

**ENOLA'S SOCIAL ACTION IN NANCY SPRINGER'S AN
ENOLA HOLMES MYSTERY: THE CASE OF THE MISSING
MARQUESS**

THESIS

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FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2023

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THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S.)*

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2023**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “*Enola’s Social Action in Nancy Springer’s An Enola Holmes Mystery: The Case of the Missing Marquess*” is my original work.

I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography.

Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 19 May 2023

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APPROVAL SHEET

This to certify that Farah Mufidah's thesis entitled "**Enola's Social Action in Nancy Springer's *An Enola Holmes Mystery: The Case of the Missing Marquess***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).

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LEGITIMATION SHEET

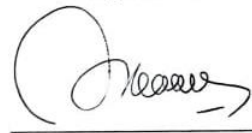
This is to certify that Farah Mufidah's thesis entitled "**Enola's Social Action in Nancy Springer's *An Enola Holmes Mystery: The Case of the Missing Marquess***" has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S) in Department of English Literature.

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MOTTO

فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ

Maka nikmat Tuhan kamu yang manakah yang kamu dustakan?

(Q.S. Ar-Rahman:13)

DEDICATION

This thesis is proudly dedicated to

My beloved parents,

Ayah Drs. Darmudji and *Ibu* Anni Purnawati, S.Ag.

My beloved uncle and aunt,

Om Milono Raharjo, S.H., M.H. and *Tante* Enni Purwanty, S.H.

My beloved siblings,

Fairuz Izdihar, S.P. and Ratu Nisrina Nadhifah.

ACKNOWLEDGMENTS

Praise and deep gratitude to Allah SWT, for the abundance of grace, and guidance of Him given to the writer that made this thesis entitled “**Enola’s Social Action in Nancy Springer’s *An Enola Holmes Mystery: The Case of the Missing Marquess***” can be completed properly. Greetings and shalawat may always be devoted to the Prophet Muhammad SAW.

The author would like to say thank you profusely for all the help that has been given, either directly or indirectly, during the preparation of this final thesis. In particular, gratitude that are due to:

1. Dean of Faculty of Humanities, Dr. M. Faisol, M.Ag.
2. Head of Department of English Literature, Ribut Wahyudi, M.ED., Ph.D.
3. Advisor, Whida Rositama, M.hum.
4. Examiners, Dr. Hj. Istiadah, M.A. and Dr. Muzakki Afifuddin, M.Pd.
5. The academic community of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
6. My parents, Drs. Darmudji, and Anni Purnawati, S.Ag.
7. My grandparents, M. Ali Purwadi, B.Sc. and Elly Wahyuni.
8. My uncle and aunt, Milono Raharjo, S.H. M.H. and Enni Purwanti, S.H.
9. My uncle and aunt, Yudi Ananto, S.E. and Andri Nuraini, A.md.
10. Mohammad Habib Rizqi.
11. Ashilah Putri Yulianti and Syafa Tasya Andini.
12. Nailil Rochmania Muthoharoh, S.Ak, Fitri Nurjannah, all of my family, friends, and other parties who are very influential in completing the thesis that I cannot mention individually, thank you.

The author realizes that this thesis has not been perfect. The suggestion and constructive criticisms are expected in the completion of this thesis. Recently the author hopes that this thesis can be useful and add insight to the reader.

Malang, 10 June 2023

The Researcher



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Abstract

Mufidah, Farah. (2023). Enola's Social Action in Nancy Springer's *An Enola Holmes Mystery: The Case of the Missing Marquess*. Thesis. Department of English Literature, Faculty of Humanities, State Islamic University of Maulana Malik Ibrahim Malang. Advisor: Whida Rositama, M. Hum.

Keywords: Social Action, Sociology of Literature, Enola Holmes Mystery Novel

Everyone has a motivation underlying their actions, in sociology it is called social action. Behind every social action, there is a reason such as the purpose of life to be achieved, or for small reasons unrelated to the purpose of life. Emotions, traditions, moral values, and even interactions with others can also influence social action. This study aims to describe the form of social action of the main character and how she achieves her goals based on her social action in the *An Enola Holmes Mystery: The Case of the Missing Marquess* novel, named Enola Holmes. This study uses one of Max Weber's sociological theories, namely social action. The method used is literary criticism. The approach used is a sociological approach that focuses on literary works. The source of the data is the printed novel entitled *An Enola Holmes Mystery: The Case of The Missing Marquess* by Nancy Springer. This research applied the use of a reprint edition of Puffin Books' *An Enola Holmes Mystery: The Case of the Missing Marquess* novel, which was published on November 8, 2007, and had 144 pages and 15 chapters. The research data is in the form of excerpts from the contents presented through conversation and narration as social reality and depictions of social action carried out by the main characters in the novel. The data collection procedures in this study are divided into several steps. First, finished *reading An Enola Holmes Mystery: The Case of the Missing Marquess* novel. Second, annotating data by highlighting, underlining, and making notes. Third, data gathering based on the topic and theory, including categorizing, selecting, and reducing data. Based on the results of the study it can be concluded that four types of social action are used including instrumentally rational action, value rational action, traditional action, and affectual action. Then, the contribution of social action in Enola's life to achieves her goals. Enola has two goals, to find her mother and to save the Marquess.

Abstrak

Mufidah, Farah. (2023). Tindakan Sosial Enola Holmes pada Novel Karya Nancy Springer *An Enola Holmes Mystery: Kasus Hilangnya Sang Marquess*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Whida Rositama, M. Hum.

Kata Kunci: Tindakan Sosial, Sosiologi Sastra, Novel Misteri Enola Holmes

Setiap orang memiliki motivasi yang mendasari setiap tindakannya, dalam sosiologi disebut sebagai tindakan sosial. Setiap tindakan sosial, dibaliknya terdapat sebuah alasan seperti tujuan hidup yang ingin dicapai, atau alasan kecil yang tidak terkait dengan tujuan hidup. Emosi, tradisi, nilai moral, dan bahkan interaksi dengan orang lain juga dapat mempengaruhi tindakan sosial. Penelitian ini bertujuan untuk mendeskripsikan bentuk tindakan sosial tokoh utama dan bagaimana kontribusi aksi sosial dalam mencapai tujuan berdasarkan tindakan sosial tokoh utama dalam novel *An Enola Holmes Mystery: The Case of the Missing Marquess*, yang bernama Enola Holmes. Penelitian ini menggunakan salah satu teori sosiologi Max Weber yaitu tindakan sosial. Metode yang digunakan adalah kritik sastra. Pendekatan yang digunakan adalah pendekatan sosiologis yang menitikberatkan pada karya sastra. Sumber datanya adalah novel cetak berjudul *An Enola Holmes Mystery: The Case of The Missing Marquess* karya Nancy Springer. Penelitian ini menggunakan edisi cetak ulang novel *An Enola Holmes Mystery: The Case of the Missing Marquess* karya Puffin Books, yang diterbitkan pada 8 November 2007, memiliki 144 halaman dan 15 bab. Data penelitian berupa petikan isi yang disajikan melalui percakapan dan narasi sebagai realitas sosial dan penggambaran tindakan sosial yang dilakukan oleh tokoh utama dalam novel. Prosedur pengumpulan data dalam penelitian ini dibagi menjadi beberapa langkah. Pertama, menyelesaikan membaca novel *An Enola Holmes Mystery: The Case of the Missing Marquess*. Kedua, menganotasi data dengan cara menyorot, menggarisbawahi, dan membuat catatan. Ketiga, pengumpulan data berdasarkan topik dan teori, termasuk mengkategorikan, memilih, dan mereduksi data. Berdasarkan hasil penelitian dapat disimpulkan bahwa terdapat empat jenis tindakan sosial yang digunakan tokoh utama dalam novel meliputi tindakan rasional instrumental, tindakan rasional nilai, tindakan tradisional, dan tindakan afektif. Kemudian, terdapat kontribusi aksi sosial dalam kehidupan Enola untuk mencapai tujuannya. Enola memiliki dua tujuan, yaitu mencari ibunya dan menyelamatkan Marquess.

مستخلص البحث

مفيدة، فرح. (2023). أفعال إينولا هولمز الاجتماعية في رواية لنانسي

لغز: حالة اختفاء المركز. أطروحة. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الدولة الإسلامية
إبراهيم مالانج. المستشار. امشرف: ويذا روسيتاما ماجستير في العلوم الإنسانية

الكلمات المفتاحية: العمل الاجتماعي، علم الاجتماع الأدبي، رواية إينولا هولمز الغامضة

