

ILLOCUTIONARY ACTS IN “ENOLA HOLMES 2” FILM

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ABSTRACT

This study explores illocutionary acts in the *Enola Holmes 2* movie, employing a descriptive qualitative approach to identify and categorize the various types of illocutionary acts used in the dialogue. Drawing from Searle's theory of speech acts, the research focuses on analyzing the language used by the characters to understand the illocutionary functions behind their utterances. The study identifies several categories of illocutionary acts, with directive acts being the most prevalent. This finding suggests that the characters frequently use language to influence the behaviour or actions of others, reflecting the dynamic interactions and power relations within the narrative. In addition, expressive, commissive, and declarative acts are also analyzed, showcasing how each type contributes to character development and plot progression. The research highlights the importance of illocutionary acts in shaping the film's discourse and enhancing the communication between characters. Based on these findings, it is recommended that further studies focus on the relationship between illocutionary acts and character psychology in cinematic discourse, as well as explore how these acts can be used to engage and manipulate the audience's emotions. By identifying these speech acts, this study contributes to a deeper understanding of the role of language in film and its impact on audience interpretation.

INTRODUCTION

This chapter will discuss the general explanation of the research, which contains information for readers. It includes the background of the study, the problem question, the objective of the research, the delimitation of the research, and the significance of the study.

Background of Study

Human life is deeply connected to language. Humans express their thoughts and emotions through language but do not always use it similarly. Language is adapted according to the situation and the people we communicate with. For example, the language used in a formal letter differs from that used in casual conversations with friends. We can observe these differences in language use in everyday life. Language changes depending on the speakers, the context, and the cultural environment. One branch of linguistics that helps us understand these variations in language use is pragmatics.

Pragmatics examines how an interpretation is influenced by the context of the language used term. This shows the meaning of a word in a language when carrying out a comic, considering several factors such as context based on the situation, condition and background of the speaker as well as his relationship with the listener. As noted by Hastuti et al. (2021), pragmatics is the study that focuses on how meaning in language is shaped by context. This aligns with Wicaksono's (2018) definition of pragmatics as dealing with meaning based on its social context. According to these scholars, pragmatics emphasises the significance of understanding utterances within their context. Context refers to the underlying factors that shape communication and serve as the foundation for mutual understanding between speakers and listeners. Misunderstandings may occur when either the speaker or the listener struggles to grasp the context of a conversation. Thus, the study of pragmatics involves examining utterances about the contextual meaning. One important aspect of pragmatics is using utterances, as communication involves speakers and listeners using language through various utterances. In English linguistics, these utterances are speech acts (Yule, 1996, p. 47).

Speech act theory studies the intended meaning behind written and spoken utterances (Tutuarima et al., 2018). The utterances expressed by individuals carry different meanings based on the speaker's intentions and the circumstances in which they are spoken. In the study of speech acts, these aspects are explored in depth. Everyday communication is a useful reference for understanding speech acts because they are crucial in conveying meaning in our daily interactions (Dahlia et al., 2019). This is how speech acts manifest in our daily lives.

For example: "Would you like some coffee?" the friend replies, "I do not consume caffeine." This conversation shows that the utterances spoken by the two friends have distinct meanings. The first speaker, through their speech, makes an offer of coffee. Through their response, the second speaker refuses the offer, indicating they

cannot drink coffee. This example illustrates the significant role that speech, meaning, and context play in every conversation.

Building on the understanding of how speech acts function in communication, it is essential to explore the different speech acts identified in linguistic theory. Speech acts can be categorized into three main types: locutionary, illocutionary, and perlocutionary (Searle, 1976). Locutionary act refers to the basic act of producing a meaningful utterance. In contrast, an illocutionary act involves the intention behind the utterance, such as promising, commanding, or asking a question. Lastly, a perlocutionary act concerns the effect the utterance has on the listener, whether it persuades, inspires, or causes any other reaction. Each type plays an important role in how communication is understood and how meaning is conveyed in different contexts.

Among the three types of speech acts, illocutionary acts hold particular importance because they capture the speaker's intention in communication. Illocutionary acts involve the function or purpose of an utterance beyond its literal meaning. According to Austin (1962), illocutionary acts can take several forms, such as assertiveness, which states facts or conveys information (e.g., "It is raining"). Directives attempt to get the listener to do something (e.g., "Please pass the salt"). Commissive, where the speaker commits to a future action (e.g., "I will finish the report by tomorrow"). Expressive, which expresses the speaker's emotions or attitudes (e.g., "I am sorry for your loss"), and declarations, which bring about a change in the external situation (e.g., "I now pronounce you husband and wife").

We can observe the implementation of illocutionary acts in everyday life, as people frequently use these acts in daily communication (Willistiani et al., 2012, p. 42). Regularly using illocutionary acts enhances our understanding of language and helps us apply these theories in practice. In addition to everyday conversations, many examples of illocutionary acts can be found in films. Films serve as a rich context for analyzing speech acts because the various utterances produced by characters in different situations often represent a range of speech acts, including illocutionary acts (Putri & Mariana, 2019, p. 49). During character dialogues, illocutionary acts are employed to convey meaning and intention. For instance, in the film "Enola Holmes 2", there is a scene where Enola Holmes, imprisoned for the alleged murder of a factory worker, is questioned by a policeman named Grail about the case. Here is the dialogue:

Grail: Where is Sarah Chapman?

Enola: I do not know

Grail: She is a thief and a troublemaker. You do not want to risk your skin for her. *I will find it from someone else if I cannot find it from you. Like her sisters, little Bessie.*

Enola: She is just a little girl.

In the dialogue, Grail says, "I will find it from someone else if I cannot find it from

you. Like her sisters, little Bessie." This statement serves as an illocutionary commissive speech act that conveys a threat. By mentioning Bessie, Grail uses her as a means to intimidate Enola, implying that he may harm the young girl if Enola does not disclose Sarah's whereabouts. This threat instills fear in Enola, compelling her to cooperate and reveal the information Grail seeks.

Based on the elaboration above, in this study, the researcher wanted to conduct research by choosing the object of the Enola Holmes 2 film as the object of this research. Enola Holmes 2 is a Netflix original film with a mystery genre, officially released on November 4, 2022, and is a sequel to the first film, Enola Holmes. The mystery and detective genre carried by the film Enola Holmes 2 provides many interesting examples of how language is used to manipulate, persuade, and reveal the truth. Where, this variety of language becomes part of an illocutionary speech act. Apart from that, this film has a theme that is closely related to empowerment and problem solving, which requires many persuasive, argumentative and expressive speech acts. This makes this film an ideal example to show how speech acts work in real interactions. because this film provides sufficient data to explore the types of illocutionary speech acts in depth. Analyzing these interactions can enhance our understanding of illocutionary acts in less-explored contexts, as most studies focus on general illocutionary acts in everyday life. The presence of such diverse characters and themes is a key reason the researcher has chosen Enola Holmes 2 as a subject for this study.

In this research, the researcher references several previous studies, including Haucsa's (2020) study titled "Illocutionary Speech Act Analysis in Tom Cruise's Interview," which employed a qualitative method with a descriptive analysis design. The primary gap between this research and Haucsa's study lies in the analysis approach. While Haucsa focused solely on the types of illocutionary acts, this research further discusses the types and also meanings of each illocutionary act found in the utterances using the theory of Searle. Based on the background of the study, the researcher conducted the research entitled "Illocutionary Acts in "Enola Holmes 2" Film."

Research Question

Based on the background described above, the question that needs to be answered by the researcher is:

What are the types of illocutionary acts in "Enola Holmes 2" Film?

The Objective of the Research

This study aims to find types of illocutionary acts in the "Enola Holmes 2" Film.

The Limitation of Study

The delimitations of the researcher in this study are as follows:
This research identifies the illocutionary acts used in the Enola Holmes 2 film based on Searle (1969), which divides illocutionary into five types: assertive, directive, commissive, expressive, and declarative. Then, the researcher will examine the meaning of each sentence used through illocutionary identifying and determine which type of illocutionary acts and their meanings in “Enola Holmes 2” Film.

Significance of the Research

This research holds several significance. Theoretically, it serves as a valuable reference for students studying pragmatics, particularly illocutionary acts. By contributing to the body of research on pragmatics, this study deepens understanding of how language functions in various contexts. The exploration of illocutionary acts in "Enola Holmes 2" offers readers insights into the different types of speech acts, enriching their comprehension of language use.

This research can be a useful learning tool for students and educators alike, providing material for lessons on speech acts and their implications in real-world contexts. The findings can inform English language instructors about the nuanced ways in which language conveys meaning beyond the literal, aiding in the development of more effective teaching strategies that incorporate pragmatic awareness.

Furthermore, this research can support curriculum development within the English department by highlighting the importance of integrating pragmatic competence into language education. It encourages a focus on communicative practices that enhance students' understanding of social interactions in English-speaking environments. Additionally, for researchers conducting similar studies, this work adds to the existing literature and serves as a foundation for further exploration of illocutionary acts in various media.

CHAPTER II LITERATURE REVIEW

This chapter contains all theories that the researcher will use for this study. The theories will be introduced and explained entirely here. There are theories related to this study, such as pragmatics, speech act, type of speech act, illocutionary act, Enola Holmes 2 film, and previous studies.

