

**AN ANALYSIS OF ILLOCUTIONARY ACTS
IN ENOLA HOLMES MOVIE (2022)**

THESIS

**This thesis is submitted to fulfill the requirement
for “Sarjana” Degree in English Language Education**



By :

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2024

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Kepada
Yth Bapak Ketua Jurusan Tarbiyah IAIN Curup
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Assalamu 'alaikum wr. wb

Setelah mengadakan pemeriksaan dan perbaikan seperlunya maka kami berpendapat skripsi atas nama **Adesia Anjani (20551002)** Mahasiswa IAIN Curup Jurusan Pendidikan Bahasa Inggris, dengan judul Skripsi "**An Analysis of Illocutionary Acts in Enola Holmes Movie (2022)**" sudah dapat diajukan dalam sidang munaqosyah Institut Agama Islam Negeri (IAIN) Curup.

Demikian permohonan ini kami ajukan agar dapat diterima, terlebih dahulu diucapkan terima kasih.

Wassalamu 'alaikum wr. wb

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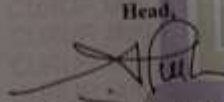
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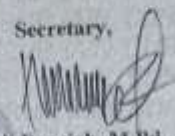
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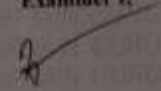
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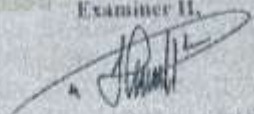

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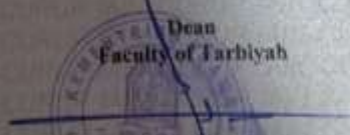
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PREFACE

All praises be to Allah SWT that the researcher had finished writing her thesis entitled **“AN ANALYSIS OF ILLOCUTIONARY ACTS IN ENOLA HOLMES MOVIE (2022)”**.

This thesis is submitted as a part of the completion for undergraduate degree of strata 1 (S1) in English Study Program of State College for Islamic Studies (IAIN) Curup. The writer realizes that this thesis is far from being perfect, therefore the writer really appreciates any suggestions and criticisms for being perfect in the future.

Last but not least, the researcher hopes that this thesis will be useful to those who are interested in this field of study.

Curup, Juli 2024

Researcher



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ACKNOWLEDGEMENT

Assalamu 'alaikum Wr. Wb.

Alhamdulillahirobbil' alamin all praises to Allah SWT the all mighty and merciful god who has given the researcher mercy, blessing and guidance so the researcher can finish this thesis completely. Peace and solution always be given to prephet Muhammad (Peace Be Upon Him), and all of his family and followers who have been a good example for every Muslim in this world and has brought us from the darkness (Jahiliyah) to the lightness (islamiyah) as we felt together.

The researcher finished this research entitled "**An Analysis Of Illocutionary Acts In Enola Holmes Movie (2022)**" this thesis is presented in order to fulfil of the requirement for the degree of strata one (S1) in English study program of IAIN Curup. In the process of conducting this research, the researcher accepted valuable support, assistance, guidance, contribution and motivation from others. Because of those reason, the researcher would like to presents his deepest appreciation to:

1. Big thanks fot my beloved family. For my mother (Martina Wati), my father (Tugiono), and my beloved younger sister (Widia Azahra), who have all supported, and morally encouraged me to see through my studies to their completion.
2. Mr. Prof. Dr. Idi Warsah, M.Pd.L., as the rector of IAIN Curup for his direction and permission of conducting this thesis.
3. Mr. Dr. Sakut Anshori, S.Pd., I., M. Hum., both as the dean of faculty of Tarbiyah and as my advisor and helping in revising and forming the idea in writing this thesis.
4. Mrs. Jumatur Hidayat, M.Pd., the head of the department English education IAIN Curup who give author the best support.
5. Mrs. Meli Fauziah, M.Pd., as my co-advisor in writing this thesis, by providing time corrections, suggestions and support in completing this thesis.

6. Mr. Rizki Indra Gucci, M.Pd., as rater my thesis which has helping a lot in the detail exploration of this thesis.
7. All lecturers of the department of English Study Program, (Mr Bayu Senjahari, Mrs Hanny Septian Utami, Mr Rully Morgana, Mr Sarwo Edy, Mr Paidi Gusmuliana, Mr Prihantoro, Mrs Leffy Noviyenty, Mrs Eka Priani, Mr Hadi Subermanto) who have taught and educated the author during the study as English Study Program IAIN Curup.

In order to be success in the future, the author still requires constructive feedback. It is hoped that the findings of this research will have a positive impact on language development, especially in the linguistic sphere. Hopefully the result of this research can give beneficial contribution to the development of education in other school. For acknowledgment above, and those are not mentioned, my Allah SWT give them the best reward. Ameen.

Wassalamu 'alaikum Wr. Wb

Curup, 09 June 2024

Writer



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MOTTO

“If you cannot endure the fatigue of learning, then you must be able to endure the pain of ignorance”

Imam Syafi'i

“You may be able to postpone, but time will not wait”

Benjamin Franklin

DEDICATION

Alhamdulillah, praise be upon Allah SWT on His blessing. Great greeting is highly dedicated to our prophet Muhammad SAW. I dedicate my deepest thanks and appreciation to the following people:

My beloved father (Tugiono) and mother (Martina Wati), thank you very much, because always support me, always educated me to be positive matters, and you always remember me “one person makes you fall, so will have one thousand people make you stand up”

My dear sister (Widiya Azhara), thanks for the advice and motivation and enthusiasm given so far

My beloved person, who has always supported many of activities, motivation, and always reminded me in accelerating the completion of this final project

I dedicate this thesis to my closest friends, namely Betty Nurtiati and Rani Fitri Yanti, who always provide motivation and support for me in completing my thesis

I dedicate this thesis to my best friends Tari, Widya, Dita, Delly, Vina and Retno, who always provide direction, support and motivation.

All my friends, and also friends from students majoring in English Tadris especially D class, senior, and junior that I can't mention one by one, but I say bigger thanks for all.

Thank you very much to Mr Rachman Prasetyo for taking the time to guide, direct and motivate me until I finished completing this thesis.

All the staff and lecturers who teach at Institute College for Islamic Studies (IAIN) Curup, especially the English Tadris major, I say thousands of thanks for providing invaluable knowledge.

ABSTRACT

**Anjani, Adesia. : An Analysis Of Illocutionary acts In Enola Holmes
2024 Movie (2022)**

Advisor : Dr. Sakut Anshori. S.Pd.i. M.Hum.,

Co-Advisor : Meli Fauziah, M.Pd.,

The purpose of this study was to determine the types of the dominant illocutionary acts presented by the figures in the movie through the script. This study uses a qualitative approach of Miles and Huberman (1994) for data analysis. The subject in this research are characters in Enola Holmes movie, and the object is the utterances in the script Enola Holmes movie. the researcher has found five types of illocutionary acts in Enola Holmes movie. there were five types of speech acts employed by the characters from 84 utterances. Assertive produced 30 data or 35.71% utterance, directive produced 36 data or 42.5% utterances, commissive produced 8 data or 9.52% utterances, expressive produce 9 data or 10.71% utterances, and declaration produced 1 data or 1.19% utterance.

Key words : Speech Acts, Illocutionary Acts, Movie

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CHAPTER I

INTRODUCTION

A. Background Of The Research

Conversation is one of the speaking skills which involves communication and communicator.¹ Written language or spoken language simultaneously and continuously greatly influences all activities of human life, especially in interaction. According to John Searle in his book's title is "Speech Acts. An Essay in the Philosophy of Language" he says, language is a speech that can be conveyed and understood by the listener. John Searle also argues that what the speaker says can have various meanings, such as remarkable things occur as: the speaker means something; the sounds he emits mean something; the hearer understands what is meant; the speaker makes a Statement, asks a question, or gives an order.^{2,3} When communicating, humans convey messages with speech so that the other person can understand the message conveyed. Communication itself has several types, namely direct communication, indirect communication. Direct communication is a communication that is spoken directly, openly, as it is, and to the point on the intended subject; Meanwhile, what is meant by indirect communication is communication that

¹ Syafryadin, Dian Eka Chandra Wardhana, Eka Apriani, Noermanzah. Maxim Variation, Conventional And Particularized Implicature On Students' Conversation. (INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH VOLUME 9, ISSUE 02, FEBRUARY 2020). P. 3270

² John Searle. *Speech Acts An Essay In the Philosophy of Language*. (New York:Cambridge University Press, 1969). P. 3

³ Irah Khoiriyah Azzahra Leffi Noviyenti, Sarwo Edy. *A Pragmatics Analysis of Deixis in Surah Al-Baqarah Translated by Abdullah Yusuf Ali*. (IAIN Curup. July, 2019). P. 1

leads to reasons, causes, and persuasion that aims to invite other people to see the ideas we offer from the other side⁴.

People use verbal or written forms to express their meaning in a variety of contexts in the form of discourses or utterances in everyday communication.⁵ The importance of speech act is to facilitate communication and build relationships between individuals or groups. An example of a speech act is as follows, Request: "Could you please pass the salt?"; Offer: "Would you like a cup of coffee?"; Promise: "I promise to be there on time."; Apology: "I'm sorry for being late."; Congratulations: "Congratulations on your new job!", and others. Speech is not only expressed orally, but expressions can also be conveyed in writing. Examples of expressions in novels, comics, or film scripts fall into this category. They are also considered as speech acts. When such expressions are conveyed orally, the speaker's gestures during interaction can be observed. However, when these expressions are conveyed in writing, the reader can only imagine or speculate about the gestures or interactions that occur in the story or scene. In this study, a pragmatic approach is used to analyze speech acts or utterances. As observed by the researcher, pragmatic learning relying solely on theory can be quite boring, and sometimes the material explained fails to reach the intended audience.

⁴ Antoni Tan. *Psikologi Penjualan: Cara dan Langkah Efektif Memengaruhi dengan Komunikasi Hipnotis*. (Jakarta: PT Elex Media Komputindo, 2011). P. 36-37

⁵ Renggi Vrika,, Meli Fauziah, Adam Mudinillah. *The Use Of Pragmatics Deixis In The E-Paper "Advantage #4: Meaningful Engagement"*. (Jurnal Education and development Institut Pendidikan Tapanuli Selatan. Vol.10 No.2 Edisi Mei 2022). P. 201

As know, technology is advancing day by day in our surroundings. Almost all students have mobile phones, laptops, or computers. Therefore, if audiovisual media is applied in teaching, it can help students reach a broader understanding of the material that has been presented. In this study, the pragmatic approach is used to analyze speech acts or utterances. The researcher observed that pragmatic learning that only relies on theory often feels monotonous and less interesting for students. This condition can result in the material explained not successfully reaching the intended target audience, namely the students. As a result, it is necessary to find a more dynamic and diverse learning approach to increase students' engagement and understanding of the material.

The purpose of direct communication (speech) is that can be understood by the interlocutor (speech partner) so that the message conveyed can be understood by the interlocutor. Whereas for indirect speech, namely the delivery of messages conveyed using communication aids, it can be in the form of telephone, e-mail, or other media which can result in misunderstanding because the message conveyed is implied. This can happen because the words that make up the indirect sentence may have a different meaning from what the speaker meant. To avoid mistakes in interpreting indirect speech, the speech partner should pay attention to the context that includes a speech situation or situation. This kind of communicative phenomenon in pragmatics is called a speech act.

Searle hypothesis that the speech act is the basic unit of communication, taken together with the principle of expressibility, suggests that there are a series of analytic connections between the notion of speech acts, what the speakers means, what the sentence (or other linguistic element) uttered means, what the speaker intends, what the hearer understands, and what the rules governing the linguistic elements are.⁶

According to Yule, Pragmatics is the study of the relationship between linguistic forms and the users of those forms.⁷ In Yule's view, pragmatics prioritises the speaker's meaning to the listener rather than the meaning of the spoken vocabulary.⁸ With regard to this opinion, Leech in Nening, et all, states that pragmatics is the study of meaning in relation to speech situations which include elements of the addresser and the person addressed, context, purpose, act of illocution, speech, time, and place.⁹ Pragmatics, according to Leech, is the study of meaning in speech situations, which involves examining the elements of the speaker, the listener, the context, the purpose, the speech act, the timing, and the location.

According to Rita Erlinda in her book entitled Introduction To English Pragmatics Applying Research-Based Learning Model, it states that

⁶ John Searle. *Speech Acts An Essay in the Philosophy of Language*, (New York : Cambridge University Press, 1969), P. 21

⁷ George Yule. *Pragmatic*, (New York: Oxford University Press, 1996), p. 9.

⁸ Leffi Noviyenty , Khairul Anwar. *Understanding Pragmatics as a Way to Practice Natural Communication Skills in Various Contexts of Interactions*. (Al-Ishlah :Jurnal Pendidikan. March, 2023). P. 1039

⁹ Neneng Siti Suaibah, dkk. *Aspek Pragmatik Dalam Iklan AXIS Pada Media Audio Visual*. (Vol.1. No. 3. Mei, 2018). P. 344

Pragmatics itself has five studies, namely Deixis, Presuppositions, Implicatures, Politeness and Speech Acts.¹⁰ The research focus in this study is specifically on speech acts, which is one of the pragmatic analyses that examines language in its actual aspect. Speech act, or also known as a type of illocutionary act, is a concept in linguistic studies that investigates actions or intentions expressed through language. This concept was first introduced by philosopher J.L. Austin in 1962 in his book titled "How to Do Things with Words". Austin distinguished three types of speech acts, namely locutionary act, which is the act of uttering words in their literal sense; illocutionary act, which is the act performed through the utterance; and perlocutionary act, which is the effect or outcome produced by the act.

Speech act is the usage of language to accomplish something. Actions performed via utterances are called speech acts (*e.g., apology, complaint, compliment, invitation, promise, and request*). The speaker normally expects that his or her communicative intention will be recognized by the hearer—both speaker and hearer are helped by the circumstances surrounding the utterance. These circumstances (including other utterances) are called the speech event.¹¹

Researcher have watched several movies such as, Twilight, The Nutcracker And The Four Realms, Fast And Furious 7, Sherock Holmes, and Enola Holmes 2020. The researcher chose the movie because one of the genres in

¹⁰ Rita Erlinda. *Introduction To English Pragmatics Applying Research-Based Learning Model*. (Batu Sangkar: Prenadamedia Group, 2019). P. 15

¹¹ Rita Erlinda, (2019). *Op.cit.* P. 78

the movie is detective, as we know detectives have many interesting words, hidden meaning, as they have to maintain confidentiality about the cases they want to solve. This movie is director by Harry Bradbeer, is based on the novel series by Nancy Springer with the same title. This thriller genre film is played by Millie Bobby Brown as the main character. According to rotten tomatoes rating this movie is 93% and 79% from audience score, this movie has been published since November 4, 2022.¹² As we known, Millie Bobby Brown is a teenage artist who successfully played the role of Eleven in the series 'Stranger Things'. Moreover the utterances found in the Enola Holmes movie mostly contain all study speech acts.

Anshori et al., in they research under the title “*Directive Expressions of The Main Characters in Green Book Movie*”. This research used qualitative paradigm with embedded case study. The results of the study showed that there were 52 directive expressions founded in the orientation, complication, and resolution. In the orientation, there were ordering (11,6%), demanding (3,8%), suggesting (1,9%), and asking (1,9%). In the conflict phase, directive expressions were in the form of ordering (19,2%), demanding (7,7%), commanding (7,7%), suggesting (3,8%), asking (1,9%). In the resolution phase, directive expressions were found in the form of suggesting (13,6%), ordering (11,6%), commanding (5,8%), demanding (3,8%), asking (1,9%), and inviting (1,9%). Ordering expressions dominated the orientation and conflict phase because the relationship between two characters were

¹² Rotten Tomatoes.https://www.rottentomatoes.com/m/enola_holmes_2. (Accesed on August, 2024)

interpersonal relations in the form of power relation and peerage. Meanwhile, resolution phase are dominated with suggesting expressions because the relationship between two characters were close and the power relation diminished¹³

Ningrum in her research under the title “ *Expressive Speech Act Used In “Harry Potter And The Prisoner Of Azkaban” Movie*. The result in her research found the data finding points out that there are thirteen kinds of expressive speech act in the movie’s utterances such as greeting, dislike, praising, likes, mocking, refusing, anger, apologizing, thanking, pain, sorrow, surprised, and blaming. Totally about 161 utterances in the beginning until the end from the characters utterances. But the writer only analysed the utterances from the main characters. The researcher found the types of expressive speech act were all existed in one hundred sixty-one utterances which performed by the characters in *Harry Potter and the prisoner of Azkaban* movie. All the expressions indicate the characters show their feeling or psychological condition when they are speaking in conversational terms. It has a purpose to make the addressee understand the real meaning of the addresser’s utterance. The researcher found an expression most often appears in the data which is the expression of dislike. The expression of dislike has high frequency that is 24 times than any other expressions.¹⁴

¹³ Sakut Anshori , Fahmi Gunawan , Yopi Thahara. *Directive Expressions of The Main Characters in Green Book Movie*. (EAI: Semarang. On July 08, 2019). P. 2

¹⁴ Yesi Santika Ningrum. *Expressive Speech Act Used In “Harry Potter And The Prisoner Of Azkaban” Movie*. (Tulungagung: English Education Department Faculty Of Tarbiyah And Teacher Training State Islamic Institute Of Tulungagung, 2020). P. 33-34.

Pratiwi in her research under the title “*A Pragmatic Analysis Of Expressive Utterances Found In “Miracles From Heaven” Movie Script*”. The result in her research is the writer found 65 data of expressive utterances in *Miracles from Heaven* movie script. The result shows that there are 3 types of pragmalinguistics forms thanking, 4 types of pragmalinguistics forms congratulating, 3 types of pragmalinguistics forms apologizing, 4 types of pragmalinguistics forms condoling, 3 types of pragmalinguistics forms pleasure and 2 types of pragmalinguistics forms expression of pain. Besides that related with the intention of expressive utterances, the researcher found 8 data or 12.3% of thanking, 11 data or 16,9% of congratulating, 17 data or 26,2% of apologizing, 14 data or 21.5% of condoling, 6 data or 9.2% statement of pleasure and 9 data or 13.5% expression of pain.¹⁵

This research complements previous research by digging deeper into speech acts in the scope of illocutionary act, especially in the illocutionary force part in the film *Enola Holmes*. The purpose of this discussion is to be more specific so that readers do not have difficulty understanding the discussion about illocutionary speech acts in movies.

Therefore, as aforementioned above, the researcher need to investigate about speech act found in a movie with the research title **An Analysis Of Illocutionary Act In *Enola Holmes* Movie.**

¹⁵ Dita Ayu Pratiwi. *A Pragmatic Analysis Of Expressive Utterances Found In “Miracles From Heaven” Movie Script*. (Surakarta: English Education Department School Of Teacher Training And Education Muhammadiyah University Of Surakarta, 2017) .P. 5-7

B. Research Question

Base on background of study, the research question are formulated as follow:

1. What are the types of illocutionary acts found in Enola Holmes movie?
2. How are the use of types of illocutionary acts found in Enola Holmes movie?

C. Objective of The Research

Based on the research question above, the objective of the research are:

1. To explain the types of illocutionary acts are found in Enola Holmes movie.
2. To explain the use of types of illocutionary acts found in Enola Holmes movie.

D. Delimitation of The Research

This research is taken in a pragmatics course in the English study program. This research is focused on pragmatic studies in the illocutionary acts section in the *Enola Holmes movie 2022*. The subject of this research is *main characters* in *Enola Holmes movie 2022*, while the object is utterances produced by charachters in *Enola Holmes Movie 2022*.

E. Significance of The Research

Significance of the research is to give information about speech acts in the Enola Holmes Movie. This research will be beneficial for:

1. For the lecturer

This research helps lecturers teach in pragmatic courses, especially in the study of speech acts. In addition, learning media using movies will increase student motivation to understand pragmatics. Because most students prefer watching movies than reading.

2. For the students

The researcher hopes this research will give the readers, especially for linguistic students, to the best understanding about speech act. In addition, learning media using movies will increase student motivation to understand pragmatics. Because most students prefer watching movies than reading.

F. Definitions of Key Term

This part involves the definitions of key term. They are speech acts, illocutionary act, and movie.

- 1. Speech act**

To communicate we must express propositions with a particular **illocutionary**, and in so doing we perform particular kinds of action such as stating, promising, warning, and so on, which have come to be called **speech acts**.¹⁶ According to Searle, he stated:

“I am arguing, that an adequate study of speech acts is a study of *langue*. There is an important reason why this is true which goes beyond the claim that communication necessarily

¹⁶ Alan Cruse. *Meaning In Language An Introduction To Semantics and Pragmatics*. (Great Britain: Oxford University Press, 2000). P. 25

involves speech acts. I take it to be an analytic truth about language that whatever can be meant can be said. A given language may not have a syntax or a vocabulary rich enough for me to say what I mean in that language but there are no barriers in principle to supplementing the impoverished language or saying what I mean in a richer one.”¹⁷

Meanwhile, Austin states that a speech act is which to say something is to do something; or in which *by* saying or *in* saying something we are doing something.¹⁸ So, a speech act is a speech accompanied by an action or activity that can influence the interlocutor or listener.