، كل شخص لديه دافع يكمن وراء كل عمل، في علم الاجتماع يشار إليه بالفعل الاجتماعي. وراء كل عمل اجتماعي هناك سبب مثل الغرض من الحياة الذي يجب تحقيقه، أو سبب بسيط لا يتعلق بهدف الحياة. يمكن أن تؤثر العواطف والتقاليد والقيم الأخلاقية وحتى التفاعلات مع الآخرين على العمل الاجتماعي. تهدف هذه الدراسة إلى وصف شكل العمل الاجتماعي للشخصية الرئيسية وكيف يساهم العمل الاجتماعي في تحقيق الأهداف بناءً على الإجراءات الاجتماعية للشخصية الرئيسية في رواية إينولا هولمز الغامضة: قضية اختفاء المركز، واسمها إينولا هولمز. تستخدم هذه الدراسة إحدى نظريات ماكس وبيبر الاجتماعية، وهي العمل الاجتماعي. الأسلوب المستخدم هو النقد الأدبي. النهج المستخدم هو نهج اجتماعي يركز على الأعمال الأدبية. مصدر البيانات هو رواية مطبوعة بعنوان رواية إينولا هولمز الغامضة: قضية اختفاء المركز بقلم نانسي سبرينغر. تستخدم هذه الدراسة نسخة معاد طبعها من رواية إينولا هولمز الغامضة: قضية اختفاء المركز بواسطة كتب البفن، والتي نُشرت في 8 نوفمبر 2007، وتحتوي على 144 صفحة و 15 فصلاً. تكون بيانات البحث في شكل مقتطفات محتوى مقدمة من خلال المحادثة والسرد كواقع اجتماعي وتصوير لأفعال اجتماعية تقوم بها الشخصية الرئيسية في الرواية. تم تقسيم إجراء جمع البيانات في هذه الدراسة إلى عدة خطوات. أولاً، أنه قراءة رواية إينولا هولمز الغامضة: قضية اختفاء المركز. ثانياً، ضع تعليقات توضيحية على البيانات من خلال التمييز والتسطير وتدوين الملاحظات. ثالثاً، جمع البيانات على أساس الموضوعات والنظريات بما في ذلك تصنيف البيانات واختيارها وتقليلها. بناءً على نتائج البحث، يمكن استنتاج أن هناك أربعة أنواع من الفعل، الاجتماعي الذي تستخدمه الشخصية الرئيسية في الرواية، بما في ذلك الفعل العقلاني الآداتي، والعمل العقلاني القيم والفعل التقليدي، والفعل العاطفي. ثم هناك مساهمة العمل الاجتماعي في حياة إينولا لتحقيق أهدافها. إينولا لديها، هدفان، وهما العثور على والدتها وإنقاذ المركز

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CHAPTER I

INTRODUCTION

The following chapter explains about the introduction in background of the study, research questions of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Every person has an underlying motivation to their actions. It can be for big reasons like your goals in life, or for small reasons unrelated to your main goals in life. Also, can be influenced by emotions, traditions, moral values, and even the people you interact with. It is called social action in sociology.

Basically, a literary work is a replica of real life. Although in the form of fiction, for example, short stories, novels, and plays. Which problem presented by the author in literary works cannot be separated from the experience of everyday life. It's just that in its delivery, the author often packs it in different styles with moral messages, and values of life. It hopes that readers can take lessons from the messages conveyed by the author through literary works.

The literature is a picture about life, and that life itself is a social reality. Life involves a relationship between society, one person's relationship with other people, and every event that happens in a person's inner social life. After all, events that take place in wardly someone who often becomes literary material is a reflection of

a relationship a person with other people or with society and cultivates attitudes to certain social events or even to trigger certain social events. A literary work can be judged from various aspects both within the literary work itself, namely intrinsic elements such as theme, plot, setting, characters, and characterizations. Also, elements from outside of literary works, namely extrinsic elements can affect a literary work such as social, cultural and background behind the author, because there are not few literary works that reflect the personality of the author and the social environment of the author itself. So that, literary works cannot be born without the influence of the author and society.

One of the authors from America whose works reflect the social environment is Nancy Springer. She is a woman from Montclair, New Jersey, born July 5, 1948. Nancy Springer was born to Harry E. and Helen Connor. Springer is known as a writer of fantasy, young adult literature, mysteries, and science fiction. One of her works that reflect the social environment is the novel *An Enola Holmes Mystery: The Case of The Missing Marquess* tells a teenage named Enola Holmes who struggles to find her mother, set in the Victorian era.

The researcher chooses Enola Holmes, the main character from the novel as the object of the research. The era of this novel is 1888 in the Victorian era. The plot is about Enola Holmes, a teenage girl who becomes a detective. She has two brothers, Mycroft and Sherlock Holmes. When Enola Holmes discovers that her mother has disappeared, she quickly sets off on a journey to London in search of her. When Enola arrives in London, she finds herself embroiled in the kidnapping of a young Marquess, on the run from murderous thugs, and trying to avoid her shrewd older

brother. Everything she went through while trying to gather clues about the strange disappearance of her mother. This novel was adapted by Netflix as Netflix film series in 2020. Another researcher tried to analyze this novel from various perspectives.

The previous studies which have the same object but not same theory. First, Journal from *Elite: English and Literature Journal* entitled *Woman's Struggle Towards Stereotypes in The Case of The Missing Marquess: An Enola Holmes Mystery* (2021) by Saputri. Second, The representation of gender roles in the novel *An Enola Holmes Mystery# 1: The Case of the Missing Marquess and its Netflix film adaptation* (2021) by Paananen. Third, Journal from *Philology journal of English language and literature* entitled *Characterization of Enola Holmes in The Case of The Missing Marquess: A Study of Liberal Feminism* (2022) by Sakinah. Fourth, *Mediating Girl Power: A Cognitive Approach to Enola Holmes on Page and Screen* (2022) by Željka Flegar.

The researcher uses several theses and journals for references related to the same theory, social action. *Analisis Tindakan Sosial Tokoh Utama dan Nilai Pendidikan Karakter dalam Novel Merdeka Sejak Hati Karya Ahmad Fuadi (Kajian Sosiologi Sastra)* by Ramadhani (2021). *Representasi Tokoh dalam Novel Alkudus Karya Asef Saeful Anwar: Kajian Tindakan Sosial Max Weber* by Widodo (2021). *Menelaah Fenomena Klitih di Yogyakarta dalam Perspektif Tindakan Sosial dan Perubahan Sosial Max Weber* by Putra (2020). *Tindakan Sosial Tokoh Raden Mas Said dalam Novel Sambernyawa Karya Sri Hadidjojo Perspektif Max Weber* by Pancari (2021). *Analisis Tindakan Sosial Tokoh Utama dalam Novel Bidadari-*

Bidadari Surga Karya Tere Liye by Damayanti (2018). Tindakan Sosial Tokoh Husna dalam novel Lovely Hana karya Indra Rahmawati berdasarkan perspektif Max Weber by Basid (2018).

Based on the previous studies, the researcher discovered that no research apply Max Weber's social action theory in *An Enola Holmes Mystery: The Case of the Missing Marquess* novel. This study is significant because it will discuss the social action phenomenon portrayed in the novel *An Enola Holmes Mystery: The Case of the Missing Marquess*, specifically in social action from the perspective of Max Weber.

B. Research Questions of the Study

1. What are the forms of Enola's social action in Nancy Springer's *An Enola Holmes Mystery: The Case of The Missing Marquess*?
2. How does the social action contribute in Enola's life to achieves her goals?

C. Significance of the Study

This study is meant to benefit readers both theoretically and practically. Theoretically, this study should contribute to our understanding of how literary criticism, specifically Max Weber's theory of social action, is used to the analysis of literary works. Practically, this study would provide a thorough knowledge of social action theory in sociology of literature for those who undertake research using the same theory.

D. Scope and Limitation

This study is only focusing on the main character of An Enola Holmes Mystery: The Case of The Missing Marquess novel named Enola Holmes. In order to be not out of topic, the researcher will analyze the social action in Enola Holmes's character.

E. Definition of Key Terms

1. **Social Action:** An individual act that throughout the action has subjective interpretation to their self and affect other people.
2. **Sociology of Literature:** A literary approach that apply sociology to study a literary work.
3. **Goal:** A goal is an objective or target that someone is trying to reach or achieve.

CHAPTER II

REVIEW OF RELATED LITERATURE

The following chapter explains about the sociology of literature and social action theory by Max Weber.

A. Sociology of Literature

The sociology of literature is a reflective discipline of literary inquiry. This study is in high demand among academics who want to see literature as a reflection of social reality. Sociology also used in literary criticism. The sociology of literature is an objective literary approach to studying people, society, and social processes. Social life can be the birth of literary works. Basically, a literary work is a crystallization of the values of a society. Literary works are inextricably linked to social culture and social life. Damono said that literary works are cultural objects that do not fall from the sky but are created by humans who are inseparable from society. The relationship between literary works and society is literary works as a means to educate, expand knowledge about life, increase the sensitivity of one's feelings and raise reader awareness.

The sociology of literature analyzes literary works by combining literary sciences and sociology (interdisciplinary). As a result, in order to comprehend the concept of the sociology of literature, the relationship between sociology as a science and literature as a social phenomenon people who studied literary knowledge in law has its relationship with sociology. Humans in society, human relations, and the social processes that result from these relationships are both the

object of research in sociology and literature. The difference is that while literature infiltrates, penetrates the surface of social life and shows the ways humans live in a society with their feelings, does a sub-analysis subjective and personal, sociology conducts objective and scientific studies of human behavior and society, a review of institutions and social process, figuring out how society is possible, how it takes place, and how it exists (Damono, 1979).

At least three different perspectives can be used by sociology of literature to analyze literature. First, the literary perspective, meaning that researchers analyze as a reflection of community life and vice versa. The usual text dismembered, classified, and explained the meaning of sociology. Second, biographical perspective, the researcher analyzes the author from a biographical standpoint; this perspective will be related to the author's life history and social background. Indeed, this analysis will collide with the constraints if the author has passed away, so can not be asked. Therefore, a perspective is certainly intended for writers who are still easily affordable. Third, resective perspectives, researchers analyze the acceptance of society towards literary texts.

