



A Representation of Enola Holmes' Desires as Seen in the Film Entitled "Enola Holmes" by Harry Bradbeer (A Psychoanalysis Approach)

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Abstract: *This study aimed to analyze the representation of Enola's id, ego, and super ego, as well as the influence of her desires in the film Enola Holmes directed by Harry Bradbeer. The research employed a descriptive qualitative method with a library research approach. The primary data source was the film Enola Holmes, supported by secondary data from articles and the movie script. Data were collected through observation and documentation, then analyzed using data reduction, data display, and conclusion drawing. To ensure validity, data and theory triangulation were applied. The findings reveal that Enola's desires are shaped by the dynamic interaction of id, ego, and super ego. Her id appears in her instinctive drive for freedom and resistance to restrictive norms; her ego is reflected in her rational thinking and problem-solving abilities; and her super ego is shown through her moral responsibility and adherence to her mother's values. Overall, the film portrays Enola's psychological growth as a balance between ambition, resilience, and moral development, highlighting the intersection of identity, freedom, and responsibility in her journey of self-discovery.*

Author Contributions

Conceptualization: author 1

Methodology: author 1, author 2

Investigation: author 3

Writing original draft preparation: author 1

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Visualization: author 3

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INTRODUCTION

Literature is a collection of written or spoken works that portray ideas, emotions, and storylines, frequently reflecting the human experience and cultural ideals. According to Wellek and Warren (1949), literature is a creative activity that expresses thoughts, emotions, and human life through language. It serves as a mirror of society, portraying characters, conflicts, and moral that relate to human existence. Literature serves as a powerful medium for reflecting and exploring human experiences, emotion, and desires. As an art form, it transcends time and space, allowing individuals to connect with stories that resonate with their innermost feelings and aspirations (Wellek & Warren, 1949). One genre that bridges literature and visual storytelling is films, which bring narratives to life through a combination of visual, auditory, and emotional elements.

Films are not only a form of entertainment but also a significant cultural artifact that mirrors societal values challenges, and individual struggles (Monaco, 2009). Unlike literature, which relies on written words, film utilizes cinematography, music, and performance to engage viewers emotionally and intellectually. In literary studies, there is a connection between film and literature. Film is an audio-visual medium that is designed to spread a message. For students, watching a film about the teaching of literature is significant because it can improve education (Dewey, 1934; Dale, 1946). In film, there are many important elements to build the storytelling, such as cinematography. In a film cinematography is essential to telling the audience about the plot, characters, and feelings. The use of shot framing to convey a certain meaning in a film is a framework of cinematography. Cinematography can also convey a character's psychological state in a film. The depiction of human characters, nature, struggle, desires and so on, is in a film. The film *Enola Holmes* by Harry Bradbeer also shows aspects of psychoanalysis, besides that the film use of cinematographic techniques, such as close-up shots and fourtwall-breaks, provides audiences with insight into Enola's thought, desires, and internal struggles. This cinematic approach allows the film to delve deeper into Enola's psychological state, making it a fitting subject for psychoanalytic analysis.

Psychoanalysis is a part of psychology. Psychology is the scientific study of the mind and behavior, provides a crucial lens for understanding human desires and motivations. According to William James (1890) father of American psychology, emphasizing the importance of understanding the functions of consciousness and the role in shaping human behavior. He introduced the concept of stream of consciousness to describe the continuous flow of thoughts and experiences in the mind. Psychology is the Science of Mental Life, both of its phenomena and their conditions. The phenomena are such things as we call feelings, desires, cognitions, reasonings, and also decisions. In psychology, individuals are motivated to act morally and nicely, but they can also develop impulses that lead them to go against social norms. Then, psychoanalysis proposed by Sigmund Freud is a psychological theory and therapeutic method that seeks to explore the unconscious mind and its influence on human behavior. When it is combined with psychology, it becomes psychoanalysis.

