Anaphora:
Journal of Language, Literary, and Cultural Studies

ISSN: 2656-3957 (ONLINE)
Volume 09 Number 01 July 2026
Page 68-86
DOI: doi.org/10.30996/anaphora.v9i1.133457

Labour Exploitation in *Enola Holmes 2:* A Marxist Analysis

Novaya Salsabila[a.1*] & Pratiwi Retnaningdyah[a.2]
[a)] Universitas Negeri Surabaya, Indonesia
[1)] novaya.22055@mhs.unesa.ac.id; [2)] pratiwiretnaningdyah@unesa.ac.id
[*] Corresponding Author.: Pratiwi Retnaningdyah

ABSTRACT

Enola Holmes 2 (2022) depicts Enola's battles as a young detective and the harsh realities of the exploitation of the match factory workers in Victorian times. The aim of this study is to analyse the kinds of labour exploitation and class consciousness represented in the film. The current qualitative research uses script analysis with the theory of hegemony (Gramsci), repressive and ideological state apparatus (Althusser) and class consciousness (Marx and Engels). The findings indicate that exploitation takes place in three main forms: the normalisation of hazardous working conditions; the manipulation of information and propaganda by capitalist; and violence perpetrated by the state apparatus (the police), which acts as an instrument of the bourgeoisie. The oppression of this kind within the system created class consciousness among workers and resulted in collective strikes being employed as a method of political action. These strikes simultaneously challenged capitalist hegemony, altered relations of unequal production, and made workers active political agents. The research indicates film is not only for fun; it is an effective instrument for social critics.

Keywords: *Class Consciousness, Enola Holmes, Labor Exploitation, Power Structure, Resistance*.

Submitted:	Accepted:	Published:
28 April 2026	22 July 2026	23 July 2026

1. INTRODUCTION

Enola Holmes 2 (2022) stands out for itself by providing social commentary while maintaining entertainment value; this critique of figures in power is link with unique cultural elements, connecting the historical narrative of the 1888 match factory workers' strike in London with popular entertainment, as reference in the film's concluding scenes. In the previous film *Enola Holmes* (2020), Enola's primary focus is on her exploration of identity. One character states, "It only takes one small act to change the world," a remark that, from a Marxist perspective, function as an epigraph encapsulating how the collective resistance depicted in this film confronts the oppressive principles of industrial capitalism (Ayo & Juanda, 2020). *Enola Holmes 2* is situated within the context of Victorian industrial capitalism, when match makers exploited workers under dangerous working conditions. The 1888 strike b match workers in factories in London, referenced in the film, was a genuine historical event. Eudoria's statement regarding "one small act" gets political significance within this context: individual efforts, shown by Enola's inquiry into a workers' decline, finally ignite collective consciousness and organised opposition form the proletariat against capitalist dominance.

The attraction of *Enola Holmes 2* is its ability to address significant social issues in an entertaining way, all while maintaining the genre of an adolescent detective film. This film is intended for a teenage audience, and it provides a critical narrative about the Victorian era's class struggle and labour exploitation. The content of this film is significant to the current issues of structural injustice and collective resistance, prompting viewers to consider the ways in which marginalized voices can unite to combat oppressive systems. Consequently, this study was undertaken to investigate and define the working class's resistance to the oppressive industrial capitalist system during the

This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

Victorian era within a Marxist framework, applying Gramsci's concept of hegemony, Althusser's state apparatus, and Marx and Engels class consciousness. The gap is the result of the necessity to move beyond the feminist interpretations that have dominate the study of *Enola Holmes 2* and instead the more substantial social critique that is rooted in the portrayal of class conflict and labour exploitation.

The setting of *Enola Holmes 2* is Victorian era, with a power structure that is significantly influenced by capital owners who control the means of production and determine the fate of worker (Chesterton, 2026). There are strong indications of collusion and bribery between factory owners and state officials, such as the police, and this influence does not limit itself to industrial relations. Consequently, institutions that were meant to protect citizens instead serve as repressive instruments that shut down the critical arguments of workers in order to guarantee the uninterrupted perpetuation of capitalism (Ngoshi, 2021). At some point, this systemic oppression caused workers to recognise that their suffering was not a mere fate that should be endured, but rather a result of an unequal social structure. This critical awareness is known as class consciousness, and it occurs when workers begin to comprehend their position in the production relations and recognise the collective power they possess, which is themselves (Hanappi & Hanappi-Egger, 2021). The historic at the Bryant & May match factory in 1888 was the culmination of this awareness, a significant event in the history of the labour movement that served as an inspiration for organised resistance and solidarity (Darlington, 2022).

The peak of the industrial Revolution in Britain was achieved during the Victorian era, marked by the accumulation of wealth and technological advancements; however, beneath that privilege existed the systematic exploitation of the working class by the capitalists who controlled the tools of production (Souther, 2025). The state consolidates its industrial dominance via multiple tools of authority. Daunton (2008) argues the primary goal of the Victorian era was to dissociate private profit from social costs, which in practice frequently advantaged only the bourgeoisie. To persevere their hegemonic dominance, the bourgeoisie will employ the state apparatus to stop workers' rebellion as written by Chung (2025) Manchester police frequently dispersed small groups of working-class to maintain public spaces in a "clean and quiet" manner for the bourgeoisie. This systemic oppression subsequently established the foundation for the development of class consciousness among the working class, who ultimately recognised that their suffering was not a matter of destiny, but rather a consequence of a distorted social framework. This collective class consciousness ultimately emerged in acts of resistance, exemplified by the historic strike in London in 1888, which inspired the film *Enola Holmes 2.*

In prior studies of the film *Enola Holmes* and *Enola Holmes 2,* the focus has predominantly been on gender inequality and the feminist movement in Victorian society, a society where men occupied a superior position. Enola us a symbol of feminism with her independence and intelligence (Putra & Nugroho, 2023). The female characters challenge gender prejudices through feminist movement (Jayatsu, 2024). Four types of gender inequalities and five types of women's resistance are described by Nurhanisa Mustikawati et al. (2022). Kanjeng (2024) discusses representations of frail masculinity. Vianingrum & Winarti (2024) analyse five manifestations of patriarchy (Walby) that energise the feminist movement in *Enola Holmes 2*. Syahriyani & Novikasandra (2022) in their study in linguistics found 8 out of 10 features of "*feminie language*" identified by Lakoff, with lexical hedges being the most prominent feature. In Wulandari Ranida & Sari (2024), the semiotic theory of Peirce is used to show that Enola is an independent woman who defies patriarchal conventions.

While these studies provide useful feminist analysis and social insight into the period, they do not address the issue of labour exploitation which is at the root of the systemic problems facing factory workers. This movie has never focused on the relationship between capitalist institutions and state apparatuses in the exploitation of manufacturing workers. This academic gap makes the current

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

research different from others in that the film *Enola Holmes 2* is viewed as a criticism of the industrial capitalism system from a Marxist perspective.

This study integrates into focus three fundamental concepts of the Marxist tradition: the idea of hegemony (Gramsci, 2020), the repressive and ideological state apparatus (Althusser, 2009), and class consciousness (Marx & Engels, 2019). This paradigm shows that *Enola Holmes 2* is more than entertainment, it is a deep critique of industrial capitalism. This perspective is silenced for a long time by the fact that the studies of the film are mainly focused on feminist analysis.