The existence of literary works cannot be separated from the reciprocal relationship between the author, society and readers. This relationship became the basis for the division of the sociology of literature by Rene Wellek and Austin Warren. In their book *Theory of Literature*, Rene Wellek and Austin Warren (2014), proposes that there are three types of sociology of literature, namely the sociology of authors, the sociology of literary works, and the sociology of readers. According to Wellek and Warren, the author's sociology is concerned with social

status, social ideology, and other matters concerning the author as a producer of literature. The sociology of literary works is concerned with the literary work itself. Examine what is implied in literary works and what is the purpose. The sociology of readers examines readers who are socially influenced by literary works.

a. Sociology of Author

Sociology of the author can be interpreted as one of the studies of the sociology of literature which focuses attention on the author as the creator of literary works. In the creation of literary works, the author's intervention is very decisive. The reality depicted in a literary work is determined by the author's mind. The reality depicted in literary works is often not the reality as it is, but reality as the author idealizes it. From what was stated by Wellek and Warren, and Watt, above, the areas which are the sociological studies of the author include: 1. social status of the author, 2. social ideology of the author, 3. socio-cultural background of the author, 4. social position authors in society, 5. intended reading community, 6. writer's livelihood (economic basis of literary production) 7. professionalism in authorship.

b. Sociology of Literary Work

Sociology of literary work is the study of the sociology of literature which examines literary works in relation to social problems that exist in society. This sociology of literature departs from Plato's mimetic theory, which regards literature as an imitation of reality. The focus of the attention of the sociology of literature is on the content of literary works, goals, and other things that are implied in the literary work itself and related to social problems (Wellek and Warren, 2014). By Watt (via Damono, 1979:4) the sociology of literature examines literature as a

mirror of society. What is implied in literary works is considered to reflect or re-describe the reality contained in society.

Sociology of literary work that sees literary works as socio-cultural documents is characterized by several things. First, the element (content/story) in the work is taken regardless of its relationship with other elements. This element is directly related to a socio-cultural element because the work only transfers that element within itself. Second, this approach can take an image of something, for example about women, men, foreigners, traditions, the modern world, and so on, in a literary work or in several works that may be viewed from a developmental perspective. Third, this approach can take motifs or themes contained in literary works in relation to realities outside literary works.

c. Sociology of Reader

The reader is the intended audience by the author in creating his literary work. In relation to the reading public or the public, according to Wellek and Warren (2014). The sociology of readers is a model of the study of the sociology of literature that focuses attention on the relationship between literary works and readers. The areas of his study include readers' problems and the social impact of literary works, as well as the extent to which literary works are determined or dependent on social background, social change and development (Wellek and Warren, 2014). Besides that, it also examines the social function of literature, examines to what extent literary values are related to social values (Watt, via Damono, 1979).

This classification is not much different from the chart made by Ian Watt (Watt, via Damono, 1979) looking at the reciprocal relationship between writers, literature and society. Study a work according to Ian's opinion Watts will cover three things:

- a. The social context of the author: that is related to the social setting author. This relates to the writer's social position in society and its relationship to the reading public. In this case, social factors can influence the author as an individual, as well as the content of his literary works. Key things to research in this approach are (a) how the author get their livelihood; (b) to what extent the author considers his work as a profession; and (c) what society intended by the author.
- b. Literature as a reflection of society. The main thing to be concern is: (a) to what extent the literature reflects society at the time the literary work was written; (b) to what extent nature the author's personality influences the picture of the people who want it conveyed; (c) the extent to which the literary genre is used the author can be considered to represent the whole society.
- c. The social function of literature: There are three issues that arise in this context: (a) the extent to which literature can function as a reformer the people; (b) the extent to which literature only functions as entertainer only; and (c) the extent to which intermediate synthesis occurs possibility (a) with (b) above.

Thus, from the description above it can be concluded that the sociology of literature is one approach to parsing works of literature that examines the problem

of the relationship between the author and society, in the form of literary works with the community and it is also said that the sociology of literature is a picture of life author and a reflection of society as well as a social reader related to society and can also be a reflection era of social life in society.

B. Social Action by Max Weber

Weber distinguished between action and purely reactive behavior in his theory. The term "behavior" refers to automatic behavior that does not involve any thought processes. There is little time between the presentation of a stimulus and the occurrence of a behavior. Weber was fascinated by action that obviously entailed thinking processes intervening (and the ensuing meaningful action) between the occurrence of a stimulus and the final response. In other words, the activity was stated to take place when people attributed subjective meanings to their acts (Weber, 1978). The aim of sociological analysis, according to Weber, entailed "the interpretation of action in terms of its subjective meaning." Action is called social because the subjective meaning is connected with it by individuals acting on account of the behavior of others and because it is directed towards its goals, social action according to Weber is when one person's actions are able to influence the actions of another person or able to influence the actions of many people.

The key concept of Weber's theory is rationality. Rationality is one type of reason that underlies human action. An act is said to be rational if the action is consciously intended to achieve a certain goal by considering the possibility there are other goals and tools or ways that are considered the most efficient and effective

to achieve the above objectives. Such rationality is known as instrumentally rational. Weber paid attention to that strong on the reasons or meanings of individual subjects for actions social. However, instrumentally rationality is not the only basis for action. Social action, like all action, may be oriented in four ways as defined by Weber (Weber, 1978).

1. Instrumentally Rational

According to Weber (1978 p. 24), that is determined by expectations as to the behavior of objects in the environment and of other human beings; these expectations are used as "conditions" or "means" for the attainment of the actor's own rationally pursued and calculated ends. Instrumentally rational is an action that is rational or reasonable. The purpose of this action is carefully considered to achieve the goals. The process derives to actor's behavioral expectations in the environment and other individuals. The term presupposition can also be defined as a condition or device for achieving the objective of the subject which has already been rationally thought out and calculated. Actors may also use other rational considerations of alternative means to ends as secondary outcomes (1978 p. 26).

2. Value Rational

According to Weber (1978 p. 24) that is, determined by a conscious belief in the value for its own sake of some ethical, aesthetic, religious, or other form of behavior, independently of its prospects of success. This action are carried out because these actions are considered good and right in the eyes of society, but the purpose of these actions is not calculated. The characteristic value-oriented rational that matters is tools an object of conscious consideration and calculation, its goals

are in relation to individual values which is absolute or the final value for him. Values ending is irrational in the sense that one cannot take into account objectively which goals are must be selected. What's more, a commitment to these values is so that rational considerations regarding usability, efficiency, and so on are irrelevant.

There are three characteristics of value by Bambang Daroeso (1986):

- a. Values is an abstract reality and exists in life man. Abstract values are not contained in senses. The observable thing is only the object of value that. For example, people who have honesty. Honesty is a value, but we can not sense that honesty. What we can sense is the value of that honesty.
- b. Values have normative properties, meaning that values contain hopes, ideals, and a must so value have ideal properties (das sollen). Value embodied in the form of norms as the basis of human action. For example, the value of justice. Everyone hopes and acquire and behave in ways that reflect values justice.
- c. Values function as a driving force / motivator and humans is value support. Humans act on and driven by his values. For example, value piety. The existence of this value makes everyone motivated to achieve a degree of piety.

Action oriented values can be found in many ways, for example, norms, morals, religion, and ethics. Religious action is the basic form of value-oriented rationality.

3. Traditional Action

According to Weber (1978 p. 25) that is, determined by ingrained habituation. A tradition can become extinct without written and spoken, a core tradition is the existence of information passed down from generation to generation.

Traditional action is a type of social action that is nonrational. If an individual exhibits behavior because habitual, without conscious reflection or planning, that behavior is classified as traditional. Weber believed that traditional actions were closely related to customs. Traditional actions that occur in people's lives is a hereditary action that is passed down from generation to generation without any significant changes. This also happens because society considers it an act that is not requires thought.

4. Affectual Action

Affectual (especially emotional) is determined by the actor's specific affects and feeling states, purely affectual behavior also stands on the borderline of what can be considered "meaningfully" oriented, and often it, too, goes over the line. It may, for instance, consist in an uncontrolled reaction to some exceptional stimulus. It is a case of sublimation when affectually determined action occurs in the form of conscious release of emotional tension. (Weber, 1978 p. 25). The affectual action is characterized by the predominance of feelings or emotions without intellectual influence or conscious planning. This action is an irrational act. Affective action is demonstrated by someone who is experiencing overwhelming feelings such as love, anger, fear, or joy and spontaneously expresses those feelings without reflection.

That act is completely irrational because of a lack of logical judgment, ideology, or other rationality criteria.

This action is done by a person based on feelings has, usually arises spontaneously as soon as experiencing something incident. These actions are mostly controlled by feelings or emotions without reasoning. Often this action done without careful planning and without full awareness. So can be said as a spontaneous reaction to an event. The orientation of this action just satisfying feelings and removing the emotions that are felt by the individual when he experiences an event. For example the act of jumping up and down for joy, crying for people his parents died, and so on.

CHAPTER III

RESEARCH METHOD

The following chapter explains the way the researcher research the novel and explain about the research design, data sources, data collection, and data analysis.

A. Research Design

This research used literary criticism which can be defined as the activity of “interpreting, analyzing, and evaluating” literary works. The researcher uses literary criticism as the research method because a material object is a literary work. The object suppose as it is because it forms as novel.

Moreover, the researcher uses a sociological approach to examine the topic. There are a lot of sociologist figures who established sociological theory, but the researcher uses the sociology theory by Max Weber. This study focuses on social action because it relate to Enola Holmes, the main character. The author brought the story from the first-person point of view so that the reader can understand what is on the main character’s mind. This novel narrates about a young girl named Enola discovers her mother has suddenly disappeared. She quickly sets out for London in search of her. Nothing, however, can prepare her for what is to come. Because when she arrives, she is involved in the kidnapping of a young marquess, fleeing murderous villains, and evading her astute older brothers, Mycroft and Sherlock Holmes.

