

CHARACTER ANALYSIS THROUGH DIALOGUE IN *ENOLA HOLMES (2020)*: A STUDY USING M.H ABRAM'S THEORY

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Abstract

This study examines the characterization of the film *Enola Holmes (2020)*, focusing on the emotional, intellectual, and moral aspects of the characters as revealed through dialogue. By employing qualitative analysis, the research explores how character's self-reliance, resilience, and rejection of social norms through dialogue. Using M.H. Abram's theory of characterization and Schachter-Singer's two-factor theory of emotion, the study provides a deeper understanding of how emotions, cognitive processes, and physiological reactions are intertwined in shaping the characters' traits. While previous studies focused more on gender representation in films, this study fills the void by highlighting the role of dialog in shaping character identity. This study has found that dialog not only functions as an expositional tool, but also as a primary means to convey thematic depth and character complexity. This study contributes to the discourse of film analysis by showing how dialog serves as a narrative device that engages the audience and reinforces the portrayal of characters as multidimensional.

Keywords: *characterization; dialogue analysis; Enola Holmes; movie characters*

1. Introduction

Movie can be interpreted as a medium that has a function to convey messages, stories and values to the audience who enjoy it. In every scene in the movie, Movies play an important role in engaging audiences with characters, forming emotions and beliefs through storytelling experiences. Movies offer audiences an experience that goes beyond merely watching a story, as they integrate narrative, visual, and auditory elements. Dialogue, in particular, plays a crucial role not only in everyday communication but also in shaping relationships and fostering understanding. In media, including film, dialog not only serves to drive the storyline, but can also serve to reveal the characteristics of the characters involved. Many screenwriters will take extra care to ensure that the dialog reflects real-life conversations as well as the narrative of the film.

A movie must have several important elements to be comprehensive. According to Woods in (Yulfani & Rohmah, 2021) ,there are a number of intrinsic elements in a movie, namely: plot, theme, setting point of view, character, and characterization, this research will discuss about characterization in the movie. Samani, Daryono, & Ratnadewi, 2018 argue that character can be interpreted as the basic values that build a person's personality, formed

both due to the influence of heredity and environmental influences, which distinguishes him from others, and is manifested in his attitudes and behavior in everyday life while Characterization according to (Baldick, 2001) characterization is "the representation of persons in NARRATIVE and dramatic works", its means that readers are asked to infer the qualities of the characters based on their actions, speech and appearance. Understanding the characters in a film is essential to grasping the depth of the story and the message the filmmaker seeks to convey. This is particularly evident in the uniqueness and appeal of *Enola Holmes (2020)*, which is set in 19th-century England. Harry Bradbeer as the director of *Enola Holmes (2020)*, in the film *Enola Holmes (2020)* he directs to emphasize youth there must be challenges, independence by using dialog as a tool to achieve these goals. The movie tells the story of Enola's exciting journey as she discovers what her purpose in life really is. In addition to presenting an adventure story, *Enola Holmes (2020)* also features characters in a very interesting and nuanced movie. The movie invites the audience to dig deeper into the social, emotional, and life meanings given to each character through the interaction. In the movie *Enola Holmes (2020)* the characters play a role in various internal and external conflicts in each scene they face. Each character has a different life story, but can represent each point of view and purpose.

The analysis of film characters has been approached from various perspectives. Fardhany (2021) examines how the characterization of LouAnne Johson as the main character by analyzing her dialogue and actions in the Movie. While, Maharani, Putra, & Aryaningsih (2022) discuss about how identify the characterization of the main character movie Rambo 4 and also analyze how the character describes in Movie Rambo 4 (Yudistira, Winarta, & Permana 2023). In this research, it has been examined about what characters exist in movies, which are divided into 4 characters, namely simple (flat) character, complex (round) character, dynamic character and static character. There are many ways to analyze a character in a film, an analysis approach to all aspects used for character development associated in a work of art, specifically in the medium of movie.

In conclusion, when analyzing the Movie *Enola Holmes (2020)*, it is necessary to analyze the characters thoroughly in order to understand the depiction of the characters and their roles in the film's storyline. Therefore, the purpose of this study is to examine the character traits of Enola Holmes and other figures as reflected in their dialogues and speech. This research explores how these characters embody the three dimensions of character development—emotional, intellectual, and moral—as portrayed in the film *Enola Holmes*.