Psychoanalysis emphasizes the significance of the unconscious mind in shaping an individual's action, exploring concepts like the id, ego, and Super Ego. Psychoanalysis has evolved beyond its clinical origins and is now widely applied as a theoretical framework in cultural, literary, and film studies ((Kocherry & Ansari, 2025; Žižek, 1991). It has been used and helped to understand various fields such as philosophy, culture, religion and first and for most used in literature.

Psychoanalysis is among one of the modern theories used in literary analysis for whether it close connection with literature has been most controversial (Niaz et al., 2019) Psychoanalysis became one of the mechanism for interpreting hidden meaning of the text. It helps one in understanding complex symbols, actions, metaphors, and setting in literary work. The term "Psychoanalysis" refers to both a theory and a method of therapy based on the belief that everyone has unconscious feelings, desires, memories, and thoughts. Psychoanalysis approach can be seen in the novel and film.

In this research, the researcher used representation of Enola Holmes' desire as seen in the film *Enola Holmes* to be analyzed. This film was first released in September 2020, directed by Harry Bradbeer, the script written by Jack Thorne. The film *Enola Holmes*, directed by Harry Bradbeer, adapts Nancy Springer's young adult novel into a vibrant cinematic portrayal. The film *Enola Holmes* narrates the story of Enola, the younger sister of the famous detective Sherlock Holmes, as she embarks on journey of self-discovery while challenging societal norms. Psychoanalysis by Sigmund Freud can be used to examine Enola's aspirations as mirroring deeper unconscious desires, from her need for independence to her desire for maternal identity and connection.

Based on the explanation above, the researcher is interested to analyze the representation of desires using psychoanalysis approach by Sigmund Freud with a research title: "A Representation Of Enola Holmes' Desires As Seen In The Film Entitled "Enola Holmes" By Harry Bradbeer (A Psychoanalysis Approach). Several previous studies have applied psychoanalytic theory to analyze characters' desires and psychological structures in literary works and films. For instance, Nurrochman (2023) analyzes the id, ego, and superego in Kat Stratford's character in the film *10 Things I Hate About You*, showing how internal psychological conflicts influence behavior. Similarly, Putri (2021) examines the concept of desire through Lacan's Oedipus Complex in the novel *The Last Crowd*, focusing on the protagonist's unconscious longing and identity formation. In addition, Sari (2018) explores the id, ego, and superego in the novel *Mata di Tanah Melus*, demonstrating how Freud's theory can reveal the psychological dimensions of a character's actions.

However, although these studies successfully apply psychoanalytic approaches, they mainly focus on literary texts or films other than *Enola Holmes* and do not specifically examine the representation of desires in Enola Holmes' character. Most existing studies also emphasize general psychological structures rather than deeply analyzing how desire is constructed and represented through the interaction of id, ego, and superego within a film narrative.

Therefore, this research aims to fill this gap by focusing specifically on Enola Holmes' desires as represented in the film, using Freud's psychoanalytic framework. This study contributes to the growing literature by providing a more focused analysis on desire as a central psychological element, as well as offering a deeper understanding of how a female protagonist's actions are shaped by unconscious drives and moral considerations. The novelty of this research lies in its emphasis on the representation of desire in a contemporary film, particularly through the integration of id, ego, and superego, which has not been extensively explored in previous studies.

METHODS

The research was conducted in the center library of Slamet Riyadi University at Jalan Sumpah Pemuda No.18 Kadipiro, Surakarta Central Java. The time of this research was carried out from April 2025 up to September 2025. The researcher uses descriptive qualitative with the type of a library research to represent desires in this film. The researcher using qualitative method to make this study get more explanation and information about main character's desire through psychoanalysis approach in Enola Holmes film. The primary data used by the researcher are a film and the script from Enola Holmes film that directed by Harry Bradbeer. The secondary data used by the researcher in conducting this research also uses a several books and the other references related to this study. Data analysis requires identifying the core aspects of the data to answer the research problem. This study employed documentation as the data collection method by carefully watching and examining the script of the film Enola Holmes. The procedures included repeatedly watching the film to understand its characters, plot, and setting; interpreting and describing Enola's desires; gathering relevant supporting sources such as dialogues and cinematographic elements; selecting psychoanalytic-related data; displaying the findings; and drawing conclusions from all collected data. This study employed a descriptive technique using data from the film Enola Holmes and relevant references. The data analysis followed the model proposed by Miles and Huberman (1994), which consists of four stages: data collection, data reduction, data display, and drawing conclusions with verification. Data were collected by carefully watching the film and examining its script. Subsequently, the data were reduced through selecting and simplifying relevant information, then systematically displayed to facilitate interpretation. Finally, conclusions were drawn and verified based on the research problems and the theoretical framework applied.