Pragmatic

Pragmatics is the study of the conditions of human language use based on the context of society. (Putri et al., 2019, p. 73). Pragmatics is related to the studies that will be conducted to help find out the meaning of the language spoken by each character in the film, which is the core of this study. The other definition of pragmatics is stated by Tutuarima et al., (2018). It's about people's intended meaning, intent or purpose, assumptions, and action type. The speaker's utterance will have different meanings depending on the listener's interpretation, context, social situation, or tone of speech. So, in the science of pragmatics, we will find a lot about the meaning of speech, not just seen from the sentences spoken and heard. Paying attention to pragmatic meaning requires many considerations. Understanding pragmatic meaning can reduce the occurrence of miscommunication between listeners and speakers. Context is crucial in pragmatic study (Sihombing et al., 2021, p. 1773). Context and language knowledge are always inseparable. In language science, especially pragmatics, a context can bridge the listener and speaker's understanding of each other's speech. In fact, in understanding a sentence or utterance, a person must be able to grasp the context in question. So, a meaning can be delivered well between both parties, namely the speaker and listener. If there is a contradiction in understanding the context between the speakers and hearers, it is possible that the meaning that will be conveyed will not be adequately received. So, understanding the context between the speaker and listener in communication is essential.

"Pragmatics also explores the role of context in determining meaning" (Dey, 2023, p. 511) Determining the meaning of an utterance in pragmatics is viewed through the context in which the utterance is said, such as under what conditions, where, and what the situation is, and many supporting factors determine the context of an utterance. In pragmatics, the context itself is the background knowledge assumed to be shared by the listener and speaker, and context can significantly contribute to a listener's interpretation of the meaning of an utterance. (Sihombing et al., 2021). With that definition, it can be concluded that context dramatically influences the quality of conveying meaning well in a conversation.

Language students use pragmatics to dissect the meaning of utterances based on the context. Because pragmatics is a science that studies speakers' meaning (Yule, 1996). The meaning discussed in pragmatics is a meaning that is closely related to the context of the situation when the speaker conveys speech that contains a particular meaning to the person he is speaking to. We as humans often do this in everyday life. Several utterances are said to be the same but have different meanings depending on the context. This concept is a field of pragmatics study.

Pragmatics is also the study of natural language. This means the language used in actual life situations or real life (Kaburise, 2011). In our lives as humans, we use language in communication. There are many applications of pragmatic science. When humans communicate with each other, they automatically understand what the speaker is saying because they are connected to the context of the conversation between the two. Although sometimes, in some forms of communication, misunderstandings often occur between the speaker and the listener. This is also because both of them do not have the same understanding of the context of the conversation that is taking place. If we see or observe conversations in real-life situations, we will find many applications of pragmatics.

In conclusion, pragmatics studies the meaning of utterances in a concept. This concept is a situation that occurs between the listener and speaker when the speech is spoken, which should be understood by both. So, to find pragmatic meaning, each individual must understand the circumstances in which the utterances are spoken to understand the context well. Pragmatic meaning is not just a literal meaning that we usually look for in a dictionary to find out the meaning of each word but depends on the situation in which the utterance occurs.

Speech Acts

Speech acts as actions carried out through speech. (Yule, 1996). An utterance delivered in speech act study can mean an action that can sometimes give rise to feedback from the listener. Speech acts also study the intended meaning of utterances. (Tutuarima et al., 2018, p. 123) . So, a speech act is an utterance that contains action as a functional unit in communication that considers aspects of the speech situation.

According to Austin (1962), there are two types of utterances in speech acts : (1) constative, which are statements that are factual and can be verified based on known information, such as "the ocean and sky have the same color," and (2) performative, namely an affirmation that is conveyed at the same time as doing something, such as "I'm sorry if I haven't been a good friend all this time." In performative speech, validity cannot be dictated by whether it is right or wrong; it can be appropriate or inappropriate. His speech also depends on the existing context and situation.

Austin (1962) Finally, it was concluded that constative and performative cannot be clearly distinguished because constative is only part of performative. Constatatives carry out descriptions, statements, or assertions that accompany saying something. With this knowledge, Austin began to examine the logical structure of performatives. Additionally, practically all speech acts are the simultaneous performance of multiple acts, each expressing a distinct component of the speaker's intention.

There are many definitions included in speech act theory. To understand more about utterance and its uses in life, there are types of speech acts, according to (Huang, 2014, p. 127) Identify speech acts into three types: locutionary, illocutionary, and perlocutionary, as follows:

1. Locutionary Act: A lexical act occurs when someone uses words, phrases, and sentences with the same meaning as those words, phrases, and sentences. According to the definition of the terms themselves, this act is done to declare or inform something from the addresser to the addressee. Locutionary act is the actual uttering of words or sounds to make either a statement, issue a command, or ask a question (Kaburise, 2011).

For example:

- 1) This room is very dark.
- 2) It is tedious to be here.

In the first utterance, "this room" refers to the speaker's location, and "very dark" refers to the unclear location of the room and the lack of light without meaning to ask for the lights to be turned on. In the second utterance, the speaker uses the term "boring" to tell the interlocutor that there is nothing extraordinary they can do there, which would make them bored. The recipient does not ask to be taken to a more pleasant place; they state the facts. As a result, it is the first speech act that produces a meaningful linguistic phrase.

2. Illocutionary Act

An illocutionary act is the act of doing an activity using speech. This action differs from locutionary acts because it is designed to perform a specific action with a defined goal and function. An illocutionary act is an utterance with a specific or conventional force (Krisnadiari et al., 2018, p. 811). The articulatory act in the utterance is distinctive since the addresser asks the addressee to consent to some things.

For example:

- 1) Please Bring me some water!
- 2) I will complete the work tomorrow, I promise!

In the two examples above, in the first utterance, someone asks for a speaker to be brought, which means that a speaker is doing an action, namely reacting. And in the second sentence, the speaker also does an action through his speech, namely promising. In both examples of sentences above, it can be understood

that the illocutionary act explained according to the theory above is that, an illocutionary act is a speech where the speaker seems to be doing an action in utterances.

3. Perlocutionary Act

Perlocutionary acts are the impact of these actions on the listener. (Krisnadiari et al., 2018). When an utterance can cause a specific effect on a listener's actions, that is called a perlocutionary action. Where the speaker only states a sentence that only contains information. However, this gives the effect as if the speaker is using command sentences so that an action effect arises in the listener.

For example:

1) Fire!

In the perlocutionary example, an action is done by saying something. For example, suppose someone shouts 'fire', which gives the listener the effect of leaving a building they believe is on fire. In that case, that person has carried out a perlocutionary action, namely convincing others to leave the building without uttering a command. Perlocutionary acts are essentially related to the illocutionary act that precedes them but are separate and distinguishable from illocutionary acts.

Classification of Illocutionary Acts

Searle has introduced two important elements of speech act theory. He argues that a desire to perform an act is necessary for the act to be carried out. Searle also tries to group illocutionary acts into categories based on shared conditions. Searle classifies five primary categories of speech acts:

1. Representative

Representative speech acts are utterances that convey what the speaker believes to be true of a specific context and concept. The usual speech act uses language to inform people about information, such as concluding, asserting, stating, declaring, complaining, confessing, hypothesising, etc. For example, "I have never done this before" is a statement that shows the speaker's beliefs. The speaker says true thoughts about the specific context that they are conversing about.

Example:

- I am sure that was you!
- It is not a good idea for sure.

In the first example, "I am sure that was you" refers to when the speaker convinces the listener about his beliefs. In this situation, the utterance is representative asserting because the speaker is trying to convince the listener. Meanwhile, in the second example, "it is not a good idea for sure" refers to the speaker's beliefs. However, in this example, the specific context is where he complains about an idea until he says that the idea is not good.

From that example, we can get a new definition of representative speech acts. Representative speech acts show us the truth of a speaker's thoughts.

2. Directive

Speech acts that are directive are those that try to persuade a listener to do something. The purpose is to influence the actions of the listener and the proposition is an act to be performed by the listener in the future. In other words, instructions utilize language to aim a person to act in a certain way, such as by commanding, ordering, requesting, pleading, proposing, forbidding, etc. The phrase "Open the door!" said by a mother to his son illustrates this type of speech act. There is a directing speech act in the sentence. In this instance, the "mother" wants "his son" to "close the door" as an action on behalf of the hearer.

Example:

- Come here, please!
- Do not go!

The first example shows the speaker's desire for the listener to come closer to him, whereas, in the second example, the speaker forbids the listener to leave. From the two example sentences above, you can see how the directive is defined. In a directive, the speaker has a desire and wants his wish to be carried out by the listener.

3. Commissive

Commissive is a speech act that binds the speaker to commit to a future action that fits the world to the terms used. Speakers can use Commissive in positive or negative form. It includes words like promising, pledge, rejecting, bid, offering, treating, curse, etc. As an example of a compliant speech act, consider the phrase "I will marry you as soon as possible." The speaker promise with the word "Will" to the listener in this line as a sign of the action "marry" that the speaker will do in the future. The stamped promise is emphasized by the statement of time in the future, "as soon as possible."

Examples:

- I will take care of you for my entire life.
- I cannot go there anymore.