2. Illocutionary act

According to Austin, this act is what the speaker is doing by uttering these words: commanding, offering, promising, threatening, thanking, etc. the function of an illocutionary act is not only to utter something, but also to do something therefore, this act is known as *the act of doing something*.¹⁹

So it can be said that an illocutionary act is an action that focuses on the response obtained when the interlocutor listens to the utterance being delivered.

¹⁷ John Searle. *Speech Acts: An Essay in the Philosophy of Language*. (New York : Cambridge University Press, 1969). P. 17

¹⁸ John Austin. *How To Do Things With Words*. (Great Britain: Oxford University Press, 1955). P. 12

¹⁹ Austin. (1955). *Op.cit.* P. 98.

3. Movie

According to Ed Sikov, movies share similarities with painting. While painting produces a static artwork as the final result during the process of painting, movies create multiple scenes of performances by actors, and they involve many supporting components in the form of intrinsic and extrinsic elements.²⁰ Movies are a medium that feature scenes performed by actors, actresses, or other figures that serve as a form of entertainment and information media.

²⁰ Ed Sikov. *Film Studies: An Introduction*. (New York: Columbia University Press, 2011). P. 2

CHAPTER II

LITERATURE REVIEW

A. Review of Related Theories

This chapter reviews related literature which includes the definition pragmatics, types of pragmatics, speech act, movie, biography of actors, the example of Elona Holmes movie and previous study. This is done to give better understanding to the analysis and will be discussed in this chapter.

A.) Definition of speech acts

Actions performed via utterances are called speech acts e.g., apology, complaint, compliment, invitation, promise, and request. The speaker normally expects that his or her communicative intention will be recognized by the hearer both speaker and hearer are helped by the circumstances surrounding the utterance. These circumstances are called the speech event.²¹ According to Searle, he stated:

“I am arguing, that an adequate study of speech acts is a study of *langue*. There is an important reason why this is true which goes beyond the claim that communication necessarily involves speech acts. I take it to be an analytic truth about language that whatever can be meant can be said. A given language may not have a syntax or a vocabulary rich enough for me to say what I mean in that

²¹ Rita Erlinda. *Introduction To English Pragmatics Applying Research-Based Learning Model*. (Batu Sangkar : Prenadamedia Group, 2019). P. 78

language but there are no barriers in principle to supplementing the impoverished language or saying what I mean in a richer one.”²²

Meanwhile, Austin state that speech act is which to say something is to do something; or in which *by* saying or *in* saying something we are doing something.²³

Speech acts’ term comes from Austin’s in the book published in 1962, the title is *How To Do Things With Words*. Austin say, basically, when somebody says something, he also does something. When somebody uses verb *apology* in *I apology I will not repeat the same mistake*, he does not only say the words but also do the action (apology).

All the utterance shows speech acts, consist of a locutionary act (the production of sounds and words with meaning), an illocutionary act (the issuing of an utterance with conventional communicative force achieved ‘in saying’), and a perlocutionary act (the actual effect achieved ‘by saying’).²⁴

Speech acts is the basic analysis in pragmatics. This opinion has relation with the objects of pragmatics which most of them are speech acts in conversation. Speech acts’ term appears as a result of uttering something, the speaker solely do not just utter something, and there is a meaning behind it. So it can be concluded that speech acts is the activity done uttering something.

²² John Searle. *Speech Acts: An Essay in the Philosophy of Language*. (New York : Oxford University Press,1969). P. 17

²³ John Austin. *How To Do Things With Words*. (Great Britain: Oxford University Press, 1962). P. 12

²⁴ Deborah Schiffrin. *Approaches to Discourse*, (Cambridge: Blackwell, 1994). P. 51

Searle says that the smallest unit in communication is speech acts, such as asserting, questioning, ordering, explaining, apologizing, thinking, congratulating, ect. He develops hypothesis which basically says that every utterance contains an action, not just the utterance which has performative verb.²⁵

B.) Types of Speech Acts

In the beginning, speech acts is used by Austin and Searle. Austin and Searle distinguishes a group of things we do in saying something, which is divided into three parts, there is: first, *locutionary acts*, which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to ‘meaning’ in the traditional sense. Second, *illocutionary acts* such as informing, ordering, warning, undertaking, ect., i.e. utterances which have a certain (conventional) force. And the last, *perlocutionary acts* what we bring about or achieve *by* saying something, such as convincing, persuading, deterring, and even, saying, surprising or misleading.²⁶

1. Locutionary Acts

According to Austin, locutionary act is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to ‘meaning’ in the traditional sense.²⁷ He defines this act as the actual form of words used by the speaker and

²⁵ F.X. Nadar. *Pragmatik dan penelitian pragmatik*. (Yogyakarta: Graha ilmu, 2009). P. 2-3

²⁶ John Langshaw Austin. *How To Do Things With Words*. (Great Britain: Oxford University Press, 1962). P. 108

²⁷ Austin. *Loc.cit.*,

their semantic meaning.²⁸ This act produces sounds of language which means something. Moreover, this kind of speech acts is the easiest one to be identified since in the process of identifying, it can be done without involving the context of utterance. Locutionary act's meaning is literal.²⁹

For example:

[a] Today the weather is very sunny

From the example above, this locutionary is a statement about the sunny weather conditions that day. The locutionary is in the form of verbal expressions that convey information about the weather. This statement only provides information about weather conditions without any other intent or purpose.

2. Illocutionary Acts

According to Austin, this act is what the speaker is doing by uttering these words: commending, offering, promising, threatening, thanking, etc. the function of illocutionary act is not only to utter something, but also to do something therefore, this act is known as *the act of doing something*.³⁰ Illocutionary act is performed via the communicative force of an utterance. This is also generally known as the illocutionary force of the utterance.³¹

For example :

²⁸ Jean Stilwell Pececi. *Pragmatics*. (Great Britain: Routledge, 1999). P. 44

²⁹ Abdul Chaer. *Pengantar Semantik Bahasa Indonesia*. (Jakarta: Rineka Cipta, 2009). p. 78.

³⁰ Austin. (1996). *Op.cit*. P. 98.

³¹ George Yule. *Pragmatic*. (New York: Oxford University perss, 1996). P. 48

[b] Can you give me some tissue?

From the example above, the illocutionary act of the utterance is in the form of a request. The use of these words is intended to ask for something, in the form of tissue. So, the purpose of the utterance is to inform the listener that the speaker needs some tissues. So the speaker hopes that the listener will give some tissue.

3. Perlocutionary Acts

A perlocutionary act is an act performed by saying something, and not in saying something. Perlocutionary acts contrast with locutionary and illocutionary acts, which are governed by conventions, are not conventional but natural acts. A perlocutionary act is the achieving of certain effects by saying something.³²

[c] Congratulations on graduation!

From the example above, the perlocutionary of saying “Congratulations on graduation!” is a positive sentence that can have an effect on the listener in the form of happiness or joy. So, the perlocutionary of the utterance is a feeling of satisfaction or joy in the recipient of the utterance.

C.) Classification of Illocutionary

In classification of speech acts, there are two experts who have different opinions, namely Austin and Searle:

³² John Langshaw Austin. (1962). *Op.cit.* P. 121.

a. Classification of Illocutionary by Austin

Austin distinguish five more general classes **Illocutionary** : but him is far from equally happy about all of them. They are, however, quite enough to play Old Harry with, viz. (i) the true/false fetish, (ii) the value/fact fetish. Austin call then these classes of utterance, classified according to their illocutionary, by the following more-or-less rebarbative names:³³

1. Verdictives

Verdictives are typified by the giving of a verdict, as the name implies, by a jury, arbitrator, or umpire. But they need not be final; they may be, for example, an estimate, reckoning, or appraisal. It is essentially giving a finding as to something-fact, or value-which is for different reasons hard to be certain about.

Example are :

Table 2.1 Verdictives verbs

Acquit	Convict	Find (as a matter of fact)
Hold (as matter of law)	Interpret as	Understand
Read it as	Rule	Calculate
Reckon	Estimate	Locate
Place	Date	Measure

³³ John Langshaw Austin. (1962). *Op.cit.* P. 150 - 163

Put it at	Make it	Take it
Grade	Rank	Rate
Assess	Value	Describe
Characterize	Diagnose	Analyse

Further examples are found in appraisals or assessments of character, such as ‘I should call him industrious’.

Verdictives consist in the delivering of a finding, official or unofficial, upon evidence or reasons as to value or fact, so far as these are distinguishable. A verdictive is a judicial act as distinct from legislative or executive acts, which are both exercitives. But some judicial acts, in the wider sense that they are done by judges instead of for example, juries, really are exercitive. Verdictives have obvious connexions with truth and falsity as regards soundness and unsoundness or fairness and unfairness. That the content of a verdict is true or false is shown, for example, in a disput over an umpire’s calling *out, three strikes, or four balls*.

2. Exercitives

Exercitives are the exercising of powers, rights, of influence. Example are appointing, voting, ordering, urging, advising, warning, etc.

An exercitives is the giving of a dicion in favour of or against a certain course of action, or advocacy of it. It is a decision that something is to be so, as distinct from a judgement that it is so: it is advocacy that it should be so, as opposed to an assessment; it is a sentence as opposed to a verdict. Arbitrators and judges make use of excercitives as well as issuing verdictives. Its consequences may be that others are *compelled* or *allowed* or *not allowed* to do certain acts.

It is a very wide class, example are:

Table 2.2 Exercitives verbs

Appoint	Degrade	Demote
Dismiss	Excommunicate	Name
Ordes	Command	Direct
Sentence	Fine	Grant
Levy	Vote for	Nominate
Choose	Claim	Give
Bequeath	Pardon	Resign
Warn	Advise	Plead
Pray	Entreat	Beg
Urge	Press	Recommend
Proclaim	Announce	Quash
Countermand	Annul	Repeal

Enact	Reprieve	Veto
Dedicate	Declare closed	Declare open

3. Commissives

Commissives are typified by promising or otherwise undertaking; they *commit* you to doing something, but include also declarations or announcements of intention, which are not promises, and also rather vague things which we may call espousals, as for example, siding with. They have obvious connexions with verdictives and exercitives.

The whole point of a commissive is to commit the speaker to a certain course of action. Example are:

Table 2.3 Commissives verbs

Promise	Covenant	Contract
undertake	Bind my self	Give my word
Am determined to	Intend	Declare my intention
Mean to	Plan	Purpose
Propose to	Shall	Contemplate
Envisage	Engage	Swear
Guarantee	Pledge myself	Bet
Vow	Agree	Consent
Dedicate myself to	Declare for	Side With

Adopt	Champion	Embrace
Espouse	Oppose	Favour

Declarations of intention differ from undertakings, and it might be questioned whether they should be classed together. As we have a distinction between urging and ordering, so we have a distinction between intending and promising. But both are covered by the primary performative *shall*; thus we have the locutions *shall probably*, *shall do my best to*, *shall very likely*, and *promise that I shall probably*.

There is also a slide towards ‘descriptives’. At the one extreme I may *just* state that I have an intention, but I may also declare or express or announce my intention or determination. *I declare my intention* undoubtedly does commit me; and to say ‘I intend’ is generally to declare or announce. The same thing happens with espousals, as, for example, in *I dedicate my life to....* In the case of commissives like *favour*, *oppose*, *adopt the view*, *take the view*, and *embrace*, you cannot state that you favour, oppose, etc., generally, without announcing that you favour that you do so. To say *I favour X* may, according to context, be to *vote for X*, to *espouse X*, or to *applaud X*.

4. Behabitives

Behabitives are a very miscellaneous group, and have to do with attitudes and *social behaviour*. Examples are apologising, congratulation, commending, condoling, cursing, and challenging.

Behabitives include the notion of reaction to other people's behaviour and fortunes and of attitudes and expressions of attitudes to someone else's past conduct or imminent conduct. There are obvious connexions with both stating or describing what our feelings are and expressing, in the sense of venting our feelings, though behabitives are distinct from both of these.

Example are:

1. For apologies we have *apologize*.
2. For thanks we have *thank*.
3. For sympathy we have *deplore, commiserate, compliment, condole, congratulate, felicitate, sympathize*.
4. For attitudes we have *resent, don't mind, pay tribute, criticize, grumble about, complain of, applaud, overlook, commend, deprecate, and favour*.
5. For greetings we have *welcome, bid you farewell*.

6. For wishes we have *bless, curse, toast, drink to, and wish* (in its strict performative use).
7. For challenges we have *dare, defy, protest, challenge*.

In the field of behabitives, besides the usual liability to infelicities, there is a special scope for insincerity.

There are obvious connexions with commissives, for to commend or to support is both to react to behaviour and to commit oneself to a line of conduct. There is also a close connexion with exercitives, for to approve may be an exercise of authority or a reaction to behaviour. Other border line examples are *recommend, overlook, protest, entreat, and challenge*.

5. Expositives

Expositives are difficult to define. They make plain how our utterance fit into the course of an argument or conversation, how we are using words, or in general, are expository. Examples are *I reply, I argue, I concede, I illustrate, I assume, I postulate*. We should be clear from the start that there are still wide possibilities of marginal or awkward cases, or of overlaps.

Expositives are used in acts of exposition involving the expounding of views, the conducting of arguments, and the

clarifying or usages and of references. We have said repeatedly that we may dispute as to whether these are not verdictive, exercitive, behabitive, or commissive acts as well; we may also dispute whether they are not straight descriptions of our feelings, practice, etc., especially sometimes over matters of suiting the action to the words, as when *I say I turn next to, I quote, I cite, I recapitulate, I repeat that, I mention that.*

Examples which may well be taken as verdictive are: *analyse, class, interpret*, which involve exercise of judgment. Examples which may well be taken as exercitive are: *concede, urge, argue, insist*, which involve exertion of influence or exercise of powers. Examples which may well be taken as commissive are: *define, agree, accept, maintain, support, testify, swear*, which involve assuming an obligation. Examples which may well be taken as behabitive are: *demur, boggle at*, which involve adopting an attitude or expressing a feeling.

For good value, I shall give you some lists to indicate the extent of the field. Most central are such examples as *state, affirm, deny, emphasize, illustrate, answer*. An enormous number, such as *question, ask, deny*, etc., seem naturally to refer to conversational interchange: but this is

no longer necessarily so, and all, of course, have reference to the communication situation.

Here then is a list of expositives:

Table 2.4 Expositives verbs

Affirm	Testify	Conclude by	Call	Revise
Deny	Report	Interpret	Understand	Deduce
State	Swear	distinguish	Redard as	correct
Describe	Conjecture	Begin by	mean	Postulate
Class	?doubt	Turn to	Refer	Object to
Identify	?know	Argue	illustrate	Tell
Remark	Accept	Neglect	Explain	Apprise
Mention	Concede	?emphasize	Formulate	Demur to
?interpose	Withdraw	Answer	Adhere to	ask
Inform	Agree	Rejoin	Recognize	Repudiate

To sum up, we may say that the verdictive is an exercise of judgment, the exercitive is an assertion of influence or exercising of power, the commissive is an assuming of an obligation or declaring of an intention, the behabitive is the clarifying of reasons, arguments, and communications.

I have as usual failed to leave enough time in which to say why what I have said is interesting. Just one example then. Philosophers have long been interested in the word

'good' and, quite recently, have begun to take the line of considering how we use it, what we use it to do. It has been suggested, for example, that we use it for expressing approval, for commending, or for grading. But we shall not get really clear about this word 'good' and what we use it to do until, ideally, we have a complete list of those illocutionary acts of which commending, grading, etc., are isolated specimens until we know how many such acts there are and what are their relationships and inter-connexions. Here, then, is an instance of one possible application of the kind of general theory we have been considering; no doubt there are many others. I have purposely not embroiled the general theory with philosophical problems (some of which are complex enough almost to merit their celebrity); this should not be taken to mean that I am unaware of them. Of course, this is bound to be a little boring and dry to listen to and digest; not nearly so much so as to think and write. The real fun comes when we begin to apply it to philosophy.

In these lectures, then, I have been doing two things which I do not altogether like doing. These are:

- (1) Producing a programme, that is, saying what ought to be done rather than doing something;
- (2) Lecturing.

However, as against (1), I should very much like to think that I have been sorting out a bit the way things have already begun to go and are going with increasing momentum in some parts of philosophy, rather than proclaiming an individual manifesto. And as against (2), I should certainly like to say that nowhere could, to me, be a nicer place to lecture in than Harvard.

b. Classification of Illocutionary by Searle

In this section, Searle shall present a list of what Searle regard as the basic categories of illocutionary acts.³⁴

1. Assertives

Assertives are to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. So it can be said that assertive is a speech act that is objective according to the speaker's point of view. Assertive verbs are *state, suggest, boast, complain, claim, report, hypothesize, describe, predict, tell, affirm, assert, argue, inform, ect..*

In using a assertives, the speaker makes words fit the world (of belief).³⁵

For example:

It was a warm sunny day

³⁴ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, (New York: Cambridge University Press, 1979), P. 12-20

³⁵ George Yule. *Pragmatics*. (New York: Oxford University Press, 1996). P. 53

In the utterance above, the speaker argue that it was a warm sunny day. The speaker believes it was a warm sunny day, because the statement is supported by evidence that when the sun provides warmth and brightness due to sunlight. However, the sun does not always rise warm and bright.

2. Directives

Directives are The illocutionary point of these consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something. Verbs denoting members of this class are *ask, order, command, request, beg, plead, pray, entreat, invite, permit, advise, dare, defy, challenge, etc.,*

In using a directive, the speaker attempts to make the world fit the words (via hearer).³⁶

For example:

Sam give me a orange juice, but make it not sour.

In the utterance above, the speaker wants the hearer *Sam* to do something *to give speaker orange juice, but make it not sour.* The speaker uses the word “*give*” indicating the illocutionary acts of directives (commanding). And the speaker uses the word “*but*

³⁶ Ibid. P. 54

make it not sour” indicating the illocutionary acts of directives (request).

3. Commissives

Commissives are those illocutionary acts whose point is to commit the speaker (again in varying degrees) to some future course of action. For example promise – request, the point of a promise is to get the hearer himself to do it. Commissive verbs are *vow, offer, promise, threat, refusal, pledge, etc.*

In using a commissive, the speaker undertakes to make the world fit the words (via the speaker).³⁷

For example:

I would like to offer my help to you, to bring some books.

In the example above, the speaker offers to bring some books to the listener. The speaker uses the word “Offer” indicating the illocutionary acts of commissives (offering).

4. Expressives

Expressives are to express the psychological state specified in the sincerity condition about a state of affairs specified in the propositional content. Notice that in expressives there is no direction of fit. In performing an expressive, the speaker is neither trying to get the world to match the words nor the words to match the world, rather the truth of the expressed proposition is

³⁷ Ibid. P. 53

presupposed. Expressive verbs are *thank, congratulate, apologize, condole, deplore, welcome, etc.,*

In using an expressive, the speaker makes words fit the world (offeeling).³⁸

For example:

I congratulate you for being the top graduate of the university

In the utterance, the speaker expresses his/her psychological state to the hearer for being the top graduate of the university. The speaker uses the word “congratulate” indicating the illocutionary acts of expressive (congratulating).

5. Declarations

It is the defining characteristic of this class that the successful performance of one of its members brings about the correspondence between the propositional content and reality, successful performance guarantees that the propositional content corresponds to the world. The surface syntactical structure of many sentences used to perform declarations conceals this point from us because in them there is no surface syntactical distinction between propositional content and illocutionary force. Declaration verbs are *resign, dismiss, christen, name, excommunicate, appoint, sentence, declare, approve, disapprove, bless, cure, nominate, confirm, etc.,*

³⁸ Ibid. P. 54

In using a declaration, the speaker changes the world via words.³⁹

For example:

Priest: I now pronounce you husband and wife

In the utterance “I now pronounce you husband and wife”, the speaker (Priest) providing information to the partners that the man and woman have officially become husband and wife. In the example, the speaker uses the illocutionary acts of declarations (confirming).

D.) The Aspects of Speech Situation

As we know, pragmatics is study of language which is context-bound/context dependent. Therefore, Leech redefines pragmatics for the purposes of linguistics, as the study of meaning in relation to speech situations.⁴⁰ Since pragmatics studies meaning in relation to speech situation, reference to one or more of the following aspects of the speech situation will be a criterion.⁴¹

1. Addressers or addressees

Leech refer to addressers and addressees, as matter of convenience, as *s* (speaker/writer) and *h* (hearer/reader). Thus the use of the abbreviations *s* and *h* does not restrict pragmatics to the spoken language. The use of the symbol *h*, however, will always signify one or more *addressees*, or persons to whom the utterance is *addressed* by *s*.