2. METHOD

The qualitative research employs screenplay analysis, as outlined by Nelmes (2011). The theoretical framework is based on three connected Marxist principles. First, Gramsci (2020) theory of hegemony as it explains the maintenance of bourgeois authority through consent and the normalisation f social inequalities. Second, Althusser (2009) idea of the repressive and ideological state apparatus that concerns the role of the state in maintaining the present power relations by oppressing the workers' opposition. Third, the conception of class consciousness by Marx & Engels (2019),which analyse the process of workers' awareness of exploitation and their collective activity.

The main source of the data in this research is the film *Enola Holmes 2* (2022) on the Netflix. The data include the conversation of the characters, the storyline, and the description of the scenes that describe the working conditions, social issues and resistance of the match factory workers. The data collection process comprised regular viewings of the film, noting down relevant snippets of conversation and scene description in relation to the research purpose.

The analytical process was implemented in three methodological stages. The analysis was conducted in three methodological steps. The film was initially seen a s few times to be able to have a good sense of the story, and to locate segments of it that might be pertinent to the Marxist framework. Then, the script was analysed methodically to detect narrative elements related to labour exploitation and class consciousness, such as dialogues showing power imbalances, portrayals of repressive socioeconomic conditions and disputes between bourgeoisie and proletariat. Finally, chosen scenes from the script, containing dialogues, monologues and narrative, were arranged according to the three principles utilised in this study. Scenes showing police involvement or legal intimidation were studied through Althusser's concept of the repressive state apparatus, while scenes illustrating the normalisation of hazardous working conditions or the manipulation of information were interpreted through Gramsci's theory of hegemony. Within the paradigm of Marx and Engels, scenes of solidarity and collective action were understood as expressions of class consciousness.

After categorisation, every example was then examined to identify the specific strategies used by factory owners and state officials to oppress and exploit the working class, and how this accumulation of the oppression led to the development of class consciousness and the emergence of collective strike action. All conclusion are logical and link parts of the film to a Marxist framework. A complete analysis of the depiction of worker exploitation and class conflict within the framework of Victorian industrial capitalism in *Enola Holmes 2* (2022) is provided.

3. RESULTS AND DISCUSSION

The conflict between classes in *Enola Holmes 2* (2022) is not a spontaneous reaction, but rather a collective response that emerges from the conflict between the logic of oppressive industrial capitalism and human values. The resistance of matchgirls workers was primarily motivated by systemic exploitation, the manipulation of discourse by those in power, and the violence perpetrated by state officials who were in collusion with capital owners. This resistance is not negative; rather, it

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

is a reflection of the recognition that structural injustice is a consequence of hegemonic and unequal power dynamics. The film *Enola Holmes 2* (2022) demonstrates class resistance in three critical stages: the accumulation of repressive experiences that trigger critical awareness among workers; the developments of solidarity through the presence of intellectual figures in organic groups that are capable of expressing shared suffering; and strike action as a political moment that changes the sensory order, bringing voices that have been silenced to the public sphere.

3.1 The Accumulation of Repression and The Emergence of Critical Awareness

The film starts the first phase of class resistance with the accumulation of the experiences of the oppression of the match factory workers. Repression appears not only in the form of physical violence, but also in more insidious systemic forms: the normalisation of dangerous working conditions as the workers' "destiny"; the distortion of information by capitalist, which masks the causal relationship between labour and mortality; the public propaganda that shapes collective sentiment; and the coercive power of the state apparatus (the police) as an instrument of the bourgeoisie. The five ways of repression are interconnected and operate in tiered way so that the workers eventually come to realise that their suffering is not a matter of fate but of a perverted social structure.

3.1.1 The Normalisation of Dangerous Working Conditions as a form of Hegemony (Gramsci)

At the film's beginning, Enola, a detective, investigates the disappearance of a match factory employee. Enola enters the factory by pretending the role of a new employee.

Figure 1 Conditions inside the match Factory
Source: Novaya's Netflix account.

Figure 1 shows an experienced employee named Bessie takes Enola with a tour of the factory, showing her workplace. As they walked around, they were surrounded by white smoke from the process of making matches from phosphorus. Bessie requests Enola to perform a fairly straightforward task: packaging matchstick into boxes.

Bessie: That's the phosphorus.

Bessie: Don't worry, you get used to the smell

(timecode 00:11:05-00:11:10)

The conversation transcends merely conveying information regarding the raw resources utilised by the factory on a new employees' inaugural day of work. Analysed by the framework of Gramsci's (2020) hegemony theory which states that power or domination is exercised not only thorough coercion (military force, the law or violence), but also through the consent of society. This conversation exposes the normalisation of perilous working circumstances by everyday conversation and actions. The phrase "Don't worry, you get used to the smell" implies that the workers have reconciled with the hazards as an unavoidable aspect of their job. Carina (2025) states that prolonged exposure to white phosphorus may result in phossy jaw, a severe and perhaps deadly jaw illness.

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

This finding aligns with Abbar's (2024) interpretation of Charle Dickens's classic *A Tale of Two Cities* from the perspective of Marxist theory. The story portrays the clash between the bourgeoisie and the working class as Abbar (2024) states. The bourgeoisie maintains its dominance by means of economic exploitation, social oppression, and ideology that deepen the class division. *Enola Holmes 2* offers a similar dynamic, in which the bourgeoisie, represented by Mr. Lyon, exercises its power through economic exploitation (dangerous working conditions) and social mastery, supported by an ideology that forces workers to accept their suffering as normal. One such mentality is "don't worry, you get used to the smell", is a manifestation of ideology that highlights the exploitation of workers, who are confronted with life threatening risks day in and day out, whereas industrial owners benefit without being subjected to the same dangers. Abbar (2024) concludes that the persecution of the lower classes in *A Tale of Two Cities* resulted in injustice which incited rebellion and revolution. A similar build-up of injustice in *Enola Holmes 2* represented in this scene is the normalisation of workplace hazards, eventually forcing the match factory workers to rise up together in a strike. Both Dickens' work and this film criticise an unjust social structure and argue that social change can only be realised via collective resistance (Abbar, 2024).

The film *Enola Holmes 2* (2022) depicts repression through explicit violence and implicit hegemony, as seen in the workers' acceptance of dangerous working conditions and reducing of fatal dangers to "little inconveniences". This mechanism it easier to exploit without interruption as the workers have agreed to take these risks as the fate of their lives. This is also a theme shown in the novel of the social classes in the renowned literary work *A tale of Two Cities* (Abbar, 2024)

3.1.2 Capitalist Manipulate Information to Hide Exploitation as Hegemony (Gramsci)

Figure 2 presents a conversation between Mr. Lyon, the factory business owner, and Doris, a factory worker. The dialogues provide a deep understanding of how the bourgeoisie class maintains its oppressive dominance, not via physical oppression; but the systematic manipulation of knowledge propagated by Mr. Lyon.

Figure 2 Mr.Lyon manipulate Doris
Source: Novaya's Netflix account.