1. Literature Review

2.1 Underlying theory

Characterization theory, as articulated by (Abraham & Harpham, 2013), underscores the role of characters as essential components of a narrative whose actions and dialogue reveal their emotional, intellectual, and moral dimensions. Abrams's theory distinguishes between direct characterization, in which a character's traits are explicitly stated, and indirect characterization, in which traits are inferred through dialogue, interactions, and actions. This framework is considered important because it is used to analyze *Enola Holmes (2020)* because the film uses direct and indirect characterization to build the protagonist's identity and relationships. To examine the emotional aspect of characterization, this study combining emotional theory from Schachter-Singer's (Reisenzein, 1983) Emotion theory is a theory that argues that emotions occur due to two factors, physiological arousal and

cognitive processes. In essence, it can be interpreted that characters are not just those who play a role in the story, but they are defined as what they would do and say, hence providing the audience with insights into their personalities as well as values and beliefs.

Author	Focus	Method	Findings
(Faisal, 2020)	Character development in <i>Longlegs</i>	Semiotic Analysis	This research led to the finding that Enola Holmes 2 shows the still limited role of women under patriarchy, which contrasts with the greater feminist progress in <i>On the Basis of Sex</i> .
(Azis & Sunra, 2022)	Gender Stereotypes in Enola Holmes Movie	Discourse Analysis	This research identifies the feminine and masculine stereotypes that exist in Enola's character and how they influence her portrayal.
(Fitriana & Pratama, 2023)	Examined the violation of politeness maxims in the movie "Enola Holmes" (2020)	Discourse Analysis	The goal of this research is to identify the specific dialogue that defines Enola Holmes character traits.
(Manullang & Mestika, 2024)	Analyze Enola Holmes' personality, distinguishing five archetypal types: animus, shadow, persona, ego, and self	Jungian Archetype Theory	The aim of this research is to understand the different aspects of personality and human uniqueness
(Jasmin & Jailani, 2024)	Feminist representation in <i>Enola Holmes 2</i> and <i>On the Basis of Sex</i>	Character Analysis	Examines emotional growth through dialogue and trauma, emphasizing how personal history affects decision-making.

3. Research Method

This research used the qualitative method. David at (Research, 2019) argues, "Qualitative research is more interested in the fact that meaning come in packages, wholes, ways of life, belief system and so on. A concern with 'meaning; in the meaning of it refers to the 'holistic' construct of connected meanings that constitute a given way of life and cannot be kept meaningful if it were extracted and divided into individual units out of context of its meaning." This research is a literary study that focuses on the use of dialog in films to explore how aspects of character can be portrayed and developed. This research examined the film *Enola Holmes (2020)* as a literary work to analyze aspects of character and how dialogue can contribute to character development.

The material object of this study is a movie directed by Harry Bradbeer, namely the movie *Enola Holmes (2020)* which is initially an adult book series, namely *The Enola Holmes Mysteries* by Nancy Springer. However, the formal object of this research is the exploration

of how dialog contributes to character aspects such as emotional, intellectual and moral dimension and also how movie can affect internal and external conflict.

There are two primary sources of data used in this analysis. The film *Enola Holmes (2020)* itself was served as the main source of data, with each member of the cast being examined through scene analysis and the narrative. One can learn a great deal about the characters' personalities, goals, and relationships by closely analyzing the conversation, interactions, and plot events. To give a more thorough picture of the film and its characters, additional data sources are also used in addition to the primary source. This comprises earlier character analysis research as well as papers and records particularly pertaining to the film *Enola Holmes (2020)*. The analysis can be strengthened, and a more complex knowledge of the movie and its characters can be obtained by using these secondary sources, which can provide a wider background and other viewpoints.

This study applied discourse analysis to examine the dialogue at various levels. First, character interactions are analyzed to look at power relations, conflicts, and interpersonal dynamics. Secondly, the context and delivery of the scene are also considered, with reference to tone, facial expressions, and visual information that reinforce the meaning of the dialog. To support this analysis, M.H. Abrams' theory (1953) of characterization was applied to classify dialogue into direct characterization, where traits are explicitly stated, and indirect characterization, where traits are inferred from speech patterns and interactions. In addition, Schachter-Singer's two-factor theory of emotion (1962) was used to look at how dialog conveys cognitive and physiological emotional responses, which reveals deeper insights into the psychological state of the characters.