In addition to the methodological approach, this study is grounded in psychoanalytic theory proposed by Sigmund Freud (1923). Freud divides the human psyche into three main structures: the id, ego, and superego. The id represents the instinctual and unconscious desires that seek immediate gratification. The ego functions as the rational component that mediates between the id and reality, guiding individuals to act in realistic and socially acceptable ways. Meanwhile, the superego embodies moral values and internalized societal norms, directing behavior based on principles of right and wrong. These concepts are used as the analytical framework to examine the psychological dimensions of the main character in the film.

RESULTS AND DISCUSSION

Results

1. Synopsis

Enola Holmes was a British mystery-adventure film released in 2020, directed by Harry Bradbeer and adapted from The Enola Holmes Mysteries series by Nancy Springer. The film starred Millie Bobby Brown in the lead role as Enola Holmes, the younger sister of the famous detective Sherlock Holmes, who was played by Henry Cavill. The cast also included Sam Claflin as the strict and traditionalist Mycroft Holmes, and Helena Bonham Carter as Eudoria Holmes, their fiercely independent and unconventional mother.

The story began on Enola's sixteenth birthday, when she discovered that her mother had mysteriously disappeared, leaving behind only a collection of coded messages and hidden clues. Unlike other young women of her time in Victorian England, Enola had been raised in isolation

and educated by her mother in a highly unorthodox way learning subjects such as science, literature, chess, and jujitsu, while being encouraged to think critically and live independently. Her free-spirited upbringing came into conflict with societal expectations when her brothers returned home and attempted to control her future. Mycroft, who assumed legal guardianship, planned to send Enola to a strict finishing school to transform her into a "proper" lady. Enola, determined to take control of her own life, defied their authority and escaped to London in search of her missing mother.

2. Main Characters

a. Enola Holmes

Portrayed by: Millie Bobby Brown

Description: Enola is an independent, intelligent, and strong-willed teenage girl raised in isolation by her mother, who taught her critical thinking, self-defense, and nonconformity shown in the early scenes of the film when Enola recalls her upbringing and training with her mother (see *Enola Holmes*, 00:05:30–00:10:00). This is evident in several scenes throughout the film. When her mother disappears, Enola escapes her brothers' attempts to place her in a finishing school and sets off to find her on her own terms.

Representation of Desire : Enola's journey highlights the powerful role of desire in shaping identity and motivating action. Her longing to find her mother, to protect Tewkesbury, and to define her own path in life all stem from deep personal wants rather than external obligations. These desires drive her to challenge societal norms, reject imposed roles, and pursue emotional and intellectual fulfillment. Through Enola, the film portrays desire not as selfishness, but as a vital force for independence, courage, and self realization.

b. Sherlock Holmes

Portrayed by: Henry Cavill

Description: Sherlock is Enola's older brother and a renowned detective. In the film, he initially shows emotional distance but gradually begins to understand and appreciate Enola's capabilities.

Representation of Desire: Sherlock represents the traditional ideals of logic and restraint, often suppressing emotional impulses in favor of reason. However, through Enola's passionate pursuit of her goals, Sherlock is exposed to a different form of desire one that is emotionally driven and rooted in personal conviction. His gradual admiration for Enola reflects a subtle awakening to the value of emotional desire as a source of strength and purpose. This shift reveals how desire, especially when authentically pursued, can challenge rigid norms and inspire personal transformation even in those who once dismissed it.