³⁹ Ibid. P. 53

⁴⁰ Geoffrey Leech. *Principes of Pragmatics*. (New York: Longman, 1983). P. 6

⁴¹ *Ibid.* P. 13-14

Or it could be said that addressees or addressees are participants who act as speakers and speech partners.

2. The context of an utterance

Context has been understood in various ways, for example to include “relevant” aspects of the physical or social setting of an utterance. Leech considers context to be any background knowledge assumed to be shared by *s* and *h* and which contributes to *h*'s intention of what *s* means by a given utterance.

3. The goal(s) of an utterance

Leech often finds it useful to talk of a goal or function of an utterance, in preference to talking about its *intended* meaning, or *s*'s intention in uttering it. The term *goal* is more neutral than *intention*, because it does not commit its user to dealing with conscious volition or motivation, but can be used generally of goal-oriented activities.

4. The utterance as a form of act or activity: a speech act

Whereas grammar deals with abstract static entities such as sentences (in syntax) and propositions (in semantics), pragmatics deals with verbal acts or performances which take place in particular situations, in time. In this respect, pragmatics deals with language at a more concrete level than grammar.

5. The utterance as a product of a verbal act

There is another sense in which the word “utterance” can be used in pragmatics: it can refer to the *product* of a verbal act, rather than to the verbal act itself.

For the example:

Would you please be quiet?

Those words are spoken with a polite rising intonation, might be described as a sentence, or as a question, or as a request. However, it is convenient to reserve terms like *sentence* and *question* from grammatical entities derived from language system, and to reserve the term *utterance* for *instances* of such entities, identified by their use in a particular situation. Hence an utterance may be a sentence-instance, or sentence-token; but strictly speaking, it cannot be a sentence. In this second sense, utterances are the elements whose meaning we study in pragmatics. In fact, we can correctly describe pragmatics as dealing with utterance meaning, and semantics as dealing with sentence meaning.

E.) Enola Holmes Movie

“Enola Holmes” is a film released in 2022. Directed by Harry Bradbeer and based on the book series by Nancy Springer, the film revolves around the following aspects:

1. Rating

“Enola Holmes” received generally positive ratings. It garnered a 91% approval rating on Rotten Tomatoes this movie is 93% and 79% from audience score.⁴²

2. Main Casts

The main casts in Enola Holmes movie are:⁴³

- a. Millie Bobby Brown as Enola Holmes: Millie Bobby Brown, known for her role in the series “Stranger Things”, portrays the main character, Enola Holmes. Her portrayal of the brave and intelligent young detective received critical acclaim.
- b. Henry Cavill as Sherlock Holmes: Henry Cavill, also famous for his role as Superman in the DC Extended Universe, plays Sherlock Holmes, Enola’s older brother. He brings a different portrayal to the renowned detective character.
- c. Helena Bonham Carter as Eudoria Holmes: Helena Bonham Carter, as well-known actress from films like *Harry Potter* and *Alice in Wonderland*, portrays Eudoria Holmes, Enola and Sherlock’s mother. Her character plays a significant role in the storyline.

⁴² Rotten Tomatoes.https://www.rottentomatoes.com/m/enola_holmes_2. (Accessed on August, 2024)

⁴³ IMBD. Enola Holmes 2 (2022).
https://www.imbd.com/title/tt14641788/fullcredits/cast/?ref_=tt_cl_sml. (Accessed on August 01, 2024)

3. Synopsis⁴⁴

Enola Holmes, a young detective, struggles to establish her agency in Victorian London due to societal biases against her age and gender. Despite initial setbacks, she takes on a case from a young girl named Bessie to find her missing sister, Sarah. Enola uncovers a toxic secret at Lyon's Match Factory, implicating the factory owners in the deaths of young girls. With the help of her love interest, Tewkesbury, and her brother, Sherlock, Enola exposes the corruption and brings the culprits to justice. The story culminates in a thrilling showdown with the mastermind behind the crimes, Moriarty, leading to a bittersweet victory for Enola and her allies.

Enola's journey is marked by personal growth, as she navigates complex relationships with her family, clients, and adversaries. Her interactions with Tewkesbury reveal a budding romance and mutual respect, while her dynamic with Sherlock showcases a blend of sibling rivalry and collaboration. Enola's determination to defy societal norms and pursue justice drives the narrative forward, culminating in her decision to continue her detective work while staying true to her values. The story also highlights themes of empowerment, friendship, and the importance of standing up for what is right, even in the face of adversity.

⁴⁴ IMBD. Enola Holmes 2 (2022). https://www.imbd.com/title/tt14641788/plotsummary/?ref_=tt_stry_pl. (Accessed on August 01, 2024)

The narrative weaves together multiple plotlines, including Enola's struggle to prove her innocence in a murder case, her efforts to uncover a conspiracy at the match factory, and her evolving relationships with key characters. The story is rich in detail, with vivid descriptions of Victorian London, intricate detective work, and suspenseful moments that keep readers engaged. Enola's character development is central to the plot, as she learns to trust her instincts, rely on her skills, and forge meaningful connections with those around her. The resolution of the case brings closure to the mysteries and conflicts introduced throughout the story, leaving room for future adventures and growth for Enola and her allies.

4. Several Wards and Nominations

“Enola Holmes” Has Received Several Awards and Nominations. Here Are Some of The Accolades The Movie Has Achieved:⁴⁵

a) Nominations of Critics’ Choice Super Awards 2021:

- 1) Best Action Movie Actress : Millie Bobby Brown
- 2) Best Action Movie Actor : Henry Cavill

b) Nomination of Art Directors Guild Awards 2021:

- 1) Excellence In Production Design For A Period Film : Michael Carlin (Production Designer), And Taylor (Supervising Art Director), And Christina Moore (Set Decorator).

c) Nomination for Costume Designers Guild Awards 2021:

⁴⁵ IMBD. Enola Holmes 2 (2022). <https://www.imbd.com/title/tt14641788/wards/> (Accessed on August 01, 2024)

- 1) Excellence In Period Film: Consolata Boyle (Costume Designer)
- d) Nomination for Screen Actors Guild Awards 2021:
 - 1) Outstanding Performance by a Stunt Ensemble in a Motion Picture.

B. Review of Related Studies

The researcher elaborates some of previous studies in this research. This thing is very important to do because we can see the differences, the aims, and the result of the research. From this elaborates, the written hope some of these researches can be the important references from writing this research. There are three researches that taken from various sources, and these are the same theme of this research where the main topic is about speech act.

A study by Heidari et al., in they research under the title “*Using short stories vs. video clips to improve upper intermediate EFL students’ sociopragmatic knowledge: Speech acts in focus*”. This study is a quantitative research, the samples were randomly divided into three groups, twenty-five each and then they were assigned to one control and two experimental groups. The treatment included direct instruction of most commonly used speech acts across different cultures including disagreement, request, refusal, apology, and thanking through the application of carefully chosen short stories and video clips. While one of the experimental groups received their instruction through short stories,

the other was exposed to video clips. Before and after the treatment, Two Discourse Completion Tests (DCT) were used as pre and posttests whereby the participants were encouraged to produce the targeted speech acts in specific but contrived real life contexts. The result in they research are The quantitative analyses of the data revealed that the students in the treatment groups significantly outperformed those of the control group in producing the target speech acts orally. Moreover, the students exposed to video mediated instruction displayed better oral production of speech acts than those receiving their instruction through short stories. Notably, the findings could offer practical benefits to those language teachers and curriculum developers who are concerned with finding the best ways of raising language learners' consciousness about sociopragmatic related issues⁴⁶

Another study by Ningrum in her research under the title “*Expressive Speech Act Used In “Harry Potter And The Prisoner Of Azkaban” Movie.* in this research, researcher analyzes the data using descriptive qualitative aproach. The result in her research found the data finding points out that there are thirteen kinds of expressive speech act in the movie’s utterances such as greeting, dislike, praising, likes, mocking, refusing, anger, apologizing, thanking, pain, sorrow, surprised, and blaming. Totally about 161 utterances in the beginning until the end from the characters utterances. But the writer only analysed the utterances from

⁴⁶ Afroozeh Heidari, Hossein Heidari Tabrizi, and Azizeh Chalak. *Using short stories vs. video clips to improve upper intermediate EFL students’ sociopragmatic knowledge: Speech acts in focus*, (Tylor and francis, 2020). P. 17

the main characters. The researcher found the types of expressive speech act were all existed in one hundred sixty-one utterances which performed by the characters in *Harry Potter and the prisoner of Azkaban* movie. All the expressions indicate the characters show their feeling or psychological condition when they are speaking in conversational terms. It has a purpose to make the addressee understand the real meaning of the addresser's utterance. The researcher found an expression most often appears in the data which is the expression of dislike. The expression of dislike has high frequency that is 24 times than any other expressions.⁴⁷

Another study by Rahmawati is the title *An Analysis Of Expressive Speech Acts Used In Crazy Rich Asian Movie*. This research used theory from Searle (1985) and Hymes (1974) in analyzing the data. There are twelve expressive speech act mentioned by Searle; apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, greet, and welcome. This research used descriptive qualitative method. The researcher collected expressive speech act utterances as the data to be analyzed; in analyzing the data the researcher used S-P-E-A-K-I-N-G model. The results showed that there were 52 data of expressive speech act and only ten types of expressive speech found in *Crazy Rich Asian* movie, some of the expressive types appeared except expressive act of condole and boast. the researcher used SPEAKING

⁴⁷ Yesi Santika Ningrum. *Expressive Speech Act Used In "Harry Potter And The Prisoner Of Azkaban" Movie*. (Tulungagung: English Education Department Faculty Of Tarbiyah And Teacher Training State Islamic Institute Of Tulungagung, 2020). P. 33-34.

model is to know how the meaning of the social context, the purpose of the interaction in detail and describe them into analysis text.⁴⁸

Another study by Aini, et.al, is the title *Discourse Analysis of Directive Speech Acts Used by Teachers in Classroom Interactions*. This study is a This study investigates the types of directive speech acts employed by English teachers in online classroom interaction with their students. In addition, the study details the frequency with which teachers in the third grade of SD IT Widya Cendekia use directive speech acts in the context of online learning and classroom interactions. As a descriptive research method, this analysis was designed. The information gleaned from the English class video recording through the Microsoft team application as a learning tool. According to Yule's theory of directive speech act, video recordings were used to capture data for analysis. The study employed Miles and Huberman (1994) qualitative approach to data analysis. According to the findings of this study of teachers' use of directive speech acts in online learning contexts, only 7 of 62 directive utterances were classified as commands, nine as requests, two as suggestions, two as invites, and one as a warning.⁴⁹

And another study by Rizki, is entitled *An Analysis Of Speech Act Of Omar Mukhtar's Utterances In Lion Of The Desert Movie*. This study

⁴⁸ Risa Dewi Rahmawati. *AN ANALYSIS OF EXPRESSIVE SPEECH ACTS USED IN CRAZY RICH ASIAN MOVIE*. (English Department, Faculty of Letters and Culture, Universitas Gunadarma, 2021). P. 85 – 93

⁴⁹ Qurrotu Aini, Nida Husna, Didin Nuruddin Hidayat, Alek. *Discourse Analysis of Directive Speech Acts Used by Teachers in Classroom Interactions*. (Journal of English Teaching. Vol. 9, No. 2, June 2023, pp. 137-150). P. 142 – 145

is a qualitative study, as it addresses research problem where the variables are unknown and require exploration. The result of his research is the analysis to find out the speech act types in the movie entails not only the exact forms of utterances Mukhtar performs, but also aspects like his speech, we have perceived various illocutionary acts instilled. After analyzing those acts, we attempted to interpret the phenomena of speech act occurring in the ways the main character manipulates his language. Finally, we differentiated the classes of the acts referring to the classificatory procedure that is proposed by John R. Searle (1979). Among the five classes of speech act (representatives, directives, commissives, expressives, and declaratives) only the declarative one was not found in utterances of Mukhtar. This is because there was no condition that prepares the ground for him to perform this particular type of speech act. The condition of this type would be Mukhtar's power to alter any existing status of someone by making an utterance.⁵⁰

Base on the previous studies the researcher conducted a research with the title *An Analysis of Speech Acts in Enola Holmes Movie*. From the previous research, there are some similar aspects that the writers conducted in speech act aspect. The differences of this research from previous research are what is being analyzed, object of the research and the method. This research focuses on analyzing the use of speech acts in

⁵⁰ Syukkri Rizki. *An Analysis Of Speech Act Of Omar Mukhtar's Utterances In Lion Of The Desert Movie*. (English: Journal of Language, Education, and Humanities. May 2020. Vol. 7, No. 2, 195-210). P. 204

the utterance by the characters of Enola Holmes and used content analysis and discourse analysis as research method.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter the researcher explains the theories used to analyze data from the dialogue in the Enola Holmes movie.

A. Research Design

Research methodology is commonly defined as a way or method to think and prepare to completed the research and reach the goal of the research. In this study the writer uses discourse analysis research to described kind of speech acts which found in Enola Holmes movie script.

In qualitative content analysis, types of data or the document being analyzed is more likely to be referred to by the term "text" whatever the form image, signs, symbols (moving image) and so on.⁵¹ According to Phillips & Brown, in Nelson Phillips Cynthia Hardy Discourse analysis explores how texts are made meaningful through these processes and also how they contribute to the constitution of social reality by making meaning.⁵² According to Parker & Burman, in Nelson Phillips Cynthia Hardy Discourse analytic approaches share an interest in the constructive effects of language and are a reflexive—as well as an interpretive—style of analysis. In this regard, discourse analysis does not simply comprise a set of techniques for conducting structured, qualitative investigations of

⁵¹ Sobur Alex. *Analisis Teks Media Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotik, dan Analisis framing*. (Bandung: Remaja Rosda Karya, 2015) .P. 70

⁵² Nelson Hardy Phillips Cynthia. *DISCOURSE ANALYSIS Investigating Processes of Social Construction*.(California: Thousand Oaks, 2002). P. 4

texts; it also involves a set of assumptions concerning the constructive effects of language.⁵³

Basically, discourse analysis is a systematic technique to analyze messages and manage messages, a tool for analyzing content of behavior. Discourse analysis is used to examine documents in the form of text, images, symbols and so on.

B. Subject and Object of The Research

The subject of the research is produced by the characters in “Enola Holmes” movie script, characters in that movie are Enola Holmes, Sherlock Holmes, [Inspektor Lestrade](#), Hanry Lyon, William Lyon Tewkesbury, Eudoria Holmes, Mae, Grail, Edith, Mcintyre, Sarah Chapman and Bessie Chapman.

The data of this research are in the form of utterances produced by the characters in “Enola Holmes” movie script. Data was taken from speech acts in the Enola Holmes film script. The main source of data is the film itself. To help collect data, researchers need books or other theses related to this research.

C. The Technique of Collecting Data

In this research, researchers used data collection techniques in the form of note-taking. The researcher listened to the conversation in the film Enola Holmes, then noted down the parts of speech that refer to

⁵³ Nelson Hardy Phillips Cynthia. *DISCOURSE ANALYSIS Investigating Processes of Social Construction*.(California: Thousand Oaks, 2002). P. 5

illocutionary speech acts and put them in a table to make it easier to analyze.

After grouping the words or sentences included in the illocutionary act, the researcher uses content analysis to draw conclusions from each word or sentence. As Krippendorff said, content analysis is a research technique for making replicable and valid conclusions from texts (or other meaningful things) to the context of their use.⁵⁴ In this study, researchers have analyzed the types of Illocutionary speech acts contained in the Enola Holmes movie script. The data is entered into the table and then checked according to the type of illocution.

D. Instrument of The Research

According to Arikunto states that research instrument is a device used by the researcher during the data collection by which the work is easier as the data are complete and systematic.⁵⁵

The instrument of the research is:

1. discourse analysis

Stubs believes that discourse analysis is a study that researching or analyzing language used naturally, well in oral and written form.⁵⁶

Meanwhile, According to Daymon and Holloway Discourse analysis is a set of broad methodological principles which are applied to both

⁵⁴ Klaus Krippendorff, *Content Analysis : An Introduction To Its Methodology (Second Edition)*, (London: SAGE Publications, 2004), P. 18

⁵⁵ Suharsimi Arikunto, *Prosedur Penelitian Suatu Pendekatan Praktik*, (Jakarta: Rineka Cipta, 2013). P. 149

⁵⁶ Michael Stubs, *Discourse Analysis*, (Chicago : The University at Chicago Press, 1983), P. 1

naturally occurring and contrived forms of talk and texts, including spoken, written, visual, symbolic and non-verbal language.⁵⁷So In this case, after the researcher's discourse has been collected, the writer analyzes the discourse so that form research indicators that the author will analyze again specifically in the data analysis section.

The table 3.1 Speech Acts

No	Dom	Con	Par	GS	Utt	Types of Illocutionary Acts				
						Ass	Com	Dec	Dir	Exp

Note :

Dom (Domain) : Where the conversation takes place

Con (Contexts) : The situation that exists as a whole with an event

Par (Participants) : The person carrying out the conversation (speaker and interlocutor)

GS (General Structure) : Sturture in movie

Utt (Utterance) : Ujaran yang diucapkan oleh karakter enola holmes

⁵⁷ Christine Daymon and Immy Holloway. *Qualitative Research Methods in Public Relations and Marketing Communications*. (USA and Canada : Routledge, 2011). P. 165

Note types of Illocutionary:

Ass (Assertives) : Speech acts that express something considered true by the speaker.

Com (Commissives) : Speech act committed to performing a certain action in the future.

Dec (Declaration) :Speech acts that change the status or condition of something by uttering it.

Dir (Directives) : Speech act aimed at making others do something.

Exp (Expressives) :Speech acts that express or convey the speaker's feelings or attitudes.

E. Data Analysis Technique

In this research, the researcher use Miles and Huberman's theory in analyzing the data, so there are three steps to do, they are:

a. Data Condensation

Data condensation refers to the process of selecting, focusing, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcripts, documents, and other empirical materials. In this research the data is in the form of video and script of The Enola Holmes Movie 2022. Based on the Miles and Hberman theory, the data condensation as follows:

1. The first steps was the researcher downloaded the movie and movie script.
2. Second, the researcher watched the movie more than once.

3. Third, the researcher read and observed the dialogue from the script.
4. Fourth, the researcher collected the data by watching the movie and trying to understand it deeply and looking for all of utterances.
5. The last, the researcher collected the data to classify it into categories of illocutionary act based on Searle categories.

b. Data display

The displays discussed and illustrated in this book include many types of matrices, graphs, charts, and networks. All are designed to assemble organized information into an immediately accessible, compact form so that the analyst can see what is happening and either draw justified conclusions or move on to the next step of analysis that the display suggests may be useful.⁵⁸

In this data display research using table to categorize the types that exist so as not to confuse the reader when reading this research. In this research, data display was an organized assembly of information that permits drawing and action taking. After analyzing whole data founded from the movie, this research displayed the result of the analysis by made the description of the form speech act and explain the meaning based on the conversation context.

Bogdan stated that, data analysis is the process of systematically searching and arranging the interview transcript, field notes, and other

⁵⁸ Ibid. P. 32

materials that the researcher accumulated to increase her own understanding of them to enable her to present what she has discovered to others.⁵⁹

c. Drawing and Verifying Conclusion

After finishing doing data condensation and data display, the last steps to analyze the data in this research is drawing and verifying conclusion. Final conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; the sophistication of the researcher; and any necessary deadlines to be met.⁶⁰ In this step the researcher concludes the result of the research based on the research problems and illocutionary acts theory that are used.

F. Triangulation

Technique of data verification is the important term in this research. It is used to determine whether the obtained data is valid or biased. In this study, the researcher used triangulation to verify the obtained data. According to Miles and Huberman triangulation is supposed to support a finding by showing that at least three independent measures of it agree with it or, at least, do not contradict it⁶¹. Meanwhile according to Denzi in the title book *Qualitative Data Analysis A Methods Sourcebook*,

⁵⁹ Bogdan and Biklen, *Qualitative Research for Education : An Introduction to the theory and method*, (Boston and Bacon,inc 1998). P.28

⁶⁰ Miles.M. B., Huberman.A.M., & Saldana,J. Loc.cit

⁶¹ Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *QUALITATIVE DATA ANALYSIS A METHODS SOURCEBOOK*. United State of America: SAGE Publication. P. 261

he can think of triangulation by *data source* (which can include persons, times, places, etc.), by *method* (observation, interview document), by *researcher* (Investigator A, B, etc.), and by *theory*. To this, we add *data type* (e.g., qualitative texts, audio/video recordings, quantitative data).⁶² As for the identification that Miles described as follows: (1) triangulation of data source, (2) methodological triangulation, (3) researcher or investigator triangulation, and (4) theoretical triangulation.

