

As Quiet As Night, As Cheerful As Day : Case-Solving Patterns in Enola Holmes (2020) and Sherlock Holmes (2009) Films and the Influence of Color on the Case

Nazwa Maritzsa Wahyudin¹, Hasbi Assidiqi¹, Dian Nurrachman¹

¹Universitas Islam Negeri Sunan Gunung Djati Bandung, Indonesia

*Correspondence: nazwamaritzsaa@gmail.com

ABSTRACT

Enola Holmes and Sherlock Holmes produce different shows within the same genre. This research aims to discover the differences in case-solving techniques between Enola and Sherlock Holmes. The appropriate method for this research is qualitative using literary criticism. The researcher only focused on the films and reference sources to find out the case-solving patterns and the influence of color in Enola Holmes and Sherlock Holmes. The findings are that Enola uses more case-solving techniques, such as wordplay and intuition, and prioritizes feelings. The colors displayed also look more cheerful with a combination of bright colors. Whereas, Sherlock uses more deductive abilities with a focus on goals without involving his feelings by using dark colors that make him look serious and dark. In his every action, there is no hesitation at all. This research proves the difference between Sherlock and Enola in solving cases and the fact that colors are not just aesthetics but can also support the narrative, which then creates a deeper message and atmosphere.

ARTICLE HISTORY

Published March 13th 2025



KEYWORDS

Case-Solving; Color; Enola Holmes; Sherlock Holmes.

ARTICLE LICENCE

© 2025 Universitas Hasanuddin
Under the license CC BY-SA
4.0



1. Introduction

Sherlock Holmes and Enola Holmes films come from different worlds. Sherlock Holmes is based on a character created by Sir Arthur Conan Doyle, while Enola Holmes is a character created by Nancy Springer. The 2009 film Sherlock Holmes was directed by Guy Ritchie The 2020 Enola Holmes film is directed by Harry Bradbeer adapted from Nancy Springer's novel The Enola Holmes Mysteries 2006. Unlike the original Sherlock Holmes stories, Nancy Springer's Enola Holmes is aimed at teenage readers. Springer writes Enola's stories that don't solve murders like Sherlock Holmes, but instead revolve around loss (Pradana & Suryasaladin, 2022; Rahman, 2018; Junaid et al., 2025; Sugiyartati et al., 2020). Enola only uses her abilities to find lost people or objects. As a beginner in the field of detective Enola starts her journey with a fairly easy case, in contrast to Sherlock who has experience making the cases he handles very difficult.

Detectives in the minds of many people are synonymous with authoritative and mysterious men. Damayanti et al. (2024) sherlock is regarded for his intelligence and detective skills. Enola's abilities challenge the idea that only men can be great detectives. Enola proves that detectives aren't always men. Women are also capable of being great detectives. Enola is able to change the view that people have built up about the figure of the detective.

Every detective has their own way of solving cases, and Sherlock and Enola are no different. Sherlock prioritizes logic above all else. It is this logic that makes Sherlock cold when solving cases. For Sherlock, feelings are not important, how to solve the case is much more important. Meanwhile, Enola tucked her feelings more, which is why Enola was off in solving the case.

In films, color is no less important. Color plays a role in adding messages and aesthetics (Junaid et al., 2024; Rahman et al., 2023; Suma et al., 2023). In this research, researchers combine case solving patterns and how color affects them. Sherlock Holmes produces films that have colors with a dark atmosphere, this color then produces a dark storyline, so that in the end Sherlock Holmes becomes a dark spectacle, with all the impression of solving a case full of mystery. Meanwhile, Enola Holmes, who always slips feelings in solving her cases, produces brighter color tones in every scene. This is the best contrast with Sherlock Holmes, so Enola brings a newer way and atmosphere in solving cases.

If examined more deeply, this research does not only contribute from the academic side. It also emphasizes modernity. Many people do not realize that a detective has a characteristic in solving cases. This research aims to find out how a detective solves his case, and also to prove that color is one of the most important channels in film. Color plays a

big role in understanding the hidden meaning. Petrie & Boggs (2017) the director can capitalize on another characteristic of color to ensure that attention is attracted to the proper object: Some colors seem to advance toward the foreground, and others seem to recede into the background. Sometimes people speculate that color is just an additional element to add aesthetics. Researchers want to prove that color is more than just aesthetics (Anriadi et al., 2022; Coëgnarts, 2024). Colors gently convey what words cannot. A lot of research has been done to analyze the gist of the story in a nutshell. There are also many research that discuss color. Not only do they exist to inform people from an academic perspective, this research also exist to bridge future research, here are some previous studies that underline this research.

The first research is *Mediating Girl Power: A Cognitive Approach to Enola Holmes on Page and Screen* by Flegar (2022). This research was chosen because it has the same object, Enola Holmes. Flegar examined the differences between the main characters, Enola in the book version and Enola in the film version. The difference in female power traits that are more prominent in the film, in contrast to the novel version, which does not emphasize this. The investigative strategy used by Enola in solving cases is also examined here. What distinguishes this research from the researcher's research is different theories. In addition, there is a comparison factor. If Flegar's research compares the book version of Enola and the film version of Enola, then the researcher compares the case-solving pattern between Enola and Sherlock Holmes in two different films.