In Figure 2, Mr. Lyon and the factory executives are inspecting the workers within the match factory. The gap in society between the factory owner and the workers is obvious not only in their manner and interactions but also in Mr. Lyon's assertion of authority to dictate the narrative or reality within the plant. As the business's owner of the factory, Mr. Lyon has exclusive defined the "truth" that is subsequently absorbed by the workers and the general public populace. Gramsci (2020) framework of hegemony, power is not merely maintained by force; it is also manifested by generating and spreading an ideology that leads the working class to willingly accept repression and accept their circumstances as normal.

Mr. Lyon: Doris, How's your sister?
Mr. Lyon: Is she still unwell?
Doris: Yes, Mr. Lyon

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

Mr. Lyon: Typhus. Really is the plague of our time. Two years it's been killing these girls.

(timecode 00:15:47-00:16:06)

This conversation, seemingly filled with kindness, serves as, in truth, a manifestation of subtle repression, as Mr. Lyon purposefully presents a false reality. He asserts that the fatalities of the workers were attributable to a typhus epidemic rather than exposure to white phosphorus coming from the industrial process itself. He changed the causal relationship between the workers' industrial system he controlled. Mr. Lyon's manipulation of information effectively obscured the workers' recognition of their exploitation, as they remained oblivious to the reality that fatalities caused by dangerous working conditions were misrepresented as victims of an unrelated pandemic.

This finding aligns with Abbar's (2024) study that analysed social class stratification and sacrifice in Charles Dickens' *A Tale of Two Cities* from a Marxist perspective. Abbar's (2024) study shows that the class divisions worsened as the aristocracy kept its power by economic exploitation, social control, and ideology. In *Enola Holmes 2* Mr. Lyon uses similar tactics economically exploiting workers with dangerous working conditions and social consolidating his power through ideology. Mr. Lyon blamed the deaths of the workers to a typhus epidemic, so leading his employees to believe that the deaths were caused by an outbreak unrelated to their employment. This perversion of knowledge deprives the workers of a clear goal for resistance and ensures the perpetuity of voluntary consent to the exploitative system.

The manipulation of information allowed Mr. Lyon to avoid the requirement of using law-enforcement or using violence to force workers to stay in their jobs. Deceptive arguments as masquerading as concern were good enough for efficient hegemony to work. This is in line with Gramsci's (2020) theory that the bourgeoisie holds onto its hegemony largely by means of coercion but also by spreading an ideology that is understood as true by the wider population in the end. Mr. Lton's lies in this movie are a deceptive ideology that masks the basic contradiction between the goals of the bourgeoisie (profit) and the well-being of the proletariat (health and life).

The persecution portrayed in *Enola Holmes 2* (2022) exemplifies how the prevailing hegemony is sustained by hazardous working conditions and the distortion of information, intended to uphold the bourgeois hegemony without the use of overt violence. Abbar (2024) research identifies narrative manipulation as an effective hegemonic tool that sustains the ruling class's power and inhibits the development of critical consciousness within the working class.

3.1.3 Public Propaganda as A Tool of State Ideology (Althusser)

Gramsci (2020) argues that the ideology held by the ruling class is shown not only in the workplace but also in the public sphere and the media. In this case, Mr. Lyon, as the owner of the facility, not only personally exploited the workers but also attempted to manipulate public perception through misleading information spread via pamphlets circulated across the city.

In Figure 3, Enola is depicted navigating Bessie's neglected residence, traversing multiple puddles.

Bessie: Everyone says she's run away, but Sarah wouldn't do that.

(timecode 00:04:20 & 00:16:21)

The statement signifies the initiation of a new stage in the ongoing disinformation campaign — specifically, the fatalities of workers or their forced disappearances which are being hidden as a "epidemic" and also as workers "fleeing." These deceptive narratives collaborate to conceal the truth of the ongoing exploitation. The next scene has Enola on a mission to track a factory worker, ultimately guiding her to the bustling city center. While Enola hides herself behind many handcarts, a poster regarding typhus is attached to one of them. However, these posters spread false information: typhus is cited as the reason of death, when the actual cause of death for the match

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

factory workers is their regular exposure to white phosphorus while employed at Mr. Lyon's factory, see Figure 3.

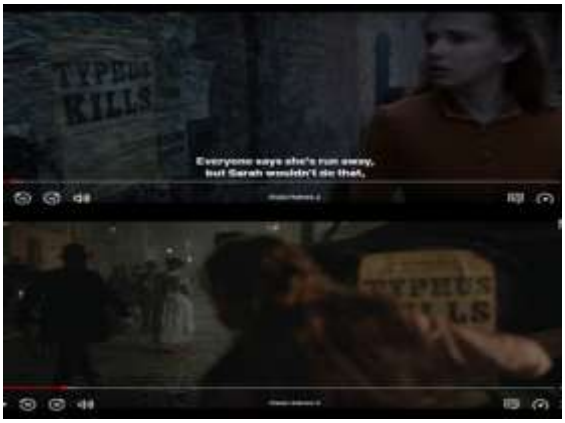

Figure 3 Inaccurate leaflets are spreading across the city
Source: Novaya's Netflix account.

Similarly, the representation of social institutions in Victorian era shows the emergence of ideological crime. Research Ramzan et al. (2023) reports that the novel *Pride and Prejudice* (2005) maintains the tension of marriage as social institution in the Victorian era. Marriage is depicted as not just a love union, but also as a way to economic security and social status. In the film Mrs. Bennet pleads with Elizabeth to accept Mr. Collins's proposal to prevent her from becoming poor because of a system of inheritance that promotes men over women, an ideological pressure that persuades women that marriage is their only option of survival. But Elizabeth refuses, insisting that marriage should be about love not money. The same mechanism of ideological manipulation is presented in *Enola Holmes 2* where fake leaflets about typhus are used to dominate that ideology of the public and the labourers, making them believe a false story, similar to how the institution of marriage in *Pride and Prejudice* in functions as a tool of social control that limits the choices women can make. The two works, the films *Pride and Prejudice* and *Enola Holmes 2*, exemplify how the dominant ideology in the Victorian era was used to control people's behaviour and maintain the status quo (Ramzan et al., 2023)

In addition, Mr. Lyon's ideological offence through the fake leaflets represents three simultaneous layers of crime. Mainly an epistemological offence, which refers to the denial of the right of the public know the truth. Second, a moral breach is the hiding of the real cause of workers' deaths. Third, a political crime, a systemic attempt to prevent the formation of class consciousness and organised resistance. Mr. Lyon masked the core issues by releasing leaflets indicating an outbreak of typhus. invented a fictitious public consensus and marginalised the victims. According to Althusser's (2009), the core of intellectual crime lies in its non-reliance on physical violence; instead, it functions through the imposition of an ideology that causes victims to voluntarily acquiesce to their own subjugation.