B. Data Sources

The source of the data is the printed novel entitled *An Enola Holmes Mystery: The Case of The Missing Marquess* by Nancy Springer. This research applied the use of a reprint edition of Puffin Books' novel *An Enola Holmes Mystery: The Case of the Missing Marquess*, which was published on November 8, 2007, and had 144 pages and 15 chapters. The research data is presented in the form of quotes, which include words, phrases, sentences, paragraphs, and conversations. Those facts are from Nancy Springer's novel *An Enola Holmes Mystery: The Case of the Missing Marquess*, which depicts Enola's social action.

C. Data Collection

The data collection procedures in this study are divided into several steps. First, finished reading *An Enola Holmes Mystery: The Case of the Missing Marquess*. Second, annotating data by highlighting, underlining, and making notes. Third, data gathering based on the topic and theory, including categorizing, selecting, and reducing data.

D. Data Analysis

After the researcher has finished collecting data, the researcher analyze and categorize the data. The data in this study are analyzed using the sociology of literature. The first step is to identify the various types of social action in Enola Holmes' character. The second step is to examine how Enola Holmes achieves her goals through social action. The third step is to draw a conclusion

CHAPTER IV

FINDING AND DISCUSSION

The following chapter explains the analysis related to the research questions and the types of social action in *An Enola Holmes Mystery: The Case of the Missing Marquess*. The second is how she achieves those goals through social action.

A. Enola's Social Action

Based on Weber, there are four forms of social action that motivated an individual to do something. Those are: instrumentally rational, value rational, affectual action, and traditional action.

1. Instrumentally Rational

The first instrumentally rational in Enola's character is when she realizes that she cannot stay sit down and wait for her mother come back home. It can be seen through the following citation.

Excerpt 1

I could not have stayed indoors; indeed, I could not sit down except hastily, to pull galoshes over my boots. I wore shirt and knickerbockers, comfortable clothing that had previously belonged to my older brothers, and over these I threw a waterproof. All rubbery, I thumped downstairs and took an umbrella from the stand in the hallway. Then I exited through the kitchen, telling Mrs. Lane, "I am going to have a look around." Go to have a look around for my mother. I really thought I could find her myself. Once out of sight of the kitchen, I began running back and forth like a beagle, hunting for any sign of Mum. I rambled through flower gardens run wild, lawns invaded by gorse and brambles, forest shrouded in grape and ivy vines. And all the while the grey sky wept rain on me. Searching, I crisscrossed forest where generations of squires had hunted hares and grouse; I climbed down and up the shelving, fern-draped rock of the grotto for which the estate was named—a place I loved, but today I did not linger. I continued to the edge of the park, where the woods ended and the farmland began. And I searched onward into the fields, for Mum may very well have gone there, for the sake of the flowers. So far I had searched only a quarter of the estate, much less the farmlands (p. 4-7)

From the data above, the first thing Enola did to find her mother was to search the neighborhood around the house is included into instrumentally rational because she struggling in the hard weather. This citation she was stated that the weather is raining. With raincoats, boots, etc. Enola is still trying to find her mother. Enola returned home after a long search for her mother.

The second, Enola tried to seek help from the local constabulary and her two older brothers, Mycroft Holmes and Sherlock Holmes. It can be seen through the following citation.

Excerpt 2

I stood. "Then there are some notes I must write"

Dipping the pen into the ink, on the cream-coloured stationery I wrote a few words to the local constabulary, informing them that my mother seemed to have gone astray and requesting them to kindly organise a search for her.

More slowly I wrote another note, one that would soon wing for miles via wire to be printed out by a teletype machine as:

LADY EUDORIA VERNET HOLMES MISSING SINCE YESTERDAY STOP PLEASE ADVISE STOP ENOLA HOLMES

I directed this wire to Mycroft Holmes, of Pall Mall, in London. And also, the same message, to Sherlock Holmes, of Baker Street, also in London. My brothers. (p. 8-9)

From the data above, the second thing Enola did to find her mother by writing and sending a letter to the local constabulary is included into instrumentally rational because she struggling to report the case of her disappearance mother to the local constabulary. Also, Enola asking help from her two older brothers named, Mycroft Holmes as Enola's first brother who worked in the government, and Enola's second brother named Sherlock Holmes who worked as a detective.

The third, after Enola gets a reply letter from her brothers, Enola prepares to pick up to the station. It can be seen through the following citation.

Excerpt 3

Wait. I saw something. Rising over the house-tops like an ostrich feather upon a lady's hat stood a white plume in the grey sky. The smoke of a steam locomotive. Pedalling towards it, I soon heard a roaring, shrieking, clanging noise—the engine coming in. I arrived at the platform just as it did. (p. 20)

From the data above, the third thing Enola did is included into instrumentally rational because she struggling to pick up her brothers from Ferndal Hall to the station. Using a bicycle, Enola came to the station in Chaucerlea. She found the station by looking at a puff of train smoke that interpreted the direction the station was located.

Fourth, Enola thought calling her two brothers could help find her mother, but her two brothers were unable to find her mother. Mycroft Holmes as the first brother wants to send Enola to the school but Enola refuse it. It can be seen through the following citation.

Excerpt 4

FIVE WEEKS LATER, I WAS READY.

That is to say, in the eyes of Ferndell Hall I was ready to go to boarding school.

And in my own mind, I was ready for a venture of quite a different sort. (p. 57)

From the data above, the fourth thing Enola did is included into instrumentally rational because she struggling to find her mother alone. Enola had planned carefully about her actions to escape. Enola is not very well maintained at home, so Mycroft want to send Enola to school. Meanwhile, Enola refuses and plans to run away to find her mother alone.

2. Value Rational

The first value rational regarding right or wrong action is judged by Mrs. Lane.

It can be seen through the following citation.

Excerpt 5

While it was not her place to scold me, she made her views plain. "A person would have to be simpleminded to stay out in the rain for hours on end," she told the big coal-burning stove as she levered one of its lids off. "Don't matter whether a person is common or aristocrat, if a person catches a chill, it could kill her." (p. 7)

From the data above, Enola's action were considered wrong by Mrs. Lane is included into value rational because the weather could endanger Enola's health. The rain activity carried out by Enola for hours could have made Enola attacked by quinsy, pleurisy or pneumonia or worse, even the most fatal is death. Although for Enola, it was an act to find her mother. Although Mrs. Lane is not allowed to comment on Enola, Mrs. Lane tries to convey her advice by communicating indirectly with Enola.

The second is about the value of women seen by society. It can be seen through the following citation.

Excerpt 6

"What is to become of you if you do not acquire some accomplishments, some social graces, some finish? You will never be able to move in polite society, and your prospects of matrimony—"

"Are dim to nil in any event," I said, "as I look just like Sherlock." (p. 45-46)

From the data above, the second thing is included into value rational because it is related to society's view of women. Women will be considered equal to men if they have several values including education, achievement, and social status. Even women will also be chosen as life partners if they have this value.

3. Traditional Action

The first traditional action, traditional clothing for women is found as follow.

Excerpt 7

Mycroft said. "Out here in the wind, Enola's hair more and more resembles a jackdaw's nest. Where's your hat, Enola?"

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

Speaking to me, Sherlock decreed in that offhand imperial way of his, "You should have been in long skirts since you were twelve. (p. 22-23)

From the data above, the first thing is included into traditional action because there are rules for clothing women in everyday life, regarding, clothing that girls must wear from the age of 12, namely wearing hats, gloves, and long skirts.

The second traditional action, school clothing rules is found as follow.

Excerpt 8

Mother had told me about such establishments. Her Rational Dress journals were filled with warnings about their cultivation of the "hourglass" figure. At one such "school," the headmistress tightened a corset upon each girl who entered, and on the girl's waist the corset stayed, day and night, waking or sleeping, except for one hour a week when it was removed for "ablutions," that is, so that the girl could bathe.

This was considered "charming." It was also considered moral, the corset being "an ever-present monitor bidding its wearer to exercise self-restraint" (p. 44-45)

From the data above, the second thing is included into traditional action because there are rules for clothing women in the school. One of the rules regarding school clothing for women is to wear a corset. Corset is used as a support for dresses to make the body look elegant.

The third traditional action, also clothing traditions for women is found as follow.

Excerpt 9

At which time I was expected to put on the Ideal Corset (which had arrived, as promised, in discreet brown paper wrappings) with frontal and lateral regulators plus, of course, a Patent Dress Improver so that never again would my back be able to rest against that of any chair I sat in. Also, I was expected to wear my hair in a chignon secured with hairpins that dug into my scalp, with a fringe of false curls across my forehead similarly skewered. As my reward, I got to put on my new dress and, in new shoes just as torturous, toddle around the hall to practise being a young lady. (p. 58)

From the data above, the third thing is included into traditional action because there are rules for clothing women. Not only used corset, but also used wig and shoes.

4. Affectual Action

The first affectual action that reflected in Enola Holmes's character is when Enola's mother gone. The following data shows Enola's affectual action.

Excerpt 10

And indeed, alone was very much how she left me when, on the July evening of my fourteenth birthday, she neglected to return to Ferndell Hall, our home.

I assumed that some urgent business kept her elsewhere, especially as she had instructed Mrs. Lane to give me certain parcels at tea time.

*Mum's gifts to me consisted of a drawing kit: paper, lead pencils, a penknife for sharpening them, and India-rubber erasers, all cleverly arranged in a flat wooden box that opened into an easel; a stout book entitled *The Meanings of Flowers: Including Also Notes Upon the Messages Conveyed by Fans, Handkerchiefs, Sealing-Wax, and Postage-Stamps*; a much smaller booklet of ciphers. (p. 3)*

From the data above, the first thing is included into affectual action because Enola feeling lonely. On Enola's 14th birthday, her mother disappeared. Enola's mother named Eudoria Vernet Holmes. Enola feeling lonely without her mother present. Without negative thinking, Enola only thought of her mother running a business. Even though her mother disappeared, she gave her daughter birthday gifts through her maid, Mrs. Lane.