To ensure reliability and validity, several steps were taken. A review was conducted by conducting an analysis of the film's dialogues by cross-referencing with existing literature on characterization. Inter-coder agreement was established by involving the researcher to conduct the analysis of the selected dialog. In addition, contextual consistency was also maintained by checking the compatibility of the interpretations with the movie's themes, visual storytelling, and characters. This stage strengthens the credibility of the research and provides a careful and systematic analysis of characterization based on dialogue in *Enola Holmes (2020)*.

4. Results and Discussion

Character analysis results based on dialogue from the film *Enola Holmes (2020)* are shown and discussed in this chapter. Examining a few quotes from the film reveals three primary elements: intellectual, moral, and emotional. These elements demonstrate several character analysis domains and demonstrate the internal and external tensions in the *Enola Holmes (2020)* film. Additional theoretical frameworks that guide the analysis include Schachter Singer Theory, which helps to understand the attribution of emotions and behaviors, and Abram's Theory, which sheds light on the characters' psychological and emotional motivations.

4.1 Abram's Theory

In the film *Enola Holmes (2020)*, the character is built through dialog that describes the personality and values of the character. Based on Abram's theory, dialog is the main part to reveal the values and personality of each character. Through dialogue analysis using

Abram's theory, characterization can be classified that describes Self-reliance, rejection of existing norms, and resilience of the main character in this film.

4.1.1 Emotional Aspect

The first aspect is self-reliance, which is reflected in characters who demonstrate confidence in their own abilities. This trait is evident in dialogues that highlight the character's courage to confront any situation they encounter. In the dialogue dialog [07:54-07:56] Enola said *"I would say this is going quite well, wouldn't you?"*. In this dialog, Enola shows her confidence despite being in a challenging situation. Enola's emotion is revealed through her belief that her plan is working. This shows Enola's emotional ability to remain calm and think positively, as well as Enola's optimism that strengthens her own character. Dialogue [01:34:35 - 01:34:48] Enola said *"I was taught to watch and listen. I was taught to fight."*. This dialogue shows Enola's confidence in the skills she has learned from her mother. The emotion shown is self-confidence because she feels ready to face challenges of any kind. This emotional resilience shows how Enola values the lessons that have been given to her in preparation for her life in the future.

The second characterization is rationality, this dialogue depicts an emphasis that shows analytical and logical thinking, rather than using mere emotions, as seen in the dialogue [08:54 - 08:59] Sherlock said *"I think I can surmise by the way that she left leaving no clear leads, she still had her full wits about her"*. This dialogue reflects admiration for Enola's abilities. This shows Sherlock's positive emotion of respect for Enola's abilities. It also reveals the emotional side that is rarely seen, but rather the rational side of Sherlock. Dialogue [17:49 - 18:05] Sherlock said *"You're being emotional. It's understandable, but unnecessary"*. This dialog reveals Sherlock's emotional side that is separate from empathy, meaning that anger is not something he considers relevant to solving a problem. This attitude tends to be Sherlock's way of suppressing his own emotions and prioritizing his logic.

The third is rejection, dialogue in the movie *Enola Holmes (2020)* that shows emotions indicated through rejection of existing rules that are considered to have limited individual freedoms, as seen in the dialogue [13:04 - 13:08] Enola said *"I won't enjoy being imprisoned in those preposterous clothes."*. This dialogue shows Enola's frustration with the social norms that she perceives as restricting her. The word "preposterous" shows Enola's emotion towards something that does not suit her daily life and freedom. Enola's emotion shows her rejection of what she perceives as limiting herself and what she perceives as an unfair attitude. Dialogue [36:58 - 37:03] Sherlock said *"I have, and I have refused it. I'm rather more consumed elsewhere"*. This dialogue shows the hidden emotion of determination and a sense of responsibility towards his work. Although the dialogue is not spoken emotionally, she has the decision to refuse so that she will focus on other things. This dialogue depicts Sherlock's emotionality, which shows an attachment to a principle that supposedly influences his actions.

Lastly, Frustration, the dialog contained in the film *Enola Holmes (2020)* which shows emotions of frustration and also the nature to dominate others, especially in the main character Enola with characters who have values that are at odds with freedom by Enola herself, as seen in the dialogue [05:55 - 06:05] Mycroft said *"My god. Look at you. You're in such a mess. Where's your hat and your gloves?"*. In this dialog, *"My god. Look at you"*