The triangulation of data source can be done by using some data resources with different situations and circumstances such as the data that taken from the different people, time or different places. The methodological triangulation can be done by using the finding from the research that using the different methods. Research or investigator triangulation can be done by engaging some different researchers to analysis the data. And the last is theoretical triangulation that can be done by using some theories related to the research in analyzing the data.

Based on those theory, the researcher uses ‘theoretical triangulation’ or ‘triangulation of theory’ as the type which is appropriate to be applied in this research. In this case, the researcher uses more than one theory framework in interpreting the data. The theory selected by the researcher are the theories proposed by Searle.

⁶² Ibid. P. 262

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the research findings and analysis. The research finding presented the types of illocutionary acts that found in the Enola Homes movie script. The research analysis explained the intended meaning of the data finding according to the theories.

A. FINDINGS

1. Types of Illocutionary Acts Found in Enola Holmes Movie

In this part, the researcher compiles, classifies, and list the collected data into the following table according to Seare's categories of illocutionary acts. The data are grouped based on utterance indicated as illocutionary acts. Searle classification the basic categories of illocutionary acts into five parts, namely: (1) Assertives, (2) Directives, (3) commissives, (4) Expressives, and (5) Declarations. Those utterance are writtern in underline to make them clear in analyzing.

Tabel 4.1 The Result of Illocutionary Acts in Enola Movie

No.	Types of Illocutionary Acts	Verbs	Frequency
1.	Asserive	Inform (13), assert (1), predict (3), describe (1), argue (5), suggest (2), affirm (1), complain	30

		(1), state (3)	
2.	Directive	Command (5), Permit (3), Order (10), Advise (2), Invite (6), entreat (2), insist (8)	36
3.	Commissive	Offer (3), Promise (4), planning (1)	8
4.	Expressive	Apologize (2), Condole (1), Apraising (4), deplore (1), thank (1)	9
5.	Declaration	Approve (1)	1
Total			84

Tabel 4.2 The Types of Illocutionary Acts in Enola Holmes Movie

No	Indicators	Do main	Participant	Utterance	Types of Illocutionary Acts				
					Ass	Com	Dec	Dir	Exp
1.	Inform	Detective Agency	Bessie and Enola	Enola : Where did you get this? It's months old. Bessie : <u>I found it on the street.</u>	✓				
2.	Offer	Sherlock Holmes apartment	Sherlock and Enola	Enola : How did you... Sherlock : And your neck is red. Someone has		✓			

				gripped it or held a knife against... Are you involved in something dangerous? You are still my ward. <u>If you need my help, my <i>offer</i> remains on the table.</u>					
3.	Petmit	Sarah and Bessie badroom	Bessie and Enola	Enola : <u><i>Might</i> I see her bedroom?</u> Bessie : Ours, you mean? You're standing in it. We're lucky. Most girls here are five to a room				✓	
4.	Thank	Sarah and Bessie badroom	Bessie and Enola	Bessie : The other girls are still at work. Tea? Enola : <u><i>thank you.</i></u>					✓
5.	Approve	The residence of Mr. Lyon's family.	Mcintyre and dance party invitation letter	McIntyre : <u>Ladies and gentlemen,I give you Henry Lyon. And to his fine son, his heir, William. To the future.</u>			✓		

2. The Use of Illocutionary Acts in Enola Holmes Movie

To know how are the use of types illocutionary acts found in enola holmes movie, researcher collected the data in to table. Researchers add a context column to the table which functions to describe the situation or circumstances that are occurring between the speaker and the speech partner. The strength of relationships is also very influential, for example if a student communicates with his lecturer then the student will convey his voice. Meanwhile, if students communicate with fellow students they will communicate fluently regardless of formal or informal speech. In this case, the researcher gives the symbol (+) for speakers in a higher position and (-) for speakers in a lower position.

Assertives

Data 1

Context : The client asked Enola to explain what cases have been handled by Enola.

Domain : Detective Agency

Participants : Enola and Client

(-) **Client :** The Tewkesbury case?

(+) **Enola :** I assure you, it was mine.

The client's position in the speech above is lower than that of Enola, so the client uses a soft and relaxed intonation in his pronunciation.

Meanwhile, Enola uses formal, relaxed but firm language, which functions to convince clients to be interested in using her detective services.

Directive

Data 1

Context : Enola wants to start looking for evidence that she might find in Sarah and Bessie's room.

Domain : Sarah and Bessie bedroom

Participants : Bessie and Enola

(+) **Enola :** Might I see her bedroom?

(-) **Bessie :** Ours, you mean? You're standing in it. We're lucky.

Most girls here are five to a room

Bessie's position in the speech above is lower than that of Enola, so Bessie uses soft, short and clear intonation in her pronunciation. Meanwhile, Enola uses relaxed, firm and clear language which serves to convince Bessie that she can handle the case of Bessie's missing sister.

Commissives

Data 1

Context : Sherlock is worried about Enola, whom he believes is not in a good state.

Domain : Sherlock Holmes apartment

Participants : Sherlock and Enola

(-) **Enola :** How did you...

(+) **Sherlock** : And your neck is red. Someone has gripped it or held a knife against... Are you involved in something dangerous? You are still my ward. If you need my help, my *offer* remains on the table.

Sherlock's position in the story above is higher than Enola. So Bessie uses firm and clear intonation in her pronunciation. Meanwhile, Enola uses casual language because Sherlock is Enola's older brother. So, Enola felt that her and her sister's positions were equal. The language that Enola uses with Sherlock when communicating is informal.

Expressives

Data 1

Context : Due to many cases of deaths caused by typhoid fever, it made Mr. Lyon sad and express his condolences.

Domain : On the way to the match factory

Participants : Mr. Lyon and Doris

(+) **My. Lyon** : Doris, how are you? How's your sister? Is she, um, still unwell?

(-) **Doris** : Uh, yes, Mr. Lyon.

(+) **Mr. Lyon** : Typhus. Really is the plague of our time. Two years it's been killing these girls. Breaks my heart.

Position of Mr. Lyon in the story above is taller than Doris. Mr Lyon uses firm and hard intonation in his pronunciation. Meanwhile, Doris uses polite language and lower intonation. Because Mr. Lyon is the owner

of a match factory, while Doris is a businessman who works in a match factory. The language used in communication is formal language. The situation used in the speech above is in the factory and doing work. So the language they use to communicate is formal language.

Declaration

Data 1

Context : McIntyre announced to all the invited guests that the successor to Mr. Henry's Korep Api factory is his son, William Lyon.

Domain : The residence of Mr. Lyon's family

Participants : McIntyre and dance party invitation letter

(+) **McIntyre :** Ladies and gentlemen,I give you Henry Lyon. And to his fine son, his heir, William. To the future.

McIntyre is a person who works as a finance minister in a match factory. And the members who attended the appointment of William Lyon were the conglomerate. So the speech above is influenced by the power of relations.

B. Discussion

Based on the data analysis, finally the researcher can summarize the result as follow:

In analyzing the data, the researcher used theory by Searle. This study is related with theories and previous studies mention in chapter II, by Rizki, is entitled *An Analysis Of Speech Act Of Omar Mukhtar's Utterances In Lion Of The Desert Movie*⁶³ and a study by Heidari et al., in they research under the title “*Using short stories vs. video clips to improve upper intermediate EFL students' sociopragmatic knowledge: Speech acts in focus*”⁶⁴ speech acts is all linguistic communication involves linguistic acts⁶⁵.

Illocutionary acts have five types, that are assertive, directive, commissive, expressive, and declaration⁶⁶. In the research the researcher found 84 data by utterance the caracters Enola Holmes movie. Assertive are the point or purpose of the members of the assertive class is to commit the speaker to something's being the case, to the truth of the expressed proposition. In this types researcher get 30 data in the movie, they are thirteen data for Inform, one data for assert, three data for predict, one

⁶³ Syukkri Rizki. *An Analysis Of Speech Act Of Omar Mukhtar's Utterances In Lion Of The Desert Movie*. (English: Journal of Language, Education, and Humanities. May 2020. Vol. 7, No. 2, 195-210). P. 204

⁶⁴ Afroozeh Heidari, Hossein Heidari Tabrizi, and Azizeh Chalak. *Using short stories vs. video clips to improve upper intermediate EFL students' sociopragmatic knowledge: Speech acts in focus*, (Tylor and francis, 2020). P. 17

⁶⁵ John R. Searle, *Speech Acts An Essay in the Philosophy of Language*, (New York : Cambridge University Press, 1969). P.16

⁶⁶ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, (New York: Cambridge University Press, 1979), P. 12-20

data for describe, five data for argue, two data for suggest, one data for affirm, one data for complain, and one data for state.

According to Searle directives are The illocutionary point of these consists in the fact that they are attempts by the speaker to get the hearer to do something.⁶⁷ The data revealed that researcher employed a total of 40 directive speech acts in enola holmes movie. The result of this study is related with theories and previous studies mention in chapter II, by Aini,et.al the title is *Discourse Analysis of Directive Speech Acts Used by Teachers in Classroom Interactions*⁶⁸. In the types of illocutionary acts, directives are a typical kind of communication. Directions can be given as a command, permit, order, advise, ask, invite, request, and beg⁶⁹. The study uncovered five Command data types, three Permit data types, thirteen Order data types, two Advise data types, two Ask types, five Invite data types, two entreat data types, and eight insist data type.

Commissives then are those illocutionary acts whose point is to commit the speaker to some future course of action⁷⁰. The data in this research found eight data. There are, three data for Offer, four data for Promise, and last one data for planning.

According to Searle, Expressives are to express the psychological state specified in the sincerity condition about a state of affairs specified in

⁶⁷ Ibid. P. 12

⁶⁸ Qurrotu Aini, Nida Husna, Didin Nuruddin Hidayat, Alek. *Discourse Analysis of Directive Speech Acts Used by Teachers in Classroom Interactions*. (Journal of English Teaching. Vol. 9, No. 2, June 2023, pp. 137-150). P. 142 – 145

⁶⁹ Ibid. P. 12

⁷⁰ Ibid. P. 14

the propositional content.⁷¹ From the theory in this research related with theories and previous studies mention in chapter II, by Rahmawati is the title *An Analysis Of Expressive Speech Acts Used In Crazy Rich Asian Movie*⁷² and by Ningrum in her research under the title “ *Expressive Speech Act Used In “Harry Potter And The Prisoner Of Azkaban” Movie*⁷³. There are six expressive speech act mentioned by Searle; apologize, thank, condole, congratulate, deplore, and welcome. The researcher collected expressive speech act utterances as the data to be analyzed; in analyzing the data the researcher collected in table. The results showed that there were nine types of expressive speech found in Enola Holmes movie. the types of expressive found in enola holmes movie are, two data for apologize, one data for condole, four data for apraising, one data for deplore, and one data for thank.

And the last types is declaration, we bring about changes in the world through our utterances⁷⁴. Declaration have fourteen verbs there are, resign, dismiss, christen, name, excommunicate, appoint, sentence, declare, approve, disapprove, bless, cure, nominate, confirm, etc,. And this research, the research only found one data, that is appoint.

⁷¹ Ibid. P. 19

⁷² Risa Dewi Rahmawati. *AN ANALYSIS OF EXPRESSIVE SPEECH ACTS USED IN CRAZY RICH ASIAN MOVIE*. (English Department, Faculty of Letters and Culture, Universitas Gunadarma, 2021). P. 85 – 93

⁷³ Yesi Santika Ningrum. *Expressive Speech Act Used In “Harry Potter And The Prisoner Of Azkaban” Movie*. (Tulungagung: English Education Department Faculty Of Tarbiyah And Teacher Training State Islamic Institute Of Tulungagung, 2020). P. 33-34.

⁷⁴ Ibid. P. 20

From the explanation above, we know the dominant data from illocutionary acts found in enola holmes movie is directive. To Use of Illocutionary Acts in Enola Holmes Movie researcher add context in the table. Context is very influential in analyzing this data. If you only rely on speech, the meaning contained can only be interpreted in general terms. For example, "give me warm water", this example means that the speaker asks the speaker to get him warm water. Meanwhile, if you add the context of cold weather, and relaxing, maybe the saying "give me warm water" has the meaning, the speaker needs to warm his body.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

In this chapter, the researcher makes conclusion clearly from the analysis of illocutionary acts in *Enola Holmes* movie. The purpose of this research is to know the types of illocutionary acts that are dominantly presented by the characters in the movie through its script.

Based on the findings, these are five types of illocutionary acts that expressed by characters in the utterances. They are assertive, directive, commissive, expressive, and declaration. In this utterances, the characters presents more illocutionary acts of directive than other acts.

The researcher has found five types of illocutionary acts in *Enola Holmes* movie. there were five types of speech acts employed by the characters from 84 utterances. They were assertive, directive, commissive, expressive, and declaration. Assertive produced 30 data or 35.71% utterance, directive produced 36 data or 42.5% utterances, commissive produced 8 data or 9.52% utterances, expressive produce 9 data or 10.71% utterances, and declaration produced 1 data or 1.19% utterance. So the dominant data is directive with 36 data or 42.5% utterances.

B. Suggestion

Based on the conclusion that have been explained above, some suggestions would be directed toward for students, for Lecturer, and future researchers.

1. For students, the researcher hopes that this research can be useful for students in pragmatics subject, especially in illocutionary speech acts. It is essential that students use movie as a supportive learning.
2. For lecturers, the researcher hopes that this research will help lecturers deal with technology as an opportunity that can be exploited in educational development.
3. Further researchers, the result of this research is intended to enrich the reference for other researchers who are interested in the research in the use of movie in pembelajaran speech acts. The researcher came up with the hope that future researchers will have further discussions on this topic, related to the use of movie in the education area, especially the speech acts, which can be studied in a more detailed manner.

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No	Domomain	Context	Participant	Utterance	Types of Illocutionary Acts				
					Ass	Com	Dec	Dir	Exp
1.	At street	Enola was chased by the police because she panicked when being pursued, accidentally hitting a pedestrian on the street.	Enola and Society	Enola : Excuse me!, Terribly sorry.					✓
2.	Stalemate	Enola was chased by the police, she knocked on the doors for help but all of them were locked, as she kept running Enola was unaware that she was on a dead-end street.	Enola (monolog)	Enola : Perhaps I should explain.	✓				
3.	Detective Agency	Discussion in a formal setting. A client who wants to consult with	Enola and Client	Client : you're how old? Stone the crows, you're young.	✓				

		Enola about their case. However, the client asks some questions about Enola herself.		Enola : <u>I can go to places others can't, explore where others won't.</u>					
4.		The client asked Enola to explain what cases have been handled by Enola.	Client and Enola	Client : The Tewkesbury case? Enola : <u>I assure you, it was mine.</u>	✓				
5.		Enola explained that her mother often caused trouble and is still a fugitive because of a problem she created herself.	Enola (monolog)	Enola : My mother, meanwhile, is still on the run. <u>And trying not to draw attention to herself.</u> Though that's never been her forte. Yes, and then there is... him.	✓				
6.	Holmes family	Eudoria gives advice to Enola about the future	Eudoria and Enola	Eudoria : Too many people make it their sole		✓			

	home	life that does not always go smoothly. Therefore, Eudoria gives understanding to Enola that whatever path Enola chooses, Enola must remain firm in her stance because every choice has its own risks, and how to solve each of these problems.		purpose in life to fit into the world around them. This is a mistake. It's your path, Enola.					
7.	Detective Agency	Because many clients still lack confidence in his detective abilities, none of them asked him to solve the case, so Enola chose to close his agency.	Enola (monolog)	Enola : <u>But my path, it seemed, had come to an end.</u> I was a failure.All I could do now was go home.					✓

8.		Enola is curious about where Bessie found the paper, because the paper looks old and worn.		<p>Enola : Where did you get this? It's months old.</p> <p>Bessie : <u>I found it on the street.</u></p>	✓				
9.	Sarah and Bessie badroom	Bessie does not agree with the accusations made by people against her brother because Bessie understands her brother better than anyone else.	Bessie and Enola	<p>Bessie : She disappeared a week ago. <u>Everyone says she's run away, but Sarah wouldn't do that, not to me.</u></p>	✓				
10.		Bessie's residence looks deserted because all the employees are working. Bessie invites Enola to her room and Sarah.	Bessie and Enola	<p>Bessie : The other girls are still at work. Tea?</p> <p>Enola : <u>thank you.</u></p>					✓
11.		Enola wants to start looking for evidence that		Enola : <u>Might I see her</u>				✓	

		she might find in Sarah and Bessie's room.		<u>bedroom?</u> Bessie : Ours, you mean? You're standing in it. We're lucky. Most girls here are five to a room					
12.		Because Enola did not find a photo or object that was a characteristic of Sarah, she then asked Bessie to obtain information related to Sarah.		Enola : <u>What does she look like, Sarah?</u> Bessie : About this tall. Pretty. Very pretty. Green eyes, red hair, freckles...	✓				
13.		Enola was confused because Bessie did not have the same hair color,	Enola, Bessie, and Mae	Enola : red hair? Bessie : We weren't sisters	✓				

		then Mae came and explained that Bessie is Sarah's foster sister.		in the usual way. Mae : <u>Found sisters. Sarah took her in.</u>					
14.		Bessie feels like Mae talks too much and is afraid of disturbing Enola. So Bessie asks Mae to be quiet.	Mae and Bessie	Mea : What's she doing? Bessie : <u>Shh.</u>				✓	
15.		Enola saw many books in Bessie's room, so Enola assumed that Sarah enjoys reading books.	Enola and Bessie	Enola : <u>Does she like reading?</u> Bessie : Oh yes. She taught herself. Sarah said you had to learn about the world if you're gonna live in it.	✓				
16.		Mae is uncomfortable because there is a	Bessie and	Mae : Look, how about				✓	

		stranger (Enola) entering her friend's (Sarah) room. However, Bessie is angry because Mae keeps saying inappropriate words, making Bessie feel uncomfortable with Enola because of Mae's behavior.	Mae	you quit sniffing round? Bessie : <u>Quiet, Mae! Just let her do her job.</u>					
17.		Mae is annoyed with Enola who keeps wanting to know about other people's business. Because Mae does not believe that Enola is a detective and can find her missing friend.	Mae and Enola	Enola : The 12th of March. Does that date mean anything to you? Mae : <u>That's enough. We don't need help from people like you.</u>				✓	
18.		Bessie assured Mae that	Bessie and	Bessie : <u>I found her, so</u>	✓				

		she was looking for Enola because she hoped that Enola would be the one to help her find her brother.	Mae	<u>she's staying.</u> Mae : Bloody girls poking their nose in.					
19.		Mae is annoyed with Bessie for not listening to Mae's words and trusting a stranger (Enola) more. Mae and Bessie.	Mae and Bessie	Bessie : I found her, so she's staying. Mae : <u>Bloody girls poking their nose in.</u>					✓
20.		Enola found makeup that might be worn by Sarah.	Enola and Bessie	Enola : And she didn't leave a note? Bessie : Just this. She worked two jobs, you see. We couldn't get by without it. Washed glasses at a pub. Some place called The Stag Antlers.				✓	

				<u>You can have it.</u>					
21.		Because Enola has not found the common thread in Bessie and Sarah's room, she tries to connect the things she found that don't make sense, so she asks Bessie again to get the common thread to solve this case..	Enola and Bessie	<p>Enola :<u>So tell me, when was the last time you saw her?</u></p> <p>Bessie : A week ago, at the match factory. She had a fight with Mr. Crouch, the foreman, in his office.</p> <p>Enola :What about?</p> <p>Bessie : He said she was thieving. But Sarah's honest.</p>				✓	
22.		Bessie is happy because Enola is willing to help her find her missing brother..	Enola and Bessie	<p>Enola : Then that's where we'll start.</p> <p>Bessie : So you'll take it? You'll take the case?</p>					✓

				Thank you, Miss Holmes. <u>Thank you.</u>					
23.	On the way to the match factory.	Enola and Bessie headed to the match factory where Sarah, Bessie, Mae, and other coworkers worked. Enola went to the match factory to disguise herself as an employee to find other evidence of Sarah's disappearance..	Bessie and Enola	Bessie : <u>Stay with me.</u> <u>Follow my way.</u> Enola : How many girls work here? Bessie : Five hundred, maybe six.				✓	
24.		Karen is new and has no experience working in the match factory, Enola accidentally made a mistake that made Mr. Crouch angry.	Mr. Crouch and Bessie	Mr. Crouch : That is a penny off your wages. Bessie : <u>She's just learning the way,Mr. Crouch.</u>				✓	

