurked in the shadows. And this was not the sort of place where one could hope for help. (Springer 94)

In the datum presented above, it is depicted that the setting of the crime is on a cobblestone road where there are not many people to ask for help, which means that Enola and the criminal are in a secluded place. This creates an irony where a place in the middle of a big city should be able to easily ask for help, but the reality in this novel is the opposite. This was created to give a dramatic impression where the audience knows that when Enola is in a place where there is rarely human activity but is in the middle of the city, something bad will happen and tension is raised. In another scene, Enola finds Tewksbury on the boat, where he is also held captive by the villains, just like Enola, who was caught with her body tied to a rope.

Opening my eyes, peering into the gloom, I scanned my shadowy prison and realised that I was not alone (Springer 96)

And a face I had seen before, although only upon the front page of a newspaper. Viscount Tewksbury, Marquess of Basilwether (Springer 97)

“Very well, Lord Tewksburial-at-sea, what are you doing barefoot in a boat?”(Springer 98)

This setting provides a limited and controlled background in which clues and suspects crucial to the story can be depicted. It can detangle the complexity of a phenomenon allowing the audience can understand the story without being encumbered by irrelevant details (Cawelti, 1976). Since the place where Enola and Tewksbury were kept was on a boat, the perpetrators of the crime would be easy to find because the narrow space made it difficult for criminals to escape.

Compared to the novel, in the Enola Holmes film, the setting is dominated by the city of London, where modernity has emerged, as well as being the center of government included in the hard-boiled detective story formula. The urban setting in this case became a place where the ruling party demonstrated the contrast between the stagnation of the overall social structure and the thriving extra-legal social (Hamilton, 1987). The purpose of taking London City as the setting place in *Enola Holmes*' film is to emphasize the issue of the disapproval of Viscount Tewksbury's grandmother in passing the revised reform law in 1884 where the freedom to vote applies to all people.



Picture 3

Timestamp: 01:16:04 – 01:17:19

The grandmother of Tewksbury engages Enola in a conversation who is visiting Tewksbury's tree house at the time. During the converse, the grandmother states her opinion that maintaining the concept of ownership of British land and territory should be done by the royal family for generations, while her son and grandson argue that the socio-political system should be reformed, especially regarding freedom of choice. The royal forest that serves as the setting for the conversation about the system of government becomes the bridge for the grandmother to show Enola how the British socio-political system should be conceptualized.

The city, as a setting in a hard-boiled detective story formula, becomes a place for more complex criminal cases, such as government injustice against the people. In the nineteenth century, the rise of urban complexity and fear of social order leads to the emergence of the first professional police forces in major cities (Cresci, 2019). One of the drivers for the formation of these forces was a growing sense that the old informal social controls over hierarchies and neighbourhoods were breaking down as the population grew (Miller, 1999). The fear of social order reform experienced by Tewksbury's grandmother was an injustice to society because freedom of choice would never have happened if the reform law had not been passed. The case is further complicated by the fact that the grandmother is the one who killed her son and plans to kill her grandson, which prompts the detectives and police to solve this problem.

c. The Women's Role

The most distinct contrast between the character patterns of classic and hard-boiled detective formulas comes from the role of women. In classic detectives, women are rarely involved in romantic or sexual relationships (Cawelti, 1976). In the novel, Enola is portrayed as a fourteen-year-old girl; she is still a child at this stage. Thus, the novel's female role is unrelated to a romantic relationship. The difference in status between Enola and Tewksbury is a clear boundary between their relationship. As a civilian, Enola respects Tewksbury as a family member of the British Empire.

Brilliant lad, this young viscount. No doubt he had obtained the spikes from the tracks that ran past his father's estate. I hoped no trains had derailed on his account (Springer 81)

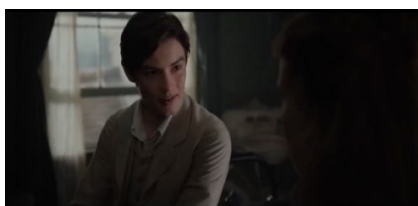
In one corner of the platform, he had left an opening by which to enter. As I popped my head through, my respect for young Lord Tewksbury only increased (Springer 81-82)

The data above shows Enola's admiration for Tewksbury's brilliant brain in solving problems and her respect for Tewksbury as a descendant of Basilwether. It is possible to interpret that Enola cannot see Tewksbury as anything more than a nobleman, which keeps her from romantically involving her feelings towards him.

"Which—way?" gasped Tewky—for I could no longer think of him as lord, viscount, duke's son; he was my comrade now, panting along right behind me (Springer 107)

In a suspenseful situation, Enola considers Tewksbury her comrade. This statement shows that Enola, as a female character, is not interested in a romantic relationship with Tewksbury. She only feels that Tewksbury is a friend she must save from the dangers surrounding him.

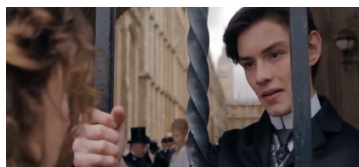
Opposite to the novel, in the film, the director makes Enola romantically interested in Tewksbury. Although at first Enola did not want to get involved with Tewksbury's matters and even seemed hostile to him because she was afraid of her disguise being revealed at that time, as time went by, they spent many activities together, making Enola gradually began to show interest. However, according to Cawelti, the hostility of these hard-boiled stories is directed towards women and the rich. Moreover, the hostility generated by these objects is mixed with attraction and desire. Nevertheless, there is a slight difference between Cawelti's statement of hostility and the one in the film. Enola and Tewksbury are indeed in a situation where Enola is a woman, and Tewksbury is a rich man descended from royalty, but they are not involved in hostility. Instead, they help each other in solving their respective problems. Aside from that, Tewksbury's problems with his grandmother also become Enola's concern since she decides to help Tewksbury, which means that the enmity remains with the rich, which is Tewksbury's grandmother. In conclusion, although there is a slight difference with Cawelti's formula, the enmity between women and the rich is applied through Enola's character with Tewksbury's grandmother, which is then mixed with a romantic attraction to the Viscount on her journey to solve the problem.