3. Supporting Characters

a. Viscount Tewkesbury

A young runaway lord who becomes Enola's companion. His character explores themes of political awakening, vulnerability, and redefinition of masculinity. He also experiences growth through his friendship with Enola.

b. Eudoria Holmes

Enola's radical and secretive mother, who instills in her daughter a sense of empowerment and revolutionary thinking. Eudoria represents maternal influence and the transmission of progressive values to the next generation.

c. Mycroft Holmes


The eldest Holmes sibling who attempts to control Enola by placing her in a finishing school. He embodies the patriarchal system and the rigid structures that Enola resists.

4. The "Id" of Enola Holmes in the Film by Sigmund Freud Theory

In Enola Holmes, the representation of the id reflects Sigmund Freud's psychoanalytic concept of instinctual and impulsive drives operating on the pleasure principle, which seek immediate gratification without considering reality, social norms, or moral consequences.


Enola frequently displays id-driven behavior through impulsive actions, open emotional expression, and defiance of societal expectations. Her decisions to run away from home, reject finishing school, and react to danger with uncontrolled anger illustrate the dominance of instinct and emotional desire in her adolescence. This portrayal highlights her internal struggle and identity formation, where the pursuit of freedom and self-expression often outweighs rational and socially imposed constraints.

Table 1. Enola's emotional outburst

No	Scene	Dialogue	Id representation
1	 00:14:09	Enola: "I don't want a husband!" (yells at Mycroft)	Rejection of imposed social norms

In Enola Holmes, Enola's rejection of imposed social norms reflects an internal conflict explained by Sigmund Freud's theory, particularly the tension between her id driven by freedom and curiosity and the superego, represented by societal expectations and Mycroft's authority. She channels these unconscious impulses into acts of independence and self-discovery. This portrayal emphasizes that her instinctive resistance to control and pursuit of personal freedom fundamentally shape her identity and actions throughout the film.


Table 2. Enola Pursued Danger Without Hesitation

No	Scene	Dialogue	Id representation
2	 01:34:12	Enola (to Tewkesbury): "Sometimes... you have to dangle your legs in the water to attract the bloody sharks!"	Reckless thrill-seeking

In Enola Holmes, Enola's reckless thrill-seeking represents her unconscious drive for autonomy and self-assertion. From Sigmund Freud's perspective, this behavior reflects the dominance of the id, which seeks immediate gratification and excitement in opposition to


superego-driven social constraints. Her impulsive actions such as fleeing home, using disguises, and confronting danger demonstrate her desire to escape control and affirm agency. These risk-taking behaviors function as a process of identity formation, where the pursuit of thrill becomes a pathway to self-realization within a restrictive social structure.

Table 3. Enola Attacked Linthorn in a Fit of Rage

No	Scene	Dialogue	Id representation
3		in a fit of rage: "Who do you work for?" (shouting and hitting)	Violent, emotional response
01:39:43			


Her intense physical aggression and persistent demand for answers reflect the instinctual drive of the id as conceptualized by Sigmund Freud. This moment demonstrates how heightened emotions allow the id to override rational control, highlighting Enola's internal conflict and her resistance to imposed boundaries in Enola Holmes.

Table 4. Enola Expressed Her Desperation to Sherlock

No	Scene	Dialogue	Id representation
4		Enola: "Let me remain happy. I am happy here!" (pleading with Sherlock)	Plea for emotional gratification
00:13:53			

In Enola Holmes, Enola's emotional desire to remain in her comfort zone overrides logical reasoning, reflecting the id's demand for immediate relief and happiness, as explained by Sigmund Freud. Her plea to avoid a restrictive future illustrates the tension between instinctual desires and external pressures represented by societal expectations and the superego. Despite recognizing the risks, she prioritizes emotional freedom, demonstrating how the id can dominate decision-making under stress and revealing the internal struggle between pleasure, reality, and responsibility.

Table 5. Enola thought that Tewkesbury is dead.