Repression in the film *Enola Holmes 2* (2022) thus becomes a subject of ideological trespass into the public realm by visual propaganda. Disinformation is not solely spread through private conversations between industry owners and their staff, but rather, it pervades the city to shape public opinion. This ideological transgression is hugely efficacious in the sense that it obviates the need for physical violence or overt threats; via public posters both the populace both and the workers internalise the false narrative that the deaths of factory workers are caused by an epidemic, as opposed to capitalist exploitation. This practice is consistent with the findings of Ramzan et al. (2023) that ideological control through social institutions is the main way to maintain the hegemony of the

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

ruling class and oppress marginalised groups, which is often overlooked because it is subtle and systemic.

3.1.4 The Police as The State's Repressive Apparatus that Protect Capitalist Interests (Althusser)

Figure 4 The Grail threat is a form of repression.
Source: Novaya's Netflix account.

Figure 4 presents Enola sat opposite Superintendent Grail in the prison. Enola was imprisoned due to her presence at the location of a match factory worker's murder. Enola believed she had been set up by an individual, driving her to provoke Superintendent Grail.

Enola: Silk? On the policeman's salary?
Enola: Who's paying you Superintenden Grail?
Enola: Who's paying you to kill match girls?
Superintendent Grail: Where is Sarah Chapman?
Superintendent Grail: She is a thief and a troublemaker.

(timecode 01:06:17 – 01:06:26)

Superintendent Grail was so furious that he attempted attack Enola by choking her. Althusser (2009) believes that the capitalist state maintains its authority via two principal mechanisms: firstly, the repressive state apparatus (RSA) involving governing bodies like the police, judiciary, and prisons – which functions through coercion or threat of coercion; secondly, the ideological state apparatus (ISA) including institutions such as educational systems, religious organizations, and familial structure – which operates through the establishment of consciousness and interpellation. This scene clearly illustrates the working of the repressive state apparatus (RSA).

The question "silk? On the policeman's salary?" indirectly critiques economic inequalities while questioning Grail's integrity as a legal police officer. Enola's question to Superintendent Grail suggests that Grail may be receiving illegal cash from the bourgeois factory owners. Enola continued in pushing Grail with further questions like, "Who's paying you, Superintendent Grail?" and "Who's paying you to kill match girls?" These questions constituted and allegation that the RSA (Repressive State Apparatus) had never maintain neutrality; it had always function as an instrument for the bourgeoisie class subjugate the working class. Althusser (2009) argues that the role of the RSA (Repressive State Apparatus) is to maintain the rules of capitalist production; within this framework, the state apparatus may be "paid" by the bourgeoisie class to neutralise individuals perceived to be a threat to the conditions of capitalist production, including workers seeking to expose the toxins in match factories.

The social realism of classical literature reflects the persecution of marginal groups struggling for their rights by the governing apparatus. Vyas's (2024) research investigates the social realism in Charles Dickens's story *Oliver Twist*, addressing the poverty, exploitation, class disparity and oppression faced by the working classes of Victorian London. Dickens used characters, location and

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

story to critique an inequitable social system, especially the subjection of disadvantaged communities, as, Vyas (2024) analysed. In *Enola Holmes 2*, Superintendent Grail is the repressive machinery of the state, which includes physical brutality (such as choking Enola) and intimidation to silence the dissenting voices of workers. In this film, Grail is portrayed as an instrument of the state that protects the interests of capitalists (Mr. Lyon) while subjugating the factory workers who are fighting for their rights, similar to the novel *Oliver Twist*, where the state and its social institutions are used as a means of oppression against marginalised groups (Vyas, 2024). Grail describes Sarah as "a thief and a troublemaker", a result of the criminalisation of worker dissent that can be compared to the prejudice of disadvantaged characters in *Oliver Twist*. Consequently, Grail's portrayal in this film confirms Vyas' (2024) claim that the state operates as a tool to further the interests of the ruling class via its repressive machinery, while oppressing marginalised groups.

Enola asks Grail about the situation, but in the end, Grail chokes Enola and instead asks where Sarah Chapman is, an employee at a match factory. Grail said Sarah was a thief and a troublemaker, showing how the Repressive State Apparatus (RSA) makes criticism amongst the match factory workers a crime. The ideology preached by Grail that working-class resistance is an individual criminal act and the way Grail depicted Sarah as a thief and troublemaker are, indirectly, in league with the Ideological State Apparatus (ISA) which led society (including Enola) to see Sarah Chapman as a "thief and troublemaker" at first.

Thus, in *Enola Holmes 2* (2022) repression is represented through the cooperation of the repressive machinery of the state (RSA) and commercial interest. The police are not neutral law enforcers but the means of the bourgeoisie to protect economic exploitation, to terrify people trying to revolt and to criminalise worker struggle as individual offences. This finding is in line with Vyas (2024) who stated that *Oliver Twist* is a critique highlighting the need for social justice and change while showing how government and social institutions are often a tool of oppression against underprivileged groups. In the film *Enola Holmes 2* (2022) repression is mainly shown in the form of physical assault by governmental authority (police). The film shows that repression does not act alone; it is supported by an ideology (ISA) which criminalises dissent, allowing the repressive and ideological apparatuses to work together to maintain the hegemony of the capitalist class. This is also a theme explored within realist writing, such as *Oliver Twist* (Vyas, 2024).

3.1.5 Physical Violence and Death Threats as the Pinnacle of State Repression (Althusser)

Enola and Sarah finally meet at a theatre in the city centre, when Superintendent Grail unexpectedly intervenes, kidnapping Bessie — Sarah's younger sister, who also work at the match factory. Grail confronts Enola and Sarah by pointing a knife at Bessie's throat; this incident illustrates Althusser's (2009) concept of the Repressive State Apparatus. Grail wants to sustain exploitative capitalist production through the bodily brutality he causes, see Figure 5.

Grail forced Bessie to move toward Enola and Sarah, while pointing the knife and directing it at Bessie's throat; Grail spoken with conviction:

Superintendent Grail: Losing that, losing this.

Superintendent Grail: Seems you've lost everything.

(timecode 01:40:00 – 01:20:20)

The word spoken Grail speak of loss, but in this context, Sarah will not only lose Bessie, but also her job, her income, and possibly her life due to the rebellion she has initiated. The recurrence of term "losing" highlights that loss constitutes a condition in which workers lose significant aspects of their existence; they sacrifice physical health, time, families, friends, and even their own lives while work at Mr. Lyon's match factory. Grail's next argument was the most horrifying of all; Grail claimed that the workers lost everything and that "everything" includes not merely material possessions or

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

labour, but an essential right to life itself. Grail spoke these horrifying words while pointing a small knife against Bessie's throat. Through these actions and statements, Grail clearly illustrates that a worker's existence is considered unimportant by the state and capital.

Figure 5 Physical violence committed by Grail against Bessie
Source: Novaya's Netflix account.

The repressive state apparatus utilised by Grail seeks preserve the conditions of capitalist production. Grail arrests Bessie and threatens her with physical harm not due to her fault, but to show the authority he has, thereby preventing other workers specifically Sarah from opposing the exploitation happening within the factory and to silence her voice, see Figure 5. Grail functions not as a neutral law enforcer but as a police officer "paid" by the bourgeoisie, assigned a duty to protect the capital owner (Mr. Lyon) through the use of physical violence, as expressed by Althusser (2009).

