

COMPARATIVE ANALYSIS OF SPEECH STYLES IN TWO *ENOLA HOLMES* MOVIES (*ENOLA HOLMES* & *ENOLA HOLMES 2*)

THESIS

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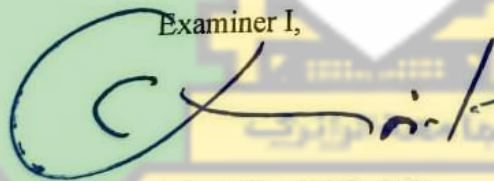
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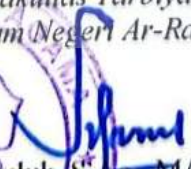
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ABSTRACT

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This study investigates the speech styles employed by Enola Holmes in *Enola Holmes* (2020) and *Enola Holmes 2* (2022). The objectives of this study are to identify the types of speech styles employed by Enola Holmes and to compare the similarities and differences in her speech styles between the two films, including the dominant speech style in each film. This study employed a descriptive qualitative approach supported by frequency counts and percentages to describe and compare the distribution of speech styles. The data consisted of Enola Holmes' utterances taken from the dialogues of the two films. The data were collected through documentation and analyzed based on Martin Joos' (1967) theory of speech styles, which classifies speech styles into five categories: Frozen, Formal, Consultative, Casual, and Intimate. The findings show that four of the five speech styles were identified in both films, namely Formal, Consultative, Casual, and Intimate, while Frozen Style was not found. In *Enola Holmes* (2020), 297 utterances were identified, consisting of 67 Formal (22.56%), 179 Consultative (60.27%), 45 Casual (15.15%), and 6 Intimate (2.02%) utterances. In *Enola Holmes 2* (2022), 360 utterances were identified, comprising 74 Formal (20.56%), 257 Consultative (70.56%), 29 Casual (8.06%), and 3 Intimate (0.83%) utterances. Consultative Style was the dominant style in both films, increasing from 60.27% in the first film to 70.56% in the second. The comparison also reveals that the two films share the same four speech styles and the absence of Frozen Style, while differences can be observed in their frequency and communicative functions. Formal Style increased in frequency from 67 to 74 utterances, although its proportion decreased, while Casual and Intimate Styles decreased in both frequency and proportion. These findings indicate that Enola's speech styles vary across the two films while maintaining Consultative Style as the dominant form of communication, particularly in investigative, problem-solving, and information-exchange interactions.

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CHAPTER I

INTRODUCTION

A. Background

Speech style is one of the fundamental concepts in sociolinguistics because it explains how individuals adjust their linguistic choices to social expectations, communication goals, and interpersonal relationships. Martin Joos (1967) introduced the idea of using various speech styles, which is one of the most prominent ways that manifests in everyday communication. Joos identifies five distinct speech styles: consultative, intimate, formal, frozen, and casual. From ceremonial speech (such as national anthems or religious texts) to private, emotionally personal interactions amongst close friends or family, each style reflects a distinct level of formality and social intimacy.

The ability to switch between different styles also reflects social awareness, not just linguistic proficiency. The audience and the goal of the conversation affect the words that speakers use. For instance, speech patterns are a great way to examine how people manage to communicate in various interactions in different social situations and how they represent themselves and their identity through language.

In recent years, many researchers have turned to studying speech styles from the media, especially films and TV shows. This is because movie characters and the participants in the TV shows often resemble language use in real life, especially when it comes to how they interact in various social contexts.

Since it often intentionally reflects or exaggerates social norms for dramatic or comedic effect, fictional dialogue offers a rich and controlled dataset to analyze speech variation, as noted by Mulya and Mahmud (2023) in their analysis of speech styles in *Maleficent*. Researchers can also analyze character development and see how language reflects changes in identities, connections, or social roles through studying the variation of speech styles in movies.

A film that provides a really interesting case for this type of speech style analysis is *Enola Holmes*, a Netflix original film directed by Harry Bradbeer, released in 2020, followed by its sequel, *Enola Holmes 2*, in 2022, directed by the same director. *Enola Holmes*, the younger sister of renowned detective Sherlock Holmes, is the focus of these films. She is a young, bright, and rebellious girl. In contrast to many standard Victorian-era female character depictions, Enola is assertive, cunning, and intellectually quick. She interacts with working-class people, detectives, aristocrats, and other young people in a variety of social settings, and her speech pattern changes frequently to suit the situations she is in.