No	Scene	Dialogue	Id representation
5		Enola sobs and screams when she thinks Tewkesbury is dead: "Tewkesbury! No! Wake up!"	Raw emotional outburst
01:41:43			

In *Enola Holmes*, this scene illustrates the temporary suspension of the ego's mediating function, allowing Enola's primal emotions to surface uncontrollably. From Sigmund Freud's perspective, her emotional breakdown reflects the dominance of the id, driven by unconscious desires and immediate gratification in the absence of rational control and moral restraint during emotional crisis.

In *Enola Holmes*, Enola's emotional outbursts marked by anger, impulsivity, and risk-taking demonstrate the dominance of the id as conceptualized by Sigmund Freud. In moments of psychological distress, her actions are driven not by rational judgment but by an urgent need for emotional release, indicating a temporary weakening of the ego's regulatory function. Suppressed emotions such as frustration, grief, fear, and longing for autonomy overpower reason, revealing the psychological impact of repression within a rigid social environment. Her destructive reactions thus function both as personal liberation and symbolic rebellion against forces that threaten her identity.

Several key scenes reinforce this representation of the id. Her violent fight with Linthorn reflects instinctual survival under life-threatening pressure, where fear and adrenaline override logic. Her intense grief over Tewkesbury's presumed death exposes unrestrained sorrow that eclipses rational control. Acts of social defiance such as disrupting Miss Harrison's class, rejecting finishing school, yelling at Mycroft, or justifying her anger demonstrate impulsive resistance to authority and social norms. Similarly, jumping from the train, entering dangerous situations in disguise, throwing objects in frustration, laughing after outwitting Mycroft, and crying alone after failing to find her mother all illustrate immediate emotional gratification or tension release without consideration of consequences.

Several pivotal scenes in *Enola Holmes* highlighted how her actions were often driven by the id, revealing impulsive, emotionally charged decisions that prioritized immediate gratification over reason. When she angrily told Mycroft, "I don't want a husband!" or refused to attend Miss Harrison's Finishing School, Enola openly rejected societal expectations, letting her desire for autonomy override long-term considerations. Her reckless leap from a moving train with Tewkesbury, as well as disguising herself to infiltrate a dangerous location, showed her willingness to take risks without fully assessing the consequences acts rooted in survival instinct and emotional urgency. Moments of raw vulnerability also emerged, such as when she sobbed and screamed upon thinking Tewkesbury was dead, or cried alone at an inn after failing to find her mother, where grief overwhelmed rational control. Even small acts, like mocking Miss Harrison by slurping and clashing dishes, reflected spontaneous defiance against authority.


These scenes collectively portrayed Enola as a teenager navigating the turbulent forces of adolescence through instinct, emotion, and a refusal to conform. The dominance of the id in her behavior not only shaped her personal growth but also became a powerful statement on resisting societal constraints to pursue self-definition and independence. Moreover, Enola's actions in dangerous circumstances further reinforced her id-driven tendencies. Her impulsive leap from a moving train, instinctive combat against Linthorn, and risky infiltration of threatening locations reflected survival instincts and emotional urgency that surpassed calculated planning. Even seemingly minor behaviors, such as laughing after outwitting Mycroft or violently throwing objects in frustration, revealed the id's pleasure principle and its pursuit of emotional release. Taken together, these scenes portrayed Enola as a young woman

navigating the turbulence of adolescence primarily through the id's influence, often privileging instinct and desire over rational thought or moral reasoning.

5. The "Ego" of Enola Holmes in the Film by Sigmund Freud Theory


In Enola Holmes, the representation of the ego reflects Sigmund Freud's concept of the reality principle, in which, the ego mediates between the id's instinctual desires, the superego's moral constraints, and external demands (Freud, 1923). Enola demonstrates ego-driven behavior through calculated decisions, adaptability, and consideration of consequences. Her use of disguises, systematic investigation to find her mother, and formation of strategic alliances illustrate her ability to balance personal desires with situational realities. This portrayal highlights her developing maturity, as she integrates instinctual impulses with logical reasoning and realistic strategies to navigate challenges effectively.