25.		<p>Mr. Lyon inquired about the condition of his sister Doris who was exposed to typhoid fever. Since typhoid fever is considered a contagious disease, all employees who are exposed are prohibited from entering work until they are completely healed.</p> <p>Mr. Lyon and Doris.</p>	Mr. Lyon and Doris	<p>My. Lyon : Doris, how are you? How's your sister?</p> <p>Is she, um, still unwell?</p> <p>Doris : Uh, yes, Mr. Lyon.</p> <p>Mr. Lyon : Typhus. Really is the plague of our time. <u>Two years it's been killing these girls.</u></p>	✓				
26.		<p>Due to many cases of deaths caused by typhoid fever, it made Mr. Lyon sad and express his condolences.</p>		<p>My. Lyon : Doris, how are you? How's your sister?</p> <p>Is she, um, still unwell?</p> <p>Doris : Uh, yes, Mr. Lyon.</p>					✓

				<p>Mr. Lyon : Typhus. Really is the plague of our time. Two years it's been killing these girls. <u>Breaks my heart.</u></p>					
27.		<p>Because after the meeting, they immediately went around the factory to monitor the workers, Mr. Lyon offered lunch to Lord McIntyre and the other members.</p>	<p>Mr. Lyon and Lord McIntyre</p>	<p>Mr. Lyon : <u>Well, Lord McIntyre, if I might suggest a little lunch. I think we've earned it.</u></p>				✓	
28.	Theater paragon	<p>The urgency compelled Enola to provide a reason why she followed him to Paragon Theater.</p>	<p>Mae and Enola</p>	<p>Mea : <u>You got five seconds to tell me why you're here.</u></p> <p>Enola : Did Sarah work here? She did, didn't she?</p>				✓	

				And Bessie doesn't <u>know</u> .					
29.		Enola urged Mae to tell where Sarah was hiding.	Enola and Mae	<p>Enola : <u>Now tell me, where is she hiding and what does she know?</u></p> <p>Mea : You got more to you than I thought.</p>				✓	
30.		The theater guard met Mae to inform her that she will soon be performing. Mae then instructed the theater guard to prepare the stage.	Theater guard and Mae	<p>Theater Guard : Whatever this is, Mae is on stage in 30 ticks, and she's still dressed as a gent. So let go of her, now.</p> <p>Mea : <u>Get her out of here.</u></p>				✓	
31.	On the road in front of the bar	Enola found a drunk Sherlock being kicked out by the bar owner. The atmosphere on the	Sherlock and Enola	<p>Enola : Sherlock?</p> <p>Sherlock : Enola.</p> <p>What are you doing here?</p>					✓

		empty street was a little dark.		It's not safe. <u>There are scary people about.</u>					
32.		Enola brings Sherlock home because Sherlock looks very drunk. Enola and Sherlock.	Enola and Sherlock	Enola : <u>Let's get you home.</u> Sherlock : I don't usually imbibe, but I'm on a case, you see. It's proven rather tricky.				✓	
33.	Sherlock Holmes apartment	Sherlock's room is messy, with many scattered papers, and items placed in the wrong places.	Sherlock and Enola	Enola : Oh, but it's such a mess. Sherlock : It's perfect. <u>Don't touch anything.</u>				✓	
34.		The messy room, with case maps stuck on the board and written with secret codes.	Sherlock and Enola	Enola holmes What are you investigating?				✓	

				<p>Sherlock holmes</p> <p><u>None of your business.I work alone. It's private.</u></p>					
35.		Enola wants to see the map of the cases being handled by Sherlock.	Sherlock and Enola	<p>Enola : Write that down?</p> <p>Sherlock : Shh! <u>Don't go in there.</u></p>				✓	
36.		Enola woke up from sleep, and Sherlock accused Enola of moving the scattered papers on the floor.	Enola and Sherlock	<p>Sherlock : And why, pray, have you moved everything?</p> <p>Enola : <u>Nothing looks different to me.</u></p>	✓				
37.		With a messy room, a complicated case map, Enola feels that the case being handled by Sherlock is so	Enola and Sherlock	<p>Sherlock : This is why I don't have people in my rooms. Look what you've done.</p> <p>My papers are entirely out</p>	✓				

		complicated that Sherlock feels annoyed because it has not been solved yet.		of order. Enola : <u>Your case, it's vexing you.</u>					
38.		Sherlock is disturbed by Enola, so Sherlock drives Enola away.	Sherlock and Enola	Enola : Seems to be an awful lot of question marks on that map of yours. Sherlock : Dundee cake. Door. <u>I will see you again.</u>				✓	
39.		Enola offered to help Sherlock solve his case.	Enola and Sherlock	Enola : Maybe I can help. Sherlock : <u>You can help by leaving.</u>				✓	
40.		Enola advised Sherlock to find a partner. So that someone can take care of Sherlock and accompany	Enola and Sherlock	Enola : Crazy idea. Have you ever considered a flatmate?		✓			

		him so he won't be lonely.		<p>Sherlock : For what purpose?</p> <p>Enola : <u>To stop you descending into this.</u></p>					
41.		Enola is upset because Sherlock did not listen to the advice she gave.	Enola and Sherlock	<p>Sherlock : Strange how those seeking advice so often like to dispense it.</p> <p>Enola : <u>Did I ask for advice? I found you on the street, drunk.</u></p>	✓				
42.		Sherlock intimidates Enola.	Sherlock and Enola	<p>Sherlock : <u>You need to wash your clothes.</u> And then there's your fingernails. Why are you working in a match factory?</p>				✓	

				Enola : What?					
43.		Sherlock is worried about Enola, whom he believes is not in a good state.	Sherlock and Enola	<p>Enola : How did you...</p> <p>Sherlock : And your neck is red. Someone has gripped it or held a knife against... Are you involved in something dangerous? You are still my ward. <u>If you need my help, my offer remains on the table.</u></p>		✓			
44.	Park	Enola is offended by Sherlock's words.	Enola (monolog)	<p>Enola : How dare he? How dare he lecture me? When he can't even solve his own case and he lives in a bed of flummoxing papers and bewildering mold. <u>How dare he claim I'm desperate? It is not</u></p>					✓

				<u>true. And this is not fair.</u>					
45.		Enola explains the reason she did not reply to the letter from Tewkesbury.	Tewkesbury and Enola	<p>Enola : Uh...I... was busy. Starting my own business. A perpetual challenge. Perhaps, not something you'd understand.</p> <p>Tewkesbury : <u>Well, Enola, if you need help...</u></p> <p>Enola : I do not.</p>	✓				
46.		Tewkesbury continued his journey towards the national council office.	Tewkesbury and Enola	<p>Enola : Should my problem become horticultural, I shall seek you out.</p> <p>Tewkesbury :Right. Well, <u>you know where to find me should a plant go missing.</u> I hope you enjoy</p>	✓				

				your breakfast.					
47.	Apartemen Bell Place 28, Whitechape 1	Enola finds Mae who is dying because there is a lot of blood and there is a knife pierced in Mae's stomach.	Enola and Mae	Enola : <u>I'll fetch a doctor for you.</u>				✓	
48.		Grail ordered Lestrade to inspect Enola. Because Grail suspects that Enola is hiding something.	Grail and Lestrade	Grail : <u>Give her a search, inspector.</u> Lestrade : Oh, I couldn't. I can't pat her down, sir.				✓	
49.		Lestrade met with Sherlock to inform him about Enola.	Lestrade and Sherlock	Sherlock : What evidence do they have against my sister? Lestrade : <u>Perhaps, uh, you tell me yours and I'll tell you mine.</u>				✓	

50.	Sherock Holmes Apartment	Enola guesses the perpetrator in the case being handled by Sherlock.	Enola and Sherlock	<p>Enola : <u>So someone is getting rich from this?</u></p> <p>Sherock Holmes : Yes.</p>	✓				
51.		Sherlock explained about the case being handled. Every time he gave bait to lure the perpetrator, but the perpetrator could read Sherlock's movements.	Sherlock and Enola	<p>Enola : What? How?</p> <p>Sherlock : Every time I pull a thread,it loosens, vanishes,reappears somewhere else. He's leading me a merry dance. It's... <u>It's infuriating.</u></p>	✓				
52.		Enola convinces Sherlock because of the evidence of the letter she obtained from the theater guard, in the letter there is a picture of a poppy flower.	Enola and Sherlock	<p>Sherlock : And who killed her? This poppy fellow?</p> <p>Enola : <u>I suspect so.</u> Perhaps he kidnapped Sarah and her friend discovered it.</p>	✓				

53.		Sherlock asked for the paper that Enola found in Mae's pocket.	Sherlock and Enola	<p>Shelock : <u>Leave it with me.</u></p> <p>Enola : No ! it's mine, and it's important</p>				✓	
54.		Enola explained to Sherlock that she wanted to handle the case on her own because she was asked for help by a little girl (Bessie) to find her sister (Sarah).	Enola and Sherlock	<p>Shelock : I will look into this.</p> <p>Enola : But <u>Sarah Chapman</u> is <u>my responsibility. No one else cares for these girls. I promised her sister.</u></p>		✓			
55.	The residence of Mr. Lyon's family.	Mcintyre announced to all the invited guests that the successor to Mr. Hanry's Korep Api factory is his son, William Lyon.	Mcintyre and dance party invitation letter	<p>McIntyre : <u>Ladies and gentlemen,I give you Henry Lyon. And to his fine son, his heir, William. To the future.</u></p>			✓		

56.		Cicely approached Enola and praised her outfit.	Cicely and Enola	<p>Cicely : <u>I think it's charming, elegant.</u></p> <p>Enola : I think you are kind.</p>					✓
57.		Mira went to see Enola to entertain her because Enola was not allowed to speak with William due to not having a companion.	Mira and Enola	<p>Mira : Terrible, aren't they? These things. All pompidou and popinjay. Have we met somewhere before? I feel I recognize you from somewhere.</p> <p>Enola : <u>I simply have one of those faces.</u></p>	✓				
58.		Enola accidentally saw Tewkesbury at the dance party, then she approached Tewkesbury to teach him how to	Tewkesbury and Enola	<p>Tewkesbury :Enola?</p> <p>Enola :Don't speak to me here, otherwise you'll be thrown onto the street. I</p>				✓	

		dance.		<p>need you to teach me to dance.</p> <p>Tewkesbury : Teach you to dance? When?</p> <p>Enola : <u>Teach me to dance now.</u></p>					
59.		Tewkesbury is suspicious because Enola is at the dance party.	Enola and Tewkesbury	<p>Tewkesbury : What are you doing here?</p> <p>Enola : <u>I'm looking for a murderer.</u></p>	✓				
60.		Enola asked Tewkesbury to become her dance teacher, because through dancing she can communicate with William.	Enola and Tewkesbury	<p>Tewkesbury : Through dance?</p> <p>Enola : <u>Please, Tewkesbury.</u></p>				✓	

61.		Tewkesbury praises Enola who is good at dancing even though she only learned it once.	Tewkesbury and Enola	<p>Tewkesbury : <u>You dance well.</u></p> <p>Enola : Perhaps I have a fine teacher. Though his breath has less mustard on it than I'd hoped.</p>					✓
62.		Enola met William to invite him to dance. Because through dancing, she can communicate with William.	Enola and William	<p>Enola : <u>I was wondering if we might have a dance this evening.</u></p> <p>William : My dance card is full.</p>				✓	
63.		Cicely saw Enola looking at Tewkesbury, she approached Enola and explained about Tewkesbury.	Cicely and Enola	<p>Cicely : <u>I hear he's a good man, and a great reformer.</u></p> <p>Enola : Hm. Well, if you wish to dance with him, you may have to wait.</p>	✓				

				There's quite a queue.					
64.		William and Enola are dancing because William has already signed Enola's dance card. The current situation is advantageous for Enola because she can communicate with William directly without a chaperone.	William and Enola	<p>William : <u>We have never met before, but I've seen you looking. Why?</u></p> <p>Enola : I saw you talking with a young woman there. Sarah Chapman. Dislocate from me and I will scream. The police are onto you, Mr. Lyon. As it happens, they are onto us both.</p>	✓				
65.	Prison	Garail explained to Sherlock about the evidence pointing to Enola, and at the time of the incident, only Enola	Sherlock and Grail	<p>Sherlock : Any evidence you think you have against her...</p> <p>Grail : I have plenty. <u>She was seen arguing with the</u></p>	✓				

		was in Mae's apartment.		<u>victim, following the victim, fighting with the victim, and lastly, standing over the victim's dead body.</u> And when we find her there, with blood on her hands, she bloody runs.					
66.		Grail informs Sherlock that the fingerprint tool used by the prison authorities comes from Switzerland and is already guaranteed for its accuracy.	Sherlock and Grail	Grail : <u>Fingerprint matching. New invention, Swiss. You have heard of it?</u> Sherlock : I have.	✓				
67.	In the forest	Edith and Eudoria are being chased by the Grail group for taking away	Eudoria and Edith	Eudoria : Don't worry, it's completely harmless.				✓	

		Enola, who is still considered a prisoner.		Edith : <u>On your left!</u>					
68.		Eudoria is preparing to throw a smoke bomb on Edith's orders to obstruct the view of the police convoy (Grail).	Eudoria and Edith	Edith : <u>Stand by to the right!</u> Eudoria : Would you mind? Edith : Wait for it.				✓	
69.		The horse-drawn carriage ridden by Enola, Edith, and Eudoria was damaged due to a collision with a police carriage. So they had to run to avoid being captured again by the police.	Grail, Enola, Eudoria, and Edith	Grail : Glory be. It's the Holy Trinity. I'll make commissioner for this. <u>Take 'em.</u>			✓		

70.		Eudoria asked Edith for permission to attack the remaining police convoy.	Eudoria and Edith	Eudoria : Must we? Edith : <u>I fear so.</u>			✓		
71.		Enola, Edith, and Eudoria separated. Because Enola had to solve her case to find Sarah.	Edith and Enola	Edith : Come on. Enola : <u>I need you to be in a safer place.</u>				✓	
72.	Tewkesbury apartment	Suddenly there was a knock on the apartment door. Enola was afraid that it might be the police, as she was still considered a prisoner.	Tewkesbury and Enola	Tewkesbury : Then what can we do? Enola : We? <u>Don't open it. it could be the police.</u>				✓	
73.		Tewkesbury was surprised because Enola had escaped from prison	Tewkesbury and Enola	Tewkesbury : <u>You escaped?</u> Enola : Forget I told you				✓	

		(fugitive).		that.					
74.		Tewkesbury rejected Cicely's request for assistance because Tewkesbury wants to help Enola.	Tewkesbury and Cicely	<p>Cicely : Please, sir.</p> <p>Tewkesbury : <u>I'm terribly sorry</u>. Let me assure you, I do share your interest. We will talk again.</p> <p>Cicely : Thank you.</p>				✓	
75.	Match factory	Enola asked Tewkesbury to watch over the situation outside the match factory, as she would enter the factory to look for evidence.	Tewkesbury and Enola	<p>Enola :<u>Then they'll likely believe you</u>.</p> <p>Tewkesbury : All right.</p>				✓	
76.		Enola accidentally met Sherlock, who was actually looking for the truth about Enola's	Sherlock and Enola	<p>Sherlock : <u>I told you to stay safe and stay away</u>. Now you're breaking out of prison and have the</p>				✓	

		fingerprints on the Grail.		police after you. Enola :Oh. Are you hurt? I am sorry.					
77.		Tewkesbury was shocked to see William who had passed away.	Tewkesbury and Enola	Tewkesbury : Oh my... Is he... Enola : <u>Stay unemotional.</u>				✓	
78.	Riding a horse-drawn carriage to the Paragon theater.	Tewkesbury asked Enola to teach him martial arts, because Enola is skilled in martial arts.	Tewkesbury and Enola	Tewkesbury : Did I not teach you to dance in five minutes in a bathroom? Enola : All right. Fine. <u>There are two secrets to fighting. Avoid the punch, make the counterpunch.</u>				✓	
79.		Enola teaches Tewkesbury martial arts, by punching	Tewkesbury and Enola	Tewkesbury : I'm not some... Ow! Will you stop					

		Tewkesbury.		that? Enola : I can't stop. Tewkesbury : <u>I may need more of those lessons.</u>					
80.	Inside the Paragon theater.	Tewkesbury wants to help Sarah because now Sarah does not have anyone she can trust since William has passed away.	Tewkesbury and Sarah	Tewkesbury : I will share this with the world, <u>I promise you.</u> Sarah :Thank you.		✓			
81.		Grail threatened Enola and Sarah by pointing a knife at Bessie's neck.	Enola and Grail	Grail You've all been very careless. I'll take those. Enola <u>Let go of her.</u>				✓	

82.		Mcintyre asserts that Sarah is the person who has stolen, so McIntyre wants Sarah to turn herself in for her actions.	Enola and McIntyre	<p>Enola : All she stole from you was the truth.</p> <p>Mcintyre: <u>She took personal information, which she used for extortion and blackmail.</u> Which is why she will serve her time.</p>	✓				
83.	Match factory	Enola screamed because Mr. Crouch did not give Sarah a chance to speak to all the employees, about the reasons why she disappeared and was labeled as a troublemaker.	Enola and Mr. Crouch	<p>Mr. Crouch :What are you doing? Oi! Get down. Get down!</p> <p>Enola :<u>Let her speak!</u></p>				✓	
84.		Sarah begged all the employees to follow her	Sarah, Mr. Crouch, and	Mr. Crouch : You leave here, there is no coming				✓	

		advice, because if they continued to stay in the match factory they would slowly die due to the side effects of continuously inhaling phosphorus.	all employees.	back. You will not get employed here again. Think of your families. Don't do it, girls. It is not worth the risk. This is how the world works. Sarah : <u>Please, girls. I know you're scared. I am too. But it's the only power we have!</u>					
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Curup, 21 Juni 2024

Rater

Rizki Indra Guci,M.Pd

Tabel List Types of Illocutionary Acts of Assertive					
No.	Domain	Indications	Context	participant	Utterances
1.	Stalemate	Inform	Enola was chased by the police, she knocked on the doors for help but all of them were locked, as she kept running Enola was unaware that she was on a dead-end street.	Enola (monolog)	Enola : Perhaps I should <u>explain</u> .
2.	Detective Agency	Inform	Discussion in a formal setting. A client who wants to consult with Enola about their case. However, the client asks some questions about Enola herself.	Enola and Client	Client : you're how old? Stone the crows, you're young. Enola : <u>I can go to places others can't, explore</u> where others won't.
3.		Assert	The client asked Enola to explain what cases have been handled by Enola.	Client and Enola	Client : The Tewkesbury case? Enola : <u>I assure you, it was mine.</u>
4.		Inform	Enola explained that her mother often caused trouble and is still a fugitive because of a problem she created herself.	Enola (monolog)	Enola : My mother, meanwhile, is still on the run. <u>And trying not to draw attention to herself.</u> Though that's never been her forte. Yes, and then there is... him.
5.		Inform	Enola is curious about where Bessie found the paper, because the paper looks old and worn.	Bessie and Enola	Enola : Where did you get this? It's months old. Bessie : <u>I found it on the street.</u>
6.	Sarah and Bessie badroom	Predict	Bessie does not agree with the accusations made by people against her brother because Bessie understands her brother better than anyone else.	Bessie and Enola	Bessie : <u>She disappeared a week ago.</u> Everyone says she's run away, but Sarah wouldn't do that, not to me.
7.		Describe	Because Enola did	Bessie and	Enola : <u>What does she</u>

			not find a photo or object that was a characteristic of Sarah, she then asked Bessie to obtain information related to Sarah.	Enola	<u>look like, Sarah?</u> Bessie : <u>About this</u> tall. Pretty. Very pretty. Green eyes, red hair, freckles...
8.		Inform	Enola was confused because Bessie did not have the same hair color, then Mae came and explained that Bessie is Sarah's foster sister.	Enola, Bessie, and Mae	Enola : red hair? Bessie : We weren't sisters in the usual way. Mae : <u>Found</u> sisters. <u>Sarah took her in.</u>
9.		Predict	Enola saw many books in Bessie's room, so Enola assumed that Sarah enjoys reading books.	Enola and Bessie	Enola : <u>Does she like reading?</u> Bessie : Oh yes. She taught herself. Sarah said you had to learn about the world if you're gonna live in it.
10.		Inform	Bessie assured Mae that she was looking for Enola because she hoped that Enola would be the one to help her find her brother.	Bessie and Mae	Bessie : <u>I found her, so she's staying.</u> Mae : Bloody girls poking their nose in.
11.	Match factory	Inform	Because before working, all employees were checked for their health by Mr. Crouch, so Mr. Lyon ensured that all of his employees were in good health and none were affected by typhoid fever.	Mr. Lyon and William	Mr. Lyon : <u>Our ladies are working at the highest level of production and efficiency.</u> Are they not, William? William : Yes, Father.
12.		Predict	Mr. Lyon inquired about the condition of his sister Doris who was exposed to typhoid fever. Since typhoid fever is considered a	Mr. Lyon and Doris	My. Lyon : Doris, how are you? How's your sister? Is she, um, still unwell? Doris : Uh, yes, Mr. Lyon. Mr. Lyon : Typhus.

			contagious disease, all employees who are exposed are prohibited from entering work until they are completely healed.		Really is the plague of our time. <u>Two years it's been killing these girls.</u>
13.		Inform	Karen is new and has no experience working in the match factory, Enola accidentally made a mistake that made Mr. Crouch angry.	Mr. Crouch and Bessie	Mr. Crouch : That is a penny off your wages. Bessie : <u>She's just learning</u> the way, Mr. Crouch.
14.	Sherlock Holmes apartment	Argue	Enola woke up from sleep, and Sherlock accused Enola of moving the scattered papers on the floor.	Enola and Sherlock	Sherlock : And why, pray, have you moved everything? Enola : <u>Nothing looks different to me.</u>
15.		Argue	With a messy room, a complicated case map, Enola feels that the case being handled by Sherlock is so complicated that Sherlock feels annoyed because it has not been solved yet.	Enola and Sherlock	Sherlock : This is why I don't have people in my rooms. Look what you've done. My papers are entirely out of order. Enola : <u>Your case, it's vexing you.</u>
16.		Inform	Enola is upset because Sherlock did not listen to the advice she gave.	Enola and Sherlock	Sherlock : Strange how those seeking advice so often like to dispense it. Enola : <u>Did I ask for advice? I found you on the street, drunk.</u>
17.	Park	Suggest	Enola explains the reason she did not reply to the letter from Tewkesbury.	Tewkesbury and Enola	Enola : Uh...I... was busy. Starting my own business. A perpetual challenge. Perhaps, not something you'd understand. Tewkesbury: <u>Well, Enola, if you need help...</u> Enola : I do not.