The second research is *Analisis Narasi Tzvetan Todorov Pada Film Saloka Rimba* by Azizaty & Putri (2018). Azizaty and Putri examined narrative elements in films. Although they use the same theory, the thing that distinguishes them from the researcher's research is the object chosen and the purpose of the research. The third research is *Sherlock Holmes introduces critical thinking* by Sabade (2021). Sabade analyzes how Sherlock Holmes thinks. This is inseparable from how he solves cases. Sabane explains how Sherlock Holmes uses deductive skills to solve cases by exploring the Holmesian method. This is the difference between Sabane's research and ours. We have different methods and theories to prove Sherlock Holmes' case-solving pattern.

The fourth research is *Analisis Tone Warna Dalam Sinematografi Dalam Menciptakan Efek Bahagia Pada Film Dokumenter "Permata Di Tengah Danau Toba" Yang Disutradarai Oleh Andi Hutagalung* by Putra & Manesah (2024). Putra and Manesah explain how the influence of color is produced in the film, and how color can affect the audience's view of the film itself. Specifically examining the influence of colors that can create a happy effect. The difference between Putra and Manesah's research and the research conducted by the researcher is the object. Researchers used the films Enola and Sherlock Holmes as objects and then compared the color tones between the two, not only paying attention to the happy effect.

The fifth research is *Color Storytelling Sebagai Visual Narrative Pada Film Animasi The Red Turtle* by Salsabila & Faisal (2023). Salsabila and Faisal highlighted how important color is in expressing feelings, creating mood, and reinforcing character actions. The thing that distinguishes this research from researchers is the theory used and the research topic. Researchers try to connect the colors in the scene with the pattern of solving the Sherlock Holmes and Enola cases. The sixth research is *Analisis Penggunaan Warna Pada Trailer Film John Wick Chapter-4 Dengan Semiotika Peirce* by Wijayanto & Senoprabowo (2023). Highlighting how color can be chosen as the right choice in the John Wick movie trailer. In addition to different objects and theories, this is what then makes Wijayanto and Senoprabowo's research different from the researcher's. Researchers want to convey the message brought by the director through colors in the film. While Wijayanto and Senoprabowo only focused on the suitability and importance of color selection.

The seventh research *Identifikasi Skema Warna Pada Color Grading Sebagai Pembangun Mood Dalam Film Animasi Pixar "Coco"* by Oktaviandry & Setiadi (2023). Oktaviandry and Setiadi discuss color grading in building mood in the film Coco. The thing that distinguishes it from researchers is a different object. Researchers also examine colors that not only build mood researchers examine all aspects produced by color. In addition, the theory that researchers use is also different. The eighth research *Warna Sebagai Look Dan Mood Pada Videografi Film Televisi "Pancer"* by Prachihara (2016). Prachihara discusses the role of color as a look and mood in the film Pancer. The thing that distinguishes this research from the research conducted by the researcher is the object. The theory used is also different. researchers also examined 2 aspects, in contrast to this research which only focused on color.

The difference between these eight researches is the object. The researcher compares two objects, namely Enola Holmes and Sherlock Holmes. This research also uses two theories, namely Tzvetan Todorov's narrative theory, which has been modified by Lacey and Gillespie, and Johann Wolfgang von Goethe's color theory. Todorov's narrative structure divides the film into three parts, namely the beginning, middle, and end. Sari & Haryono (2018) the narrative begins with a balance that is then disturbed by the presence of evil forces. The narrative ends with an attempt to stop the disturbance

so that balance is reestablished. Eriyanto (2017) Lacey and Gillespie then modified it into 5 parts, equilibrium, disruption, recognition, repair the damage, and new equilibrium. Equilibrium, is the stage where the main character lives a stable, prosperous life. Disruption is a condition where peace changes due to disturbance, and the disturbance that arises has not yet been felt by the character. Recognition is the stage where the character begins to realize the disruption that has occurred. Repair the damage is the stage where the character attempts to repair the disruption in order to create peace as before. New equilibrium is the stage where equilibrium begins to occur after the problem is solved, which is similar to the first stage.

Charles Eastlake (1840) that every colour produces a distinct impression on the mind, and thus addresses at once the and feelings. Hence it follows that colour may be employed for certain moral and aesthetic ends. Such an application, coinciding entirely with nature, might be called symbolical, since the colour would be employed in conformity with its effect, and would at once express its meaning. Johann Wolfgang von Goethe explains that colors can mean anything depending on the context. Colors are still centered on the earth, such as brown which means earth and earth symbolizes the balance that occurs. Goethe always associates colors with the earth. Goethe also explained that colors can also mean symbols depending on the context. This aligns with Stokley (2018) Goethe was really seeking was not a physiological, but a psychological theory of colors and he believed scientists were disadvantaged because they desired to explain but not experience the colors like artist or poets would. He disagreed that color was simply a scientific study, but a personal experience perceived differently by person. He wanted to emphasize on the "sensual-moral" effect of color.

2. Methodology

This research uses literary criticism with an objective approach that focuses on the intrinsic elements in the film. Herawati (2021) literary works are a whole unit composed of parts that are closely related and require consideration and analysis with intrinsic criteria based on complexity, coherence, balance, integrity, and interrelationships between components. Objective literary criticism focuses on each element coming together like a harmony. Plot, theme, character, setting, language style, point of view, and mission are not described one by one but are interrelated to each other.