The second, the anxiety that enveloped Enola's mind arose when she was looking for her mother's whereabouts around her residence. It can be seen as the following citation.

Excerpt 11

My anxiety had accelerated, along with my gait, until now, terror drove me like a lash. Terror that my mother lay out here somewhere, hurt or sick or—a fear I could not entirely deny, as Mum was far from young—she might have been struck down by heart failure. She might be—but one could not even think it so baldly; there were other words. Expired. Crossed over. Passed away. Gone to join my father. (p.6)

From the data above, the second thing is included into affectual action because Enola is anxious. Enola began to negative thinking that happened to her mother, even though she was overthinking her mother died. Enola's mother is a single parents who has cared for Enola 14 years. Enola's father has passed away.

The third affectual action, Enola vents her anger by drawing caricatures is found in the following citation.

Excerpt 12

I opened my new drawing kit to take pencil in hand, and a few sheets of paper. On one of these I drew a hasty, not particularly nice picture of Mycroft in his spats and his monocle and his heavy pocket-watch chain looped across his protruding waistcoat. Then I drew a similarly quick picture of Sherlock, all lanky legs and nose and chin. Then I wanted to draw Mum, for I was angry at her, too. (p. 36)

From the data above, the third thing is included into affectual action because Enola is angry. Enola has a talent for drawing. She used her skills to vent emotions and anger by drawing caricatures of Mycroft, Sherlock, and her mother.

The fourth affectual action, Enola enjoys searching for her mother. It can be seen in the following citation.

Excerpt 13

I enjoyed the ciphers after all, for I loved finding things, and Mum's ciphers gave me a new way to do this, first discovering the hidden meaning, then the treasure. (p. 59)

From the data above, the fourth thing is included into affectual action because Enola is happy like having a new hobby. Finding mother is a favorite activity for Enola, such as Mum's ciphers. This action depicts Enola's emotions that show interest as well as pleasure.

B. The Social Action Contribution in Enola's Life

At this point, the researcher analyze the contribution of existing social actions to Enola's life. Based on Enola's goals, there are 2, finding mother and saving Marquess. The contribution of social action based on Enola's goals has an impact on society or readers as well as Enola herself as the main character in this novel.

1. Finding Mother

Enola's first goal is to find her mother. Enola is a 14-year-old who was left by her mother without saying goodbye while her father had passed away. Enola, who is still classified as a child, does not just give up when her mother leaves her, she is even willing to travel to London to find her mother. Based on Enola's goal in this novel, the impact that can affect society or readers is not giving up when there is a problem and a child needs a mother figure. Mother is a role model for her children. Among the contributions of social action in Enola's first goal are the following:

a. The First Mum's Ciphers

Enola keeps thinking about looking for her mother until she realizes that she is a shrewd person.

Excerpt 14

And why, oh why, had she chosen to leave on my birthday? Mum never in her life took a stitch without thread.

And it made perfect sense. Mum was clever. Clever, clever, clever. She had left me a message. As a present. On my birthday. Which was why she had chosen that day of all days to leave. A day for the giving of gifts, so no one would notice— (p. 49)

Enola realizes that her birthday present is a message. The reason behind, no one else could notice it except Enola. This action is instrumentally rational, because it is based on logical thinking.

Excerpt 15

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. (p. 49-50)

Enola finds a message that is ciphered. The first ciphers she got from her mother. To know the content of the message, Enola must manage to arrange words perfectly. Enola continues to think about solving the ciphers. Besides that Enola is also helped by the flower book made by her mother.

Excerpt 16

First of all, a sentence would not likely have words all of three letters. Taking a fresh sheet of paper from my drawing kit, I pulled close the oil lamp on one hand and the candle on the other, then copied the cipher like this:

ALONEKOOLNIYMSMUMEHTNASYRHC

The first word sprang out at me: "alone." Or was it "Enola"? Try it backwards.

CHRYSANTHEMUMSMYINLOOKENOLA

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.

I had solved the cipher. (p. 50-51)

Enola manages to solve her first ciphers. The message Enola addressed from her mother was an instruction to see a painting of chrysanthemum flowers. When she was still with her mother, Enola often watched her paint and attached her to a frame. Behind the painting of chrysanthemums, there is a meaning of the meaning of the flower, according to the book made by Enola's mother, *The Meaning of Flowers*.

Excerpt 17

Wait. Mother had given me another book. The Meanings of Flowers. Reaching for it, I consulted the index, then looked up chrysanthemum.

“The bestowing of chrysanthemums indicates familial attachment and, by implication, affection.” (p. 52)

After solving the ciphers and compiling it into the perfect message, too, knowing the meaning behind the chrysanthemum, Enola rushes to find the painting in her mother's room. Until, Enola managed to find it.

Excerpt 18

At last I found a rendition of chrysanthemums, russet and gold, like the ones in my cipher book.

I turned the chrysanthemum picture over and looked at its brown paper.

A note from Mum!

Trembling, I opened it.

It was a Bank of England note for a hundred pounds. (p. 54-55)

Enola opens a painting of chrysanthemums and gets the answer to the ciphers, there is money.

b. The Second Mum's Ciphers

After successfully solving her first ciphers, Enola found the second ciphers from her mother.

Excerpt 19

AOEOLIMESOK

LNKONYDBBN

I scowled at the cipher for quite a while before I was able to pick out my name in the first three letters of the top line combined with the first two letters of the bottom line. Then I noticed how Mum had painted the ivy zigzagging in a rather unnatural manner up and down the picket fence. Also, the ivy grew from right to left. Rolling my eyes, I followed the same pattern and rewrote the cipher:

KNOBSBEDMYINLOOKENOLA

KNOBS BED MYIN LOOK ENOLA

Or, reading the words from right to left:

ENOLA LOOK IN MY BED KNOBS

Off I went, tiptoeing through the night, to remove the knobs from Mum's bed and discover that an astonishing amount of paper money can be stuffed inside brass bedposts. (p. 60)

Cleverly, Enola manages to solve the second ciphers from her mother. The message remained in Enola's mother's room. Command to look at the mattress knob. When it opened, Enola got an answer in the form of money. From these first and second ciphers, Enola realizes that her mother intends to set her free.

c. Enola Escapes

Enola had planned her departure by taking advantage of the situation where she was about to be dropped off at school. When passing by the cemetery, Enola managed to lie to Dick as the train driver by saying goodbye to Enola's father's grave.

Excerpt 20

I let us trot almost past before I said suddenly, as if I had just that moment thought of it, "Dick, stop. I wish to say good-bye to my father."

He pulled the horse to a halt. "What was that, Miss Enola?" When dealing with Dick, full and simple explanations were necessary. "I wish to visit my father's grave," I told him one patient word at a time, "and say a prayer for him in the chapel." (p. 63)

Enola manages to escape from Dick. Enola entered the church. As Enola expected.

Excerpt 21

As I had expected and hoped, I found it unoccupied. After scanning the empty pews, I grinned, tossed my parasol into the castoff-clothing-for-the-poor box, hoisted my skirts above my knees, and dashed for the back door. (p. 63)

Enola escaped through the back door of the church. Then, Enola headed to her bicycle which she had prepared to escape.

Excerpt 22

Down a twisting path worn between the tottering headstones I ran, keeping the chapel between me and any witness who might be passing upon the village street. When I reached the hedge at the bottom of the chapel grounds, I leapt more than climbed the stile, turned right, ran a bit farther, and yes, indeed, yes! There waited my bicycle, hidden in the hedge, where I had left it yesterday. Or rather, yesternight. In the small hours, by the light of a nearly full moon. (p. 64)

Enola brought so many provisions, clothes, and some tools that she had prepared in the bike.

Excerpt 23

On the bicycle were mounted two containers, a basket in front and a box in back, both packed full of sandwiches, pickles, hard-boiled eggs, water flask, bandaging in case of accident, tyre repair kit, knickerbockers, my comfortable old black boots, toothbrush, and such. On my person, also, were mounted two containers, hidden beneath the taupe suit, one in front and one in back. The one in front was a quite unique bust enhancer that I had secretly hand-sewn for myself out of materials purloined from Mum's wardrobe. For the container in back, I had devised a dress improver of like sort. (p. 64)

Not only bicycle, but Enola also use bustle to improve the place as baggage necessary for running away.

Excerpt 24

And I, being blessed with a flat chest, had carried her example a step further. My various and proper regulators, enhancers, and improvers remained in Ferndell Hall—stuffed up my chimney, actually. In their places upon my person I wore cloth containers—baggage, in effect—filled with unmentionables wrapped around bundles of bank notes. In addition, I had folded a carefully chosen spare dress and secured it to my back between my petticoats, where it perfectly filled my train. In the pockets of my suit I had a handkerchief, a cake of soap, comb and hairbrush, my now-precious booklet of ciphers, smelling salts, energy-sustaining candies . . . indeed, I bore a steamer trunk's worth of essentials. (p. 64-65)

Based on the quote above, it is very clear that Enola's preparations are very perfect to escape. It is an instrumental act based on reason and perfectly planned.