The presence of state violence against marginalised communities fighting for their rights is exemplified in the social realism of classical literature. Vyas (2024) discusses the issues of the poverty, exploitation, class disparity, and persecution of the working classes in Victorian London in Charles Dickens' novel *Oliver Twist*, which investigates the social realism. Vyas (2024) analysis showed that Dickens used characters, setting and story to condemn an inequitable social order, especially the oppression of marginalised communities. In the instance of *Enola Holmes 2* a similar mechanism is used: Grail silences Sarah's discontent with intimidation and the threat of physical violence (a knife to Bessie's throat). The film presents Grail as a state tool deploy violence to protect capitalist interests and suppress factory workers. The novel *Oliver Twist* is analogous to this when marginal people are physically and psychologically oppressed by social and state institutions (Vyas, 2024). The threat of Grail "Losing that, losing this. Seems you have lost everything" means that workers have no right to their own existence and can be disposed of at any time if they are a danger to the interests of the ruling class. This violent practice resonates with Vyas's (2024) statement that the novel *Oliver Twist* exposes the violence and oppression applied by the state and social institutions to uphold the ruling class's domination over disadvantaged areas. The portrayal of Grail in this film shows that the violence of the state against the working class is not a new phenomenon, but an age-old problem that has been criticised extensively in realist literature like *Oliver Twist* (Vyas, 2024).

This incident illustrates the intrinsic bias of the capitalism system, its legal structure and procedures. The state, through the police, is a mercenary force for the bourgeoisie, ready to put the lives and safety of workers at risk in an effort to ensure the uninterrupted growth of capital. Repression is no longer hidden behind propaganda or normalisation, but forcefully and openly conveyed by murder threats against an industrial worker. And so, the film *Enola Holmes 2* (2022) stands as the summit of capitalist despotism, when the apparatus of the state is prepared to violate the law, to kidnap, and to threaten death, all in the service of defending the economic interests of the bourgeoisie.

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

The persecution in *Enola Holmes 2* (2022) is largely manifest in terms of physical brutality at the hands of the state machinery, mainly the police, in the name of capitalism. Within this paradigm the police are name are not just weapons of oppression, but also mercenaries who consciously break the law so as to preserve the interests of the bourgeoisie. The finding agrees with Vyas (2024) who found that the social critique of *Oliver Twist* reinforces the importances the importance justice and reform, and demonstrates that violence and oppression of marginalised people are an integral part of inequitable social system. In this setting, the lives and right to life of workers are sacrificed for the maintenance of the repressive capitalist production system; a system criticism applicable to both 19th century classical literature and this modern movie.

3.2 The Development of Solidarity and Collective Awareness

Workes had been subjected to various forms of systemic oppression, the normalisation of the dangerous working conditions, the capitalist manipulation of information, public propaganda and state sanctioned violence and they came to realise that their condition was not an individual misfortune, but the result of a distorted social framework. This realisation did not come suddenly, but over a long period of building oppressive experiences. The second phase of class struggle in the film is marked by the emergence of a sense of solidarity among the workers, helped by thinkers who can articulate their shared sorrow and turn it into a language of resistance.

3.2.1 Finding Allies and Speaking with One Voice (Marx & Engels)

Figure 6 shows Enola is supported by her mother Eudoria and her mother's friend Edith. In this scene, Enola expresses her thoughts to her mother, allowing her mother recognise that something is amiss in the case Enola is investigating, which leads her to advise Enola to seek assistance from a friend.

Figure 6 The beginnings of class consciousness
Source: Novaya's Netflix account.

Eudoria: Find your allies.

Eudoria: Work with them, and you will become of who you are

Eudoria: You speak with one voice.

Eudoria: And you will make more noise than you could ever have imagined.

(timecode 01:19:23 – 01:19:41)

This statement by Eudoria in Figure 6 aligns with the class consciousness theory offered by Marx & Engels (2019). Marx & Engels (2019) distinguished between the "class in itself" and the "class for itself". The term" class in itself" refers to a collective of individuals who objectively share an identical status within the production relations; in this situation, Enola takes on the same position as her fellow match factory workers, as she pretends to be as one of them, yet remains unaware of the shared goals that match factory workers are pursuing. After expressing her concern to her mother, Enola quickly recognises that something is wrong in Mr. Lyon's match factory. While escaping with Eudoria and Edith through the forest, Enola is advised by her mother to fid allies, collaborate with them, speak

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

with one voice, and finally create a "noise". This scene clearly demonstrates the shift from a "class in itself" to a "class for itself". Enola, who has before operated independently, was encouraged to seek out friends in the same class position; this signified the beginning of her understanding that her suffering was not an individual situation, but a systemic issue suffered collectively by the whole working class (Marx & Engels, 1848).

This shift in awareness is also seen is past social movements from the individual to the collective. Ataman's (2022) study investigates the representation of the Suffragette Movement in the film *Suffragette* (2015), stressing how women, especially from the working class began to recognise the oppression they face in the workplace, within familial institutions, and from the state. Ataman's (2022) shows that this class consciousness that brought women of different socioeconomic classes together in the Women's socioeconomic and Political Union (WSPU) to fight for suffrage and equality. A similar technique is at work within the setting of *Enola Holmes 2*: Eudoria encourages Enola to look for allies and to formulate a single message, echoing the understanding of suffragettes in the film *Suffragette* that acting alone was not enough and that they needed to act together to fight injustice. The suffragettes recognise that they are not simply victims of bad luck but of an oppressive system that they need to fight together (Ataman, 2022), and Enola understands that the match factory workers are not a unique case but that they are being exploited by the capitalist system.

3.2.2 The Collection and Dissemination of Evidence as a Form of Epistemic Resistance (Marx & Engels)

Enola finally reconnected with Tewkesbury and met Sarah at the theatre in the town center, where Enola found significant documents hidden in one of the audience seats by Sarah, see Figure 7. The private information included a contract regarding changes of the phosphorous raw material and a factory register record the names of dead workers. Tewkesbury promised Enola and Sarah that he would reveal the exploitation endured by the match factory workers to the public.

Figure 7 Lord Tewkesbury would share the information to the public
Source: Novaya's Netflix account.

Enola: The contract between Lyon and McIntyre. To Change the phosphorus.
Enola: And the pages form the factory register. These are the names of the girls they killed.
Sarah: I couldn't le'em be forgotten.
Enola: Its proof that match girls are dying from working in that factory, and they knew it all along.
Tewkesbury: I will share this with the world. I promise you.

(timecode 01:38:13 – 01:01:39:18)

Figure 7 presents the peak of class consciousness within the working class, wherein the compile evidence, formed a counter-narrative, and are ready to disrupt the system's stability. This transition corresponds with the perspective of Marx & Engels (2019), who stated that the working class can only liberated itself from capitalist exploitation when it starts to consider suffering as an individual

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

phenomenon and instead recognises it as a consequence of a social system subject to transformation by collective action.