In the first example, there is an utterance, "I will take care of you for my entire life." the speaker makes a promise in the future to act "care" and adds "my entire life" as a future term that will be carried out. while in the second sentence, there is also a commitment from the speaker who refuses to go "there" (according to the context). "anymore" indicates a future where the action "go" will not occur.

4. Expressive

The point of an expressive speech act is a specific psychological state. It expresses the speaker's personal feelings about something. Expressive speech acts show the feelings of a speaker based on emotion, reason, or conditions. In other words, expression employs language to express an attitude, such as

apologizing, thanking, praising, and welcoming. "Thank you for coming," for example, is an example of expressive language. The speaker reflects on his personal psychological state, which is thanking. The utterances of thanks are expressed by a condition that the speakers feel happy because of the presence of the hearer.

Examples:

- I feel so sorry!
- You are so kind!

5. Declarations

A declarative speech act is a statement that modifies a situation or changes the world through the speaker's words. The speaker must have a specific institutional role and be in a particular context to make the declaration properly. Declaring war, sentencing, endorsing a candidate, etc., are examples of declarative terms. For instance, "I declare this national park to be opened." The president of a particular nation's utterances can change the world through his words because after he made that declaration, the national park, which was initially still closed and could not be visited, has become a place that can be visited because it has been declared open.

Examples:

- You are Fired!
- Class dismissed!

Previous study

The study of illocutionary acts has been discussed before in previous studies. This section will discuss several previous studies that study the same focus: illocutionary acts.

The first study discussed by Haucsa (2020) Her study was conducted with the title Illocutionary Speech Act Analysis in Tom Cruise's Interview using a qualitative method employing descriptive analysis design method. This study describes the types and functions of illocutionary speech acts performed by the interviewer and the interviewee. Moreover, this study uses George Yule's theory to describe the most and the minor illocutionary speech acts committed in the interview. The result of her research found that the percentage of the most performed or the most used speech acts to the least one in Tom Cruise's interview is representative (48.7%), expressive (38.5%), commissive (7.7%), directive (5.1%), and declarative (0%). Furthermore, the similarity to this research is that both studies are illocutionary acts. However, the differences are in the specification of Haucsa's study that her study is to find out the illocutionary act types and function in the interview, while this research is to find out the types and meaning of illocutionary act used in the film. The object in this research is Enola Holmes 2 film, while hers is Tom Cruise's interview.

Sukmawati (2022) Also conducted a study about the illocutionary act. In their study entitled “An Analysis of Illocutionary Acts in the “Sing” Film”. The research purposed to determine the types of illocutionary acts and the most dominant type of illocutionary acts and to explain the contribution of illocutionary acts used by Buster Moon in learning English. The data collection method was the documentation research method, while the data collection technique used descriptive analysis. Researchers used descriptive qualitative research. The object of this study was the utterances of Buster Moon in the “Sing” film. Based on Searle's theory (1979). However, the difference is that Sukmawati's study is about the objects. This study has used the “Sing” film, while this research will use the Enola Holmes 2 film.

In conclusion, this research differs from the previous studies above because the object will use the Enola Holmes 2 Film. The researcher has searched for and has not found any previous studies that have examined illocutionary acts in the Enola Holmes Film. Thus, this gap makes this research different from the others.

CHAPTER III METHODOLOGY

This chapter will explain the methodology of this research, which contains the method of research and how the data will be collected and analyzed. There are methods of research, sources of data, data collection, and data analysis.

Method of Research

The researcher used descriptive qualitative to explain the result of this research. According to (Moleong, 2005, p. 4) A qualitative descriptive approach is a research approach where the data collected is in the form of words, pictures, and not numbers. The descriptive qualitative method aims to describe and illustrate existing natural and human phenomena, engineered with more attention to characteristics, quality, and interrelationships activity. (Sukmadinata, 2011). To conclude the explanation above, the qualitative method of social phenomena produces descriptive data about speech, writing, or human activities. It cannot be reached using statistical procedures.

The researcher uses the qualitative descriptive method because it studies the phenomenon of illocutionary acts used by Enola Holmes 2 each character. The qualitative method is suitable for finding the result data in the description, such as the type and meaning of illocutionary acts. The data from the conversation containing illocutionary acts from the Enola Holmes 2 Film was then collected and analyzed using related theories.

Source of Data

The data source for this research consists of the discourse and conversations containing illocutionary acts found in the *Enola Holmes 2* film. To ensure comprehensive data collection, the researcher will engage in multiple film viewings, allowing for a thorough analysis of the relevant speech acts and their contexts.

Data Collection

The techniques to collect the data were as follows:

1. Preparing for the Viewing

The researcher outlines a clear framework for identifying and categorizing illocutionary acts. Categorized by the illocutionary acts described by Searle (1969), it divides illocutionary into five types: assertive, directive, commissive, expressive, and declarative.

2. Watching the Film

The researcher watches *Enola Holmes 2* actively engage with the film, paying

close attention to the conversations between Enola, Sherlock, and other characters and noting each utterance.

3. Transcribe Key Dialogue

This transcription process involves capturing the right words in the utterance and understanding the surrounding context to ascertain each utterance indicated to be illocutionary. Researchers will highlight spoken words, tone, and non-verbal cues accompanying dialogue, such as facial expressions or body language.

4. Categorizing the Illocutionary Acts

Next, the researcher categorizes each utterance according to its illocutionary act type. They analyze the dialogues in detail to determine the intended functions behind the speech acts.

5. Start analysing the data

Data Analysis

The techniques to analyze the data were as follows:

1. Review of Collected Data:

After gathering the initial data, the researcher examines the previously identified utterances. This step ensures that all relevant illocutionary acts have been found accurately.

2. Contextual Analysis:

The researcher reviews the context of each utterance in detail, focusing on the situation, the speaker's intention, and the surrounding dialogue. This helps confirm which parts truly contain illocutionary acts.

3. Meaning Interpretation:

Each utterance is analyzed to understand its intended meaning within the specific context. This includes looking at the meanings based on the context to ensure that these utterances are illocutionary.

4. Classification of Illocutionary Acts:

Finally, the researcher categorizes each utterance into one of the illocutionary types based on the context and meaning identified.

CHAPTER IV FINDING AND DISCUSSION

This chapter presents the Research findings, including data findings and discussion. Researchers first examine empirical data as a finding describing the two sub-topics. The second is a description of empirical data; researchers relate them to the aim of the research question, including the illocutionary used in the film "Enola Holmes 2".

Data Finding

Based on empirical data analysis, several speech expressions were found in strategic discourse used in the movie "Enola Holmes 2". In the study of empirical data, a researcher found 67 data. The object of this study is to observe the utterances of each character in the movie through strategic discourse. As we know, the illocutionary acts, according to Searle's theory, are the classification of speech acts consisting of 1) Representative, 2) Directive, 3) Commissive, 4) Expressive, and 5) Declarative. Based on this classification, a researcher has found the types of illocutionary acts in dissecting strategic discourse in the Enola Holmes 2 movie, which can be successively presented in the following bellow.

a) Representative

Considering the empirical data that has been obtained from the data of the communication interaction data of the characters in the Elona Holmes 2 film, it seems to support the statement of Searle in Yule (1996:53), which states that representative shows the truth condition of the meaning of the utterance. The data shows the specification that some acts commit the speaker to something's being the case to the truth of the expressed proposition and asserting, stating, informing, denying, complaining, notifying, concluding, and confessing.

In this research, the researcher found six utterances of the Representative Speech Act. There are three assertions: one stating, one confessing, and one complaining. The researcher will discuss several representative expressions in the "Enola Holmes 2" Film.

1. Assertive

An assertion is a speech act where the speaker claims something to be true, conveys information, or describes states of affairs. The primary function of assertive is representing the world as the speaker perceives it.

An example from the film *Enola Holmes 2* is the utterance:

- **"I assure you. It was mine."**

Context: Enola opens her detective agency, and the clients begin to arrive. However, the clients are surprised to know that the detective is a girl because it was a rare situation that could happen in the Victorian era in London. They start questioning her ability to work as a detective. So, Enola shares with them about

the case that she has solved. She tells about the Tewkesbury case. But they believe the Tewkesbury case was Sherlock case. In response, Enola confidently asserts to them that the case is hers with the words: *"I assure you. It was mine."* The following is the conversation that took place between them.

Client : what experience have you had?
Client : The Tewkesbury case?
Client : Well, that was Sherlock Holmes
Client : That was Sherlock...
Client : Sherlock...
Client Sherlock Holmes, wasn't it?
Enola : **I assure you, it was mine.**

(Film script data 1)

The utterances used by Enola above are meant to convince clients who have doubts about the Tewkesbury case. Enola tries to convince clients about the Tewkesbury case, which is still confusing to the public. The Tewkesbury case became popular because Tewkesbury was a lord from a very respected family then. However, it is circulating in the community that the person behind the success of the Tewkesbury case is Sherlock Holmes, who is Enola's older brother. So, the sentence "I assure you, it was mine" used by Enola means that she is confidently sure to tell them that was her case.

Based on the context and meaning explained above, this utterance can be considered an assertive representative illocutionary utterance. This can be very clearly seen from the word "assure" in Enola's dialogue, which chooses to convince clients. The word "assure" here strengthens Enola's statement by emphasizing that the case is hers. Enola's use of "assure" in the utterance shows that she wants to assert them.