Excerpt 25

I would disguise myself as the last thing my brothers would think I could, having met me as a plain beanpole of a child in a frock that barely covered my knees. I would disguise myself as a grown woman. And then I would set about finding my mother. (p. 65)

In addition to preparing herself to escape, Enola has also prepared a disguise for herself. Based on the quote above, Enola will disguise herself as an adult woman. This action is included in instrumentally rational. Then, Enola began her journey to London by bicycle.

Excerpt 26

I COULD HAVE PEDALLED STRAIGHT INTO London by the main road, but that would never do. Too many people would see me. No, my plan for getting to London was simply—and, I hoped, illogically—to have no plan. If I myself did not know what exactly I was doing, then how could my brothers guess? (p. 66)

Enola has been thinking carefully about where she is going. In fact, to trick her brother, Enola has made false clues about the destination of her disappearance.

Excerpt 27

They would hypothesise, of course; they would say, "Mother took her to Bath, so perhaps she has gone there," or "In her room there is a book on Wales, with pencil markings on the map; perhaps she has gone there." (I hoped they would find the book, which I had placed in the dollhouse as a false clue. (p. 66)

Enola had been thinking about how her brother would hypothesize Enola's existence. Not only that, Enola also knows her brothers very well so Enola understands the methods that her two brothers will apply.

Excerpt 28

Mycroft and Sherlock would apply inductive reasoning; therefore, I reasoned, I must trust to chance. I would let the land show me the way eastward, choosing the stoniest ground or whatever would show my tyre marks the least. (p. 66)

Based on the quote above, Enola thought that her brothers would apply the induction method to look for her. Because of this, Enola cannot choose the route using the main road to London because there will be many people who see it. So, Enola decided to take a rocky route.

Enola tries to survive on her way to London station.

Excerpt 29

I would dine upon bread and cheese, I would sleep in the open like a Gypsy, and eventually, wandering along, I would encounter a railway line. By following it one way or the other, I would find a station, and so long as it was not Chaucerlea (where my brothers would surely inquire for me), any station in England would do, for all railways ran to London. (p. 66)

Based on the quote above, Enola would eat lunch with bread and cheese and sleep outdoors like gypsies.

At night, Enola sees an urban light. Cities with train stations.

Excerpt 30

I stood staring, for at no great distance I saw lights. Gas lamps. Glimpsed between the trunks of the hilltop trees, they twinkled in the distance like earthbound stars. A village. I had come up one side of the hill not knowing, and too weary to realise, that a village lay on the other side. A town, rather, being large enough to have gas laid on. A town with, perhaps, a railway station? And even as I thought it, there came floating to my ears, across the dark of night, a train whistle's long tenor call. (p. 69)

Finally, Enola found the train station as planned. Then the next day, Enola prepared to come to the city, especially with the aim of going to the station in the city.

Enola comes to the city in disguise. As a widow, dressed all in black.

Excerpt 31

Very, very early the next morning, I stole out of the beech woods—so early, I hoped, that few if any folk would catch sight of me. Not that I was afraid anyone would recognise me. It was just that it would look a bit odd for a well-dressed widow, on foot, with a carpet-bag, to emerge from such primitive lodging. Yes, a widow. Head to toe, I wore the black garb of mourning I had taken from my mother's closet. The costume, by indicating that I had been married, added a decade or more to my age, yet allowed me to wear my comfortable old black boots, which would not be noticed, and my hair in a simple bun, which I could manage. Best of all, it made me nearly unrecognisable. Hanging from the brim of my black felt hat, a dense black veil enveloped my entire head, so that I looked rather as if I intended to raid a beehive. Black kid-leather gloves covered my hands — I had made sure of this detail, as I lacked a wedding ring—and dull black silk covered me from my chin to my black-booted toes. (p. 70)

Enola's disguise is so perfect. In the novel, Enola has explained in detail everything from the black dress she wears is her mother's dress, head covering, to gloves.

d. Enola Sends a Ciphers Messages to Mum

After solving the Marquess's case, Enola still searches for her mother. Enola wants her mother back because Enola needs a mother figure. Enola attempts to connect with her mother through cipher messages of her mother's flowers.

Excerpt 32

THANK YOU MY CHRYSANTHEMUM ARE YOU BLOOMING? SEND IRIS PLEASE.

*I distinctly remembered from *The Meanings of Flowers* that the iris indicated "a message." Irises in a bouquet alerted the receiver to pay attention to the meanings of the other flowers. The Greek goddess Iris had carried messages between Mount Olympus and Earth via the bridge of the rainbow. (p. 138)*

The message was written randomly as a ciphers messages that her mother used to write for Enola. Then, published it in the personal advertising section of *the Pall Mall Gazette* and *the Journal of Dress Reform*.

Excerpt 33

Taking the message I had composed, I reversed it:

ESAELPSIRIDNES?

GNIMOOBUOYERAM UMEHTNASYRHCYMUOYKNAHT

Then I zigzagged it up and down into two lines, thus:

EALSRDE?

NMOBOEAUETAYHYUYNH SEPIINSGIOLUYRMMHNSRCMOKAT

*Then, swaying on my seat as my cab rumbled along, I reversed the order of the lines to compose my message. This I would place in the personal advertisements columns of the *Pall Mall Gazette*, which my mother seldom missed, plus the *Magazine of Modern Womanhood*, the *Journal of Dress Reform*, and other publications she favoured. My cipher ran as follows:*

"Tails ivy SEPIINSGIOLUYRMMHNSRCMOKAT tips ivy EALSRDE? NMOBOEAUE-TAYHYUYNH your Ivy" (p. 139)

Enola takes lunch every day in the professional tearoom closest to her workplace, as befits a virtuous and humble young woman alone in the big

metropolis. She sits alone, away from the predatory males of her type, and reads the Pall Mall Gazette and several other magazines. She's already discovered a personal ad in one of those publications that piqued her interest enough to tear it out and carry it with her. A message from her mother.

Excerpt 34

"Iris tipstails to Ivy

ABOMNITEUNTNHYATEUASRMLNRSML

OIGNHSNOOLCRSNHMMLOABIGOE"

Sometimes, alone in her cheap lodgings, Miss Meshle (or perhaps the mute, nameless Sister) draws this slip of paper from a pocket and sits down to look at it, even though she has long since deciphered it:

AM BLOOMING IN THE SUN. NOT ONLY CHRYSANTHEMUM, ALSO RAMBLING ROSE. (p. 142)

Enola assumes this is a happy woman, roaming free among the moors' gypsies, where there are no hairpins, corsets, or dress-menders. Her mother's fugitive barely had to flee into the countryside before colliding with a caravan of English nomads. "A free, wandering gypsy life" is symbolized by the sprawling rose. And Eudoria Vernet Holmes appears to have a thieving streak in her gypsy nature. She is almost certainly going to be delighted. A woman who is getting elderly and may not have much time left, having probably only a brief time to fulfill a dream before she dies, has done the best she can for her late-in-life daughter.

2. Saving Marquess

Enola's second goal is to save the Marquess named Lord Tewksbury. Marquess is a royal title. He is the heir to the British throne. Marquess is found by Enola on the ship in a hostage state by villains. So the impact on society that will occur if Enola does not save the Marquess will be able to cause several problems in various fields caused by the kingdom losing its heir to the throne.

First, in the political field, there will be a struggle for the throne and trigger a conflict of division or belief. Second, in the economic field, the kingdom will be neglected in managing the kingdom's economy so that it can result in a society that is not taken care of as well and can cause poverty. The following is the contribution of social action to the second goal of Enola, as follow:

a. The Case of the Missing Marquess

While at Belvidere station, Enola hears news that the Marquess has gone missing. Marquess is a title of nobility in England.

Excerpt 35

“Shocking kidnapping! Read all about it!” bellowed a newsboy. Kidnapping? “Viscount Tewksbury snatched from Basilwether Hall!” I did indeed want to read all about it, but first I wanted to find the railway station. (p. 71)

Soon, the news immediately spread widely. Enola watches as a line of police leads to a train with a car labeled POLICE EXPRESS from Scotland Yard preparing to conduct a search for the Marquess.

Excerpt 36

A gawking crowd had gathered. A number of constables formed a line to keep the onlookers back, while yet more officials in blue uniform strode forward to meet the newly arrived train, an engine pulling a single car importantly labeled POLICE EXPRESS. Out of this stepped several men in travelling cloaks. These swept the ground impressively enough, but the ear-flaps of the matching cloth caps done up in bows atop their heads looked like little bunny ears, quite silly, I thought as I started to edge through the crowd towards the ticket window of the station. (p. 72)

Enola realizes that the crime scene is not far from her, the train station. Enola sees a detective riding a horse to a Basilwether Hall which has a green garden and a gray gothic tower.

Excerpt 37

Hmm. It would seem that the “Shocking Kidnapping!” had taken place close by. Indeed, watching the detectives pile into quite a lovely landau, I saw them being trotted off towards a green park not far beyond the railway station. Above the trees rose the grey Gothic towers of—from the talk around me—Basilwether Hall. (p. 73)

The case caught Enola's attention so much that she chose to buy a newspaper on the missing Marquess rather than buy a train ticket to London.

Excerpt 38

“Duke’s son gone missing! Read all about it!” shrieked a newsboy standing beneath the schedule. While no believer in providence, I had to wonder how chance had placed me here, on this scene of crime, and my brother the great detective elsewhere. My thoughts became unruly, and their lure irresistible. Abandoning my attempt to reach the ticket window, I bought a newspaper instead. (p. 73)

After buying the newspaper, Enola then headed to the teahouse next to Belvidere station. Enola sat in the corner of the room, facing the wall to remove the veil so she could eat tea, sweets, and see the portrait of a young viscount, Tewksbury Basilwether clearly.