18.		Inform	Tewkesbury continued his journey towards the national council office.	Tewkesbury and Enola	Enola : Should my problem become horticultural, I shall seek you out. Tewkesbury: Right. Well, you know where to <u>find</u> me should a plant go missing. I hope you enjoy your breakfast.
19.	Sherock Holmes Apartment	Affirm	Enola guesses the perpetrator in the case being handled by Sherlock.	Enola and Sherlock	Enola : <u>So</u> someone is getting rich from this? Sherock Holmes : Yes.
20.		Complain	Sherlock explained about the case being handled. Every time he gave bait to lure the perpetrator, but the perpetrator could read Sherlock's movements.	Sherlock and Enola	Enola : What? How? Sherlock : Every time I pull a thread,it loosens, vanishes, reappears somewhere else. He's leading me a merry dance. It's... <u>It's infuriating.</u>
21.		Argue	Enola convinces Sherlock because of the evidence of the letter she obtained from the theater guard, in the letter there is a picture of a poppy flower.	Enola and Sherlock	Sherlock : And who killed her? This poppy fellow? Enola : <u>I suspect so.</u> Perhaps he kidnapped Sarah and her friend discovered it.
22.	The residence of Mr. Lyon's family.	State	Mira went to see Enola to entertain her because Enola was not allowed to speak with William due to not having a companion.	Mira and Enola	Mira : Terrible, aren't they? These things. All pompidou and popinjay. <u>Have we met somewhere before?</u> I feel I recognize you from somewhere. Enola : I simply have one of those faces.
23.		Inform	Tewkesbury is suspicious because Enola is at the dance party.	Enola and Tewkesbury	Tewkesbury : What are you doing here? Enola : <u>I'm looking for a murderer.</u>
24.		Argue	Cicely saw Enola looking at	Cicely and Enola	Cicely : <u>I hear</u> he's a good man, and a great

			Tewkesbury, she approached Enola and explained about Tewkesbury.		<u>reformer.</u> Enola : Hm. Well, if you wish to dance with him, you may have to wait. There's quite a queue.
25.		Inform	William and Enola are dancing because William has already signed Enola's dance card. The current situation is advantageous for Enola because she can communicate with William directly without a chaperone.	William and Enola	William : We have never met before, but I've seen you looking. Why? Enola : <u>I saw you talking with a young woman there.</u> Sarah Chapman. Dislocate from me and I will scream. The police are onto you, Mr. Lyon. As it happens, they are onto us both.
26.	Prison	Argue	Grail explained to Sherlock about the evidence pointing to Enola, and at the time of the incident, only Enola was in Mae's apartment.	Sherlock and Grail	Sherlock : Any evidence you think you have against her... Grail : I have plenty. <u>She was seen arguing with the victim, following the victim, fighting with the victim, and lastly, standing over the victim's dead body.</u>
27.		State	Grail informs Sherlock that the fingerprint tool used by the prison authorities comes from Switzerland and is already guaranteed for its accuracy.	Sherlock and Grail	Grail : <u>Fingerprint matching.</u> New invention, Swiss. <u>You have heard of it?</u> Sherlock : I have.
28.	In the forest	State	Eudoria teased Enola because her mother (Eudoria) knew that Enola already had a boyfriend.	Eudoria and Enola	Eudoria : <u>So, um, how's that useless boy of yours? I hear he's doing good work.</u> Enola : He is.
29.		Suggest	Eudoria asked Edith for permission to	Eudoria and Edith	Eudoria : <u>Must we?</u> Edith : I fear so.

			attack the remaining police convoy.		
30.	Inside the Paragon theater	Inform	Mcintyre asserts that Sarah is the person who has stolen, so McIntyre wants Sarah to turn herself in for her actions.	Enola and McIntyre	Enola : All she stole from you was the truth. Mcintyre: <u>She took personal information, which she used for extortion and blackmail.</u> Which is why she will serve her time.

Tabel List Types of Illocutionary Acts of Directive					
No.	Domain	Indications	Context	Participant	Utterance
1.	Holmes family home	Advise	Eudoria gives advice to Enola about the future life that does not always go smoothly. Therefore, Eudoria gives understanding to Enola that whatever path Enola chooses, Enola must remain firm in her stance because every choice has its own risks, and how to solve each of these problems.	Eudoria and Enola	Eudoria : Too many people make it their sole purpose in life to fit into the world around them. This is a mistake. <u>It's your path, Enola.</u>
2.	Detectif Agency	Order	Bessie found an old newspaper containing the address of the detective agency Enola. Bessie went to the detective agency to ask for help from Enola in finding her missing sister.	Bessie and Enola	Bessie : Enola Holmes? Enola : yes? Bessie : <u>I've come to the right plac then.</u> Is it true you find lost people?
3.	Sarah and Bessie badroom	Petmit	Enola wants to start looking for evidence that she might find in Sarah and Bessie's room.		Enola : <u>Might I see her bedroom?</u> Bessie : Ours, you mean? You're standing in it. We're lucky.

					Most girls here are five to a room
4.		Invite	Mae is uncomfortable because there is a stranger (Enola) entering her friend's (Sarah) room. However, Bessie is angry because Mae keeps saying inappropriate words, making Bessie feel uncomfortable with Enola because of Mae's behavior.	Bessie and Mae	Mae : Look, how about you quit sniffing round? Bessie : <u>Quiet, Mae!</u> Just <i>let her do her job.</i>
5.		Insist	Mae is annoyed with Enola who keeps wanting to know about other people's business. Because Mae does not believe that Enola is a detective and can find her missing friend.	Mae and Enola	Enola : The 12th of March. Does that date mean anything to you? Mae : <u>That's enough. We <i>don't need</i> help from people like you.</u>
6.	Sherlock Holmes Apartment	Insist	Sherlock offered Enola because Sherlock knew that Enola was also in a dangerous case.	Enola and Sherlock	Sherlock : Don't be so desperate to prove yourself, Enola. Enola : <u>I am not desperate, and I <i>don't need</i> your or anyone's help.</u>
7.		Advise	Sherlock told Enola that his apartment is in Block B, on the second floor.	Sherlock and Enola	Sherlock : That's A, and I'm B. Enola : I didn't know you had steps. Sherlock : <u>One should always have steps to avoid people stepping on you. That's a tip.</u>
8.	Prison	Insist	Grail was upset because Enola kept covering up Sarah's whereabouts.	Grail and Enola	Enola : Silk? On a policeman's salary? Who's paying you, Superintendent

					<p>Grail? Who's paying you to kill match girls?</p> <p>Grail : <u>You <i>don't want</i> to risk your skin for her. Well, if I can't find it out from you, I'll find it out from someone else, like her sister, little Bessie.</u></p>
9.		Insist	Sherlock confirms that the fingerprints on the Grail do not belong to Enola.	Sherlock and Grail	<p>Sherlock : <u>My sister <i>never touched</i> that weapon.</u></p> <p>Grail : Then why are her prints on it? It's a great age we live in, isn't it, Mr. Holmes?</p>
10.	On the way to the match factory.	Order	Enola and Bessie headed to the match factory where Sarah, Bessie, Mae, and other coworkers worked. Enola went to the match factory to disguise herself as an employee to find other evidence of Sarah's disappearance..	Bessie and Enola	<p>Bessie : <u>Stay with me. <i>Follow</i> my way.</u></p> <p>Enola : How many girls work here?</p> <p>Bessie : Five hundred, maybe six.</p>
11.	Match factory	Insist	Enola seemed confused by Bessie's work environment and colleagues. So Bessie explained a little about the situation at her workplace.	Bessie and Enola	<p>Bessie : <u>That's the phosphorus. <i>Don't worry,</i> you get used to the smell.</u></p>
12.		Permit	Because after the meeting, they immediately went around the factory to monitor the workers, Mr. Lyon offered lunch to Lord McIntyre and	Mr. Lyon and Lord McIntyre	<p>Mr. Lyon : <u>Well, Lord McIntyre, if I <i>might</i> suggest a little lunch. I think we've earned it.</u></p>

			the other members.		
13.	Theater paragon	Command	The urgency compelled Enola to provide a reason why she followed him to Paragon Theater.	Mae and Enola	Mea : <u>You got five seconds to tell me why you're here.</u> Enola : Did Sarah work here? She did, didn't she? And Bessie doesn't know.
14.		Order	Mae assumes that Enola comes from a wealthy family, so she feels that Enola will not be able to solve the problem.	Enola and Mae	Mee : <u>Just leave us be, all right? Posh girls like you don't belong in this fight.</u> Enola : Posh or not, one thing I am good at is fighting.
15.		Command	The theater guard met Mae to inform her that she will soon be performing. Mae then instructed the theater guard to prepare the stage.	Theater guard and Mae	Theater Guard : Whatever this is, Mae is on stage in 30 ticks, and she's still dressed as a gent. So let go of her, now. Mea : <u>Get her out of here.</u>
16.	On the road in front of the bar	Invite	Enola brings Sherlock home because Sherlock looks very drunk. Enola and Sherlock.	Enola and Sherlock	Enola : <u>Let's get you home.</u> Sherlock : I don't usually imbibe, but I'm on a case, you see. It's proven rather tricky.
17.		Invite		Sherlock and Enola	Sherlock : what are you doing here? It's not safe. There are scary people about. Enola : <u>yes, let me know when you meet one.</u>
18.	Sherlock Holmes apartment	Insist	Sherlock's room is messy, with many scattered papers, and	Sherlock and Enola	Enola : Oh, but it's such a mess. Sherlock : It's

			items placed in the wrong places.		perfect. <u>Don't touch</u> anything.
19.		Insist	Enola wants to see the map of the cases being handled by Sherlock.	Sherlock and Enola	Enola : Write that down? Sherlock : Shh! <u>Don't go</u> in there.
20.		Order	Enola offered to help Sherlock solve his case.	Enola and Sherlock	Enola : Maybe I can help. Sherlock : <u>You can help by leaving.</u>
21.	Apartemen Bell Place 28, Whitechapel	Order	Grail ordered Lestrade to inspect Enola. Because Grail suspects that Enola is hiding something.	Grail and Lestrade	Grail : <u>Give her a search, inspector.</u> Lestrade : Oh, I couldn't. I can't pat her down, sir.
22.	Sherock Holmes Apartment	Command	Sherlock asked for the paper that Enola found in Mae's pocket.	Sherlock and Enola	Shelock : <u>Leave it with me.</u> Enola : No ! it's mine, and it's important
23.	The residence of Mr. Lyon's family	Order	Enola accidentally saw Tewkesbury at the dance party, then she approached Tewkesbury to teach him how to dance.	Tewkesbury and Enola	Tewkesbury :Enola? Enola :Don't speak to me here, otherwise you'll be thrown onto the street. I need you to teach me to dance. Tewkesbury : Teach you to dance? When? Enola : <u>Teach me to dance now.</u>
24.		Entreat	Enola asked Tewkesbury to become her dance teacher, because through dancing she can communicate with William.	Enola and Tewkesbury	Tewkesbury : Through dance? Enola: <u>Please, Tewkesbury.</u>
25.		Petmit	Enola met William to invite him to dance. Because through dancing, she can	Enola and William	Enola : <u>I was wondering if we might have a dance this evening.</u>

			communicate with William.		William : My dance card is full.
26.	In the forest	Command	Edith and Eudoria are being chased by the Grail group for taking away Enola, who is still considered a prisoner.	Eudoria and Edith	Eudoria : Don't worry, it's completely harmless. Edith : <u>On your left!</u>
27.		Command	Eudoria is preparing to throw a smoke bomb on Edith's orders to obstruct the view of the police convoy (Grail).	Eudoria and Edith	Edith : <u>Stand by to the right!</u> Eudoria : Would you mind? Edith : Wait for it.
28.		Order	Enola, Edith, and Eudoria separated. Because Enola had to solve her case to find Sarah.	Edith and Enola	Edith : <u>Come on.</u> Enola : I need you to be in a safer place.
29.		order	The horse-drawn carriage ridden by Enola, Edith, and Eudoria was damaged due to a collision with a police carriage. So they had to run to avoid being captured again by the police.	Grail, Enola, Eudoria, and Edith	Grail : Glory be. It's the Holy Trinity. I'll make commissioner for this. <u>Take 'em.</u>
30.	Tewkesbury apartment	Insist	Suddenly there was a knock on the apartment door. Enola was afraid that it might be the police, as she was still considered a prisoner.	Tewkesbury and Enola	Tewkesbury : Then what can we do? Enola : We? <u>Don't open it. it could be the police.</u>
31.	Match factory	Order	Enola accidentally met Sherlock, who was actually looking for the truth about Enola's fingerprints on the Grail.	Sherlock and Enola	Sherlock : <u>I told you to stay safe and stay away.</u> Now you're breaking out of prison and have the police after you. Enola :Oh. Are you hurt? I am sorry.
32.		Order	Tewkesbury was shocked to see William	Tewkesbury and Enola	Tewkesbury : Oh my... Is he...

			who had passed away.		Enola : <u>Stay unemotional.</u>
33.	Inside the Paragon theater.	Invite	Grail threatened Enola and Sarah by pointing a knife at Bessie's neck.	Enola and Grail	Grail: You've all been very careless. I'll take those. Enola: <u>Let go of her.</u>
34.	Match factory	Invite	Enola screamed because Mr. Crouch did not give Sarah a chance to speak to all the employees, about the reasons why she disappeared and was labeled as a troublemaker.	Enola and Mr. Crouch	Mr. Crouch :What are you doing? Oi! Get down. Get down! Enola : <u>Let her speak!</u>
35.		Entreat	Sarah begged all the employees to follow her advice, because if they continued to stay in the match factory they would slowly die due to the side effects of continuously inhaling phosphorus.	Sarah, Mr. Crouch, and all employees.	Mr. Crouch :You leave here, there is no coming back. You will not get employed here again. Think of your families. Don't do it, girls. It is not worth the risk. This is how the world works. Sarah : <u>Please, girls. I know you're scared. I am too. But it's the only power we have!</u>
36.	Strolling in the park.	Invite	Enola does not want to come to the party invitation because she is afraid of being arrested again by the police.	Enola and Tewkesbury	Tewkesbury : <u>Oh, and, and, and... It is an invitation to a ball being given by...</u> Enola :Uh, I am not going to a ball with you. I got arrested at the last one.

Tabel List Types of Illocutionary Acts of Commissive					
No.	Domain	Indications	Context	Participant	Utterance
1.	Sherlock Holmes apartment	Offer	Enola advised Sherlock to find a partner. So that someone can take care of Sherlock and accompany him so he won't be lonely.	Enola and Sherlock	Enola : Crazy idea. <u>Have you ever considered a flatmate?</u> Sherlock : For what purpose? Enola : To stop you descending into this.
2.		Offer	Sherlock is worried about Enola, whom he believes is not in a good state.	Sherlock and Enola	Enola : How did you... Sherlock : And your neck is red. Someone has gripped it or held a knife against... Are you involved in something dangerous? You are still my ward. <u>If you need my help, my <i>offer</i> remains on the table.</u>
3.		Promise	Enola explained to Sherlock that she wanted to handle the case on her own because she was asked for help by a little girl (Bessie) to find her sister	Enola and Sherlock	Shelock : I will look into this. Enola : But <u>Sarah Chapman is my responsibility. No one else cares for these girls.</u> I <u><i>promised</i> her sister.</u>

			(Sarah).		
4.		Planning	Lestrade met with Sherlock to inform him about Enola.	Lestrade and Sherlock	Sherlock : What evidence do they have against my sister? Lestrade: <u>Perhaps, uh, you tell me yours and I'll tell you mine.</u>
5.	Apartemen Bell Place 28, Whitechapel	Promise	Enola finds Mae who is dying because there is a lot of blood and there is a knife pierced in Mae's stomach.	Enola and Mae	Enola : <u>I'll fetch a doctor for you.</u>
6.		Promise	Sherlock is disturbed by Enola, so Sherlock drives Enola away.	Sherlock and Enola	Enola : Seems to be an awful lot of question marks on that map of yours. Sherlock : Dundee cake. Door. <u>I will see you again.</u>
7.	Inside the Paragon theater.	Promise	Tewkesbury wants to help Sarah because now Sarah does not have anyone she can trust since William has passed away.	Tewkesbury and Sarah	Tewkesbury : I will share this with the world, <u>I promise you.</u> Sarah : Thank you.
8.	Enola Detective Agency	Offer	Enola and Sherlock promised to meet at Baker Street.	Enola and Sherlock	Enola: I would like that. Sherlock <u>:Perhaps you could come to</u>

					<p><u>Baker Street</u> <u>from time to</u> <u>time... to check</u> <u>on me.</u> Enola :Perhaps we can fix on Thursday, 4 p.m.</p>
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Tabel List Types of Illocutionary Acts of Expressive					
No.	Domain		Context	Participant	Utterance
1.	At street	Apologize	Enola was chased by the police because she panicked when being pursued, accidentally hitting a pedestrian on the street.	Enola and Society	Enola : Excuse me!, <i>Terribly sorry.</i>
2.	Holmes family home	Deplore	Because many clients still lack confidence in his detective abilities, none of them asked him to solve the case, so Enola chose to close his agency.	Enola (monolog)	Enola : <u>But my path, it seemed, had come to an end.</u> I was a failure.All I could do now was go home.
3.	Sarah and Bessie badroom	Thank	Bessie's residence looks deserted because all the employees are working. Bessie invites Enola to her room and Sarah.	Bessie and Enola	Bessie : The other girls are still at work. Tea? Enola : <i>thank you.</i>
4.		Condole	Due to many		My. Lyon :

			cases of deaths caused by typhoid fever, it made Mr. Lyon sad and express his condolences.		Doris, how are you? How's your sister? Is she, um, still unwell? Doris : Uh, yes, Mr. Lyon. Mr. Lyon : Typhus. Really is the plague of our time. Two years it's been killing these girls. <u>Breaks my heart.</u>
5.	The way home	Apraising	Enola asked Bessie about Sarah's coworkers at the station or workplace other than the match factory.	Enola and Bessie	Enola : Whose station? Mae's? Bessie : Yes. <u>You're a good detective, Enola Holmes.</u>
6.	Tewkesbury apartment	Apologize	Tewkesbury rejected Cicely's request for assistance because Tewkesbury wants to help Enola.	Tewkesbury and Cicely	Cicely : Please, sir. Tewkesbury : <u>I'm terribly sorry.</u> Let me assure you, I do share your interest. We will talk again. Cicely : Thank you.
7.	The residence of Mr. Lyon's family	Apraising	Cicely approached Enola and praised her outfit.	Cicely and Enola	Cicely : <u>I think it's charming, elegant.</u> Enola : I think you are kind.
8.		Apraising	Tewkesbury praises Enola who is good at dancing even though she only learned it	Tewkesbury and Enola	Tewkesbury : <u>You dance well.</u> Enola : Perhaps I have a fine teacher.

			once.		Though his breath has less mustard on it than I'd hoped.
9.		Apraising	Enola praises Tewkesbury so that he is taught to dance..	Enola and Tewkesbury	Tewkesbury : You understand I've been learning since I was five? Enola : <u>Good.</u> <u>I'd feared you'd be a terrible teacher.</u>

Tabel List Types of Illocutionary Acts of Declaration					
No.	Domain	Indications	Context	Participant	Utterance
1.	The residence of Mr. Lyon's family	Appoint	Mcintyre announced to all the invited guests that the successor to Mr. Henry's macth factory is his son, William Lyon.	Mcintyre and dance party invitation letter	McIntyre : <u>Ladies and gentlemen,I give you Henry Lyon. And to his fine son, his heir,William. To the future.</u>

A. Data Analysis

In this part, the writer analyzes data descriptions according to Searle's categories of illocutionary acts.