Picture 4
Timestamp: 01:14:35 – 01:14:50

Dialog 1
Tewksbury : "People don't seem to want us, do they?"
Enola : "No"
Tewksbury : "Still, at least we've got each other"
Enola : "I'll make us some tea"

In the scene above, the eye contact exudes a feeling of being more than just friends. When Tewksbury says they have at least one other, an awkwardness occurs that leaves them in a moment of silence before Enola distracts him with her plans to make tea. In this case, they both feel attracted to each other. Another scene showing that Enola and Tewksbury are romantically involved is at the end of the story, where Tewksbury wants Enola to stay at the palace.



Picture 5

Timestamp: 01:46:50 – 01:47:08

Dialog 2

- Tewksbury : “Well, Mother has said that there’s always room for you with us”
Enola : “Your Mother clearly hasn’t spent much time with me”
Tewksbury : “And what if it was I that asked you to stay?”
Enola : “A kind offer, but one I must refuse”

When Enola refuses his mother's offer, Tewksbury asks her if he is asking Enola to stay, which can mean he does not want to part with Enola and wants to get closer to her. Enola still refuses him, for she must continue searching for her mother even though she wants to stay with Tewksbury.

2. The reasons for the different formula of the novel and its film adaptation

A novel that is adapted into a movie will change for several reasons, such as for commercial purposes or the director's idealism (Mandal et al., 2022). The change in the use of the detective story formula in the film adaptation of *Enola Holmes* leads to the infidelity caused by differences in interpretation, duration limitations, and commercial interests. Film directors, scriptwriters, and producers have creative interpretations of how the story should be told. This can lead to changes in the storyline, characters, or even the overall atmosphere of the story (Block, 2020). Then, in a movie, the limited duration is a significant constraint. Directors and scriptwriters must selectively choose the most important story elements to include in the movie. This often results in cutting or simplifying the story elements in the book, which makes the story more concise (Tan, 2018).

As opposed to the classic formula in novels that can explain the story more broadly because it uses a narrative writing style by focusing on aestheticizing the puzzle of the crime, the hard-boiled formula in the film adaptation of *Enola Holmes* focuses on the confrontation between the detective and the crime to clarify the plot. As seen in the film, the confrontations that Enola and the villain have several times show that each fight has a reason why it happens. Each phase of the fight reveals new facts that make the plot more apparent. When the villain attacks Enola and Tewksbury, Lincoln's identity is gradually revealed, which can be found in their conversation until the final battle. In Linthorn's near-death state, he answers Enola's question that he is working for England, meaning that he is a commissioned agent of Tewksbury's grandmother to eliminate her grandson. The setting place, which is mainly in the city where the center of government is located, is also related to the clarity of the storyline, where the problem in this film is the disapproval of one of the royal parties in the reform of the law relating to freedom of choice. The infidelity in the use of the setting place and story focus in the film adaptation of *Enola Holmes* is made due to the limited duration of the film; thus, the interpretation of the story from the novel must be made more concise but still interesting by utilizing the creative ideas of the director or other film stakeholders.

In addition, movie producers often have commercial interests in movie adaptations of novels. They want to create changes to make the story more appealing to a broader audience or to make the movie more commercial. This can mean removing elements of the story that may be too complicated or adding dramatic elements to create excitement while maintaining reality (Perdikaki, 2018). Enola's age and Tewksbury's are more mature than in the novel as both are sixteen years old, whereas in the novel, Enola is fourteen and Tewksbury is twelve. This change is intended to make both characters more realistic in some ways. First, Enola goes to London to look for her mother without the help of adults, which means her age in the movie makes more sense, for she could not be alone in a big city like London at such a young age. Secondly, she fights with the villain, making the storyline more realistic with her older age. Lastly, Enola and Tewksbury's older ages make getting into a romantic relationship easier. In addition, Enola's emotional involvement with Tewksbury's case relates to her role as a woman in a romantic relationship. All the differences in formulas are related to each other so that the story development that occurs in the film adaptation of *Enola Holmes* succeeds in clarifying the plot, and the change in the age of the character is also something that can make this story a realistic unity.

CONCLUSION

The analysis results from a close reading of the novel and noting some essential things when watching the film: classical detective story dominates the novel, while the film is more dominated by the hard-boiled detective story formula. Thus, in the process of adapting *Enola Holmes'* novel to film, there is a change in the use of the detective story formula. This change indicates an infidelity to the story form by adding, subtracting, and modifying some things to make the storyline more straightforward with limited time. The director modified the focus of the story, the setting, and the ages of Enola and Tewksbury in the film to create a structured and interconnected plot that makes the audience gain a higher understanding of what the film is conveying. In addition, the change from written work to audiovisual works opens other perspectives through the actors' acting, musical back sound that adds a dramatic impression, and the varied intonation of the actors' dialogue deliverance. Then, the age change in Enola and Tewksbury can make the story more realistic and be inserted into a romantic relationship that is sometimes loved by the audience. However, there must be some people who prefer reading rather than watching. This adaptation attempts to attract people's interest through story development combined with more varied film elements. This research only focuses on the infidelity of using the detective story formula in *Enola Holmes'* film adaptation. There are still many things that can be researched from this research object, such as analyzing the comparison based on literary criticism, examining the relationship between the role of women and British culture in the 19th century, or even analyzing both the movie and the novel based on other formulas such as melodrama, romance, mystery, adventure, and so on.

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