Excerpt 39

AT A TEA-SHOP BESIDE BELVIDERE STATION, I sat at a corner table, facing the wall in order to lift my veil. I needed to do this for two purposes: to breakfast upon tea and scones, and to look at young Viscount Tewksbury Basilwether's photographic likeness. (p. 74)

Enola closely observes Tewksbury's photos in detail. Enola is quickly able to capture some information about Tewksbury's missing figure.

Excerpt 40

Occupying nearly half the front page of the newspaper, a formal studio portrait showed the boy dressed in—heavens have mercy, I hoped he wasn't made to wear velvet and frills every day—but how else might he go about with his fair hair, rendered artistic by the curling tongs, hanging to his shoulders? All too apparently his mother had fallen in love with Little Lord Fauntleroy, wretched book responsible for the agonies of a generation of well-born boys. Got up in the height of Fauntleroy fashion, little Lord Tewksbury wore patent leather buckle slippers, white stockings, black velvet knee pants with satin bows at the sides, and a satin sash under his black velvet jacket with its flowing white lace cuffs and collar. He stared at the camera with no expression whatsoever on his face, but I thought I saw a trace of hardness around his jaw. (p. 74)

Then Enola read the newspaper about the news of the Marquess's disappearance. It turned out that the incident happened on Wednesday morning at Basilwether Hall.

Excerpt 41

DUKE'S HEIR OF TENDER YEARS HORRIFICALLY MISSING.

screamed the headline. Reaching for a second scone, I read:

A scene of the most alarming implications unfolded early Wednesday morning at Basilwether Hall, ancestral home of the Dukes of Basilwether, near the thriving town of Belvidere, when an under-gardener noticed that one of the French doors of the billiards room had been broken into. The household staff then being alerted, next discovered that the lock of the room's interior door had been forced, the woodwork showing the marks of a vicious knife. Naturally fearful of burglary, the butler checked the silverware pantry and discovered nothing missing. Nor were the plate and candelabra of the dining room disturbed, or the innumerable valuable contents of the drawing-room, the gallery, the library, or anywhere else in Basilwether Hall's extensive premises. Indeed no further doors had been forced downstairs. It was not until the upstairs maids commenced carrying the customary ewers of hot water to the ducal family's quarters for their matutinal ablutions, that Viscount Tewksbury, Marquess of Basilwether's chamber door was found standing ajar. His furnishings, strewn about the room, bore mute witness to a desperate struggle,

and of his noble personage there was no sign. The Viscount, Lord Basilwether's heir and, indeed, his only son, a mere twelve years of age— (p. 75)

According to an assistant gardener working at Basilwether Hall, she discovered that the glass door of the billiard room had been broken in. As well as according to the servant who was in charge of delivering warm water to the Viscount taking a bath, found that the door of the Viscount's room was wide open and the room furniture was messy. It is known that the age of the Viscount is 12 years old.

b. Visit Basilwether

Enola hurried to leave her seat and immediately headed for Basilwether Park. Enola thinks something valuable must be found, and Enola wants to be the one to find it. Enola had a premonition of Lord Tewksbury's whereabouts. Upon entering the residence of Basilwether Park, Enola meets Madame Laelia Sibyl de Papaver, an astral perditorian. Psychic women or shamans who have the duty to raise the spirits of the dead.

Excerpt 42

“Madame Laelia Sibyl de Papaver, Astral Perditorian, at your service,” the statuesque one proclaimed. “Whatever is lost, I can surely find, for the spirits go everywhere, know all, see all, and they are my friends.” (p. 79)

Enola is staring at the most amazing woman, much taller and bulkier than Enola, startlingly hatless and uncoifed. Madame Laelia's wiry hair spread about her head, shoulder to shoulder, as if she were a white lamp, and her hair a red shade: not chestnut, not auburn, but true red, almost scarlet, the color of a poppy blossom, while her eyes glared out of her rice-powdered face as sooty dark as a poppy's black

heart, according to Enola. Her hair and beauty were so captivating that Enola scarcely noticed her outfit. Enola has only a vague impression of cotton, possibly from Egypt or India, in some barbaric crimson design, petalled as wildly around her gigantic figure as the poppy-hued hair around her.

c. Found The Marquess's Hiding Place

Enola think the only possibility seemed to be perhaps a tree. Enola walked through the boringly well-kept woodlands of Basilwether Park, concentrating on finding that specific tree like a hiding place. It would be close to Basilwether Hall and its formal garden, but not too close to the edge of Basilwether Park. After she had nearly circled the Basilwether park, then Enola found it.

Excerpt 43

It was not one tree, actually, but four growing from a single base. Four maple seedlings had planted themselves in the same place, and all had survived to form a symmetrical cluster whose four trunks rose at a steep angle from one another, with a perfect square of space in between. (p. 82)

Enola climbed and crawled in to look. Then, she can analyze a condition about the case of the missing Marquess.

Excerpt 44

But at once my attention was arrested by a shocking sight in the middle of the plank floor. Scraps, fragments, rag-tag bits cut and torn so dreadfully that it took me a moment to recognise what they were: black velvet, white lace, baby-blue satin. Remains of what had once been clothing. And atop that heap of ruins, hair. Long, curled locks of golden hair. He must have shorn his head to stubble. After ripping his finery to shreds. Viscount Tewksbury had entered this refuge. Of his own free will. No kidnapper would have or could have brought him here. And by the looks of things, Viscount Tewksbury had left this hideaway as he had come, of his own free will. But no longer to be Viscount Tewksbury, Marquess of Basilwether. (p. 84)

d. Leaving Basilwether

After finding the Marquess's hiding place, Enola began to descend from the hiding place. Enola walked over and when right in front of Basilwether Hall there was someone calling out to her. Enola looked at a man walking towards where she was standing. One of the detectives from London.

Excerpt 45

"I am an acquaintance of Mr. Sherlock Holmes. My name is Lestrade." (p. 86)

Enola feels threatened by Lestrade's existence, because Lestrade will tell Sherlock that she has met with Enola. Enola feels threatened and she tries to distract Lestrade by providing information about the Marquess.

Excerpt 46

"Regarding Lord Tewksbury," I said in a commanding manner mimicking that of my famous brother, "he has not been kidnapped." I waved aside the inspector's attempt to protest. "He has taken matters into his own hands; he has run away.

He wants to go to sea on a boat. A ship, I mean." In the young viscount's hideaway I had seen pictures of steamships, clipper ships, all sorts of sea-faring vessels. "In particular, he admires that huge monstrosity, the one that looks like a floating cattle trough with sails on top and paddle-wheels on the sides, what is its name? The one that laid the transatlantic cable?"

"The Great Eastern." At last I remembered the name of the world's largest ship. "You will find Lord Tewksbury at a seaport, probably the docks of London, in all likelihood applying for a berth as a seaman or a cabin boy, as he has been practising tying sailors' knots. He has cut his hair. He must have gotten some common clothing somehow, perhaps from the stable boys; you might want to question them. After such a transformation, I imagine no one at the station recognised him if he went by train." (p. 87)

Enola feels threatened by Lestrade's existence, because Lestrade will tell Sherlock that she has met with Enola. Enola feels threatened and she tries to distract Lestrade by providing information about the Marquess.

Excerpt 47

Stepping back, away from his grasp, I became aware of a third party to the conversation. At the top of the marble stairway, looming amid balustrades and Grecian columns, Madame Laelia watched and listened. (p. 88)

After giving information about Marquess, Enola runaway from Lestrade.

Then, he shouted her name. Enola lifted one hand in a courteous but dismissive wave, emulating her brother, without changing her pace or glancing back. Restraining an impulse to run, she kept walking.

e. Go to London

Enola goes to London by train.

Excerpt 48

A conductor led me down a narrow aisle, opened a door, and willy-nilly I found myself compartmented with three strangers, taking the one remaining place, which faced the rear of the train. Moments later I felt myself being carried, slowly at first but moment by moment accelerating, backwards towards London. (p. 88)

When Enola glanced up instead at the glass in the corridor door, she realized that a stranger was snooped her.

Excerpt 49

I very nearly screamed. There, like a full moon rising, a large face peered into the compartment. With his nose actually pressed against the glass, the man looked in, scanning each occupant in turn. With no change in his cold expression he fixed his shadowy gaze on me. Then he turned away and moved on. (p. 90).

Opposite Enola, an old woman named Culhane fixed Enola with her cheery gaze and offered her clothing shop on Saint Tookings Lane, off Kipple Street. Enola also considers how she was going to get rid of her widow's attire and buy something different. Of course, she had the money to order everything she wanted, but clothing

construction takes time. Furthermore, her brother would almost certainly inquire of the recognized seamstresses.. Then, she thinks to go to used clothing shops.

Excerpt 50

Now I knew. Used clothing shops. Saint Tookings Lane, off Kipple Street. In the East End. I did not think my brother was likely to inquire there. (p. 93)

When Enola emerged from Aldersgate Station, she walked towards the used clothing stores to transform her widow's clothing, The East London.

Excerpt 51

Here in London, just as anywhere else, I told myself, the sun went down in the west. Therefore, forcing my flabbergasted limbs to move, I walked down a broad avenue leading in the opposite direction—for I wanted to go east, towards the used clothing stores, the docks, the poor streets. The East End. (p. 94)

Enola walked faster as if she could somehow escape. What with so many strange sights and so much commotion, small wonder she didn't hear the footsteps following her.