Table 6. Enola weighed two options to avoid danger

No	Scene	Dialogue	Ego representation
1		Enola: "We have two choices. And which one involves me not dying?" – Enola to Tewkesbury	Enola rationally evaluates the risks and chooses the safer option in a dangerous moment.
00:28:00			

In this scene, Enola demonstrated quick thinking and rational decision-making under pressure. Faced with a dangerous situation, she assessed the available options and directly prioritized her safety by asking which choice would prevent her from dying. This response reflected her pragmatic nature, resourcefulness, and ability to remain focused on survival rather than panic. It also showed her tendency to approach problems logically, even when the stakes were high, highlighting her maturity and self-preservation instincts in a tense moment.

Table 7. Enola disguised as a boy to escape to London

No	Scene	Dialogue	Ego representation
2		Enola: Enola disguises herself as a boy and escapes to London by train	She chooses a realistic method to achieve freedom and avoid being caught
00:23:06			

In Enola Holmes, the representation of the ego, based on Sigmund Freud's reality principle, is reflected in Enola's rational, strategic, and adaptive decision-making. Unlike id-driven impulses, her ego enables her to pause, assess risks, and act based on logical consideration of external circumstances.

Several key scenes highlight this ego dominance. After escaping home, her statement "I have to think" demonstrates self-awareness and restraint, choosing reflection over impulsivity. Her plan to leave cipher messages in newspapers, solve layered word puzzles, and decode the flower cipher illustrates analytical thinking and evidence-based investigation. In crisis situations such as timing an escape, commanding "Let me think," or calmly confronting Sherlock she maintains composure and prioritizes reasoning over emotion.

Her adaptability is further shown through strategic disguises, including wearing a corset as protective camouflage, pretending to be Sherlock's assistant, and advising Tewkesbury to alter his appearance for safety. She also demonstrates financial autonomy by selecting lodging independently and negotiating payment. Even in emotionally charged moments, such as deciding to part ways with Tewkesbury or urging a mindset shift under pressure. Collectively, these moments illustrate the ego's mediating function: integrating emotional drives and moral purpose with rational analysis. Enola's actions reveal intellectual maturity, strategic planning, emotional regulation, and the capacity to navigate danger through calculated, reality-oriented thinking.


In *Enola Holmes*, ego representation emerged through Enola's ability to transform strong desires and emotional impulses into calculated, reality-based strategies that helped her survive and achieve her goals. When facing danger, she evaluated options carefully, such as deciding the safest way to avoid death with Tewkesbury, or disguising herself as a boy to escape to London without being caught. Rather than acting rashly after escaping her home, she paused to think, then methodically planned to leave cipher messages in newspapers her mother might read. Her resourcefulness appeared in moments like hiding money inside a whalebone corset to pass as a lady, negotiating her own lodging, timing escapes to outwit pursuers, and guiding Tewkesbury to change his appearance for safety. Even under stress whether solving layered puzzles like the flower cipher, reframing situations to stay positive, or deciding to go to Basilwether based on logical deduction, she showed consistent control over her impulses.

By confronting Sherlock with reason instead of anger, and adopting disguises to gather information, Enola demonstrated that her independence was not sustained by rebellion alone, but by a mature ego that balanced instinct, logic, and adaptability. Furthermore, her ego emerged strongly during tense and dangerous circumstances, reinforcing her capacity for rational problem-solving under pressure. When confronted with immediate threats, such as on the train with Tewkesbury or while evading pursuers, she asserted control by pausing to think, calculating timing, and selecting options that maximized survival. Her logical confrontation with Sherlock, her tactical guidance for Tewkesbury to alter his appearance, and her decision to maintain independence by parting ways all reflected an ego that prioritized reason over raw emotion. Similarly, her deductive abilities seen in solving ciphers and word puzzles showcased intellectual patience and structured analysis. These moments collectively portrayed her as a young woman who navigated restrictive Victorian norms with strategic thinking. Enola's strong desire to find her mother, driven by the id, does not lead to reckless behavior. Instead, it is mediated by the ego, which transforms her emotional impulses into calculated and goal-oriented actions. In *Enola Holmes*, this is evident when Enola carefully plans her escape, uses disguises, and decodes her mother's messages, demonstrating that her actions are not merely impulsive but strategically directed toward achieving her goal.