This scene represents a turning point in resistance, where class awareness has moved from contemplation (recognising injustice) to action (producing and disseminating truth). The workers are putting together records of contracts and manufacturing workers' registration papers, and in doing so, are taking control of the narrative formerly dictated by the authorities via typhus propaganda. Tewkesbury's promise, "I will share this with the world. I promise you" is important because it marks the transition from underground resistance to open warfare. This is not a hollow promise but a pledge to uncover the truth, to demolish the false narrative that Mr. Lyon has been spreading grand to build a collective consciousness among the broader public. The publishing the evidences worldwide symbolically broke the bourgeoisie's monopoly of truth and created a general solidarity that resulted in a general strike.

As in other social movements before, this trend of gathering proof and spreading the truth is also clearly seen as a form of resistance. Ataman (2022) explores the portrayal of the Suffragetter Movement in the film *Suffragette* (2015) that emphasises the awareness of women, particularly women of the working class, of the oppression they faced at work, in the family, and in the state. This awareness developed into a class consciousness which prompted women of different socioeconomic classes to come together under the Women's socioeconomic and Political Union (WSPU) and to revolt to get suffrage and equality. Ataman (2022) argues that cross-class cooperation and collective action were the major forces against patriarchal domination and state repression. *Enola Holmes 2* It's a similar mechanism: Sarah collects evidence (contracts and names of dead workers) as a kind of epistemic resistance, resistance via knowledge and truth. Like the Suffragettes who recognised that systemic oppression required collective resistance (Ataman, 2022), Sarah and Enola understand that Mr. Lyon's deceptions can only be confronted by bringing to light the truth through the evidence they have collected. Sarah's collation of the names of dead workers and says "I could not let them be forgotten" was a form of communal memory, based resistance, a recording of history, like the recording of the suffragettes' struggle to make sure it was remembered. Tewkesbury's promise "I will share this with the world. I promise you" is a tangible example of this method. Truth should not be hidden but should be aired to increase public understanding, develop togetherness, and galvanise collective action against an oppressive administration (Ataman, 2022).

The repression in *Enola Holmes 2* (2022) pushes workers to collect evidence not just to keep it as common memory "I could not let them be forgotten," Sarah says, but make it public, to expose the system's deceptions, and to galvanise collective action. Tewkesbury's promise, "I will share this with the world. I promise you" is a declaration that the truth will prevail, regardless of what hinderance is thrown in its path; a statement that knowledge and truth are an effective weapon in the class struggle, a tactics also used by the suffragette movement in their quest for rights (Ataman, 2022).

3.2.3 The Call for a Strike as a Declaration of the Historical Subject (Marx & Engels)

Sarah eventually re-entered the workplace, returning to the production hall that had before been a location of exploitation. Within the factory, she reveals all the disreputable secrets hidden by the executive, from the non-existent typhus outbreak to the confession that the factory had, in reality, been causing the deaths of its workers. Sarah concluded her address and urged the workers to initiate a strike.

Sarah: Well, will you join me?

(timecode 01:53:50 – 01:55:40)

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

Figure 8 Sarah called on her friends
Source: Novaya's Netflix account.

In addition to recognising that pain is a shared experience, workers can liberate themselves from capitalist exploitation by collective action, as illustrated by Sarah's current efforts. Sarah's call signifies a move from the "class in itself" to the "class for itself," rather than simply an invitation for participation. This inquiry converts a monologue into a collaborative dialogue, see Figure 8. "Join me" signifies the absence of a hierarchical leader; it represents a horizontal movement where each individual is invited to deliberately and voluntarily participate. In Marx & Engels (2019) conception, this is the moment when the working class is no longer an object of history, in this context meaning a victim waiting to be rescued by a detective or a benevolent aristocrat, but becomes a subject of a history that takes the initiative to change its own circumstances, through simple yet powerful words, not through coercion but through a consciousness that grows from within.

The phenomena of collective voices as a claim to historical agency can also be seen in historical social movements. Ataman (2022) discusses how the film *Suffragette* (2015) represents the Suffragette Movement and how women, especially working-class women. started to become aware of the injustice they faced in the job, in the family and from the state. This knowledge evolved into a class consciousness that drove women from different socioeconomic classes to join the Women's socioeconomic and Political Union (WSPU) and resist in an effort to get suffrage and equality. As Ataman (2022) pointed out, it was cross-class cooperation and collective action that made up the main methods resisting patriarchal tyranny and state repression. Sarah rallying cry in *Enola Holmes 2* "Well, will you join me?" is pretty much the same as the call that rallied the workers together. Similar to the suffragettes' recognition that individual efforts were insufficient and that collective action under the WSPU was necessary to combat governmental repression (Ataman, 2022), Sarah understood that resistance could only be achieved through the unification of all workers. Sarah's question was not a command from superiors, but a collective call to each of us to join the story of history, as the women in the suffragette movement had chosen to engage in the communal struggle based on their own consciousness. In both movements, the force of resistance comes not from external authority, but from an internal collective consciousness that forces individuals to become agents of change (Ataman, 2022).

It implies that systemic oppression, the normalisation of hazardous working conditions, deception by factory owners, state propaganda, violence from government officials, and efforts to criminalise worker dissent, has led to a change in consciousness whereby workers do not accept their misfortune as destiny. Sarah's call for a strike shows advanced class consciousness when she merely asks, "Well, will you join me?". No orders, no threats, no bribes. This question is the perfect embodiment of emancipatory practice in Marxism, as resistance is born out of collective decision-making and not external authority, as also observed by Ataman (2022) in the suffragette movement where solidarity and collective struggle were the main drives in the fight against domination and repression. In *Enola Holmes 2* (2022), Sarah's speech brings the working-class rebellion to a head. Class consciousness is ignited by economic, ideological and physical oppression. The question "will you join me?" indicates that the resistance stems from the realisation that suffering is a shared experience and can only be

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

overcome through voluntary collective action, a transition from an object to the subject of history that captures the expense of the suffragette movement in their struggle for rights (Ataman, 2022).

3.3 Strikes as A Form of Political Intervention

The third stage was the culmination of the whole resistance process. As repression increased and solidarity increased the workers finally did something together. They went on strike. The strike is not simply an economic protest but a political activity that directly challenges capitalist hegemony and transforms the existing social order. Marginalised and voiceless, workers the day make their presence felt in the public realm as historical players trying to change their destiny.

Sarah's speech effectively heightened the consciousness of the factory workers, prompting them to unite and respond to her demand for a strike, consistent with Rancière (2004) concept on the distribution of sensible, see Figure 9. Rancière (2004) explains that within a social order, there exist groups of individuals who have the privilege to see, hear, and talk, and those who do not. This separation defines the borders between the visible and unseen, the audible and inaudible as well as between those who have part and those who do not. In this context, politics emerges when those previously ignored or considered mere objects or background figures demand their right to visibility and voice, therefore undermining the established order. Figure 9 depicts factory workers exiting the building via main gate.

Figure 9 The match workers's strike
Source: Novaya's Netflix account.

(timecode 01:56:18 – 01:57:54)

After they made noises at the factory illustrates that they also have a voice and they look satisfied, and the sun radiates brilliantly upon their features. This event exemplifies the ingoing political shift: worker, previously viewed as mere components of the production machine, are transitioning from the confines of the factory to the publish space. This also symbolises their capacity to be seen, audible, and talk their thoughts. This scene is characterised as a disturbance and a challenge to the existing sensory order; their strike has evolved into a collective action that demands attention.