Assertives

Data 1

Context : Enola was chased by the police, she knocked on the doors for help but all of them were locked, as she kept running Enola was unaware that she was on a dead-end street.

Domain : Stalemate

Participant : Enola (Monolog)

Enola : Perhaps I should explain.

Enola was chased by two police officers in the market, she kept running. Due to the crowded market, Enola accidentally bumped into the mothers who were there. Because her actions were considered disturbing the peace, Enola was shouted at by the residents in the market. Enola ignored the shouts of the people and continued to run until she found a way out. However, in her panic, she chose the wrong path and ended up on a dead-end street. She tried knocking on the doors of the residents' houses, but unfortunately, all the houses were empty. Enola found herself at the very end of the street, bordered by a wall. The police officers successfully chased Enola and were preparing to apprehend her. Feeling cornered, Enola explained why she was being chased by two police officers. This conversation was evidenced by Enola's monologue stating, "Perhaps I should explain."

In the utterance above, Enola used illocutionary acts of assertives. The assertive verb used was "explain," indicating that Enola was informing the audience or interlocutors of the reason why she was being chased by the police. From this, the researcher concludes that Enola is a troublemaker and is in serious trouble, hence becoming a target for the police.

Data 2

Context : Discussion in a formal setting. A client who wants to consult with Enola about their case. However, the client asks some questions about Enola herself.

Domain : Detective Agency

Participants : Enola and Client

Client : you're how old? Stone the crows, you're young.

Enola : I can go to places others can't, explore where others won't.

Enola has a face that still looks young, making clients doubt Enola's abilities as a detective. However, Enola assures the client that with her young age, she spends a lot of time visiting places that others cannot. This is evidenced by Enola's statement "I can go to places others can't, explore where others won't."

In this case, the utterance falls into the illocutionary act of Assertive. By using the assertive verb "tell." Assertive is a type of illocution based on facts and evidence. This is evidenced by the word "explore" where the word implies that Enola can not only explore places. But, with her young age, she can try various experiences to spend her youth, especially in handling cases.

Data 3

Context : The client asked Enola to explain what cases have been handled by Enola.

Domain : Detective Agency

Participants : Enola and Client

Client : The Tewkesbury case?

Enola : I assure you, it was mine.

The chronology of the conversation above is that the client asked Enola to explain what cases she had solved, whether Enola handled the Tewkesbury case. In this case, Enola assures the client that she was the

one who solved the case. This is evidenced by the answer Enola gave to the client "I assure you, it was mine."

The utterance above falls into the category of assertive illocutionary speech acts. The verb used in the statement is "assert" which is evidenced by Enola saying the word "assure" which is interpreted to reassure the client that she handled the case experienced by Tewkesbury.

Data 4

Context : Bessie found an old newspaper containing the address of the detective agency Enola. Bessie went to the detective agency to ask for help from Enola in finding her missing sister.

Domain : Detective Agency

Participants : Bessie and Enola

Enola : Where did you get this? It's months old.

Bessie : I found it on the street.

Bessie showed Enola a torn newspaper she found on the street. The newspaper looked old, its color almost faded, and the writing nearly illegible. This proves that the newspaper has been around for a long time and appears dusty. This is evidenced by Bessie's statement, "I found it on the street."

In the utterance above, it falls into the category of Assertive illocutionary speech act. Using the verb "inform," as evidenced by the word "found." In this case, the word "found" means informing the speech partner that Bessie found the newspaper lying torn on the street. This can be interpreted that the newspaper has no owner, so Bessie picked it up to find out what news was circulating in her city. And it turns out that the newspaper contains information about Enola's detective agency that can help find missing people. That is why Bessie visited the agency, namely to find her brother who has not returned. That is why Bessie followed the address instructions listed in the newspaper to find Enola's detective agency.

Data 5

Context : Enola saw many books in Bessie's room, so Enola assumed that Sarah enjoys reading books.

Domain : Sarah and Bessie badroom

Participants : Enola and Bessie

Enola : Does she like reading?

Bessie : Oh yes. She taught herself. Sarah said you had to learn about the world if you're gonna live in it.

While circling around Bessie and Sarah's room, Enola accidentally saw a book on the table. Therefore, Enola assumed that Sarah likes to read books. However, to prove her argument, Enola asked Bessie with the sentence "Does she like reading?".

In the utterance, Enola uses illocutionary acts of assertive (argue). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. She uses the word "like" to prove that Sarah likes to read books.

Data 6

Context : Bessie assured Mae that she was looking for Enola because she hoped that Enola would be the one to help her find her sister.

Domain : Sarah and Bessie badroom

Participants : Bessie and Mae

Mae : We don't need help from people like you.

Bessie : I found her, so she's staying.

Mae : Bloody girls poking their nose in.

Enola found burnt paper in the trash can, leaving small pieces when Enola saw the paper marked with the date of March 12th. Enola thought it might be a clue to Sarah's disappearance. When Enola asked Bessie to find out about that date, Mae got angry and said, "We don't need help from people like you" to stop Enola's investigation. But according to Bessie, Enola is the right person she brought to find her missing sister. So

Bessie contradicted Mae's statement by saying, "I found her, so she's staying."

The statement falls into the illocutionary act of assertive (inform) as evidenced by the use of the word "found" which means that Bessie informed Mae that she found Enola because she needed help to find her missing sister who had not returned.

Data 7

Context : Enola seemed confused by Bessie's work environment and colleagues. So Bessie explained a little about the situation at her workplace.

Domain : On the way to the match factory

Participants : Bessie and Enola

Bessie : That's the phosphorus. Don't worry, you get used to the smell.

Bessie noticed Enola looking unfamiliar with the situation and atmosphere at the match factory. Enola continued to look around the factory to try to get used to the strong smell of phosphorus inside the factory. Then Bessie reassured Enola with the words "That's the phosphorus. Don't worry, you get used to the smell."

The speech above falls into the assertive illocutionary type using the assertive verb "Inform". Here Bessie informs Enola that matches are made using phosphorus, causing a pungent smell and smoke. In addition, Bessie also tells Enola that she will get used to the atmosphere of the match factory. Because inhaling the smell and smoke from phosphorus is the daily diet of match factory workers.

Data 8

Context : Mr. Lyon inquired about the condition of his sister Doris who was exposed to typhoid fever. Since typhoid fever is considered a

contagious disease, all employees who are exposed are prohibited from entering work until they are completely healed.

Mr. Lyon and Doris.

Domain : On the way to the match factory

Participants : Mr. Lyon and Doris

My. Lyon : Doris, how are you? How's your sister? Is she, um, still unwell?

Doris : Uh, yes, Mr. Lyon.

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

While touring to monitor his workers, Mr. Lyon found Doris, one of his employees, whose sister was exposed to typhus. Because typhus is considered contagious, every worker exposed to typhus is asked to rest until the disease is cured to prevent spreading to other employees. The number of workers exposed to typhus increases every year, even to the point of taking the lives of his employees. This is evidenced by Mr. Lyon's statement, "Two years it's been killing these girls." This statement falls into the assertive verb "predict," where Mr. Lyon predicts that his employees who have died from exposure to the typhus virus since two years ago.

Data 9

Context : Enola followed Mae because she felt Mae knew something related to Sarah. Since Mae did not want to cooperate with Enola to solve the case, Enola suspected Mae.

Domain : Theater paragon

Participants : Enola and Mae

Mea : You got five seconds to tell me why you're here.

Enola : Did Sarah work here? She did, didn't she? And Bessie doesn't know.

mae urged enola by pointing a knife placed on enola's neck to tell the reason why enola followed her to the Paragon theater. Because enola was in a desperate situation, enola asked a series of questions to mae as shown in the dialogue "Did Sarah work here? She did, didn't she? And Bessie doesn't know."

In the speech uttered by Enola, it falls into the assertive illocutionary type. Enola claims that Sarah worked at the Paragon theater because enola remembers when she was in Bessie and Sarah's room, she found the exact same makeup used by the workers at the Paragon theater. With that statement, enola claims that Sarah worked at the same place as mae without Bessie's knowledge.

Data 10

Context : Mae assumes that Enola comes from a wealthy family, so she feels that Enola will not be able to solve the problem.

Domain : Theater paragon

Participants : Enola and Mae

Mae : Just leave us be, all right? Posh girls like you don't belong in this fight.

Enola : Posh or not, one thing I am good at is fighting.

Enola refuted Mae's words that considered her weak because Enola came from an affluent family, so she could not possibly understand what the less fortunate like Mae and factory workers felt. However, due to Mae's remarks, Enola proved that being rich or poor is not important, the most crucial thing is to be able to defend oneself well (fight). The statement made by Enola falls into the assertive "affirm" category. This is evidenced by Enola's words "Posh or not, one thing I am good at is fighting," which means that Enola emphasizes to Mae that social status is not the main requirement for survival because the most important thing is to ensure one's safety. Learning to fight does not have to be done by the

wealthy, but even the poor can learn martial arts. Because martial arts are the most important and essential thing.

Data 11

Context : Sherlock told Enola that his apartment is in Block B, on the second floor.

Domain : Sherlock Holmes apartment

Participants : Sherlock and Enola

Sherlock : That's A, and I'm B.

Enola : I didn't know you had steps.

Sherlock : One should always have steps to avoid people stepping on you. That's a tip.

When entering the apartment, Enola saw apartment A's door, which means they were still on the ground floor, while Sherlock's apartment was on the second floor in apartment B. To reach apartment B, Enola and Sherlock had to climb the stairs. Enola did not expect that to reach Sherlock's apartment, they had to climb the stairs. Sherlock said, "One should always have steps to avoid people stepping on you. That's a tip." This statement falls into the assertive "suggest" category. From Sherlock's words, it means that Enola must have a higher degree than others so she is not underestimated. Whether in terms of knowledge, abilities, experience, or others. Because to make others believe in what we have is only through proof. Enola is a detective, if she does not have much experience, knowledge, or even abilities, it makes others consider choosing Enola's agency to solve problems.

Data 12

Context : Sherlock offered Enola because Sherlock knew that Enola was also in a dangerous case.

Domain : Sherlock Holmes apartment

Participants : Enola and Sherlock

Sherlock : Don't be so desperate to prove yourself, Enola.

Enola : I am not desperate, and I don't need your or anyone's help.

Sherlock sees Enola in a bad condition - with a red neck as if being choked or threatened with a knife, so Sherlock feels that Enola is in danger. Sherlock offers help to Enola because he feels that Enola is still his responsibility. However, Enola refuses by saying "I am not desperate, and I don't need your or anyone's help."

In the statement "I am not desperate, and I don't need your or anyone's help," Enola uses illocutionary acts of assertive (affirm). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. She uses the phrase "don't need" to affirm that Enola can handle her own problems without asking for help from Sherlock or anyone else.

Data 13

Context : Enola guesses the perpetrator in the case being handled by Sherlock.

Domain : Sherlock Holmes Apartment

Participants : Enola and Sherlock

Enola : So someone is getting rich from this?

Sherlock Holmes : Yes.

Sherlock explained about a map containing threads that are interconnected between one problem and another. The main case that Sherlock handled was about money smuggling in a bank. However, as the case widened, Sherlock considered this to be an act of corruption carried out by one person, but the money was deposited in five different accounts transferred from the finance minister to a private bank. So Enola said, "So someone is getting rich from this?" Enola's utterance contains illocutionary acts of assertive (predict). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. She uses the word

"so" to inform Sherlock that she predicts that the person committing the crime must be someone who wants to appear wealthy.

Data 14

Context : Enola convinces Sherlock because of the evidence of the letter she obtained from the theater guard, in the letter there is a picture of a poppy flower.

Domain : Sherlock Holmes Apartment

Participants : Enola and Sherlock

Sherlock : And who killed her? This poppy fellow?

Enola : I suspect so. Perhaps he kidnapped Sarah and her friend discovered it.

Enola informed Sherlock about the case she was working on. Enola explained that she was hired by Bessie's sister to find her missing sister (Sarah). When Enola visited Sarah's lover's apartment, she found Mae dying because there was a wound on her left side. Before Mae died, she gave a piece of paper as a clue to Enola. Then Enola remembered the paper she took while at the Paragon theater. She gave the paper to Sherlock. The paper contained a poppy flower drawing symbolizing death. Therefore, Sherlock believed that the poppy man killed Mae. Enola also agreed with what Sherlock thought. This is as stated by Enola, "I suspect so. Perhaps he kidnapped Sarah and her friend discovered it." Enola's utterances contain illocutionary acts of assertive (argue). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. She uses the word "suspect" to convey his belief that the one who killed Mae was the poppy man.

Data 15

Context : Cicely saw Enola looking at Tewkesbury, she approached Enola and explained about Tewkesbury.

Domain : The residence of Mr. Lyon's family

Participants : Cicely and Enola

Cicely : I hear he's a good man, and a great reformer.

Enola : Hm. Well, if you wish to dance with him, you may have to wait. There's quite a queue.

Cicely (Sarah) noticed Enola's jealousy when she saw Tewkesbury talking to the opposite sex. Cicely assumed that Enola had a liking for Tewkesbury, who turned out to be an old friend of Enola. She engaged Enola in conversation by informing her about Tewkesbury, stating that he is a good person and a broad-minded future leader.

In the statement "I hear he's a good man, and a great reformer," Cicely employs assertive illocutionary acts (argue). Assertive speech acts commit the speaker to the truth of the expressed proposition. By using the word "hear," she conveys that everyone who talks about Tewkesbury always judges him to be a desirable man for women because he is good and a great reformer.

Data 16

Context : Sherlock confirms that the fingerprints on the Grail do not belong to Enola.

Domain : Prison

Participants : Sherlock and Grail

Sherlock : My sister never touched that weapon.

Grail : Then why are her prints on it? It's a great age we live in, isn't it, Mr. Holmes?

Grail informs Sherlock about the fingerprints found on the sharp weapon when Mae was found dead. Enola is included in the list of suspects because the fingerprints found by Grail are indeed Enola's fingerprints. However, Sherlock is convinced that it is not his sister's fingerprints because it is unlikely that his sister would be so careless in handling the case. This is as Sherlock expressed, "My sister never touched that weapon." In the statement above, Sherlock uses the illocutionary acts

of assertive (affirm). Assertive commits the speaker to something's being the case, to the truth of the expressed proposition. He uses the word "never" to assert to Grail that his sister could not have committed the crime.

Directive

Data 1

Context : Enola wants to start looking for evidence that she might find in Sarah and Bessie's room.

Domain : Sarah and Bessie bedroom

Participants : Bessie and Enola

Enola : Might I see her bedroom?

Bessie : Ours, you mean? You're standing in it. We're lucky. Most girls here are five to a room

When they arrived at Sarah and Bessie's place, Enola stood near Bessie who was busy preparing a drink for her. To start investigating, Enola began by inquiring about the location of Sarah's room, as evidenced by her statement "Might I see her bedroom?". In this statement, Enola employs illocutionary acts of directive (permit), indicating her desire for Bessie to allow her to see Sarah's room. The use of the word "might" in the request signifies Enola seeking permission from Bessie to view Sarah's room.

Data 2

Context : Bessie feels like Mae talks too much and is afraid of disturbing Enola. So Bessie asks Mae to be quiet.

Domain : Sarah and Bessie bedroom

Participants : Mae and Bessie

Mea : What's she doing?

Bessie : Shh.

Bessie asked Mae not to disturb the investigation being conducted by Enola. Because if Mae talks a lot, it can disrupt Enola's concentration.

So Bessie asked Mae to be quiet. This is evidenced by the word "shh" which is a signal to be quiet or not make noise.

In the utterance, Bessie uses illocutionary acts of directive (command). Directives is the speaker who wants to get the hearer to do something. In that utterance, Bessie uses the signal word "Shh" which means giving a command to Mae to be quiet.

Data 3

Context : Mae is uncomfortable because there is a stranger (Enola) entering her friend's (Sarah) room. However, Bessie is angry because Mae keeps saying inappropriate words, making Bessie feel uncomfortable with Enola because of Mae's behavior.

Domain : Sarah and Bessie badroom

Participants : Bessie and Mae

Mae : Look, how about you quit sniffing round?

Bessie : Quiet, Mae! Just let her do her job.

Mae is not happy with a stranger interfering in her affairs and her friend (Sarah). Mae continues to comment on everything done by Enola, she wants to disrupt Enola's concentration and make Enola uncomfortable so that she stops investigating Sarah's room to find evidence to quickly locate the missing Sarah. However, Bessie continues to remind Mae not to disturb Enola's activities, as Bessie says, "Quiet, Mae! Just let her do her job." In the utterance, Bessie uses illocutionary acts of directive (command). Directives is the speaker who wants to get the hearer to do something. She uses the word "let" to order Mae not to disturb Enola and invites Mae to focus on observing what Enola is doing.

Data 4

Context : Mae is annoyed with Enola who keeps wanting to know about other people's business. Because Mae does not believe that Enola is a detective and can find her missing friend.

Domain : Sarah and Bessie badroom

Participants : Mae and Enola

Enola : The 12th of March. Does that date mean anything to you?

Mae : That's enough. We don't need help from people like you.

When Enola found a small burnt paper, Mae asked Enola to stop her investigation. As Mae said, "That's enough. We don't need help from people like you." In the utterance, Bessie uses illocutionary acts of directive (command). Directives is the speaker who wants to get the hearer to do something. She uses the word "enough" to stop the activity carried out by Enola.

Data 5

Context : Enola and Bessie headed to the match factory where Sarah, Bessie, Mae, and other coworkers worked. Enola went to the match factory to disguise herself as an employee to find other evidence of Sarah's disappearance.

Domain : On the way to the match factory

Participants : Bessie and Enola

Bessie : Stay with me. Follow my way.

Enola : How many girls work here?

Bessie : Five hundred, maybe six.

Enola and Bessie walked towards the match factory to work. However, Enola had other intentions. Enola followed Bessie to the match factory to continue searching for evidence related to Sarah. Due to many employees working there, Bessie asked Enola to follow her so that Enola would not get lost or stray. As stated by Bessie, "Stay with me. Follow my way."

In the utterance, Bessie uses illocutionary acts of directive (command). Directives is the speaker who wants to get the hearer to do something. She uses the word "follow" to give orders to Enola to stay with Bessie and follow her.

Data 6

Context : The theater guard met Mae to inform her that she will soon be performing. Mae then instructed the theater guard to prepare the stage.

Domain : Theater paragon

Participants : Theater guard and Mae

Theater guard : Whatever this is, Mae is on stage in 30 ticks, and she's still dressed as agent. So let go of her, now.

Mae : Get her out of here.

The theater guard came to the dressing room to meet Mae who will perform in the theater show. While in the dressing room, the theater guard found Mae and Enola arguing. The theater guard did not interfere in their problem, the theater guard just reminded Enola to let go of Mae because Mae will perform soon. Hearing those words, Mae felt this was the right opportunity to make Enola stop interrogating her. And Mae said, "Get her out of here."

In the utterance, Mae uses illocutionary acts of directive (command). Directives is the speaker who wants to get the hearer to do something. She uses the phrase "get out" to ask the theater guard to drive Enola away from the Paragon theater.

Data 7

Context : Enola brings Sherlock home because Sherlock looks very drunk.

Enola and Sherlock.

Domain : On the road in front of the bar

Participants : Enola and Sherlock

Enola : Let's get you home.

Sherlock : I don't usually imbibe, but I'm on a case, you see. It's proven rather tricky.

Enola found Sherlock too drunk to control his body, his legs weak and difficult to move. Enola had no choice but to take Sherlock back to her apartment. So Enola said, "Let's get you home."

In the utterance, Enola uses illocutionary acts of directive (invite). Directives is the speaker who wants to get the hearer to do something. She uses the word "let's" to invite Sherlock, who is drunk, to go back to her apartment. To get to Sherlock's apartment, Enola and Sherlock rode a horse-drawn carriage.

Data 8

Context : Enola wants to see the map of the cases being handled by Sherlock.