6. The "Super Ego" of Enola Holmes in the Film by Sigmund Freud Theory


In Enola Holmes, the representation of the super ego reflects Sigmund Freud's concept of moral awareness, conscience, and internalized social values that guide judgments of right and wrong. Enola consistently demonstrates super ego driven behavior by prioritizing justice and ethical responsibility, even at personal risk. Her protection of Viscount Tewkesbury, confrontation of corruption at Basilwether, and resistance to Mycroft Holmes's authoritarian control illustrate decisions guided not merely by instinct or logic but by a strong moral compass. These actions show her ability to transcend personal desire, embodying justice, empathy, and responsibility. Collectively, such moments highlight the dominance of her super ego and her development into a morally mature and conscientious character.

Table 8. Enola Showed Responsibility for Tewkesbury

No	Picture and time stamp	Dialogue/ Scene	Super Ego representation
1	 <p>00:54:53</p>	<p>Enola (inner monologue): "Why do I feel responsibility for Viscount Tewkesbury?... There are those who want to hurt him... and he has not the strength to stop them. But I do."</p>	Moral duty to protect others


Enola's decision to suppress her own selfish desires in favor of doing what was morally right reflected the strong influence of her super ego in guiding her behavior. Rather than prioritizing her personal safety or comfort, she chose to act according to a higher ethical principle, which was the protection of those who were vulnerable and unable to defend themselves. This action demonstrated her internalized sense of moral duty, shaped by both her upbringing and her own developing values, that pushed her to place the needs of others above her own. Even when the choice involved danger or personal sacrifice, Enola did not retreat, showing that her moral compass was firmly aligned with altruism and justice. In this way, her character embodied the essence of the super ego, as it restrained impulses of self-preservation or selfishness and redirected her actions toward socially and ethically responsible conduct.

Table 9. Enola Defended Her Mother During Her Discussion With Her Brothers

No	Picture and time stamp	Dialogue/ Scene	Super Ego representation
2	 <p>00:14:39</p>	<p>Enola to Sherlock: "She is not dangerous. She is remarkable and always has been."</p>	Defense of her mother's character

In *Enola Holmes*, Enola defends her mother when her brothers criticize Eudoria's unconventional behavior. When she states that her mother is "remarkable and always has been," she directly challenges their negative judgment. This response demonstrates her strong moral conviction and loyalty, as she upholds her mother's values despite opposing views from authority figures like Mycroft Holmes. Rather than reflecting a shift from silence to expression, this moment is consistent with Enola's established character as outspoken and independent, reinforcing her commitment to justice and familial integrity.

Table 10. Enola Pursued Justice

No	Picture and time stamp	Dialogue/ Scene	Super Ego representation
3		<p>Enola: "An injustice has occurred. It's time to right some wrongs."</p>	Upholding justice
01:33:22			

In this moment, Enola's declaration that "an injustice has occurred" and her resolve to "right some wrongs" emphasize her strong moral awareness and sense of duty toward fairness. Rather than remaining passive or ignoring the situation, she chooses to confront injustice directly, reflecting the active role of her Super Ego in shaping her actions. This internalized moral standard pushes her to prioritize social responsibility over personal safety or convenience, illustrating her belief that wrongdoings must be corrected regardless of the risks involved. Her determination highlights her ethical maturity, as she aligns her choices not with impulse or self-interest but with a higher principle of justice. Through this decision, Enola demonstrates how her super ego guides her behavior toward the fulfillment of broader social and moral responsibilities.