2. Stating

Stating involves making a declarative sentence that claims something. A speaker might aim to inform, persuade, or express a thought or belief.

The following is an example of the utterances that have been found in the film:

- **"I found her. So, she is staying."**

Context: Bessie (the girl who asks Enola for help to find her sister) takes Enola to her house. Enola tries to find the hint about Sarah in the house. She looks around carefully. Suddenly, Mae (Sarah and Bessie's roommate) comes, but when she sees Enola, she asks Enola to leave the room.

The following is the conversation that occurred at that time.

Mae : Look, how about you quit sniffing around?

Bessie : Quit Mae! Just let her do her job.
 Enola : (*find a piece of paper*) the 12 of March. Does the day mean anything to you?
 Mae : That's enough. We didn't need help from people like you.
 Bessie : **I found her. So, she is staying.**
 Mae : Bloody girls poking their noses in (*leave*)

(*Film script data 2*)

The utterance, "I found her. So, she is staying," spoken by Bessie, means that Enola is her responsibility. Even though this house is theirs, Bessie insists that Mae should not kick Enola out. By saying they don't need someone like Enola. Because Bessie was the one who brought Enola, so would be the one Bessie who had to tell her to leave.

This type of representative statement can be analyzed through Bessie's statement, "I found her. So, she is staying," which is a declarative sentence to express a fact that clarifies the situation. What was initially tense because of a difference of opinion between Bessie and Mae resulted in Bessie stating her responsibility, making Mae unable to argue with Bessie.

3. Confessing

Confessing as a speech act refers to admitting or acknowledging something, often related to a personal fault, mistake, or secret. It typically involves the speaker revealing information that may be sensitive or emotionally charged.

The following is an example of the utterances that have been found in the film:

- **"I love you"**

Context: When Enola realizes that Cicely is Sarah in disguise, she tries to remember what Sarah hinted at the ballroom dance while disguised as Cicely. Enola suddenly remembered that Sarah had given William a fan sign, which was similar to the sign Tewkesbury gave her. So, Enola tries to ask Tewkesbury about the sign.

The following is the conversation that took place between them.

Enola : Yes. You said that you... that massage you sent me with the fan at the ball. What did it mean?
 Tewkesbury : **It means I love you.**

(*Film script data 18*)

Tewkesbury uses the utterance "It means, I Love You," it holds two different meanings: first, he confesses that he loves her, and second, it is also an answer to the questions posed to him by Enola. With the help of those statements, he brings to light the most essential secret, which he has kept suppressed.

In this utterance, Tewkesbury performs the speech act of confessing that he has

not expressed his feelings for Enola openly. He tells Enola, "I love you". This clarifies his feelings for Enola. Even though this speech answers Enola's question, which leads to the meaning of the fan sign, Enola, who listens directly, can catch Tewkesbury's other meaning, not just answering his question but also a confession. We can see how Enola knows that from her "I love You too" answers. This confession also changes their relationship in such a way. Thereby increasing honesty on an emotional level in their relationship.

4. Complaining

Complaining as a speech act involves expressing dissatisfaction or annoyance about a situation. It may be used to seek resolution, elicit sympathy, or vent frustration.

The following is an example of the utterances that have been found in the film:

- **“You left me in the dark, and I nearly tore my...”**

Context: At that time, Enola and Tewkesbury went to the factory to find other evidence related to the murder case in the Match factory. Just in case, Enola asked Tewkesbury to stay in front of the gate to watch if anyone came.

However, Enola does not return to see Tewkesbury after a long time, and Tewkesbury follows her into the factory.

The following is the conversation that took place between them.

Sherlock	: How did you come to that?
Enola	: I think William's stole was proof that Lyon and McIntyre were conspiring together
Sherlock	: Corruption
Enola	: Yes. Fueled by greed. McIntyre has been secretly profiting from the factory. They changed the match formula to a cheaper phosphorus, and it's deadly.
Tewkesbury	: (<i>Tewkesbury suddenly entered</i>) Enola. Enola, I was concerned for you. You left me in the dark, and I nearly tore my... (<i>He realizes there is Sherlock also</i>) Sherlock Holmes? How do...

(*Film script data 19*)

Tewkesbury expresses his displeasure with Enola for abandoning him and not returning for a long time. The phrase 'You left me in the dark' shows the confusion and uncertainty of what happened because Enola just left and didn't come back. The phrase "You left me in the dark, and I almost tore..." implies that her anxiety should be accompanied by some form of stress, or perhaps something dangerous, more physical in trying to follow her.

The complaining speech act can be analysed when Tewkesbury states his dissatisfaction with Enola's actions in leaving him aside and leaving. By protesting, he could relieve his tension and specifically mention the distress he felt due to uncertainty about his safety.

b) Directive

As Yule (1996:54) stated, the speaker uses a Directive to get the addressee to do something. It intends to produce some effects through action on the listener. The speaker attempts to get the listener to do something by uttering a directive: ordering, commanding, requesting, advising, asking, begging, bidding, demanding, forbidding, and recommending. The speaker is trying to get the listener to carry out some action. This act represents what the speaker wants.

In this research, the researcher found 25 utterances of representative speech acts. There are seven commands, five ordering, seven requesting, three forbidding, and three pleading.

The researcher will discuss several Directive expressions in the "Enola Holmes 2" film.

1. Commanding

A command is a speech act where the speaker issues a directive to the listener, instructing them to perform a specific action. The speaker expects the listener to follow the directive, indicating a power dynamic where the speaker has authority or influence.

The following are examples of the utterances that have been found in the film:

• **“Stop her!”**

Context: This scene appears at the beginning of the film. In a market, Enola is being chased by the police. Several police officers are chasing Enola because she escaped after being caught in a place where Mae died.

The following is the situation that occurred at that time.

Policeman 1	: Stop! Police.
Enola	: Excuse me!
Enola	: Terribly Sorry
Man	: Watch where you're sodding going!
Policeman 1	: Stop her!

(Film script data 1)

The “Stop him!” means a command given to another police officer by one of the police officers. The utterances show the seriousness of the police situation in pursuing Enola. Using the imperative verb 'stop', the speaker expects other police to do the process without delay. This command is because it is clear that one of the police officers has a higher position and can determine how the situation will develop.

Directive command Speech can be explained through a situation when a police officer with a higher rank gives a command to another police officer with a lower rank. This utterance is suggested as a command because the police who provide a command have an expectation, while the receiving do not have the authority to refuse.

- **“Give her a search, inspector!”**

Context: Enola was looking for an address based on clues from a letter belonging to Sarah at that time. However, when Enola arrived at her place, she found Mae, who was lying on the bed with a knife stuck in her stomach. Enola tries to help her by stopping Mae's blood from coming out too much. However, Mae's life still could not be saved. Unfortunately, again, a moment later, police Inspector Grail and Inspector Lestrade came and suspected Enola of being the murderer.

The following is an excerpt from the dialogue between them.

Enola	: Uh... no... I was trying to suppress the blood. I... I was trying to save her.
Grail	: Or are you trying to get information out of her? Give her a search! Inspector.
Lestrade	: Oh, I couldn't. I can't pat her down, sir.
Grail	: Lestrade. Let's not be coy about this. She's a detective. She knows the rules.
Lestrade	: yes

(Film script data 8)

This utterance, "Give her a search," is a command sentence from Grail, the person who has power over Lestrade, who is a subordinate. The context shows that this utterance means that Grail suspects that Enola has taken evidence from Mae and hidden it. So, he asks Lestrade to check on Enola's body. Lestrade tries to get proof and corners Enola.

From these utterances, it can be analyzed that "Give her a search" is a command sentence in the directive speech act because it comes from the Grail, which expects obedience from Lestrade as his subordinate. In this situation, the Grail has more power among the people in the room, so the utterances have the power to instruct someone, which requires his orders to be carried out. Even though Lestrade initially rejected it because Enola was a woman and Lestrade was a man, the Grail could still show its power, so Lestrade continued to carry out his orders.

2. Ordering

Ordering speech acts that involve asking someone to do something. The speaker expects compliance and may have the right or position to demand the action. It often uses imperative forms and can sound more forceful.

The following are examples of the utterances that have been found in the film:

- **“tell me...!”**

Context: when Enola opened a detective agency. On his first day, many clients came but doubted his abilities in the world of detectives. Enola convinces them by telling them that the Tewkesbury case is a case that she has solved. However, the clients were still unsure until they wanted Enola to explain the case.

The following is an excerpt from the dialogue between them.

Client	: Sherlock Holmes, wasn't it?
Enola	: I assure you. It was mine.
Client	: Goodman, that Tewkesbury. Brave lad.
All client	: Tell me...!

(Film script data 1)

The utterance “Tell me!” refers to the detailed account of the Tewkesbury case. They asked Enola to tell the story in detail to convince them that the case belonged to Enola. So, the utterance "Tell me" Means they are ordering Enola to persuade them.

Based on the explanation above, it can be analyzed that a form of ordering directive speech act can be seen in how the clients intimidate Enola. This command sentence differs from a command, where there is an obligation for those ordered to do it. In this situation, Enola does not have to do it. However, if it is not done, then Enola will suffer a loss, or in this context, she will lose the client. In other words, an ordering sentence is an ask without coercion but must still be carried out.