A detective is famous for his method of solving cases. This research focuses on how Sherlock Holmes and Enola Holmes solve cases. Using Todorov's narrative theory as modified by Lacey and Gillespie, Tzvetan Todorov's narrative theory allows us to explore the case-solving patterns of Sherlock and Enola Holmes. The researcher also uses Johann Wolfgang von Goethe's color theory, which allows the researcher to explore the meaning of color in the case carried out by Sherlock and Enola Holmes. By using an objective criticism approach, in the end, the two have an inseparable relationship with each other.

By using qualitative methods, the primary data used in the research are the plot, some parts of the story that have been screencaps, and the dialog delivered by the characters. The selected parts will explain how the case is resolved and how color affects it. Some relevant secondary data from outside is also used to support the primary data to produce the expected research.

3. Result and Discussion

The results of this study focus on the analysis of utterances in the film "*Honeymoonish*" by Elie El Semaan using a pragmatic approach. Through this analysis, various patterns of utterances reflecting social dynamics, cultural values, and character identities have been identified. This discussion will outline the main findings obtained from the analysis and their implications for understanding the social context in the film.

3.1. Case-solving patterns in Enola Holmes and Sherlock Holmes

3.1.1 Equilibrium

Enola lived by her mother's teachings from reading and experimenting to creative sports and martial arts. All her activities were done with her mother.

Data 1



Enola: "She was my whole world."

Figure 1. Minute 02.23

This scene included in equilibrium. Lacey and Gillespie, (in Eriyanto, 2017) In equilibrium, it can be a narrative about a family that begins with a harmonious family condition. This scene explains life of the character before the disturbance. Here it is clearly seen how Enola's peaceful life was when she was still with her mother, before her mother finally disappeared. Enola's words here describe what she feels. This shows that Enola is influenced by her feelings. Enola says as if her mother is everything. Through her words, Enola also looks like she is willing to do anything for her mother.

After last case, Sherlock Holmes locked himself in his room.

Data 2



Sherlock: "My mind rebels at stagnation. Give me problems, give me work!"

Figure 2. 09:21 - 09:24

This scene is included in the equilibrium. Lacey and Gillespie, (in Eriyanto, 2017) in equilibrium narratives generally begin with a situation of normalcy, order and balance. This scene is in equilibrium because it shows how the main character's life was before the problem. Sherlock's life before the new case came to him seemed quite lost. For Sherlock, work was inherent. Sherlock is very ambitious. This can be seen from how he portrays himself when he solves a case. Sherlock will not stop until the case is solved. The dialog explains that Sherlock is quite a workaholic.

3.1.2 Disruption

Data 3





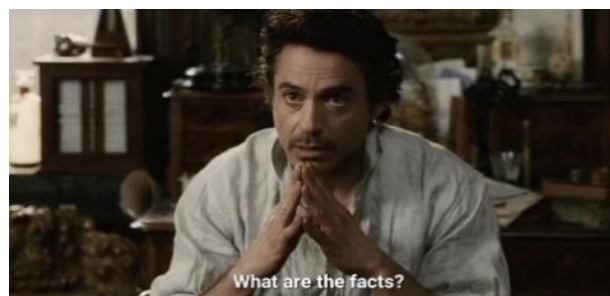
Enola: "A week ago, on the July morning of my 16th birthday, I awoke to find that my mother was missing. She'd left Fendell Hall, our home at some point during the night, and she did no return."

Figure 3. 03.03-03:25

This scene is included in the Disruption. Disruption is the appearance of a disturbance from one of the characters in the story that disturbs the peace. At this stage the main character still does not realize what problems are happening. According to Lacey and Gillespie, (in Eriyanto, 2017) in disruption, a normal and orderly life, after the presence of certain characters or actions, turns into disorder. This scene is a depiction of chaos due to the act of Eudora leaving suddenly, Enola is not really sure that her mother is missing. Enola just thought that Eudora left but didn't tell her. Enola waits, hoping that her mother will return. Enola's gesture in this scene looks like a restless child waiting for her mother.

Irene comes to see Sherlock and asks him to find someone for her, and that person is Reordan.

Data 4



Clark : "It's Lord Blackwood sir, He it appears he's come back from the grave."

Sherlock : "Most engaging."

Watson : "Very clever. I pronounced the man dead myself."

Sherlock : "What are the facts?"

Figure 4. Minute 36:08 - 36:28

This scene is included in the disruption. Disruption is a condition where a problem arises but the main character is still unaware of it. According to Lacey and Gillespie (in Eriyanto, 2017) in disruption, can be an action or a character that

disrupts harmony, balance, or order. The character that breaks the harmony here is Blackwood. Eriyanto (2017) this disorder is still symptomatic and has not yet been recognized by all members of the community Sherlock and Watson don't believe what Clark is saying. This scene falls into disruption because Sherlock and Watson really don't believe what Clark said. For them, what Clark said felt like a trick and nonsense because they were already sure that Blackwood was dead by hanging, and Watson himself had proven it with both hands.