Furthermore, the occurrence of strikes as a political intervention that alters this sensory order is seen in previous historical social movements analysed by Ataman (2022), whose analysis of the portrayal of the Suffragette Movement in the film *Suffragette* (2015) illustrates how women, particularly working-class women, began to recognise the oppression they faced in the workplace, in the family and from the state. This awareness became a class consciousness, uniting women of different social classes under the banner of the Women's Social and Political Union (WSPU) and fighting for the sake of suffrage and equality. The strike of the factory workers in *Enola Holmes 2* is fundamentally parallel to the suffragette movement. Just as women in the suffragette movement came out of the domestic sphere into the public sphere to assert their rights (Ataman, 2022), the factory workers in this film leave workers in leave the factory, a site of exploitation that has historically silenced them, and go to the streets as a public arena to voice their demands. The act of

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

leaving the factory is not mere economic protest but a political intervention, a transformation of the sensory landscape: the invisible (simply treated as parts of the production mechanism) become visible; the silent (drowned out by the echo of Mr. Lyon's propaganda) become audible; the voiceless (who had no right to speak) speak out loudly.

Systemic repression in the forms of physical coercion, ideological manipulation, public propaganda, official violence and attempts to criminalise workers' resistance have therefore kindled the class consciousness. It is political moment when the working class has moved beyond its invisible position and has come out of the factory into the public sphere. They came to the factory gates; they broke down the capitalist authority that had driven them to the brink of destruction. Their faces are lit by sunshine in the final tableau, which implies visibility, as opposed to the deadly gloom of the plant. By stepping into daylight, the workers symbolically claim their right to exist and be recognised as whole human beings. This result echoes class awareness, data aggregation and an undeniable collective strike, a change similar to the suffragette movement's victory in shifting the social order via unity and collective effort (Ataman, 2022).

The high point of workers' resistance is shown as a broad strike in *Enola Holmes 2* (2022). Repression does not silence the workers, but rather generates critical political awareness and collective action that changes society. Workers used their agency by leaving the factory and entering the public sphere where they could challenge capitalist hegemony through organised and conscious resistance. This can be seen also in the suffragette movement where cross-class solidarity and collective action were the main forces against state domination and repression (Ataman, 2022).

3.4 Discussion

Based on the film *Enola Holmes 2*, this analysis identifies three main forms of exploitation of labour: hegemony that normalises dangerous working condition; capitalist who manipulate information and propaganda; violence of the state apparatus (the police) as a tool of the bourgeoisie. This structural oppression incited class consciousness among worker, which then expressed itself in collective strikes as a form of political resistance. They were not just economic protest, but political interventions that challenged capitalist hegemony, transforming unequal relations of production and empowering workers as active agents of history.

The findings are still relevant, as many workplaces today still are characterised by labour exploitation, intellectual dominance and uneven power relations. Set in the Victorian era, the film mirrors structural injustices that still reverberate in contemporary capitalist cultures.

This study differs from Abbar (2024)who analysed Charles Dickens's *A Tale of Two Cities* from a macro perspective on class conflict. It employs the theories of Marx, Gramsci, and Althusser to explain how hegemony, state apparatus and ideological apparatus affect class consciousness which results in collective strike as a form of political resistance. This research differs from Vyas (2024), who conducted a descriptive study of social realism in Charles Dickens' *Oliver Twist*. It uses Althusser's theory of state apparatus to reveal the oppressive and ideological forces that facilitate the exploitation of workers and cause collective resistance in *Enola Holmes 2.* As opposed to Ramzan et al. (2023), who used Althusser's Ideological State Apparatus only briefly in their discussion of the marginalisation of women, this study draws on the Ideological State Apparatus, Repressive State Apparatus, Gramsci and Marx to explain the processes of labour exploitation and the rise of collective resistance in *Enola Holmes 2.* While Ramzan et al. (2023) only made a cursory mention of Ideology State Apparatus Althusser in their study of the marginalisation of women in Jane Austen's *Pride and Prejudice*, to explore the marginalisation of women in patriarchal society, merely touching upon ISA Althusser in their analysis of women's marginalisation. This study combines the theories of ISA, RSA,

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

Gramsci and Marx to reveal the mechanisms of labour exploitation and the emergence of collective resistance in *Enola Holmes 2*.

Ataman (2022) studied the film *Suffragette* and found that women suffered patriarchal oppression and built cross-class solidarity through the WSPU to fight for the right to vote, with focus on gender consciousness, but with some elements of class consciousness indirectly. This research examines *Enola Holmes 2* and the theory of class consciousness from Marx and Engels in full, to show that the systemic nature of labour exploitation (the normalisation of hazardous conditions, manipulation of information, public propaganda, and state apparatus violence) in fact precipitates class consciousness that leads to collective strikes as a political intervention. This study complements Atamasn's analysis, which is still focused on gender consciousness, by illustrating clearly how class-based oppression leads to structural resistance that change social order.

For example, Utari & Bashori (2026) show how the poem *Dongeng Marsinah* is a chronicle of the harassment of female workers in the New Order era (1998) as a kind of symbolic resistance and a contribution to collective memory. This study further develops existing research by offering more systematic analysis of the mechanisms of working-class oppression, such as the normalisation of dangerous working conditions and the distortion of information by public propaganda and state sponsored violence, and how these factors led to class consciousness and coordinated strikes as concrete political action. While the temporal settings are different, Marsinah in Indonesia in 1998, and Enola in Victorian England in 1888, the core issues facing labourers are the same: capitalist exploitation with the state apparatus oppressing the working class, with collective resistance as the only way to address systemic injustice. This study shows that labour issues are not limited by time or space. With this, it also enriches the work of Utari and Bashori, which mainly focuses on symbolic and memorial dimensions, by making explicit the processes of structural oppression and the development of the resistance of workers from collective consciousness to political activism that shifts the social structure.

4. CONCLUSION

The Objective of this study was to analyse the representation of labour exploitation in *Enola Holmes 2* (2022) from a Marxist perspective by combining Gramsci's hegemony, Althusser's repressive and ideological state apparatus and Marx and Engels's theory of class consciousness. The results show three main types of exploitation: the hegemonic consent that normalises dangerous working conditions, the manipulation of information and propaganda by capitalist, and the violence exercised by the state apparatus (police) as a tool of the bourgeoisie. The ideological state apparatus operates through public propaganda, such as the typhus leaflets which misrepresents the reality and perpetuate bourgeois rule. The repressive state apparatus operates through physical brutality, intimidation and criminalisation of worker disobedience. This systemic oppression eventually develops class strike action as a form of political intervention. The findings reveal that worker exploitation is perpetuated not only by economic relations but also by ideological and coercive mechanisms, which in the result in collective resistance that challenges capitalism hegemony and modifies uneven relations of production. This study adds to the field of Marxist film studies through its enrichment with the simultaneous utilisation of Gramsci, Althusser, and Marx to popular film text and demonstrating how the three theoretical frameworks are at work hand in hand to explain the dialectical process of oppression and resistance. The new study also provides a new perspective on *Enola Holmes 2* that goes beyond Marxist feminist interpretations to reveal its deeper critique of industrial capitalism, while reaffirming the assertion that cinema is powerful tool of social criticism that remains relevant in different social historical periods. Future research could compare the film to other films representing labour battles, or explore the dynamics of class conflict in contemporary

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

cinema, or study audience reception to learn how Marxist themes are interpreted by diverse viewing publics.

