

AN ANALYSIS OF DIRECTIVE SPEECH ACT IN ENOLA HOLMES 2 MOVIE

Valerie Swandivia Anwar¹⁾, Temmy Thamrin²⁾

¹Student of English Department, Faculty of Humanities, Bung Hatta University E-mail:

²Lecturer of English Department, Faculty of Humanities, Bung Hatta

e-mail: valerieswandivia27@gmail.com

temmy.thamrin@bunghatta.ac.id

ABSTRACT

Directives are a type of speech act used by speakers to convince someone else to take a specific action. This action conveys the speaker's goals or intentions. Commanding, ordering, requesting, prohibiting, and suggesting are types of directive speech acts. When a speaker gives a direction, they are trying to get the audience to act in a way that supports what they are saying. The study found that strategies are often used to achieve their communication goals. The writer uses a historical mystery movie as the source of data, the movie is called *Enola Holmes 2* which was released in 2022, and directed by Harry Bradbeer. This research used qualitative research using the observation method. Based on the findings in this research, the writer found 70 directive speech acts. This research contributes to a better understanding of directive speech act types and the strategies used by the characters in the movie.

Keywords: *directive speech act, enola holmes 2, strategies*

INTRODUCTION

In communication, language allows people to interact more with others to communicate their thoughts or feelings. The communication that happens around individuals must be said clearly so that others get it to us. Communication implies that somebody says suitably and the message is acknowledged by somebody who converses with us. And individuals can express all their sentiments through speech acts.

The study of meanings conveyed by the speaker (or writer) and understood by the listener (or reader) is included in pragmatics. This means that pragmatics is more concerned with comprehending what people mean when they use words than it is with the meaning of words or the feelings they may communicate.

Speech acts are the key elements of communication, wherein utterances, also known as discourse spaces, are perceived as social acts that fulfill social functions[1]. There are five types of speech acts, there are representative, directive, commissive, expressive, and declarations[2]. A speech act is an activity that modifies the discourse universe when it is uttered by a speaker and understood by a listener. It can be

communicated verbally, in writing, or even through another form of communication like sign language[3]. Directives are a type of speech act used by speakers to convince someone else to take a specific action. These actions convey the speaker's goals or intentions. Commanding, ordering, requesting, prohibiting, and suggesting are a few examples of directives. They can be phrased positively or negatively. When a speaker gives a direction, they are trying to get the audience to act in a way that supports what they are saying.

Speech act strategies efficient strategies that include the speech act component. Speech act strategies are divided into two categories: direct strategies and indirect strategies. Moreover, the speech acts provide an individual can carry out the same conduct directly or indirectly[4].

The writer is interested in choosing the title An Analysis of Speech Act in *Enola Holmes 2* Movie because speech acts are essential for daily communication, particularly when it comes to giving commands, requests, or suggestions. Directive speech acts are often used to develop the plot and show characters in movies like *Enola Holmes 2*.

METHOD

Descriptive qualitative research was used in this research. Qualitative research allows for a detailed exploration and understanding of the speech acts performed by the characters in the movie. Qualitative research is a method for exploring and understanding the meanings that particular individuals or groups of people ascribe to social or humanitarian issues[5]. Qualitative methods are necessary in this research since it use a qualitative design to collect and analyze data from sources. In a qualitative method, information is analyzed from multiple sources, including text, and then written works or documents are observed.

There are several steps for collecting data using the observation method: 1) watch the *Enola Holmes 2* movie on *Netflix*, 2) write down the conversation containing categories of directive speech acts, 3) underline the words from the dialogue that are relevant to the categories of directive speech act, 4) Classify the types of directive speech act and the strategies used by the characters.

The data for the analysis of speech acts in *Enola Holmes 2* consists of the movie's dialogue and dialog in this movie will be the data in this research. The source of this data is the screenplay movie in an application called *Netflix*, which provides a written record of the characters' conversations.

FINDINGS AND DISCUSSION

There are 70 directive speech acts in the movie. From 70 data that have been found, the writers found 25 data of command, 5 data of order, 8 data of request, 18 data of suggest, 6 data of inviting, and 8 data of forbidding. Furthermore, this research also discusses the use of speech act strategies that is divided into two, namely as direct strategy and indirect strategy.