3. Requesting

Requesting speech acts that involve asking someone to do something. The speaker is asking for something without the same expectation of compliance. It often expresses a desire for cooperation.

The following are examples of the utterances that have been found in the film:

- **“Keep them safe”**

Context: Enola was waiting for William to arrive, who had promised to meet her at midnight in the library of the same building as the ball dance. However, when Enola anxiously awaited William, Tewkesbury suddenly came in. Enola, annoyed by Tewkesbury's presence, repeatedly tried throwing him out. While arguing with Tewkesbury simultaneously, William and Inspector Lestrade entered with the police from different doors.

The following is the dialogue at that time.

William	: Lord Tewkesbury. (<i>Police open the door</i>)
Lestrade	: Enola Holmes, you're under arrest. Try to escape, and we will make this more difficult. Let's make it quiet and spare the fine people any embarrassment.
Tewkesbury	: Sir, whatever this is about, I'm sure...
Lestrade	: Murder, sir. It's about murder.
Enola	: Tewkesbury, it's all right. Keep them safe. (<i>Film script data 13</i>)

The utterance "Keep them safe" in this context refers to the evidence that Enola obtained regarding Sarah's disappearance. The evidence was a paper she finally entrusted to Tewkesbury before being secured by the police. By saying, "Keep them safe," Enola asked Tewkesbury to ensure that this evidence should not be lost or, worse yet, stolen by the criminals involved in this case.

Analyzing the requesting sentence in the sentence "Keep them safe" in this context, we can see that Enola asked Tewkesbury to keep the evidence. In contrast to commands and orders, if there is power in command that is almost equivalent to coercion in speaker sentences, and in order, there is an obligation for the listener to carry out the order. But in request, there is no power in the speaker's sentence, and the listener is not obligated to do so. It is just a request from the speaker to the listener.

4. Forbidding

Forbidding is an illocutionary act where the speaker explicitly prohibits the listener from doing something or involves instructing someone not to perform a specific action. It conveys a prohibition or restriction, indicating that the speaker does not want the listener to engage in the behavior being addressed.

The following is an example of the utterances that have been found in the film:

- **“Don't open it!”**

Context: Enola had just escaped from prison, helped by Edith and her mother. She immediately approached Tewkesbury at his flat to ask for help solving this case. When Enola and Tewkesbury were talking in Tewkesbury's flat, suddenly, someone knocked on the flat door.

The following is the dialogue at that time.

Tewkesbury	: Then what can we do?
Enola	: We? (<i>The door is knocked</i>)
Enola	: Don't open it! It could be the police.
Tewkesbury	: You're still wanted by the police?
Enola	: Of course. I escaped jail.

(Film script data 17)

The utterance "Don't open it" In this situation, when Enola forbids Tewkesbury from opening the door, it means that Enola actually suspects that it was the police who came. A fear of being caught produces such utterances. So, Enola issued a ban on Tewkesbury opening the door to guests who knocked on it.

In analyzing the sentence "don't open it," it is clear that, according to the context and meaning, this sentence is classified as a forbidding directive speech act. Enola feels threatened by the arrival of an unknown person behind the door. So, when Tewkesbury wanted to open the door for this person, Enola proactively said the prohibition sentence to protect herself.

5. Pleading

Pleading is an illocutionary act where the speaker earnestly begs the listener to do something. It is to persuade the listener to comply with a request, typically because the speaker feels a strong need or urgency. The speaker may express feelings such as fear, desperation, or longing, aiming to evoke empathy or compassion from the listener.

The following is an example of the utterances that have been found in the film:

- **“Leave me be, please!”**

Context: While dancing, Enola asks William a trick question. William, who felt intimidated, repeatedly changed the topic to avoid Enola's questions. William feels intimidated by Enola's presence because, in this situation, William knows where Sarah is. William and Sarah deliberately eliminate Sarah to reveal the crimes committed by factory officials. Enola, who incidentally doesn't know yet, thinks that William was the one who kidnapped Sarah. So, William worried Enola would take the wrong step and unravel all his plans.

The following is a conversation that occurred while they were dancing.

William	: You were not invited here. What do you want?
Enola	: I'm a private detective hired by Sarah's sister to find her.
William	: Bessie hired you?
Enola	: Do you know Bessie?
William	: Leave me be, please! Or you will ruin everything.
Enola	: How? What will I ruin?

(Film script data 13)

William uttered the utterance "Leave me be, please!" when he felt he was being caught red-handed by saying Bessie's name and Enola how he knew Bessie. That utterance in this situation refers to how William felt threatened and pleaded with Enola to leave him. "Leave" does not only mean that William told Enola to go; in this situation, it also means that William asked Enola not to interfere with what

was happening.

Based on the explanation above, it can be analyzed that "Leave me be, please" in the situation above is a pleading speech, a directive speech act. The word "Please" is one of the keys that can be seen as a pleading speech. In this condition, William, who felt very threatened, begged Enola to end his investigation.

c) Commissive

According to Searle in Yule (1996: 54), a Commissive is a speech act in which the speaker commits to future actions. The speaker commits to some future course of action by uttering a commissive. Some examples of Commissive are promising, thanking, praising, vowing, offering, threatening, pleading, refusing, and betting. In this research, the researcher found 10 utterances of commissive speech acts. There is one rejection, two offerings, four threatening, and one promising. The researcher will discuss several commissive expressions in the "Enola Holmes 2" film.

1. Rejecting

Rejecting is an illocutionary act where the speaker denies or refuses. The primary intention behind rejecting is to communicate disapproval or refusal. The speaker aims to convey their decision not to accept what has been suggested.

The following are examples of the utterances that have been found in the film:

- **"My dance card is full"**

Context: Enola, on a mission to find traces of the missing Sarah, finds several suspicious things, including William. Enola wants to get information from William by asking him to dance. At the party, one person only has a limit of 3 people they can dance with, who are written on their dance cards. And when Enola asked William to dance with her, William said, "My dance card is full."

The following is the conversation in the dance ballroom.

Enola	: Mr. Lyon
William	: Yes
Enola	: I was wondering if we might have a dance this evening.
William	: My dance card is full
Enola	: May I see it?

(Film script data 12)

In this context, the utterance "My dance card is full" has an implied meaning because his dance card is not full and does not even contain a name. So, in this situation, William used this sentence to reject Enola's invitation to dance. Based on the context that has been explained, if someone's card is full, it means that they can no longer receive a chance to dance.

The utterance "My dance card is full" is analyzed as rejecting because, in the

context, participants can only have three names on their dance cards. So, if someone invites you to dance and the person you ask says, "My dance card is full," it means politely refusing the invitation, especially if the actual dance card isn't full.

2. Offering

Offering in the context of speech acts refers to the act of presenting something to someone to provide it or make it available for acceptance. Where the speaker proposes to provide something, such as help, an item, or a service, to the listener. It signifies generosity or willingness to assist.

The following is an example of the utterances that have been found in the film:

- **“Give me the paper, and I will.”**

Context: Grail came when Enola, Sarah, Tewkesbury, and Sherlock met and finished with all the evidence they had to report Grail, who turned out to be one of the masterminds behind the crime at the factory. However, Grail comes with Bessie and puts a knife to Bessie's neck.

The following is the dialogue that occurred at that time.

Sarah	: Bessie
Grail	: You've all been very careless. I'll take those (the document)
Enola	: Let go of her.
Grail	: Give me the papers, and I will

(Film script data 21)

The utterance “Give me the paper, and I will ” refers to a paper containing evidence of a crime Grail has committed. This evidence is in Enola's hands, and Enola threatens him to reveal his crime. However, the grail comes with Bessie. He comes with a counter-threat against Enola and Sarah so he can make an offer to them to exchange the paper for Bessie.

In a situation like the one above, the utterance “Give me the paper, and I will.” Categorized as Offering, directive speech act. This can be analyzed from the context where Grail, who feels threatened by the evidence of his crime, which Enola successfully took, looks for a way to take back the evidence by bringing Bessie. He brought Bessie to make Bessie an offer to Enola because he knew they would choose Bessie.

3. Threatening

Threatening in the context of speech acts refers to the act of expressing an intention to inflict harm or punishment on someone if certain conditions are not met or if the listener does not comply with a demand. It is a way to control through intimidation.

The following is an example of the utterances that have been found in the film:

- **“Dislocate from me, and I will scream.”**

Context: Enola tries to get information from William, who she suspects knows about Sarah's whereabouts. After successfully asking William to dance, the first round of the dance party began. William and Enola danced together. Enola used this moment to get this information. William, who at that time looked very anxious, tried to divert the conversation from Enola's tricky question. William has wanted to escape from Enola several times.

The following is the conversation that occurred between William and Enola.

Enola	: You know, I swear I know your face. What must it be?
William	: We have never met before, but I've seen you looking. Why?
Enola	: Of course. The Paragon Music Hall. I saw you talking with a young woman there. Sarah Chapman. <i>(hearing that name, William tried to run away)</i> Dislocate from me, and I will scream. The police are onto you, Mr. Lyon. As it happens, they are onto us both.

(Film script data 13)

The utterance "Dislocate from me, and I will scream" in this dialogue is a response to William's action of trying to run away and avoid Enola because he feels threatened. Enola said this was to prevent her from running away from Enola, who was interrogating her regarding Sarah's case. Enola uses this utterance to threaten William.