REFERENCES

Abbar, N. H. (2024). Examining the Impact of Social Classism and Sacrifice in Dickens's a Tale of Two Cities. *Pindus Journal of Culture, Literature, and ELT*, *4*(1), 21–27. chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://pdfs.semanticscholar.org/a685/3f342d9723bcc69a0d79b7d065f9b35c8131.pdf

Althusser, L. (2009). Ideology and Ideological State Apparatuses. In K. Nash, A. Scott, & A. Smith (Eds.), *New Critical Writings in Political Sociology* (1st ed., Vol. 1, pp. 147–186). Routledge. https://doi.org/10.4324/9781003572923-18

Ataman, Ö. (2022). The Suffragette Movement: Through Anguish and Resolution Emancipation Was Achieved. *SineFilozofi*, *7*(4), 285–299. https://doi.org/10.31122/sinefilozofi.1075033

Ayo, S., & Juanda. (2020). The Depiction of Capitalism in Sorry To Bother You Movie. *Proceedings of English Linguistics and Literature*, *2*, 111–121. https://proceedings.unnes.ac.id/ELLit/article/view/534

Carina, P. (2025). Phossy jaw. In *Royal College of Surgeon of England* (Vol. 16, Number 2, p. 110). https://doi.org/https://doi.org/10.1308/rcsfdj.2025.32

Chesterton, B. M. (2026). Parishioners of Sovereignty: A History of Nationhood and War in Nineteenth-Century Paraguay. By Michael Kenneth Huner. *Journal of Social History*. https://doi.org/10.1093/jsh/shag011

Chung, E. (2025). Proximity and Segregation in Industrial Manchester. *Historical Journal*, 1–22. https://doi.org/10.1017/S0018246X25101246

Darlington, R. (2022). Strikers versus scabs: violence in the 1910-1914 British labour revolt. *Labor History*, *63*(3), 332–352. https://doi.org/10.1080/0023656X.2022.2103103

Daunton, M. (2008). *State and Market in Victorian Britain: War, Welfare and Capitalism*. Boydell & Brewer. https://www.jstor.org/stable/10.7722/j.ctt81dts

Gramsci, A. (2020). *Selections from the Prison Notebooks of Antonio Gramsci*.

Hanappi, H., & Hanappi-Egger, E. (2021). Social Identity and Class Consciousness. *Forum for Social Economics*, *50*(1), 124–151. https://doi.org/10.1080/07360932.2018.1447495

Jayatsu, N. (2024). Breaking Gender Stereotypes in Enola Holmes 2(2022). *LITERA KULTURA: Journal of Literary and Cultural Studies*, *11*(3), 45–56. https://doi.org/https://doi.org/10.26740/lk.v11i3.59553

Kanjeng, A. (2024). *The Representation of Female Masculinity in Enola Holmes 2 Movie: Semiotic Analysis by Roland Barthes* [Universitas Islam Indonesia]. https://dspace.uii.ac.id/handle/123456789/51781

Marx, K., & Engels, F. (2019). The Communist Manifesto. In T. Ball, R. Dagger, & D. O'Neill (Eds.), *Ideals and Ideologies* (11th ed., pp. 1–13). Routledge. https://digitalcommons.bard.edu/cgi/viewcontent.cgi?article=1415&context=hapl_marginalia_all

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah

Nelmes, J. (2011). Analysing The Screenplay. In N. Jill (Ed.), *Routledge* (1st ed.). Routledge.

Ngoshi, H. T. (2021). Repression, Literary Dissent and the Paradox of Censorship in Zimbabwe. *Journal of Southern African Studies*, *47*(5), 799–815. https://doi.org/10.1080/03057070.2021.1959780

Nurhanisa Mustikawati, R., Ambarini, R., & Hidayat, N. (2022). The Women's Struggles in Breaking Gender Inequality in "Enola Holmes" Movie and Its Contribution to the Introduction of Literature Course. *Allure Conference*, *2*, 146–157. https://conference.upgris.ac.id/index.php/allure/article/view/2978

Putra, P. D., & Nugroho, A. (2023). An Analysis of the Enola Holmes 2 Movie From A Perspective of Feminist Theory. *Jurnal Onoma: Pendidikan Bahasa Dan Sastra*, *9*(2), 1–7. https://doi.org/https://doi.org/10.30605/onoma.v9i2.2969

Ramzan, S., Nusrat, G., & Arif, S. (2023). Marginalization of Women In Patriarchy: A Cultural Materialistic Critique of Kamal's Unmarriageable and Austen's Pride and Prejudice. *PAKISTAN LANGUAGES AND HUMANITIES REVIEW*, *7*(II), 346–354. https://doi.org/10.47205/plhr.2023(7-ii)30

Rancière, J., & Zizek, S. (2004). The Distribution of The Sensible. In *The Politics of Aesthetics: The Distribution of Sensible* (1st ed., pp. 1–101). Continuum International Publishing Group, Incorporated.

Souther, T. (2025, June 24). *Depravity and Exploitation of the Unprotected*. Texas Woman's University . https://twu.edu/history/ibid/ibid-volume-18-spring-2025/depravity-and-exploitation-of-the-unprotected/

Syahriyani, A., & Novikasandra, M. K. . (2022). FEMINISM IN ENOLA HOLMES FILM: A SEMIOTIC LENS. Elite : English and Literature Journal, 9(2), 204–218. https://doi.org/10.24252/elite.v9i2.32298

Utari, R. T., & Bashori, M. (2026). Dari Puisi ke Memori Kolektif: Tragedi Marsinah dalam Dongeng Marsinah (1993-1996). *ISTORIA: Jurnal Pendidikan Dan Ilmu Sejarah*, *22*(1), 1–26. https://doi.org/https://doi.org/10.21831/istoria.v22i1.92677

Vianingrum, Y., & Winarti, W. (2024). GENDER INEQUALITY TOWARDS THE MALE DOMINATION IN THE MOVIE OF ENOLA HOLMES 2. *FRASA: ENGLISH EDUCATION AND LITERATURE JOURNAL*, *5*(1), 32–41. https://doi.org/https://doi.org/10.47701/frasa.v5i1.3043

Vyas, A. (2024). Exploring Social Realism in Dickens' Oliver Twist: A Study of Victorian London's Underclass. *International Journal of Environment, Agriculture and Biotechnology*, *9*(3). https://doi.org/10.22161/ijeab

Wulandari Ranida, D., & Sari, P. (2024). THE FEATURES OF WOMEN'S LANGUAGE IN 'ENOLA HOLMES 2' FILM: A SOCIOLINGUISTICS STUDY. *English Journal Literacy UTama*, *8*(1), 27–35. https://doi.org/https://doi.org/10.33197/ejlutama.v8i1.243

Copyright © 2026, Novaya Salsabila, Pratiwi Retnaningdyah