1. Type of Directive Speech Act

a. Speech Act of Command

From 70 total types of directive speech act. The writer only found 25 data of command.

Bessie: *Stay with me. Follow my way.*

This scene is about Bessie taking Enola to the match factory where Bessie and her sister, Sarah, work. The phrase "Stay with me. Follow my way." is to command Enola to the match factory with Bessie. This concluded as situational context because of the place they wanted to investigate. Furthermore, the utterance spoken by

Bessie is categorized as a directive speech act in the form of a command.

b. Speech Act of Order

From 70 total types of directive speech act. The writer only found 5 data of orders.

Mr. Crouch: *Oi, new girl! Name in register.*

This scene is about Enola going to the match factory along with Bessie to find more clues about Sarah's disappearance, to enter the factory, the keeper of the factory which is Mr. Crouch is absent the girls one by one, and if someone new, they have to write their name in the absent book, thus, the context of this scene is situational context. The utterance "Name in register" is a direct command for Enola to write her name in the register. The use of "Oi, new girl!" captures her attention and emphasizes Mr. Crouch's authority.

c. Speech Act of Request

From 70 total types of directive speech act. The writer only found 8 data of requests.

Tewkesbury: Fine. *Can you teach me to fight?*

Enola: What, right now? In a carriage?

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

Enola: All right. Fine.

This scene tells of Enola, Tewkesbury, and Sherlock going to the theater, where all the evidence points to the place where Sarah's evidence was. Tewkesbury, who is worried about his fighting skills, asks Enola to train him to fight. The phrase "Can you teach me to fight?" uttered by Tewkesbury shows a polite request toward Enola because he doesn't know how to fight in real life. Tewkesbury doesn't want to cause more trouble by being burdensome.

d. Speech Act of Suggest

From 70 total types of directive speech act. The writer only found 18 data of suggests.

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

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

The scene is about when Enola saw Tewkesbury chatting with the ladies at the event. The utterance

“Well, if you wish to dance with him, you may have to wait. There’s quite a queue.” can be considered as a suggestion because Tewkesbury is in high demand, so Cicely will have to wait if she wants to dance with him.

e. Speech Act of Inviting

From 70 total types of directive speech act. The writer only found 6 data of invite.

Grail: Fingerprint matching. New invention, Swiss. You have heard of it?

Sherlock: I have.

Grail: **Would you care to look?**

This scene tells about Sherlock trying to prove his sister’s innocence in Mae's murder based on his speculation after seeing the crime scene. However, Grail's remark about Enola's fingerprints found on the knife that stabbed Mae's stomach made Enola the main suspect, which is included in the situational context. The phrase “Would you care to look” shows that Grail invites Sherlock to take a look at the results of Enola's fingerprints found on the knife.

f. Speech Act of Forbidding

From 70 total types of directive speech act. The writer only found 8 data of forbidding.

Enola: Oh, but it’s such a mess.

Sherlock: It’s perfect. **Don’t touch** anything.

In this scene depicts Enola driving a drunk Sherlock back to his residence. Enola realizes how messy Sherlock's room is with papers scattered on the floor. “It's perfect. Don't touch anything.” Uttered by Sherlock signifies to forbid Enola to touch the papers that contain Sherlock's cases that he has not solved. The word “Don't” already explains the prohibition to the listener not to do something, which indicates the situational context because of the prohibition not to touch anything.

2. Speech Act Strategies

a. Direct Strategy

Enola: **I need you to teach me to dance.**

Tewkesbury: Teach you to dance? When?