3.1.3 Recognition

On the train while going to look for her mother, Enola meets Tewkesbury, who is in danger, and helps her escape from there. After the journey, Enola and Tewkesbury part ways. Enola returns to search for clues that lead her to a warehouse. At the warehouse, Enola finds another clue.

Data 5



Enola: "You do have a plan. What are you planning mother? Do I want to find you?"

Figure 5. Minute 49:00- 49:12

This scene is also included in Recognition. According to Lacey and Gillespie (in Eriyanto, 2017) in the third stage, the disruption gets bigger, and the impact is felt more. In recognition, the main character has realized the real problem. In this scene Enola realizes that her mother is missing to do a big thing. a thing that was unthinkable to her. Enola uses her intuition a lot here. Enola even begins to feel confused. Mixed feelings overcome her. Enola starts to question whether what she is doing is right. But then she decides to continue her search.

It wasn't long before Enola was attacked by people targeting Tewkesbury. Enola, who has been trained by her mother in martial arts, wins the fight and escapes from there.

Data 6





Enola : “When I was a child, I cut my knee open trying to save a sheep from the cliff edge. I almost died, in truth. Mother was angry. Very angry.”

Eudora: “It is good to care for the vulnerable, but not if it means risking your life. Sometimes you have to let nature take his course. Do you hear me?”

Enola : “The truth is I did not ask for Tewkesbury, Marquess of Basilwether in my life. I did not want Tewkesbury, Marquess of Basilwether in my life. So why I feel responsibility for the viscount Tewkesbury, Marquess of Basilwether? Because there are those that want to hurt him, and he has not the strength to stop them, and I do have that strength. She would have me leave him. He is foolish, proud, and utterly ridiculous. But he’s on the edge of a cliff. Mother you will have to wait.”

Figure 6. Minute 54:09–55:26

This scene is also included in Recognition. Recognition is a condition where the problems that arise are getting bigger. According to Lacey and Gillespie (in Eriyanto, 2017) at recognition stage the disturbance generally reaches a peak. At first the character begins to realize the disturbance, but over time the disturbance gets bigger. In this scene Enola chose to follow her intuition. This scene is included in Recognition because here Enola realizes that the most urgent thing to handle is not her mother but helping Tewkesbury. Eudora’s dialogue here is actually in Enola’s memory. Enola was so concerned with her feelings that she delayed her real goal. Since the beginning, Enola has used intuition, but here the intuition in Enola is very clear. Sa’o (2016) intuitive thinking means working with feelings and having strong beliefs to make a decision. In this scene Enola is very confident to help Tewkesbury. Enola thinks Tewkesbury really needs her help because he is weak. Sa’o (2016) in making a decision, a person needs the right strategy, so that the decision taken can solve the problem at hand. After Enola is attacked by the hitman assigned to kill Tewkesbury, Enola strategizes to help Tewkesbury first, then return to look for her mother. Sa’o (2016) intuitive thinking arises when a person has difficulty finding the right answer in solving a problem. Because of the confusion after knowing that her mother disappeared to do something big, and her mother did not seem to need her help. Enola believes that finding her mother is not a case that should be dealt with immediately. Hence she follows her intuition to help Tewkesbury.

Sherlock and Watson go to the cemetery and discover that the person inside the chest is Reordan, the person Irene was looking for. After discovering the fact, they go to Reordan’s place.

Data 7





Watson: "Reordan was working with Blackwood"

Sherlock: "Of course he was."

Figure 7. Minute 47:16 - 47:19

This scene is included in recognition. According to Lacey and Gillespie (in Eriyanto, 2017) at the recognition stage, the disturbance gets bigger, and the impact is more pronounced. Recognition is where the character begins to realize that something is wrong and the problem is not trivial. After visiting the tomb and discovering that the corpse inside is Reordan, Sherlock goes to Reordan's headquarters to find the truth. This scene falls into Recognition Disruption because here Sherlock learns that Reordan works for Blackwood and that something is wrong. The dialog also shows that Sherlock knows this without having to be told by Watson. What Sherlock said indicates that he already knows what happened with his deduction ability, which makes Sherlock faster in solving the puzzle at hand.

After getting the clue, Sherlock went to stop Blackwood's crime, and he even discovered a shocking fact about Blackwood.

Data 8



Sherlock: "Behold, Blackwood's magic revealed."

Irene : "What does it do?"

Sherlock: "it's chemical weapon."

Irene : "You deduced that how?"

Sherlock: "From my pocket, I snipped this off a rather recumbent rat at the slaughterhouse. Note the blue discoloration, the faint smell of bitter almonds. Telltale traces of cyanide. Now we know what the ginger midget was working on. It's revolutionize warfare."

Figure 8. Minute 1:40:48–1:41:14

This scene is also included in Recognition. In recognition, the character is aware of the problem. At this stage the problem is getting bigger and worse. According to Lacey and Gillespie, (in Eriyanto, 2017) in recognition the enemy succeeds in gaining followers and the impact caused by the enemy is increasingly felt by the population. This scene also includes Sherlock realizing that what Blackwood did was not magic, but technological engineering. This scene is also included in Recognition Disruption because Sherlock really knows the facts of public unrest who think that Blackwood is a person who is used at black magic, when in fact Blackwood deliberately kills people using the technology he created.