Excerpt 52

I leapt forward to flee, but it was too late. The footfalls rushed upon me. An iron grip grasped my arm. I started to scream, but a steely hand clamped over my mouth. Very close to my ear a deep voice growled, "If you move or cry out, I will kill you." (p. 97)

Enola is captured by criminals. The villain inquired about the whereabouts of Lord Tewksbury. Enola is involved in the Marquess case, although she herself does not know where the Marquess is.

Excerpt 53

"Where is he?" the man demanded, his tone most menacing. What? Where was who? I could not speak. "Where is Lord Tewksbury?" It made no sense. Why would a man in London be accosting me about the noble runaway? Who could know I had been in Belvidere? Then I remembered the face I had seen pressed against the glass, peering into the train compartment. (p. 98)

The villain kidnaps Enola and holds her captive. When Enola opened her eyes after blinking, she discovered herself awkwardly positioned on a strange, curving board floor with her hands tied behind her back and her ankles similarly fastened in front of her with rough hemp cord. Enola realized she was not alone while she was laying in the boat's cellar.

Excerpt 54

From the opposite side of the hull, with his hands behind his back and his bound ankles just across the bilge from mine, a boy faced me. Studied me. Scowling dark eyes. Hard jaw. Cheap, ill-fitting clothing. Bare feet that looked soft, sore, pale. An uneven stubble of fair hair. And a face I had seen before, although only upon the front page of a newspaper. Viscount Tewksbury, Marquess of Basilwether. (p. 101)

f. Saving Marquess

Enola tried to untie the rope that bound her hands.

Excerpt 55

As silently as I could, I turned the upper portion of my person, trying to place my bound wrists against a protruding rib of my corset. It was not easy, as the slash in my dress was at the side. But by straining one arm to the utmost while propping myself up on the elbow of the other, clenching my teeth to keep from making a sound, I contrived to loop the cord that bound my wrists around the tip of a steel corset stay. So twisted that I could barely move, I nevertheless managed to force back the heavily starched fabric that sheathed the steel. Then, even more contorted, I began trying to cut through the cords. (p. 108)

After successfully untying the rope in her hand, Enola proceeded to cut the rope that bound her leg.

Excerpt 56

Unbuttoning part of my bodice, I reached deep into my frontal baggage and found the penknife I had removed from my drawing kit and stowed in my "bust enhancer" along with a pencil and some folded sheets of paper. After buttoning up again, I opened the penknife, scooped, and cut the cords away from my ankles. (p. 111)

After success, Enola helps Lord Tewksbury. With one quick snick she severed the cord binding his hands behind his back. Then she handed him the knife

so he could free his feet himself. Then they escape together. However, the villain continues to pursue Enola and Lord Tewksbury.

Excerpt 57

“You won’t get far!” bellowed a ferocious voice from the boat. “Just wait till I get some clothes on me and my hands on you!” (p. 114)

Enola cried as they slid to a halt at the end of another pier that led nowhere. But their enemies, who knew their way, reached shore just as they did, only a stone’s throw behind them. Blindly, with Tewky’s hand in Enola’s arms, she fled up a narrow street and around a corner. Zigzagging between heavily loaded wagons drawn by straining draft horses, they ran at an angle across the street to the next turning.

Excerpt 58

“No.” Blinking away my blind panic, I looked around me as we ran. We seemed to be reaching the end of wagons and docks and warehouses. Now we ran along a poor street of shabby lodgings and even shabbier businesses: a fishmonger’s, a pawn shop, an umbrella mender. And street vendors: “Live mussels, live oysters!” “Sweet ices here! Cold sweet strawberry ices!” There were people about, a dust- man with a donkey-cart, men with barrows of scrap metal, women and girls afoot in caps and aprons that should have been white but had grimed to the colour of mushrooms. People, but not the sort likely to help us, and not enough of them so that a barefoot, fleeing boy could escape notice, let alone a breathless, dishevelled, bareheaded girl in the torn, bloodsmearred dress of a widow. “Stop, thieves!” bellowed a voice behind us, hoarse but still roaring. “Stop those two scoundrels! Villains! Pickpockets!” (p. 116)

Running down quite a filthy alley, Enola thrust her forearm into her frontal baggage and, her fingers encountering a packet of crisp papers, withdrew one. Hiding it in her palm as she rounded the final corner back into the street, she dashed towards a used clothing store. Tewky and Enola had only a moment before the two villains would round the corner and sight them again. In that moment, Enola thrust

a bank note for a hundred pounds into the hands of Mrs. Culhane. Then, Mrs. Culhane dragged them into Culhane's Used Clothing Emporium.

Excerpt 59

GASPING FOR BREATH, WE DARTED INTO A gloomy, dirty, cluttered room that felt as close as an oven. From one side wall hung a number of long cloaks and mantles; for quick concealment we pressed ourselves into their shadowy folds. Trembling, hands clenched, I watched the front door, waiting to see whether my bribe would succeed. (p. 169)

Enola and Tewky success to escape from the two villains with the help of Mrs. Culhane. The names of the two villains are Cutter and Squeaky.

Excerpt 60

"So," she said, "one day yer a grievin' widder, and the next day it turns out yer a stringy-hair girl runnin' from Cutter and Squeaky." (p. 119)

The next day Tewky and Enola slipped out of her shop by the back door, strengthened and transformed. In the end, Tewky decided to return to Scotland Yard, Enola also accompanied Tewky.

Excerpt 61

I stood up and hailed a cab. An open, hansom cab; I wanted us to go in style. Tewky gave me his hand like a gentleman as I climbed in, as I directed the driver, "To Scotland Yard." (p. 184)

Enola paid attention only to her own thoughts: Something needed to be done about Cutter and Madame Laelia Sibyl de Papaver, Astral Perditorian. she had no proof, but the more she turned matters over in her mind, the more she considered they might be involved in a kidnapping ring together. Enola had encountered at Basilwether Hall, only Inspector Lestrade and Madame Laelia had heard me describe the whereabouts of Lord Tewksbury. One of those two had contacted

Cutter to have him wire Squeaky to take Tewky prisoner. Surely it had not been Lestrade. Conclusion: It must have been Madame Laelia.

Excerpt 62

I murmured, continuing my dark thoughts of Madame Laelia. While appearing to be on the side of the angels, the woman had actually allied herself with the devils: Cutter and Squeaky. They kidnapped a victim, I conjectured, and then Madame Laelia was called in for her dubious services, so that while Cutter and Squeaky collected ransom, Madame Laelia was paid handsomely for her spiritual insights into the missing person's whereabouts. They all profited, and they were all in their foul business together. In Tewky's case, although initially he had run away, Cutter and Squeaky had seized the opportunity to kidnap him afterward. (p. 129)

Enola sketched an exaggerated portrait of Cutter and also Madame Laelia

Sibyl de Papaver.

Excerpt 63

Of course. To be a woman, all that was necessary was to put on false hair, various Patent Amplifiers, Enhancers, Improvers, and Regulators, and the necessary concealments: dress, hat, gloves. I of all people should know. Tewky saw, too. He whispered, "It's the same person." The bright red wig, I thought, to hide the hairy ears and distract attention from the face. And some enhancement of the lips, eyelashes, and eyes, easy enough—face paint. No respectable lady would ever admit to the use of such artifice, but I had heard it was done. Not that this person was either respectable or a lady. Tewky demanded, pointing from one drawing to the other, "If that's Cutter, then who is that?" I told him, although the name meant nothing to him: "Madame Laelia Sibyl de Papaver." (p. 131)

Tewky and Enola arrive at Sotland Yard. They meet with Inspector Lestrade and Sherlock Holmes, but Enola quickly runs away from her brother because she still wants to continue the journey to find her mother. Enola left Tewky with two sketches, hoped Lestrade might realise the significance of the sketches, two caricatures about the villains.

Excerpt 64

As the inspector and the great detective turned to gawk at the commonly clad boy, as they blinked and stared, as recognition dawned, I stood up and walked quietly away. I caught only a glimpse of my brother's face, and had I known how rare a treat it was to see Sherlock Holmes so astonished, I would have enjoyed the moment more. But I did not linger, just took

a few steps down the hallway, opened the first door that presented itself, and went in, closing the door softly behind me. (p. 135).

Finally, Enola success to save Marquess and gave the code in the form of a sketch of the villains who had kidnapped him. After successfully saving the Marquess, Enola starts looking for her mother again.

CHAPTER V

CONCLUSION AND SUGGESTION

The following chapter presents the conclusion of the analysis in the previous chapter. Furthermore, this chapter also provides the suggestion for the next researchers.

A. Conclusion

This research is applying Max Weber's social action which is included in sociological approach in analyze the main character of *An Enola Holmes Mystery: The Case of the Missing Marquess* (2006). In this theory, Max Weber divides the form of social action into four types consists of instrumentally rational, value rational action, affectual action, and traditional action. The focus of this study is Enola Holmes as the main character.

These social action bring Enola to achieve her goals. Enola Holmes has two main goals, those are finding her mother, Lady Eudoria and Marquess of Basilwether, Lord Tewksburry. For the first goals, although Enola cannot find her mother, she managed to connect with her mother via personal advertisements columns of the *Pall Mall Gazette* using a special code that her mother had written. At the end of the story, Enola will look for her mother in the summer, when it's warm and sunny enough to travel. Enola will go on a journey to find her mother among the gypsies.

For the second goals, Enola successfully handles the case of the missing Marquess. With Enola's social action, she was finally able to escape from the villains and accompany Tewky to Scotland Yard, so he could return to Basilwether.

B. Suggestion

This study can be an optional reference for further research focusing on social action theory. The theory of social action is suitable for mystery genre novels like *An Enola Holmes Mystery: The Case of the Missing Marquess*. Besides, it can be reference for the one who would like to analyze the same novel.

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