The representation of the super ego in *Enola Holmes* is evident through the internalization of the moral values Eudoria passed down to Enola and how these values shape her ethical decisions. Her mother's advice that caring for the vulnerable is good, but not at the expense of her own life becomes a source of moral conflict when Enola chooses to protect Tewkesbury despite the danger. This decision demonstrates the work of the superego, which goes beyond simply imitating her parents' teachings to interpreting and applying them in a concrete context, marking her moral maturity. Enola lives in harmony with her mother's vision of freedom, the future, and purpose, making these values the compass of her identity and direction. She repeatedly prioritizes justice and responsibility over personal safety, including when she confronts injustice at Basilwether, defends her mother's integrity to Sherlock, and encourages Tewkesbury to choose his own path.

In *Enola Holmes*, the protagonist's moral development was primarily shaped by the workings of the super ego, which directed her decisions and actions throughout the narrative. Enola's ethical consciousness was evident in her willingness to defend her mother's dignity, to protect the vulnerable despite personal risk, and to uphold justice even when confronted with societal or familial opposition. Her mother's teachings about freedom, responsibility, and

sacrifice became internalized values that guided her conduct, particularly in moments of danger when she prioritized moral duty over safety. Enola shows psychological growth by not controlling others, even when she can. Instead, she treats Tewkesbury as an equal, helping him become independent. This proves that she values freedom, responsibility, and ethical choice, both for herself and for others.

Moreover, her rejection of Mycroft's authority reflected the super ego's role in preserving personal dignity and resisting unethical domination, while her closing reflection on her identity as a Holmes signaled the integration of individuality with social responsibility. By the conclusion of the film, Enola's ethical growth was acknowledged by Sherlock, affirming that her choices were no longer driven by impulse but by a mature conscience rooted in justice, empathy, and responsibility. Thus, the film portrayed Enola's super ego as a formative force that evolved into a guiding principle for independence, ethical action, and collective progress.

Discussion

1. Id, Ego, Super Ego of Enola Holmes

The analysis of Enola Holmes reveals three key psychological dimensions in Enola's character.

First, Enola's id is manifested through her instinctual impulses, emotional spontaneity, and innate desire for autonomy and exploration. In the film *Enola Holmes*, she frequently acts on immediate desires, demonstrating curiosity, adventurousness, and self-expression, particularly in her decision to leave home independently and investigate mysteries beyond the constraints of society. These id-driven behaviors reveal the fundamental, instinctual aspects of her personality, which serve as the driving force behind her quest for self-discovery and highlight the natural tensions between adolescent impulses and social expectations.

Second, the ego is represented in Enola's character as the rational and mediating aspect of her psyche, balancing her instinctual urges with external reality. Through strategic planning, critical thinking, and problem-solving, she evaluates risks and makes calculated decisions to achieve her objectives while minimizing potential harm. Examples include her use of disguises, analytical investigation of clues, and measured approaches to confrontations. The ego enables Enola to regulate her behavior, adapt to complex social environments, and navigate challenges effectively, demonstrating a developmental progression from impulsivity to reasoned action.

Third, Enola's super ego reflects the internalization of moral standards, ethical principles, and a sense of duty, largely influenced by her mother's teachings. This moral framework guides her to act responsibly, uphold justice, and protect the vulnerable, even when doing so entails personal risk. The super ego is evident in her ethical decision-making, such as confronting societal injustices, encouraging Tewkesbury's autonomy, and resisting Mycroft's authoritarian control. These behaviors illustrate how Enola's super ego operates as a guiding principle, shaping her moral conscience and reinforcing her commitment to principled action and social responsibility.

CONCLUSION

Enola Holmes' desires are shaped by the interaction of the id, ego, and superego, which reflect her drive for freedom, rational thinking, and moral values. Her character demonstrates a balance between instinct, logic, and morality in facing various challenges. The film also shows

that her personal psychological conflict is closely related to broader social issues, particularly identity and self-determination. This balance ultimately supports her personal growth and the formation of an authentic identity. However, this study is limited to the analysis of a single film and only uses Freud's psychoanalytic perspective, so other interpretations may not be fully explored.

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