3.1.4 Repair the Damage

Data 9



Eudora : "You will discover what mettel you truly have, and what you're prepared to risk, for what matters. Your move Enola."

Enola : "We need to go to Basilwether. And injustice has occurred. It's time to right some wrong?"

Figure 9. Minute 1:33:03–01:33:14

At first Enola thought that the mastermind of everything was Tewkesbury's uncle. But it turns out that the mastermind of it all is the Dowager, Tewkesbury's grandmother. After fighting Enola, Tewkesbury managed to defeat the Dowager from all the assassination attempts she made against Tewkesbury.

Data 10



Tewkesbury: "Your time is over."

Figure 10. Minute 01:43:16

This scene is included in Repair the Damage. According to Lacey and Gillespie (in Eriyanto, 2017) at this stage, the narrative usually contains the presence of a hero who seeks to improve conditions. This scene is included in Repair the Damage because here the main character who is the hero solves the problems that occur to solve the unrest felt by many people. Enola wants to fix things in Tewkesbury so that justice can be served. By making Tewkesbury face its problems. What Eudora says in this scene is also in Enola's memory. From the beginning, what she mother said in the past greatly influenced Enola's way of thinking. After trying to face the problem, Enola and Tewkesbury really put an end to all the injustice that happened. The dialogue spoken by Tewkesbury indicated that the Dowager could do nothing more.

After the day became calm, Enola then returned to the inn and found Eudora there. Enola also discovered the fact that her mother really left her to change the world for the better.

Data 11

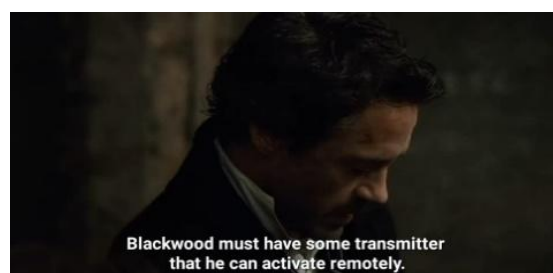


Eudora : "I thought I was the one that was going to change the world. The reform bill, is it the true what you did? What a woman you've become."

Figure 11. Minute 01:54:16–01:54:35

This scene is included in Repair the Damage. According to Lacey and Gillespie (in Eriyanto, 2017) in repair the damage, there has been an attempt to recount the order. At this stage, the characters have given their efforts so that the situation returns to normal. At first Enola only intends to help Tewkesbury, but it turns out that it leads her to meet Eudora. Enola was able to complete her initial mission. Eudora is completely in front of Enola in this scene, so this scene also falls under Repairing Damage. What Enola achieved in defeating the Dowager brought her to Eudora. Eudora looks very proud of what Enola has achieved. And it all happened because of the advice that Eudora always gave her.

Data 12



Irene : "I've never seen anything like it. Look at this."

Sherlock: "Specifically designed to prevent us from disarming it. These appear to be designed to receive a signal of some sort."

Irene : “Electromagnetic Waves?”

Sherlock: “When triggered, the electrodes, will send a charge converting the chemical into gas. The gas will travel up that shaft and filter through the ventilation system that leads directly to parliament. Within seconds the most powerful men in the world will be choking on death. Blackwood must have some transmitter that he can activate remotely.

Figure 12. Minute 1:43:21-1:44:45

An enemy appears who tries to thwart Sherlock's efforts, and Sherlock must fight. When the engine starts, Irene releases the chemical from the engine, and the engine shuts down. But Irene escapes with the liquid. Sherlock and Irene then meet up with Blackwood, and Blackwood takes the liquid from Irene. There was a fight between Sherlock and Blackwood. After a fierce fight, Blackwood is cornered, and Sherlock takes the chemical from Blackwood.

Data 13



Sherlock : “That was never any magic. Only conjuring tricks. The simplest involved paying people off like the guard who pretended to be possessed outside your cell. Your reputation and the inmates fear did the rest. Others required more elaborate preparations like the sandstone slab that covered your tomb. You did it broken before your burial, then put it back together using an adhesive. An ancient Egyptian recipe, I believe a mixture of egg and honey designed to be washed away by the rain.”

Blackwood: “Holmes!”

Figure 13. Minute 1:50:41-1:51:26

This scene is included in Repair the Damage. Repair the damage is a situation where the main character begins to repair the situation so that things calm down again. According to Lacey and Gillespie (in Eriyanto, 2017) at this stage, there has been an attempt to recreate order, although the attempt is portrayed as failing. At first, Sherlock's attempt to get the chemicals failed because of Irene, but in the end Sherlock managed to get the chemicals and turn Blackwood away. From analyze how the machine works to Sherlock uncovering facts about Blackwood's crimes, this is included in Repair the Damage. With his deduction ability, Sherlock is also able to explain every lie made by Blackwood with the facts he finds through his deduction ability. Sriyanti et al. (2024) deductive reasoning is a structured cognitive process in which arguments are built upon premises that are established as true. Several flashback scenes reinforce Sherlock's dialogue

and deductive abilities. In the flashback, it is shown how Sherlock guesses what is happening just by observing the objects around him. Sriyanti et al. (2024) for example, in the field of scientific inquiry, established theories serve to explain certain phenomena. Sherlock even explains that everything Blackwood does is technological engineering calmly as if he knows that he will win in the end.