shows disappointment in *Enola Holmes*, showing an expression of displeasure at Enola's appearance, which is not up to the standards set by their family. This dialogue shows Mycroft's tense and frustrated emotions, frustrated by Enola's reluctant behavior to change. Dialogue [10:35 - 10:51] Mycroft said *"What is she up to, Sherlock? She was too old to remarry. She had no passions or ambitions I was aware of."* This dialogue shows the confusion and concern of Mycroft Holmes due to the change in his mother's behavior. The emotion that arises in this dialogue is the emotion of disappointment because Mycroft cannot accept the mother's decision which he considers contrary to him. This dialogue also shows the anger that arises from not being able to understand other people's choices, thus creating emotions towards his mother. Dialogue [14:48 - 14:51] Mycroft said *"So remarkable that she left you in my care?"*. In this dialog, Mycroft expresses his regret towards his mother for leaving Enola in charge of him. Mycroft felt burdened in that regard; he felt that he would not be able to take care of Enola. The emotion seen in this dialogue is dissatisfaction due to the burden imposed by his mother.

4.1.2 Moral Aspect

By using Abrams' theory, moral aspects are also shown in the film *Enola Holmes (2020)* as in the following dialogue, dialogue [12:31 - 12:34] Mycroft said *"We need to break her and build her."*. In this dialog, Mycroft believes that a person must be changed to conform to the rules and norms that have been applied in the family environment and the society around them. This shows that individual freedom is not so important as long as they can follow what is considered right by society or can be interpreted as obeying the prevailing norms. The dialogue [17:49 - 18:05] Sherlock said *"You're being emotional. It's understandable, but unnecessary"*. In this dialog, Sherlock prioritizes logic over emotion. He believes that emotions are not important to solve problems quickly. This shows that he values and thinks rationally more than showing empathy.

4.1.3 Intellectual Aspect

In the following analysis using Abram's theory, we will show the intellectual aspects reflected through the dialog of the main character in *Enola Holmes*, as in the following dialogue, dialogue [12:31 - 12:34] Mycroft said *"We need to break her and build her."*. This dialogue shows an intellectual outlook centered on social control and character building according to accepted norms. Mycroft has an analytical approach to education as a tool to meld individuals into conforming to its rules. Dialogue [01:01:34 - 01:01:39] Sherlock said *"Letters hidden up her chimney. The ash on the sole of her shoe, and the coal dust led me to them."*. This dialog shows the deductive intelligence of Sherlock Holmes who uses clues to draw accurate conclusions. This analytical skill shows a high intellectual ability that focuses on facts to solve mysteries. Dialogue [01:34:35 - 01:34:48] Enola said *"Unlike most well-bred ladies, I was never taught to embroider. I was taught to watch and listen. I was taught to fight"*. This dialogue shows *Enola Holmes'* intellectual views on the importance of practical skills over traditional skills given to women. It shows Enola's intellectual ability to benefit from life lessons that are used to face challenges.

4.2 Emotional Aspect Using Schacter Singer Theory

Schacter Singer's two-factor theory of emotion suggests that emotions arise from 2 main aspects, namely: Physiological reactions, namely the body's response to events such as

increased heart rate, feeling tense, which is what makes emotional changes in a person. Then the second aspect is the Cognitive aspect where a person interprets the situation based on their experience, this is what determines the emotional process that can be described through feelings of joy, anger and other emotions.

4.2.1 Cognitive Aspect

The first is, Self-Confidence, in this section will show the character's confidence in his ability to deal with the various situations he is about to go through, as can be seen in the following dialogue, [07:54- 07:56] Enola said *"I would say this is going quite well, wouldn't you?"*. In this dialog, Enola processed the situation cognitively by assuming that everything had gone exactly as she wanted. Her words portray optimism and confidence in solving the challenges faced. This dialog shows how Enola uses her mind to stay calm and control her emotions, so that the emotional response that arises is a mental state towards the situation, this creates a sense of confidence that drives her actions. [08:54 - 08:59] Sherlock said *"I think I can surmise by the way that she left leaving no clear leads, she still had her full wits about her."*. In this dialog, Sherlock assesses Enola's actions that Enola left the situation without a clear clue, but she still acted using her full intelligence. In this case, Sherlock's evaluation is entirely cognitive as it involves reasoning and observing Enola's behavior. The focus of this dialogue is Sherlock Holmes' ability to interpret the situation according to logic, which reflects Sherlock's calm and emotional state.