Domain : Sherlock Holmes apartment

Participants : Sherlock and Enola

Enola : Write that down?

Sherlock : Shh! Don't go in there.

Enola saw a lot of writing on the map board attached to the wall, because she was curious, Enola intended to approach the map. However, Sherlock stopped her by saying "Don't go in there." In the utterance, Sherlock uses illocutionary acts of directive (insist). Directives is the speaker who wants to get the hearer to do something. He uses the word "don't go" to give a prohibition to the hearer (Enola) not to approach Sherlock's private place.

Data 9

Context : Sherlock intimidates Enola.

Domain : Sherlock Holmes apartment

Participants : Sherlock and Enola

Sherlock : You need to wash your clothes. And then there's your fingernails. Why are you working in a match factory?

Enola : What?

Sherlock intimidates Enola because Enola looks shabby, starting from dirty clothes and poorly maintained fingernails. Sherlock guesses that Enola works in a match factory. Then Sherlock asks, "Why are you working in a match factory?" In the utterance, Sherlock uses illocutionary acts of directive (ask). Directives is the speaker who wants to get the hearer to do something. He uses the word "why" to ask for an explanation from Enola about what case Enola is handling that makes Enola have to work in a match factory.

Data 10

Context : Grail ordered Lestrade to inspect Enola. Because Grail suspects that Enola is hiding something.

Domain : Apartemen Bell Place 28, Whitechapel

Participants : Grail and Lestrade

Grail : Give her a search, inspector.

Lestrade : Oh, I couldn't. I can't pat her down, sir.

Enola found herself in a new predicament when she encountered Sarah's lover at Bell Pace Apartment 28, Whitechapel. Instead of Sarah, Enola stumbled upon Mae, who was dying with a knife lodged in her left side. Enola arrived almost simultaneously with Mae's murder. Detective Grail asked Inspector Lestrade to investigate what Enola was looking for from Mae. Grail instructed Lestrade, saying, "Give her a search, inspector." In this statement, Grail used directive illocutionary acts, indicating a request for action. Directives are used by speakers to prompt the listener to do something. By using the word "give" in the phrase "Give her a search, inspector," Grail was urging his colleague to search Enola. However, as Enola was a woman, Inspector Lestrade refused, feeling it would be inappropriate to search her body.

Data 11

Context : Sherlock asked for the paper that Enola found in Mae's pocket.

Domain : Sherrock Holmes Apartment

Participants : Sherlock and Enola

Shelock : Leave it with me.

Enola : No ! it's mine, and it's important

Enola provided evidence that was puzzling to Sherlock. The paper she handed over contained musical notes, and when Sherlock played those notes, the sound was chaotic. However, Sherlock remained intrigued by the paper, so he asked Enola to leave it with him. In this statement, Sherlock employed illocutionary acts of directive, specifically a request. Directives involve the speaker attempting to persuade the listener to take a certain action. By using the word "leave," Sherlock asked Enola to leave the paper with him. He was convinced that the paper contained more than just musical notes, but rather evidence that could help them solve their case.

Data 12

Context : Enola accidentally saw Tewkesbury at the dance party, then she approached Tewkesbury to teach him how to dance.

Domain : The residence of Mr. Lyon's family

Participants : Tewkesbury and Enola

Tewkesbury :Enola?

Enola :Don't speak to me here, otherwise you'll be thrown onto the street. I need you to teach me to dance.

Tewkesbury : Teach you to dance? When?

Enola : Teach me to dance now.

Tewkesbury was surprised by Enola's arrival at the dance party because he was sure that Enola did not like the party. Tewkesbury spontaneously mentioned Enola's name because he was still unsure of Enola's presence. However, Enola forbids Tewkesbury from calling her name. Enola says, "Don't speak to me here."

In the utterance, Enola uses illocutionary acts of directive (insist). Directives is the speaker who wants to get the hearer to do something. She

uses the phrase "don't speak" to not mention her name. Because if someone hears her name, they will be in danger. This happens because the reason Enola came to the dance party was to dig up information she needed from Sarah's lover (William Lyon), who is the one hosting the dance party.

Data 13

Context : Enola met William to invite him to dance. Because through dancing, she can communicate with William.

Domain : The residence of Mr. Lyon's family

Participants : Enola and William

Enola : I was wondering if we might have a dance this evening.

William : My dance card is full.

Enola asked William to dance with her. Enola's purpose in dancing with William is to gather information about Sarah (William's girlfriend). In her statement, Enola uses the illocutionary act of directive (permission). Directives involve the speaker wanting the hearer to do something. She uses the word "might" to ask for permission from William to dance with her. So they can communicate without being suspected by others. However, William refused and said that his dance card was already full.

Data 14

Context : Eudoria is preparing to throw a smoke bomb on Edith's orders to obstruct the view of the police convoy (Grail).

Domain : In the forest

Participants : Eudoria and Edith

Edith : Stand by to the right!

Eudoria : Would you mind?

Edith : Wait for it.

Enola, Edith, and Eudoria are being chased by the Grail forces for successfully helping Enola escape. Eudoria carries a light bomb that, when

activated, will produce thick smoke to obstruct the vision of those affected by the bomb. Edith gives instructions to Eudoria to prepare to throw the bomb towards the Grail police forces. Edith says, "Stand by to the right!"

In her statement, Edith uses illocutionary acts of directive (command). Directives involve the speaker wanting the listener to do something. She uses the phrase "stand by" to give instructions to Eudoria to prepare to throw the bomb accurately at the Grail forces.

Data 15

Context : Eudoria asked Edith for permission to attack the remaining police convoy.

Domain : In the forest

Participants : Eudoria and Edith

Eudoria : Must we?

Edith : I fear so.

Grail threw the carriage wheel enola with wooden road dividers. The barrier hit the carriage wheel precisely. So the carriage lost control and crashed into a fallen tree causing the carriage to overturn. Not wasting a good opportunity, the remaining grail troops immediately surrounded the three women. When Grail ordered one of his troops to capture the three women. Eudoria said to Edith, "Must we?" In the utterance, Eudoria uses illocutionary acts of directive (permit). Directives is the speaker who wants to get the hearer to do something. She uses the word "must" to ask permission from Edith to resist the police forces.

Data 16

Context : Suddenly there was a knock on the apartment door. Enola was afraid that it might be the police, as she was still considered a prisoner.

Domain : Tewkesbury apartment

Participants : Tewkesbury and Enola

Tewkesbury : Then what can we do?

Enola : We? Don't open it. it could be the police.

Enola came to Tewkesbury's apartment to ask for help. Because only Tewkesbury is the person she trusts besides Sherlock. When Enola explained about her case regarding the strangeness of the deaths of the match factory workers. And she also informed that the perpetrator (Sarah) is the girlfriend of William, the son of the owner of the match factory. While she was busy explaining her case, suddenly a knocking sound was heard at Tewkesbury's apartment door. Enola, who was still considered a fugitive, panicked, she asked Tewkesbury not to open the door. In the utterance, Enola uses illocutionary acts of directive (insist). Directives is the speaker who wants to get the hearer to do something. She uses the phrase "don't open it" to prevent Tewkesbury from opening the door because Enola is sure it must be the police looking for her.

Data 17

Context : Tewkesbury was shocked to see William who had passed away.

Domain : Match factory

Participants : Tewkesbury and Enola

Tewkesbury : Oh my... Is he...

Enola : Stay unemotional.

Because waiting for Enola to come out of the match factory for too long, Tewkesbury took the initiative to follow Enola into the factory. When Tewkesbury entered William's workspace, he was shocked to find William dead with a pale body. Seeing Tewkesbury's surprise, Enola said, "Stay unemotional."

Enola's statement can be classified as an illocutionary act of directive, specifically a command. Directives are used by the speaker to persuade the listener to take a certain action. By using the word "stay," Enola is instructing Tewkesbury to control his shock upon seeing William lifeless.

Data 18

Context : Tewkesbury asked Enola to teach him martial arts, because Enola is skilled in martial arts.

Domain : Riding a horse-drawn carriage to the Paragon theater.

Participants : Tewkesbury asked Enola to teach him martial arts, because Enola is skilled in martial arts.

Tewkesbury : Did I not teach you to dance in five minutes in a bathroom?

Enola : All right. Fine. There are two secrets to fighting. Avoid the punch, make the counterpunch.

Tewkesbury has no background in martial arts, he asks Enola to teach him how to fight. Then Enola tells Tewkesbury about two secrets in fighting, "There are two secrets to fighting. Avoid the punch, make the counterpunch."

In the statement, Enola uses illocutionary acts of directive (command). Directives is the speaker who wants to get the hearer to do something. She uses the word "avoid" to inform Tewkesbury the important thing in fighting is to avoid. When Enola asks Tewkesbury to avoid, Tewkesbury does not follow her command, so Tewkesbury's stomach is hit by Enola's punch.

Data 19

Context : Grail threatened Enola and Sarah by pointing a knife at Bessie's neck.

Domain : Inside the Paragon theater

Participants : Enola and Grail

Grail : You've all been very careless. I'll take those.

Enola : Let go of her.

Grail asked Enola to provide documents on evidence of crimes committed by Grail and his associates. He used Bessie as a hostage to threaten Enola to provide the documents. Enola will provide the documents if Grail releases Bessie first. Enola says, "Let go of her."

In the utterance, Enola uses illocutionary acts of directive (invite). Directives is the speaker who wants to get the hearer to do something. She uses the phrase "let go" to invite Bessie to come closer to Enola so that she can easily save Bessie.

Data 20

Context : Enola screamed because Mr. Crouch did not give Sarah a chance to speak to all the employees, about the reasons why she disappeared and was labeled as a troublemaker.

Domain : Match factory

Participants : Enola and Mr. Crouch

Mr. Crouch :What are you doing? Oi! Get down. Get down!

Enola :Let her speak!

Enola, Bessie, and Sarah went to the match factory to explain to all the factory workers to stop working there. Sarah believes that the factory has many irregularities, especially the case of factory workers' deaths attributed to typhoid fever. Sarah spoke up because she did not want the same case to happen again, as the factory would not suffer any losses from the deaths of the workers. When Sarah was about to voice her opinion, she was opposed by Mr. Crouch, who worked as a supervisor of the workers. However, Enola did not stay silent and said, "Let her speak!"

In her statement, Enola uses illocutionary acts of directive (invite). Directives are when the speaker wants the hearer to do something. She uses the word "let" to invite all the workers to focus and pay attention to Sarah, who wants to voice her protest against their superiors who underestimate the deaths of their workers. It is clear that the cause of these deaths is due to the danger of phosphorus mixed with the oxygen they inhale every day.

Data 21

Context : Sarah begged all the employees to follow her advice, because if they continued to stay in the match factory they would slowly die due to the side effects of continuously inhaling phosphorus.

Domain : Match factory

Participants : Sarah, Mr. Crouch, and all employees

Mr. Crouch : You leave here, there is no coming back. You will not get employed here again. Think of your families. Don't do it, girls. It is not worth the risk. This is how the world works.

Sarah : Please, girls. I know you're scared. I am too. But it's the only power we have!

When Sarah finished expressing her complaints, the employees were afraid to join her. Because they were thinking about Mr. Crouch's words that he would fire them if they chose to join Sarah. However, Sarah pleaded with all the employees to join her because her goal was to save them.

In the utterance, Sarah uses illocutionary acts of directive (command). Directives is the speaker who wants to get the hearer to do something. She uses the word "please" to plead with all employees to listen to her words and join her to save themselves.

Commissives

Data 1

Context : Sherlock is worried about Enola, whom he believes is not in a good state.

Domain : Sherlock Holmes apartment

Participants : Sherlock and Enola

Enola : How did you...

Sherlock : And your neck is red. Someone has gripped it or held a knife against... Are you involved in something dangerous? You are still my ward. If you need my help, my offer remains on the table.

Sherlock observed Enola's entire body, which appeared different, making Sherlock even more concerned, especially with the condition of Enola's neck, which was red as if it had been scratched by a sharp object but did not injure her skin. Sherlock was sure that Enola was in danger. Then Sherlock made an offer to Enola, "If you need my help, my offer remains on the table." The above utterance falls into the category of illocutionary speech acts commissives (offer). Commissive is the speaker who commits to do something in the future. In the statement, Sherlock expressed that Enola should not hesitate to ask for his help because Enola is still Sherlock's responsibility. Whenever Enola asks for help, Sherlock will definitely be willing to help her.

Data 2

Context : Sherlock asked Enola to leave because he was disturbed by her presence.

Domain : Sherlock Holmes apartment

Participants : Sherlock and Enola

Enola : Your case, it's vexing you. Seems to be an awful lot of question marks on that map of yours.

Sherlock : Dundee cake. Door. I will see you again.

Sherlock handed a cake that was nearby to divert his sister's (Enola) attention. Additionally, Sherlock also asked his sister to leave his apartment. Sherlock said, "I will see you again." Based on these statements, Sherlock used illocutionary acts of commissive (promise). Commissive involves the speaker committing to do something in the future. By using the word "will," Sherlock committed to Enola that he would meet her again someday.

Data 3

Context : Tewkesbury wants to help Sarah because now Sarah does not have anyone she can trust since William has passed away.

Domain : Inside the Paragon theater

Participants : Tewkesbury and Sarah

Tewkesbury : I will share this with the world, I promise you.

Sarah : Thank you.

The case that Enola handled was finally solved. Sarah went missing from the match factory because she wanted to reveal the wrongdoings of the match factory. Enola was shocked when reading the evidence collected by Sarah. Upon hearing this, Tewkesbury was impressed by Sarah's courage, then Tewkesbury said, "I will share this with the world, I promise you." According to those utterances, Tewkesbury uses illocutionary acts of commissive (promise). Commissive is the speaker who commits to do something in the future. He uses the

word "will" in the utterance "I will share this with the world, I promise you" to commit himself to spreading the bad news that happened in the match factory. Tewkesbury did this to repay Sarah's kindness in uncovering the facts about the deaths of the match factory workers.

Data 4

Context : Enola and Sherlock promised to meet at Baker Street.

Domain : Detective Agency

Participants : Enola and Sherlock

Enola: I would like that.

Sherlock :Perhaps you could come to Baker Street from time to time... to check on me.

Enola :Perhaps we can fix on Thursday, 4 p.m.

Enola and Sherlock promised to meet and discuss Sherlock's offer for Enola to join his detective agency. This is as stated by Sherlock Holmes, "Perhaps you could come to Baker Street from time to time... to check on me." Which was then responded with "Perhaps we can fix on Thursday, 4 p.m." by Enola.

The statement above falls into the category of commissives illocutionary acts (promise). Commissive is the speaker who commits to do something in the future. He uses the word "perhaps" which is Enola and Sherlock's plan to meet and discuss their work, and Sherlock wants Enola to join his detective agency.

Expressives

Data 1

Context : Enola was chased by the police because she panicked when being pursued, accidentally hitting a pedestrian on the street.

Domain : At street

Participants : Enola and Society

Enola : Excuse me!,Terribly sorry.

Enola was chased by the police in a crowded market with residents visiting the market. Because Enola was in a hurry, she accidentally hit the mothers who were in the market. This was conveyed by Enola in the statement "Excuse me!, Terribly sorry." In the statement above, it falls into the category of illocutionary act of expressives (apologize). Expressive states what the speaker feels. She uses the word "sorry" to express her accidental collision with the mothers crossing the street and causing chaos in the market. Because Enola was chased by two police officers, she could not avoid it while running.

Data 2

Context : Due to many cases of deaths caused by typhoid fever, it made Mr. Lyon sad and express his condolences.

Domain : On the way to the match factory

Participants : Mr. Lyon and Doris

My. Lyon : Doris, how are you? How's your sister? Is she, um, still unwell?

Doris : Uh, yes, Mr. Lyon.

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

Doris is one of the employees working at Mr. Lyon's match factory. Doris appears gloomy and less enthusiastic because her sibling is sick with typhoid fever. Mr. Lyon is saddened to hear the news that many of his employees have been exposed to typhoid fever and have passed away. This expression of sadness is conveyed by Mr. Lyon saying, "Breaks my heart." In these statements, Mr. Lyon uses illocutionary acts of expressive (condole), expressing what he feels. He uses the phrase "breaks heart" to convey his sadness because his employees have passed away due to Typhus fever..

Data 3

Context : Cicely approached Enola and praised her outfit.

Domain : The residence of Mr. Lyon's family

Participants : Cicely and Enola

Cicely : I think it's charming, elegant.

Enola : I think you are kind.

Enola passed a group of women wearing elegant and luxurious dresses. As she passed them, Enola was mocked because her clothes looked old-fashioned and did not follow the current fashion. Upon hearing the women's conversation, Sarah approached Enola and said, "I think it's charming, elegant." The statement above falls into the category of expressive illocutionary acts in the form of "appraising." The purpose of the statement uttered by Sarah (Cicely) is, besides being a compliment, also to reassure Enola not to pay attention to the words of those women. So Enola feels confident with the words spoken by Sarah.

Data 4

Context : Tewkesbury praises Enola who is good at dancing even though she only learned it once.

Domain : The residence of Mr. Lyon's family

Participants : Tewkesbury and Enola

Tewkesbury : You dance well.

Enola : Perhaps I have a fine teacher. Though his breath has less mustard on it than I'd hoped.

Enola asked Tewkesbury to teach her how to dance. Enola wants to speak with William but unfortunately she does not have a companion, because William is part of the noble family, anyone who wants to speak with him must have a companion because it is a hereditary rule in the noble family. Since Enola does not have a companion, there is only one way for her to speak with William Lyon without making others suspicious. Unfortunately, Enola is not good at dancing so she asked for Tewkesbury's help to teach her how to dance. Tewkesbury has taken dance classes for

about five years, so she is confident in choosing Tewkesbury to be her dance teacher.

In those utterances, Tewkesbury uses illocutionary acts of expressive (praise). Expressive states what the speaker feels. He uses the word "well" to praise Enola who is only five minutes but skilled in dancing.

Declaration

Data 1

Context : McIntyre announced to all the invited guests that the successor to Mr. Henry's Korep Api factory is his son, William Lyon.

Domain : The residence of Mr. Lyon's family

Participants : McIntyre and dance party invitation letter

McIntyre : Ladies and gentlemen, I give you Henry Lyon. And to his fine son, his heir, William. To the future.

McIntyre attended a dance party held at Mr. Lyon's residence. McIntyre was invited to deliver a speech at the event. At the end of the speech, McIntyre appointed William Lyon as the heir to the match factory, replacing his father Handry Lyon. This is evidenced by the statement "Ladies and gentlemen, I give you Henry Lyon. And to his fine son, his heir, William. To the future."

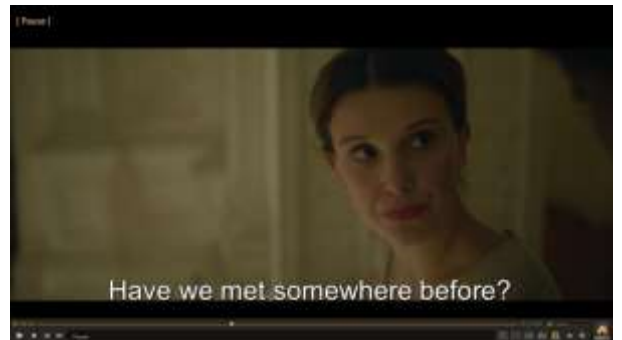
Based on that utterance, McIntyre uses illocutionary acts of declaration (appoint). Declaration brings about some alteration in the status or condition of the referred to object. The action taken by McIntyre has changed the fact of the world that previously William Lyon was just the son of the match factory owner, but now William has officially been appointed as the successor to his father's match factory.

Assertive









Directive









Commissive



Expressive



Declaration



BIOGRAPHY

Adesia Anjani is the name of the author of this thesis. The author was born to the couple Mr. Tugiono and Mrs. Martina Wati, who is the first child of 2 siblings. The author was born in Curup on September 10, 2002. The author resides in Curup, Simpang Bukit Kaba, Sumber Bening Village, Selupu Rejang District, Rejang Lebong Regency, Bengkulu Province. In 2014, the author started formal education at SD Negeri 22 Rejang Lebong (2008-2014), SMP Negeri 13 Rejang Lebong (2014-2017), MAN Rejang Lebong (2017-2020). After completing secondary education, the author continued to pursue a Bachelor's Degree (S1) in the English Language Education Study Program at the Faculty of Tarbiyah, State Islamic Institute (IAIN) Curup starting from 2020 to 2024. With diligence, high motivation to keep learning, striving, and praying to complete the Bachelor's Degree (S1) education, the author successfully completed the study program pursued in 2024, with the thesis title "An Analysis of Illocutionary Acts in Enola Holmes Movie (2022)". Hopefully, with the writing of this final thesis, it can provide a positive contribution to the world of education, add to the treasury of knowledge, and be beneficial and useful to others.