3.1.5 New Equilibrium

Enola begins her new life as a female detective following in the footsteps of her brother, Sherlock Holmes.

Data 14



Enola: "She wants me to find my freedom, my future, my purpose. I am a detective. I am a Decipherer. And u am a finder of lost souls. My life is my own. And the future is up to us."

Figure 14. Minute 01:56:07-01:56:28

This scene is included in new equilibrium. According to Lacey and Gillespie, (in Eriyanto, 2017) in new equilibrium the chaos that emerged in the second act is successfully resolved so that order can be restored. This is the final act where the character returns to living her life in peace. This scene explains Enola's life after the problem is over. Enola found her true self, and she will live according to her wishes. The dialogue explains that Enola is now truly following her intuition. She now knows what she will do after the case is over. Enola believes that she is capable of being a detective.

After Blackwood's death, Sherlock realized that it wasn't over yet. One of the components of the machine used by Blackwood was stolen by Moriarty.

Data 15



Sherlock: "Case reopened."

Figure 15. Minute 2:00:30

This scene is included in new equilibrium. Equilibrium is a stable condition after the problem is resolved. According to Lacey and Gillespie (in Eriyanto, 2017) new equilibrium is the final act of a narrative. New equilibrium is characterized by the balance that occurs after the problem is solved. This scene is included in the new equilibrium because it explains how Sherlock's life after the case is over. The equilibrium for Sherlock is going back to work. Sherlock has always worked and is not comfortable being unemployed. Therefore, Sherlock returns to find a new case that arises, especially since this new case is related to the previous case. This scene shows his persistence and love for his work.

3.2. Color comparison in Enola Holmes and Sherlock Holmes

3.2.1. Colors in Equilibrium

Data 16



Figure 16. Minute 01:58

According to Goethe, (in Tanesia & Heryanto, 2021) the color green is said to depict gratitude. Seen from the context, the dominant green color signifies the stable atmosphere that the character is feeling. Tanesia & Heryanto (2021) everyone who sees green will feel relaxed and have no desire to imagine the situation outside. The green color also gives a feeling of security to Enola and Eudora. The white color on the clothes worn by Eudora and Enola signifies the mutual trust that exists between them. The brown color on Eudora's skirt also signifies that she is the balance of the situation. Since earth colors dominate here, the colors are connected to each other to provide calmness and stability.

Data 17



Figure 17. Minute 09:27

According to Goethe, (in Setiawan et al, 2017) black color gives the impression of being dark, gloomy and aloof. it also signifies Sherlock's despair, which is very evident, especially with his desperate dialogue. But the light coming in through the window seems to be a new hope. Whereas the color brown comes from the earth which is indicated as balance. So seen from the context, the brown jacket Sherlock wears balances between despair and hope.

3.2.2. Colors in Disruption

Data 18



Figure 18. Minute 03:36

Judging from the context, and how the camera focuses on Enola's figure indicates that this time the color is very much emphasize on Enola's figure. According to Goethe, (in Tanesia & Heryanto, 2021) although blue has a light tone to its color, the meaning given is inversely proportional to the previous light color, which is unsettled, cold and worried. The dark blue that is the main focus indicates the depth of her emotions, the darker the color, the more it indicates that she is completely immersed in melancholy. Meanwhile, the hazy green color in the background here shows a different mood. The world looks fine (stable) and the blue color of the sky signifies Enola's high hopes.

Data 19



Figure 19. Minute 39:39

There is a lot of dark color dominance in this scene. According to Goethe, (in Agnes, 2023) colors can have two impressions that can affect human emotions, namely positive impressions and negative impressions, color symbolism can have different impressions depending on the cultural aspects and feed in which it is found. The dominance of dark colors indicates that this scene has a negative impression, because a scary event really happened. The hint of white here adds to the dramatic feel by interpreting the emptiness that occurs. The black color around the brown color also gives a sense of mystery. The black coffin can also be interpreted as a feeling of mourning, and injustice because in reality the figure inside the coffin is not Blackwood.

3.2.3 Colors in Recognition

Data 20



Figure 20. Minute 01:12:46

According to Goethe, (in Setiawan et al, 2017) the color brown signifies comfort and pessimism. The dominating brown color signifies a sense of comfort and security. especially in the back of the market which is blurred. People are happy and shopping with each other. The atmosphere created by the bright colors such as white green and pink here can also be interpreted as life going on. But the meaning of the blurred image suggests that the previous tranquility will soon disappear. Here the director focuses on the part of the poster that reads Missing Girl. Missing Girl is a sign that there will be new problems that will occur. The brown color of Enola's poster signifies the pessimism of the Holmes brothers to find Enola.

Data 21



Figure 21. Minute 46:49

According to Goethe, (in Stokley, 2018) the meaning of color can be derived from personal experiences that are perceived differently by each person. In this scene, there is a dominance of the color brown which, when associated with experience, becomes a sign that dominates the dynamism that occurred earlier in the room. Reordan's experiments for Blackwood are an illustration of how hard Reordan works for Blackwood.