The form of threat in the sentence "Dislocate from me, and I will scream" can be analyzed through the current situation and context. In this situation, William fears Enola will discover he is involved in Sarah's case. This makes William want to escape Enola, who is now dancing with him. However, Enola uses this utterance to prevent William from running away. Enola's speech is categorized into a commissive because it is in line with the commissive where Enola commits to doing something in the future when her interlocutor does it too.

4. Promising

Promising in the context of speech acts refers to committing oneself to perform a specific action or to ensure that something will happen in the future. It is a declaration of intention that establishes a sense of obligation and trust between the speaker and the hearer.

The following is an example of the utterances that have been found in the film:

- **“I will share these with the world. I promise you.”**

Context: When Enola, Sherlock, and Tewkesbury find out that Sarah is not missing

but she is pretending to be Cicely to collect evidence and catch the criminal who made the match factory using a substance that killed the workers, they immediately go to the theater where Sarah had been hiding.

The following is their conversation after meeting Sarah.

Sarah	: I couldn't let them be forgotten.
Enola	: And it's proof that match girls are dying from working in the factory, and they knew it all along.
Sarah	: You're a bloody good detective, Enola Holmes.
Enola	: You are too, Sarah Chapman.
Tewkesbury	: I will share this with the world, I promise you.

(Film script data 20)

In this context, Tewkesbury said that utterance because he felt he was most responsible for bringing the case to court. At that time, Tewkesbury was a lord, who had power. So, when Tewkesbury said, "I will share this with the world, I promise you, " he guaranteed that the perpetrators of the crime would be brought to justice and everyone would know about their crimes.

The promising sentence can be analyzed from how Tewkesbury will commit the future when he promises to reveal a crime committed by factory officials. This commitment is then expressed through a sentence, "I will share this with the world; I promise you". And the words "promise" show that Tewkesbury make a promise.

d) Expressive

The expressive act expresses feeling as Searle in Yule (1996: 53) stated speech acts that state what the speaker feels. It represents the psychological states and can be a statement of pleasure, pain, likes, dislikes, joy, or sorrow. They can be caused by something the speaker or the hearer does, but they are about the speaker's experience. Examples of expressive acts are apologizing, appreciating, blaming, commiserating, congratulating, mocking, pardoning, praising, thanking, and welcoming.

In this research, the researcher found 25 utterances of expressive speech acts. There are nine apologizing, 7 thanking, and 9 praising.

The researcher will discuss several Expressive expressions in the "Enola Holmes 2" film.

1. Apologizing

Apologizing in the context of speech acts refers to expressing regret or remorse for an action that has caused harm, offence, or inconvenience to another person. It is a way of acknowledging responsibility and seeking forgiveness.

The following are examples of the utterances that have been found in the film:

- **“Sorry, it’s so late”**

Context: Based on the context, the author categorizes the utterance as thanking. Because this utterance is thanking, according to the theory in the previous chapter, this sentence is included in the expressive speech act. Even though previously, at the dance party, Tewkesbury said he would help Cicely when she asked for help.

The following is the dialogue that occurred at that time.

Tewkesbury	: The lights are on. If I don't answer, they'll suspect more. Hide!
Tewkesbury	: Coming. Miss Cicely.
Enola	: Sorry, it’s so late.

(Film script data 17)

The utterance “Sorry, it's so late ” refers to the inconvenience caused by her presence at Tewkesbury's house at such a late hour, especially considering the risks involved in their secret meeting. This reflects Enola's sensitivity to the situation; she could have made Tewkesbury uncomfortable by coming too late to discuss a crucial topic about the case.

This utterance is categorized as a speech act of apology because by saying "sorry", it shows that he is aware that his arrival might be disturbing. According to the context of the incident, Enola really realized that she made a mistake by coming to Tewkesbury's house too late so she apologized for her actions.

- **“I am sorry”**

Context: After completing the submission of documentary evidence to Enola and Tewkesbury, Sarah asked them to go and find William immediately. Sarah believes William is looking for her and will soon come to see her; however, Sarah doesn't know that William is dead. Enola, Sherlock, and Tewkesbury find William's lifeless body in his office at the factory. They pinned it too late.

The following is the dialogue that occurred at that time.

Sarah	Thank you. Now, we must find William. He was supposed to meet me six hours ago.
Sherlock	: I’m afraid William won’t be coming.
Sarah	: What
Tewkesbury	: I’m sorry

(Film script data 20)

Tewkesbury’s utterance, “I’m sorry,” is a poignant expression of compassion and empathy. It recognizes Sarah's emotional pain and the gravity of her loss. By saying, "I'm sorry," Tewkesbury acknowledges the tragedy of the situation,

conveying his understanding of the sorrow and shock Sarah is experiencing. The apology underscores Tewkesbury's sensitivity to Sarah's feelings, even though he is not directly responsible for William's death. It signifies an empathetic response to her grief and helplessness in a moment where words can offer little solace. Tewkesbury's use of "I'm sorry" conveys a sense of shared sorrow, emphasizing the human connection and the impact of loss, thus deepening the scene's emotional resonance.

The use of apologizing utterances, expressive speech acts can be analyzed based on the context and explanation of the meaning above. Tewkesbury, who felt guilty about what happened to William and expressed his empathy for Sarah, used this utterance to apologize.

2. Thanking

Thanking in the context of speech acts refers to expressing gratitude or appreciation to someone for a gift or kind gesture. The speaker expresses gratitude for something received or an action performed by the hearer.

The following is an example of the utterances that have been found in the film:

- **"Thank you, Miss Homes. Thank you"**

Context: When Bessie asks Enola for help to find her missing sister, Enola asks her to take her to the house where Merak lives to find traces of her sister.

The following is part of the conversation between Bessie and Enola at Bessie's house.

Enola	: the match factory, is that where she works?
Bessie	: Where we all work. We're match girls, ain't we?
Enola	: Then that's where we'll start.
Bessie	: So, you'll take it? Will you take the case? <i>(Enola wants to shake hands, but Bessie hugs her)</i>
Bessie	: Thank you, Miss Holmes. Thank you <i>(while hugging Enola)</i>

(Film script data 2)

The utterance "Thank you, Miss Holmes. Thank you" is what Bessie said to Enola for helping her find her sister Sarah. In fact, he felt so helped that he thanked Enola repeatedly, which shows that Bessie is very grateful.

As explained above, the thanking, expressive speech act can be analyzed through the context and situation that occurs. When Bessie felt helped, she expressed a kind of appreciation for Enola's help, which was a thanking.

3. Praising

Praising in the context of speech acts refers to expressing approval, admiration,

or commendation towards someone for their actions, qualities, or achievements. The speaker articulates positive sentiments about someone or something, often highlighting specific attributes or accomplishments.

The following is an example of the utterances that have been found in the film:

- **“I think it’s charming, elegant.”**

Context: Enola wears a rented dress when she comes to the dance ball. Several women at the party say inappropriate words to her because she is wearing that dress. They don't hesitate to insult her, but a girl named Cicely praises her.

The following is the dialogue that occurred at that time.

Charles	: Now go and enjoy yourselves.
Cameo	: I believe I've seen that dress somewhere before. Oh, yes, last year.
Cicely	: I think it’s charming, elegant

(Film script data 10)

In this context, the utterance "I think it's charming, elegant" that Cicely utters refers to the compliment that Cicely gives to the dress that Enola is wearing. On the other hand, Cicely also used the utterance to silence several people who loudly insulted Enola's dress.

The Praising in the utterance "I think it's charming, elegant" is found in how Cicely gives positive affirmations to Enola. By saying these utterances, Cicely expresses her good thoughts about Enola's dress, which, at that time, was cornered because she was insulted.

e) Declarative

Searle points out that they are a category of speech acts. There is a declarative that brings about some attraction to the status of the condition of the referred-to object, an object in virtue means, or a change to the current condition of circumstances. Bless, fire, sentence, and excommunicate.

In this research, the researcher found one Expression of the Declarative Speech Act: sentencing.

The researcher will discuss several Expressive expressions in the "Enola Holmes 2" film.

1. Sentencing

Sentencing employs declarative statements that clearly express the judgment being made. The primary intention behind a sentencing act is to convey a definitive judgment or conclusion about a situation or individual.

- **“Enola Holmes, you’re under arrest.”**

Context: The police came to Enola, who was at the dance ball, and immediately arrested her because she was connected to Mae's murder that day.

The following is the situation at that time.

William	: Lord Tewkesbury.
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(Police open the door)

Lestrade	: Enola Holmes, you're under arrest. Try to escape, and we will make this more difficult. Let's make it quiet and spare the fine people any embarrassment.	(Film script data 13)
Tewkesbury	: Sir, whatever this is about, I'm sure...	

Lestrade's utterance, "Enola Holmes, you're under arrest," is a clear and direct sentencing statement. It unequivocally communicates Enola's legal predicament and the authority behind the police action, leaving no room for misinterpretation about her status.