Enola: **Teach me to dance now.**

This scene is about Enola meeting Tewkesbury at the event where Enola is working on her case. Enola,

who is required to approach Sarah's lover, William Lyon, decides to do anything including dance with William. Enola then tells Tewkesbury to teach her to dance. Enola is making a direct command. In her first statement, "I need you to teach me to dance," she expresses a clear need for Tewkesbury's help. The phrase "**Teach me to dance now.**" Shows her demand is straightforward, leaving no opportunity for discussion or more information, and it makes it clear that she expects Tewkesbury to go along. Her choice of words is authoritative and unambiguous, making it clear that she requires immediate action.

b. Indirect Strategy

Enola: Your case, it’s vexing you. Seems to be an awful lot of question marks on that map of yours
 Sherlock: Dundee cake. **Door. I will see you again.**

From the example above, Sherlock’s utterance “**Dundee cake. Door. I will see you again.**” is an example of an indirect speech act, it uses separate sentences to make a deeper point. Sherlock uses coded, rather than giving clear directions or information when he mentions "**Dundee cake**" and "**Door.**" Enola might figure out the context or underlying meaning from these statements if she saw them as cues. Though the last line, "**I will see you again,**" makes it clear that he plans to meet Enola again. By using this strategy, Sherlock can convey significant facts or intentions to Enola in a way that she can understand and react to correctly, resulting in a more complex and interesting exchange.

Table 1. Findings (Types of Directive Speech Act)

No	Type of Directive Speech Act	Total
1	Command	25
2	Order	5
3	Request	8
4	Suggest	18
5	Inviting	6
6	Forbidding	8

The movie contains 70 directive speech acts. Command speech acts are common in the movie due to the genre, which is a mystery. With a detective background, there are a lot of command sentences.

Meanwhile, speech act of order were less frequently used in the movie.

Table 2. Findings (Speech Act Strategies)

No	Speech Act Strategies	Total
1	Direct	46
2	Indirect	24

Speech act strategies are unique in communication, especially in *Enola Holmes 2* movie, it can adjust the way a message is delivered based on the relationship between the speaker and the listener and the situation at hand. Speech act strategies allow characters to express their intentions without always using explicit language. However, there is something unique in the analysis above, there are several conjunctions in the sentence that show differences in knowing the type of strategy used, conjunctions words such as “I’m sorry”, “please”, “if”, “maybe”, etc. These conjunctions are usually used in indirect strategies to show politeness way. Politeness also shows a lot in directive speech acts and affects other characters convey and receive commands, requests, or forbidding. Politeness in directive speech acts not only reflects the power relationship between the speaker and the listener, but also helps maintain interpersonal relationships, especially in tense or uncertain situations.

CONCLUSION AND SUGGESTION

The findings of this research show that Searle definition of directive speech acts appears in the movie. Between the types of directive speech act in the form of command, order, request, suggest, invite, and forbid. The speech act of command is the most commonly found in the movie. Furthermore, the characters employ directive speech acts to resolve detective case problems to gather information on the problem of someone's disappearance. A total of 70 data points were found in the research, and they were divided into two speech act strategies which are direct and indirect strategy, and six different types of directive speech acts.

Further research is anticipated to explore the other speech acts and other pragmatics studies such as politeness strategy, language style, implicature, and others. The writer suggests for other researchers who are interested in researching directive speech acts or other types of speech acts, the writer suggests using various sources such as film series which certainly have a lot of data, books, novels, presidential speeches,

advertisements, or YouTube videos to analyze because this research has not discussed it.

ACKNOWLEDGEMENT

The writer expresses the deepest gratitude to the thesis supervisor, Temmy Thamrin, S.S., M.Hum., Ph.D., for her invaluable guidance, support, advice, and encouragement throughout the research process. Furthermore, the writer expresses the deepest gratitude to the thesis examiners, Dr. Yusrita Yanti, M.Hum. and Dra. Nova Rina, M.Hum. for the advice, suggestions, and support.

REFERENCES

- [1] S. Strauss and P. Feiz. 2014. *Discourse Analysis: A Multi-Perspective and Multi-Lingual Approach*. New York: Routledge.
- [2] J. R. Searle. 1969. *Speech Acts: An Essay in The Philosophy of Language*. London: Cambridge University Press.
- [3] J. R. Searle, *Expression and Meaning: Studies in the Theory of Speech Acts*, 1st Edition. Cambridge: Cambridge University Press, 1979.
- [4] J. Cutting and K. Fordyce. 2020. *Pragmatics: A Resource Book For Students*. 4th Edition. New York: Routledge.
- [5] J. W. Creswell. 2013. *Qualitative Inquiry & Research Design*. 3rd Edition. California: SAGE Publication.