3.2.4 Colors in Repair the Damage

Data 22

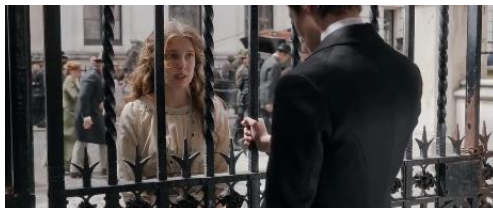


Figure 22. Minute 01:46:18

According to Goethe, (in Madani & Supandi, 2024) the color brown can be interpreted as strong. The brown shirt worn by Enola signifies that she is stronger after helping Tewkesbury. While the color black gives a gloomy, and elegant color. The black color side by side with the bright color contrast signifies that bad things have passed and good things are to come. The black color on the suit worn by Tewkesbury also signifies that he is the one who will solve the problem.

Data 23



Figure 23. Minute 1:53:53

According to Goethe, (in Tanesia & Heryanto, 2021) color also requires darkness and some colors are formed due to darkness. The dominance of color in this scene is formed due to the presence of darkness. The combination of black and gray produces darkness. Gray, which is the color of clouds, indicates that something bad has happened. The additional white color is lightning, adds a dramatic impression to the scene. Meanwhile, the black color on the clothes worn by Sherlock indicates that there will be death there. The white color on the shirt Sherlock wears also signifies his belief in the truth. Whatever happens, the truth can never be covered up. The truth will always emerge no matter.

3.2.5 Colors New Equilibrium

Data 24



Figure 24. Minute 01:57:54

According to Goethe, (in Setiawan et al, 2017) the color brown gives the impression of comfort and security. The dominance of brown here indicates that Enola's life feels calmer because she has achieved her mission and even found her identity. Meanwhile, the bright blue color of the sky signifies Enola's high hopes for the future. Although the impression of melancholy is still slightly felt, it does not stop her desire to become a detective in order to create a better world.

Data 25



Figure 25. Minute 2:00:30

The meaning in this scene is heavily influenced by personal experience. According to Goethe, (in Stokley, 2018) the meaning of colors differs depending on experience. Judging from the context and experience, the dim lighting is deliberately displayed to add dramatization, especially coupled with the dialogue spoken by Sherlock that the case was reopened, making the atmosphere even more tense. The black color in some parts adds a mysterious and serious impression of what is happening. While the brown color in Sherlock's clothes gives a stable impression on him as if to say that whatever he faces will not affect him. And the white color in the clothes Sherlock wears gives him a sense of calmness. Even though the situation he faces will be tough, Sherlock will remain calm so that he can solve the case to completion.

4. Conclusion

Enola Holmes and Sherlock Holmes use different case-solving patterns. The most prominent difference is about feelings. Enola uses wordplay, teachings, and her mother's words and also slips in feelings when solving cases. Not just once, she does it so many times that Enola can be said to be a detective who uses her intuition in solving cases. It looks quite reckless, but in the end, Enola can solve the case smoothly. Meanwhile, Sherlock doesn't care about his feelings. For him, solving the case is the most important thing. Therefore, in Sherlock Holmes films, Sherlock only focuses on one goal. Sherlock analyses what is happening only from the objects around him. Sherlock tends to solve by using his deduction skills.

Another thing that makes it unique is the colors. The colors in Sherlock Holmes truly depict Sherlock. His stern and cold figure seems to be able to go through any obstacle. The Sherlock Holmes film predominantly uses dark colors such as black dark brown, gray. These dark colors produce a tense, mysterious, and gloomy case-solving pattern. Meanwhile, Enola Holmes uses bright colors, such as pink, sky blue, green, light brown. Her young age indicates that she still has high spirits, and her high curiosity makes the movie brighter, and results in a fun and cheerful case-solving pattern as well. Although some of the scenes featured in Enola are quite dramatic, the optimistic impression is still felt in this movie. The unique thing about Enola Holmes and Sherlock Holmes is that the colors displayed by the clothes and objects around them have different impressions in the same genre.

References

- Agnes, G. (2023). Analisis penggunaan warna pada poster "terapkan kbtI jauhi narkoba" 2020. 5(2).
- Anriadi, Rahman, F., & Pattu, A. (2022). The analysis on racism in 12 Years a Slave movie. *Jurnal Ilmu Budaya*, 10(1), 79-87.
- Azizaty, S., & Putri, I. P. (2018). Analisis narasi tzvetan todorov pada film sokola rimba. *Protvf*, 2(1), 51–67.
- Charles Eastlake. (1840). Goethe's theory of colours. John murray.
- Coëgnarts, M. (2024). The Interaction of Color in Film. *Projections*, 18(3), 67-89.
- Damayanti, L. K., Hartono, R., & Rukmini, D. (2024). The irony in enola holmes movie (2020): a study of figurative language. *English Education Journal*, 14(1), 117–126. <http://journal.unnes.ac.id/sju/index.php/eej>
- Eriyanto. (2017). Analisis naratif: dasar dasar dan penerapannya dalam analisis teks berita media (1st ed.). Prenadamedia.
- Flegar, Ž. (2022). Mediating girl power: a cognitive approach to enola holmes on page and screen. *Children's Literature in Education*.