This utterance is a sentencing declarative speech act because it delivers an official and binding legal decision—Enola is being formally arrested. The act of arresting someone is a legal consequence with serious implications, and Lestrade, as a representative of the law, has the authority to enforce this judgment. This makes it a sentencing rather than an excommunicative or deciding declarative. Excommunication would imply removing someone from a group or community, typically in a social, religious, or organizational context, which is not the case here. A deciding declarative, on the other hand, would involve making a decision or choice (e.g., selecting between options), whereas Lestrade's utterance conveys an already determined legal action. The declaration enforces a legal reality and is not simply a choice or removal from a group, thereby classifying it as a sentencing declarative.

Data Discussion

Based on data of the speech expressions were found to be used in the film "Enola Holmes 2". In this section, the data collected from the "Enola Holmes 2" movie will be analyzed and discussed in relation to the identified illocutionary acts. Each speech act will be examined according to Searle's theory (1969), with a focus on the contextual usage and significance within the film. The analysis will provide insight into the types of illocutionary acts present and explore their role in shaping character interactions and advancing the plot. Through this discussion, the research aims to highlight the patterns and functions of speech acts in the movie, offering a deeper understanding of how language influences the narrative and character development.

Representative

The data found, namely "I assure you, it was mine," "I found her. So, she is staying," "It means, I love you," and "You left me in the dark, and I nearly tore my...", are all included in the category of representative speech acts according to Searle's theory (1969). Representative speech acts refer to utterances that convey propositions that are believed to be true by the speaker and usually function to convey facts, information, or personal beliefs. Although these four utterances are all included in the representative category, each has differences in

terms of communicative purpose and how they affect the relationship between the speaker and the listener. There are variations in the types of representative speech acts, which include asserting, stating, confessing, and complaining, which can be seen through the context and perlocutionary effects produced by the utterance.

In the first data, "I assure you, it was mine," Enola uses asserting as a form of representative act to emphasize that the Tewkesbury case was her work, not Sherlock's. In this context, Enola is trying to convince her clients who doubt her ability and credibility as a young detective, especially considering Sherlock's more famous and respected status. Enola uses the word "assure" to emphasize her belief that she is the one handling the case, with the aim of building trust and changing any negative perceptions that clients may have of her. This assertion, although simple, is very important in a professional context, because it not only serves to correct misinformation but also to establish Enola's position as a competent detective.

In the second data, "I found her. So, she is staying," Bessie uses stating as a representative act to emphasize the fact that Enola is her responsibility and has the right to stay in their house. This utterance is more declarative and aims to resolve the tension between Bessie and Mae. Bessie wants to assert her right to make decisions regarding Enola, which Mae had previously questioned. In this case, stating is used to provide strong clarification of the actual situation, end the argument and assert her authority in the situation. Although it does not contain explicit emotional expression, this utterance creates a clearer understanding and strengthens Bessie's position in their interpersonal relationship.

In the third data, "It means, I love you," Tewkesbury reveals confessing as a form of representative act to express his feelings of love for Enola. In this context, confession not only answers Enola's question about the meaning of the sign given through the fan, but also functions as a deeper emotional confession. Tewkesbury had previously hidden his feelings, and when he finally expressed "I love you," it became a significant moment in their relationship. Confessing in this case opens up space for emotional openness and marks a change in the dynamics of their relationship. This act, although a response to Enola's question, also shows the depth of feelings that have been suppressed, and this enhances their relationship to be more intimate.

In the fourth data, "You left me in the dark, and I nearly tore my...", Tewkesbury expresses his dissatisfaction and anxiety through complaining. Tewkesbury feels abandoned and neglected because Enola did not return after asking for help. The

phrase "You left me in the dark" shows the confusion and uncertainty he experiences, while the continuation of the sentence, "I nearly tore my...", shows a deeper sense of anxiety related to his safety. In this case, complaining is used to convey Tewkesbury's frustration with Enola's actions which are considered irresponsible. This complaint not only expresses feelings of dissatisfaction but also aims to relieve tension and express his anxiety about Enola's safety and his own. Through this complaint, Tewkesbury hopes that Enola will understand his difficulties and fix the situation that makes him feel neglected.

Although each of these utterances contains different types of representative speech acts, all of them aim to convey a proposition that the speaker believes to be true. The main difference lies in the specific purpose of each representative speech act: asserting is used to confirm the truth of a proposition, stating to provide clarification or more explicit information, confessing to express personal feelings or confessions, and complaining to convey dissatisfaction or anxiety related to a situation or action of another party. Each type of representative speech act reflects how the speaker tries to influence the relationship with the listener, whether in a professional, emotional, or interpersonal context. In this case, the differences in the types of representative speech acts are not only related to the form of the utterance, but also to the social and emotional context that surrounds it.

However, there is a fundamental similarity between the four utterances, namely that they all function to convey a proposition held by the speaker as something true. Each utterance contains the hope that the proposition is accepted or understood by the listener according to the speaker's view. The perlocutionary effect of each of these utterances also shows how speech acts not only function to convey literal information but also have the potential to change perceptions, strengthen relationships, or resolve tensions in social interactions. Throughout the narrative of the film *Enola Holmes 2*, we can see how the use of representative speech acts plays an important role in the development of character and relationships between characters, as well as in shaping the course of the plot.

Directive

The data that have been analyzed, namely "Stop her!", "Give her a search, inspector!", "Tell me...!", and "Don't open it!", are all included in the category of directive speech acts according to Searle's theory (1969). Directive speech acts are utterances that aim to ask or direct the listener to do a certain action. Although these four utterances are all included in the directive category, each has differences in the way the utterance is delivered and how it affects the

relationship between the speaker and the listener. There are variations in the types of directive speech acts, which include commanding, ordering, requesting, forbidding, and pleading, which can be seen through the context and perlocutionary effects produced by the utterance.

In the first data, "Stop her!", this utterance is an example of a commanding speech act, where the speaker gives a direct command to the listener with the expectation that the listener will immediately carry out the command. In this context, a police officer gives an order to his colleague to stop Enola who is running away. The use of the word "Stop" in the form of an imperative verb indicates assertiveness and the expectation that the command be carried out without delay. This command contains an element of power, because the speaker has higher authority in the situation, and the listener does not have the freedom to refuse.

In the second data, "Give her a search, inspector!", this utterance is included in the category of ordering speech act, which is also a form of directive, but different from commanding in terms of strength and intensity. Although Grail gives orders to Lestrade, there is a more formal and indirect aspect in this utterance. Grail gives orders based on his authority status as Lestrade's superior, but there is still a little resistance from Lestrade because there is an element of discomfort with the task. Ordering shows that there is a strong expectation for obedience, even though there may be doubt or discomfort from the listener.

In the third data, "Tell me...!", this utterance is an example of a requesting speech act, which is slightly different from commanding and ordering. In this case, the client asks Enola to provide further explanation regarding the Tewkesbury case. Although the client uses the imperative form, as in ordering, there is no strong pressure or coercion in this request. The client only hopes that Enola will share her story, and Enola has the freedom to reject or accept the request. Requesting emphasizes more on the hope for cooperation, without any strong obligation to fulfill the request.

In the fourth data, "Don't open it!", this utterance is an example of a forbidding speech act, which conveys a prohibition or restriction on an action to be taken by the listener. In this context, Enola forbids Tewkesbury from opening the door, because she is worried that the police will come. Unlike commanding which focuses more on direct orders, forbidding functions to avoid an action that is considered dangerous or undesirable. Enola uses imperative sentences to convey a fairly strong prohibition, which shows her fear of possible threats.

Although each of these utterances contains different types of directive speech

acts, all of them aim to ask or direct the listener to perform an action. The main differences lie in the intensity and form of the request or command: commanding and ordering demand stronger obedience, while requesting is more of a request without obligation, and forbidding serves to prevent a particular action. Each type of directive speech act reflects how the speaker tries to influence the listener's actions according to the needs or situation at hand.

The basic similarity between these four utterances is that they are all forms of requests or instructions from the speaker to the listener to do something, either in the form of a firm command, a looser request, or a clear prohibition. The perlocutionary effects of each of these utterances also show how the utterances not only function to direct or request, but also have the potential to change the behavior or actions of the listener, strengthen power relationships, or regulate the dynamics of a particular situation.

In Searle's theory, directive speech acts aim to change the world by directing others to act according to the speaker's will. In the context of the film *Enola Holmes 2*, the use of directive speech acts is not only to influence individual actions, but also to assert authority and role in the social dynamics between characters. The use of directives such as commanding and ordering creates clear power relations, while requesting and forbidding show the balance between authority and negotiation. Thus, Searle's theory provides a clear framework for understanding how directive speech acts can shape social interactions in a broader context and have an impact on character and plot development.

Commissive

The four data found in the film *Enola Holmes 2*, namely “My dance card is full,” “Give me the paper, and I will,” “Dislocate from me, and I will scream,” and “I will share these with the world, I promise you,” are all included in the category of commissive speech acts according to Searle's theory (1969). Commissive speech acts are utterances uttered by the speaker to bind himself to an action that will be carried out in the future. These four utterances equally reflect the speaker's commitment to do something, but each shows differences in the way the utterance is delivered and in the type of commitment expressed.

In the first data, “My dance card is full,” this utterance functions as a form of rejecting, where the speaker indirectly commits not to perform the requested action, although the expression is subtle and not explicit. This shows the use of commissive to politely decline an invitation.

In the second data, “Give me the paper, and I will,” this utterance is included in

the category of offering, expressed by Grail as a form of offer in which he commits to do something (releasing Bessie) if Enola fulfills his request. This utterance displays a future commitment with dependence on Enola's response.

