CONCLUSION AND SUGGESTIONS

5.1. Conclusion

In the film *Enola Holmes* (2020), the analysis of dialogue shows a mix of language features. Enola, who has a total of 198 utterances, uses female language features (Lakoff, 1973) in 131 utterances, making up approximately 66% of her speech. She also incorporates male language features (Coates, 2013) in 67 utterances, about 34% of her total dialogue. Tewkesbury, with 107 utterances overall, uses female language features in 50 utterances, which is about 47% of his dialogue, and male language features in 57 utterances, around 53% of his dialogue. From the analysis, it can be seen that both women's and men's language features can be used not only by the same gender, but these language features can also be used by the opposite gender in the context of *Enola Holmes (*2020).

In *Enola Holmes* (2020), Enola Holmes exhibits a prominent use of nine out of ten women's language features identified by Lakoff (1973). Her speech incorporates lexical hedges, with 16 instances (12.21%), which serves to soften her statements. She uses intensifiers like "very" or "really" in 14 instances (10.7%) to amplify her expressions. Tag questions, which seek confirmation or agreement, appear in 7 instances (5.34%) in her dialogue. Enola also employs empty adjectives, though to a lesser extent with 8 instances (6.11%). Her language features superpolite forms, such as "would you mind" or "please," in 22 instances (16.8%), and rising intonations, which indicate uncertainty or politeness, in 28 instances (21.4%). She avoids strong swear words in 8 instances (6.11%) and uses emphatic

stress, which highlights particular points, in 25 instances (19.08%). This variety in language features highlights Enola's role as a progressive female protagonist who balances traditional feminine language with a modern assertiveness. Lord Tewkesbury, on the other hand, demonstrates the use of seven out of the ten women's language features. He uses lexical hedges in 13 instances (26%), intensifiers in 7 instances (14%), tag questions in 8 instances (16%), superpolite forms in 5 instances (10%), rising intonations in 4 instances (8%), and emphatic stress in 12 instances (24%).

Regarding men's language features as defined by Coates (2013), both Enola and Tewkesbury display a range of these traits. Enola uses questions to engage in conversation with 25 instances (44%), minimal responses like "yeah" or "right" in 4 instances (7%), compliments in 6 instances (10.5%), swear words sparingly with 1 instance (1.5%), and commands in 21 instances (37%). In contrast, Tewkesbury uses questions more frequently with 28 instances (49%), minimal responses in 7 instances (12%), compliments in 5 instances (9%), swear words in 2 instances (3.5%), and commands in 15 instances (26%). While both characters employ similar men's language features, Tewkesbury's dialogue shows a more balanced use of these features, making him the dominant user of men's language features compared to Enola. Enola's speech leans heavily on commands, highlighting her assertiveness and independence, which contrasts with Tewkesbury's broader usage of men's language features and suggests a more nuanced portrayal of gendered communication.

In order to make their lives easier, women in the 1880s need to have complied with social norms. Speaking is one of the norms that women typically adhere to. The majority of domestic work was done by women in the 1880s. Women are perceived as having a pure, pious, submissive, and domestic disposition. In order to be perceived as honorable ladies, they communicate in a more courteous, well-organized, and grammatically accurate manner. Women who break the rules are frequently criticized and viewed as ignorant. According to Lakoff's argument, women's language traits differ from men's, as seen by the way women spoke differently from males in the 19th century. Given that the study's focus is a film set in the 1880s, it is expected that the female cast members will employ nearly all of the linguistic traits typical of women. On the other hand, the research revealed that Enola, the primary character, spoke differently than other women of the time. In addition, Tewksburry, the male character, did not make full use of the linguistic features unique to men. This outcome demonstrated how inconsistently the movie's characters use linguistic elements.

5.2. Suggestions

Based on the conclusion above, some suggestions could be used as in the following:

1. For the next researchers, expanding the scope of this study could include a comparative analysis of language features across different genres or time periods to see how gendered language use evolves in response to societal changes. Additionally, researchers could investigate the impact of cultural

context on the use of gendered language features in media from various countries. Another potential area for expansion is the exploration of non-binary or gender-neutral language features, which are becoming increasingly relevant in today's discussions on gender.

2. For students majoring in English literature with a focus on sociolinguistics, this analysis of language features in "Enola Holmes (2020)" offers a rich opportunity to explore the intersection of gender and language. Students can delve deeper into how language reflects and challenges traditional gender roles in contemporary media. Additionally, this study highlights the importance of understanding both male and female language features as fluid, rather than rigidly tied to one's gender. This perspective can broaden students' understanding of sociolinguistics by encouraging them to analyze other literary and cinematic works for similar patterns, enhancing their ability to critically engage with texts.