- Guy Ritchie. (2009, December 25). Sherlock Holmes [Video recording]. Warner Bros.
- Harry Bradbeer. (2020, September 23). Enola Holmes [Video recording]. Netflix.
- Herawati, L. (2021). Kritik sastra (A. Zaeni, Ed.). CV. zenius publisher.
- Junaid, S., Andini, C., Atsyanita, N. A., & Rahmawati, A. N. (2024). Exploring Rani Mehra'S Culture Shock In Queen (2014) Movie Through the Lens of Sverre Lysgaard'S U-Curve Theory. *ELS Journal on Interdisciplinary Studies in Humanities*, 7(3), 475-489.
- Junaid, S., Andini, C., Satria, S., Alwi, W., & Amalia, A. N. (2025). The Analysis Of Culture Shock Experienced By Erin Gruwell In Freedom Writers (2007) MOVIE. *Journal of Islamic Culture and Literature (JICel)*, 4(1), 85-108.
- Madani, A., & Supandi, F. P. (2024). Analisis warna ikon fitur layanan aplikasi gojek terhadap psikologi persepsi konsumen. *Jurnal Visual Ideas*.
- Oktaviandry, S., & Setiadi, V. (2023). Identifikasi skema warna pada color grading sebagai pembangun mood dalam film animasi pixar "coco." *Jurnal Dimensi Dkv: Seni Rupa Dan Desain*, 8(2), 151-166. <https://doi.org/10.25105/jdd.v8i2.18394>
- Petrie, D., & Boggs, J. (2017). *The art of watching films* (9th ed.).
- Pracihara, M. (2016). Warna sebagai look and mood pada videografi film televisi "pancer." *Invensi: Jurnal Penciptaan Dan Pengkajian Seni*, 1(1).
- Pradana, B., & Suryasaladin, R. (2022). Tinjauan yuridis terhadap hak cipta karakter sherlock holmes yang di kisahkan dalam novel dan film enola holmes. *Jurnal Ilmu Sosial Dan Pendidikan (JISIP)*. 10.36312/jisip.v6i4.3831/<http://ejournal.mandalanursa.org/index.php/JISIP/index>
- Putra, T., & Manesah, D. (2024). Analisis tone warna dalam sinematografi dalam menciptakan efek bahagia pada film dokumenter "permata di tengah danau toba" sutradara andi hutagalung. *Filosofi : Publikasi Ilmu Komunikasi, Desain, Seni Budaya*, 1(2), 43-50.
- Rahman, F. (2018). The constraints of foreign learners in reading English literary works: A case study at Hasanuddin University. *Journal of Arts and Humanities*, 7(2), 01-12.
- Rahman, F. F., Ahmad, T. W. B., Badaruddin, S., & Andini, C. (2023). Moral Values in the Film Not One Less 《一个都不能少》 张艺谋对《一个都不能少》 电影道德价值分析. *ELS Journal on Interdisciplinary Studies in Humanities*, 6(2), 376-390.
- Sabade, A. (2021). Sherlock holmes introduces critical thinking. *Argument: Biannual Philosophical Journal*, 10(2), 529-538. <https://doi.org/10.24917/20841043.10.2.14>
- Salsabila, Z., & Faisal, D. (2023). Color storytelling sebagai visual narrative pada film animasi the red turtle. *SENIMAN: Jurnal Publikasi Desain Komunikasi Visual*, 1(2), 159-166. <https://doi.org/10.59581/seniman-widyakarya.v1i2.1095>
- Sa'o, S. (2016). Berpikir intuitif sebagai solusi mengatasi rendahnya prestasi belajar matematika. *Jrpm (Jurnal Review Pembelajaran Matematika)*, 1(1), 43-56. <https://doi.org/10.15642/jrpm.2016.1.1.43-56>
- Sari, K., & Haryono, C. (2018). Hegemoni budaya patriarki pada film (Analisis Naratif Tzvetan Todorov Terhadap Film Kartini 2017). *Jurnal Semiotika*, 12(1). <http://journal.ubm.ac.id/>
- Setiawan, H., Utami, E., & Al Fatta, H. (2017). Analisis kombinasi warna pada antarmuka website uin sunan kalijaga yogyakarta.
- Sriyanti, R., Hidayat, N., & Marlia, R. (2024). Penalaran deduktif, induktif dan bahasa dalam penulisan ilmiah. *Jurnal Review Pendidikan Dan Pengajaran*.

- Stokley, S. R. (2018). Historic look on color theory repository citation. https://scholarsarchive.jwu.edu/student_scholarship
- Sugiyartati, A., Arafah, B., Rahman, F., & Makka, M. (2020). Cultural values in oral literature of Krinok: Antropolinguistic study. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*, 4(2), 316-321.
- Suma, M., Rahman, F., Dalyan, M., Rahman, F. F., & Andini, C. (2023). Literature and family development: A character building education. *Journal of Namibian Studies: History Politics Culture*, 39, 220-232.
- Tanesia, C. Y., & Heryanto, N. H. (2021). Penentuan skema warna pada klip video musik adaptasi lagu dan lirik berdasarkan psikologi warna (studi kasus: "tentang masa depan/satu dua langkah"). *Koma Dkv*.
- Wijayanto, B., & Senoprabowo, A. (2023). Analisis penggunaan warna pada trailer film john wick chapter-4 dengan semiotika peirce. *Jurnal Imajinasi*, 7(1), 2023.