The second is logical thinking, Cognitive is more about prioritizing logic over emotion when making decisions. This dialogue is analytical and emphasizes the emotional aspect as seen in the dialogue [13:04 - 13:08] Enola said *"I won't enjoy being imprisoned in those preposterous clothes."*. In this dialog, Enola mentally assesses that the clothes she wears as "preposterous" as a symbol of restriction and limitation in the use of clothes in society. This is not just a physical assessment of clothing but rather a social norm that is considered to be against Enola's personal freedom. This dialog belongs to the cognitive aspect because Enola processes the situation based on her mental interpretation related to her values, Enola's frustration and rejection are entirely derived from Enola's thought. Dialogue [05:55 - 06:05] Mycroft said *"My god. Look at you. You're in such a mess. Where's your hat and your gloves?"*. This dialog depicts a cognitive evaluation of Enola's appearance, which is perceived as not conforming to established social standards. It shows the dissatisfaction that comes from her mental interpretation of the situation.

Lastly, rejection, it shows dissatisfaction with the norms that are considered to limit the freedom of the character. The characters found in this category are emotional in the form of rejecting the rules and trying to maintain their independence, as seen it he following dialogue [01:34:35 - 01:34:48] Enola said *"I was taught to watch and listen. I was taught to fight."*. Enola shows that she is very confident to face challenges, which comes from the results of Enola's training when forming resilience. The dialogue [17:49 - 18:05] Sherlock said *"You're being emotional. It's understandable, but unnecessary"*. Sherlock responds to situations in a logical way showing that he is not affected by other people's emotions. In solving problems, he reflects a cool demeanor, so her emotions are calm.

4.2.2 Physiological Aspect

Not only in the Cognitive Aspect, Enola's dialog also shows the Physiological Aspect in the dialog "[53:33 - 54:21] Enola said I cut my knee open trying to save a sheep from the cliff edge. I always died in truth. Mother was angry.". In this dialog, Enola remembers the incident when she injured herself while trying to save a sheep on the edge of a cliff. This situation can be attributed to the physiological aspect because there is a physical injury "*I cut my knee open*" that Enola sacrificed at that time, which is the injury she sustained, this can be said to be a physiological aspect because it describes Enola's past experiences that show the body's response directly to Enola's dangerous situation at that time. Not only does this dialogue involve emotions, but it also shows how the body can react to the risks Enola faces, for this physical injury can be the cause. The dialogue [01:51:38 - 01:51:40] Sherlock said "*I thought I saw something*". shows Sherlock's body reaction to a surprising situation for him. The initial response is a spontaneous response that involves movement in his body, giving an idea of Sherlock's body's response to the thing that caught his attention. Dialogue [01:01:19 - 01:01:32] Sherlock said "*We can both hurt each other. Now please put the teapot down. In your hands, it is a mighty weapon. Thank you. Do you have any sense as to where my mother is?*". In this dialog, Sherlock responds to the situation with a calm yet firm tone. He asks his interlocutor to put down the teapot, which involves an increase in the alertness of his body. Sherlock's physiological response is an increased heart rate due to the dangerous situation posed by his interlocutor. Dialogue [06:43 - 06:48] Mycroft said "*Oh, dear god. Look Look at the house.*". This dialog shows Mycroft's surprise when he first saw the condition of the house where *Enola Holmes* lived. Expressions such as "*Oh, dear God*" show that there is a spontaneous reaction to a sight that he finds surprising. The reaction involves physical changes such as Mycroft's dumbfounded facial expression.

5. Conclusion

This conclusion emphasizes that the conversations in the film *Enola Holmes (2020)* not only reflect the moral, intellectual, and emotional traits of the characters but also make a significant contribution to the understanding of characterization in film and literature. By linking two theories, namely Schachter-Singer's two-factor theory and M.H. Abrams' characterization theory, this research demonstrates that dialogue serves as a powerful tool for expressing the feelings and thoughts of characters. For instance, Enola's statement, "I don't need friends. I own my own business," not only showcases her independence but also creates a more complex and relatable character for the audience.

The practical implications of these findings are crucial. Filmmakers can utilize strong dialogue to deepen characterization, creating a stronger emotional connection with the audience. For example, by tailoring dialogue to reflect the personality and background of characters, they can enhance audience engagement and strengthen the narrative. On the other hand, literary scholars can explore how speech patterns and dialogue contribute to indirect characterization, providing new insights into how characters are constructed in texts.

For future research, it is recommended to explore how character emotions develop through dialogue throughout the film, as well as to conduct multimodal analyses that incorporate elements such as body language and tone of voice. Additionally, extending this approach to other genres and literary adaptations will provide deeper insights into the role of dialogue in character development. Thus, this research not only enriches our

understanding of characterization in film but also paves the way for further exploration in film and literary studies.

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