The third data, "Dislocate from me, and I will scream," is uttered by Enola as a form of threatening, which functions to show her commitment to act in the future (scream) if an action is carried out by William. Although it seems threatening, this utterance shows a form of commitment related to certain conditions.

The fourth data, "I will share these with the world, I promise you," is an example of promising, where Tewkesbury commits to revealing evidence of the crime to the public in the future. This statement clearly confirms Tewkesbury's commitment and strengthens his intention to act on the promise given.

These four utterances found reflect various forms of commissive speech acts, whether in the form of refusals, offers, threats, or promises. Although each has the same purpose of binding the speaker to a future action, they differ in the form and intensity of the commitment conveyed. In the context of the film, the use of these commissive speech acts helps shape relationships between characters and move the plot, as well as reflect the dynamics of power and social interaction in the story.

According to Searle's theory (1969), commissive speech acts aim to change the world by influencing others to act according to the speaker's will. In this case, the film *Enola Holmes 2* shows how commissive speech acts can function to influence the behavior of other characters and enrich the development of the story and interactions between characters.

Expressive

The data found in the film *Enola Holmes 2*, namely "Sorry, it's so late," "I'm sorry," "Thank you, Miss Holmes. Thank you," and "I think it's charming, elegant," are all included in the category of expressive speech acts according to Searle's theory (1969). Expressive speech acts are utterances that express feelings or emotional expressions of the speaker, such as joy, sorrow, gratitude, apology, and so on. These four utterances all express the speaker's feelings, but each shows differences in the type of feelings expressed and the context of their use. The use of expressive speech acts in this film is very important because it allows the audience to understand the emotional state of the characters and shows how feelings can affect the dynamics between characters in the story.

In the first data, "Sorry, it's so late," this utterance functions as a form of apologizing, where Enola expresses her regret for the inconvenience that may

have arisen due to her late arrival. In this context, Enola realizes that her late arrival at Tewkesbury's house may have caused disturbance and inconvenience, both for Tewkesbury and for herself. The word "sorry" used here implies Enola's empathy for Tewkesbury's feelings, who may have felt uncomfortable or pressured by Enola's presence at an inappropriate time. Although Enola may not be able to change the situation, her apology reflects her awareness of others' feelings and shows respect and concern for the situation at hand. This shows how the use of expressive speech acts, in this case an apology, not only functions to express regret, but also to maintain good relationships between characters.

In the second data, "I'm sorry," this utterance is uttered by Tewkesbury as a form of expressing sympathy, which functions to convey empathy for Sarah who is facing a great loss. After Sarah finds out that William, who was supposed to meet her soon, has died, Tewkesbury expresses his regret for the tragedy. Although Tewkesbury was not directly involved in the event, the expression "I'm sorry" is a way to show that he understands Sarah's sadness, providing emotional support in a moment of despair. This emphasizes that even in difficult situations and there is not much that can be done, empathetic words can provide some comfort and build emotional connections between the characters involved. This apology also shows the depth of Tewkesbury's character, who is not only focused on himself but also sensitive to the feelings of others.

The third data, "Thank you, Miss Holmes. Thank you," is said by Bessie as a form of gratitude for the help given by Enola. Bessie feels very helped after Enola agrees to help her find her missing sister. Bessie's words of gratitude are not just a formality, but also reflect sincere feelings and gratitude for Enola's efforts to help her in a situation full of uncertainty. This expression becomes more meaningful because Bessie feels appreciated and listened to by Enola, someone she considers can give her hope in the midst of the difficulties she faces. The use of gratitude in this context not only reflects social gratitude, but also strengthens the emotional bond between Bessie and Enola. This illustrates how expressive speech acts such as thanking can strengthen the relationship between characters by showing appreciation for the help given.

The fourth data, "I think it's charming, elegant," was uttered by Cicely as a form of praising the dress worn by Enola. Although the dress worn by Enola received negative comments and insults from several women at the party, Cicely appeared to give praise stating the beauty and elegance of the dress. In this context, Cicely's statement not only functions to praise Enola's appearance, but also to provide protection for Enola who is being ridiculed. With the words "charming" and "elegant," Cicely tries to show that she appreciates Enola's courage to appear in

a different dress and not follow the general trend. This praise also shows Cicely's bias towards Enola and becomes a form of solidarity in the midst of a tense situation. This illustrates how expressive speech acts such as praising can be used to raise others' self-esteem and provide support in difficult social situations.

These four utterances reflect various forms of expressive speech acts, whether in the form of apologies, thanks, or compliments. Although each expresses different feelings, such as regret, sympathy, gratitude, and appreciation, they all show how the speaker uses speech to express feelings or emotions in certain situations. In the context of the film, the use of expressive speech acts serves to strengthen the relationship between characters, deepen character development, and create emotional depth in the story. In addition, these expressive speech acts also show how feelings or emotions can influence decisions or interactions that occur between characters, which in turn can influence the development of the storyline.

According to Searle's theory (1969), expressive speech acts aim to express the speaker's feelings or emotions that are influenced by the situation at hand. In *Enola Holmes 2*, the use of expressive speech acts enriches the dynamics of relationships between characters and provides an emotional nuance that strengthens the film's narrative. By expressing their feelings through expressive speech, the characters in this film not only interact verbally, but also show the depth of emotion that influences their decisions and actions in dealing with various conflicts that exist.

Declarative

In the film *Enola Holmes 2*, only one data was found that was included in the declarative speech act category, namely "Enola Holmes, you're under arrest." Based on Searle's theory (1969), declarative speech acts are speech acts that function to change the status or condition of the object or situation mentioned in the speech. In this case, the speech found was in the form of sentencing, which is a type of declarative that conveys official decisions or judgments, such as in a legal context.

The utterance "Enola Holmes, you're under arrest" is an example of a declarative speech act that clearly and directly changes Enola's status from a free person to one trapped in the legal system. In this case, Lestrade, as a law officer, uses language that binds Enola to a new legal condition, namely arrest. This utterance shows a significant change in Enola's status that is directly bound to the law and affects the next steps in the plot.

Sentencing in this context shows how a single utterance can change the condition

of the world in the film. Lestrade does not only state facts, but also makes a binding legal decision. This is different from other forms of declarative, such as excommunicative, which is related to expulsion from a social group or community, or deciding, which is only related to a choice or decision between several options. In this case, Lestrade makes a final and official decision, namely arrest, which directly affects the course of the story.

Thus, this utterance has a significant impact on the development of the plot of the film *Enola Holmes 2*. The use of declarative speech acts in the form of sentencing shows how language not only functions as a means of communication, but also has the power to change the social and legal status of the characters in the story. In this case, as explained by Searle (1969), declarative speech acts can affect the world in the film by changing the circumstances or relationships between characters, and in the context of *Enola Holmes 2*, this adds an important dramatic and narrative dimension.

CHAPTER V CONCLUSION AND SUGGESTION

This chapter will explain the conclusion and the suggestions of this research, There are the conclusions and suggestions.

Conclusion

This research has analyzed various types of speech acts used in the movie Enola Holmes 2, focusing on the categories of speech acts according to Searle's theory (1969). Based on the data identified, several types of speech acts were found: directive, commissive, expressive, and declarative. Among these four categories, directive speech acts emerged as the most frequently identified type in the movie.

This can be explained by the context of Enola Holmes 2, where many interactions between characters involve requests, commands, and directions, which are central to advancing the plot and developing relationships between characters. For example, characters such as Enola and Tewkesbury frequently use utterances aimed at requesting or directing others' actions. This is evident in the examples found in the film, where they give instructions or commands to others. The involvement of characters in various situations that require immediate actions leads to directive speech acts being the most dominant, whether in the form of requests, orders, or prohibitions.

Additionally, while commissive and expressive speech acts also appear frequently, especially in the form of promises and apologies, they primarily serve to express the feelings or commitments of the characters rather than directly drive actions, as directive speech acts do. Declarative speech acts, which were identified in only one instance, serve to make official decisions or statements that change the status of a situation, but they are not as prevalent as directive speech acts in the characters' interactions.

Overall, the use of directive speech acts in this movie illustrates how language functions as a tool to influence and direct others' behavior, which is crucial in building the storyline and character interactions. This highlights the significant role of directive speech acts in driving the plot and enriching the social dynamics within the narrative

Suggestion

In this research, the researcher suggests:

1. Researchers who want to analyze speech acts
The form of the speech act and its meaning. So, pay more attention to the

form of the speech act according to the context. Speech act is part of pragmatics. So, determining a meaning requires a clear context. Some utterances sometimes have implied meanings that can only be obtained if we understand the context and situation in which the utterance is spoken.

2. Linguistic students who are interested in analyzing films

As the basis of analysis, pragmatics can analyze implicatures or presuppositions because they analyze the implicit meaning of an utterance and the underlying assumptions for a statement that makes sense irrational. The researcher hopes that this research will be useful for readers and researchers in better understanding speech acts, particularly illocutionary acts. It is also hoped that this research can become a reference for future researchers analyzing illocutionary acts or other speech acts with different objects, such as comics, magazines, etc. Finally, the researcher hopes that this research can be helpful for students in the English Literature Department who want to conduct similar research.

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