Because Enola uses language as a survival strategy and as a reflection of her personality, it is rich for analysis. Enola must continually modify her speech patterns to solve riddles, avoid danger, or communicate with allies. As a result, her voice plays a significant role in how she defines herself and carries out her responsibilities in various social settings. For instance, she addresses individuals in positions of authority, such as officials or aristocrats, using formal language and refined manners. However, when she is with her brother Sherlock or her close friend Tewkesbury, she switches to a more informal or even mocking tone. She

occasionally even breaks the fourth wall directly to the film's audience, speaking to the crowd directly in a more intimate and personal manner, and makes the movie more enjoyable to watch, even though the movie explores complex, critical issues and socially significant themes.

Despite the growing interest in speech style analysis in the media, there is still limited research that focuses on the same character across multiple films. Previous studies, such as by Achmad (2023), have typically analysed speech style in a single movie. The study found that all five styles appeared throughout the film, with formal style being the most dominant, reflecting Victoria's social background and linguistic choices influenced by the author's character portrayal. Achmad also noted that characters changed their language style depending on the context, interlocutor, and social role, indicating that the language style in the film was dynamic and context-sensitive. While valuable, these studies miss the opportunity to explore how a character's language evolves over time from the first movie to its sequel and compare each of them. This is a gap that the current study aims to fill.

By analyzing Enola Holmes' speech across two films and comparing them, this research provides insights into how the character's language changes in response to the audience, social status in the scene, and the emotional tone of the situation. This study aims to explore what these shifts reveal about Enola's development as a character. As she becomes more experienced and confident in navigating Victorian society, through her language.

So, these two movies need to be explored in detail because they contain many speech styles to analyse. By focusing on the speech styles used by Enola Holmes and how she shifts depending on context, this research aims to contribute to our understanding of how language functions as a tool of identity, resistance, and social navigation in fictional narratives.

B. Research Question

The research questions in this study are:

1. What types of speech styles are used by Enola Holmes in both *Enola Holmes* (2020) and *Enola Holmes 2* (2022)?
2. What are the similarities and differences in Enola Holmes' speech styles between the two films, and which speech style is dominant in each film?

C. Research Aim

1. To identify the types of speech styles used by Enola Holmes in the *Enola Holmes* (2020) and *Enola Holmes 2* (2022).
2. To compare the speech styles between the two films and determine the dominant speech style in each film.

D. Significance of Study

The researcher hopes that this research will be useful both theoretically and practically.

1. Theoretical Significance

Theoretically, this study is expected to help readers understand how speech style is used in films through the main characters. This study focuses on Enola Holmes in *Enola Holmes* (2020) and *Enola Holmes 2* (2022) to show how language reflects social situations, relationships, and character development. This study also explains how Enola's speech style changes in different contexts and throughout the two films. Furthermore, by comparing *Enola Holmes 1* and *2*, this study explores how the characters' speech styles evolve, making a unique contribution to the relatively limited body of research that examines speech style change across sequels.

2. Practical Significance

Practically, the researcher hopes that this research will be useful for English students, teachers, and other researchers interested in sociolinguistics, especially speech style in films. This research can be used as a reference for future research related to language variation, character analysis, or the use of films as learning materials.. It can also encourage the use of film as a rich and engaging resource for studying language variation.

D. Terminologies

To avoid ambiguity, several important terms used in this study are defined as follows:

1. Sociolinguistics

Sociolinguistics is a field that studies how language and society influence each other. According to Holmes (2013), sociolinguistics is the study of the

relationship between language and society, including how language is used differently in various social contexts to convey social meaning. It examines how linguistic variation in areas like vocabulary, grammar, and pronunciation provides social information about speakers and reflects social identities, relationships, and the context of the interaction. It affects people's decisions to use language that is acceptable in the present to interact with others. Wardhaugh and Fuller (2021) state that sociolinguistics focuses on how social factors such as class, gender, age, and context shape the way people use language in everyday interactions. Through this perspective, researchers seek to understand why speakers choose different linguistic forms depending on who they are talking to and the situation in which communication takes place. Eckert (2008) argues that linguistic variation carries social meanings and can index particular identities, social positions, and relationships. Therefore, variations in speech style may provide important information about how speakers position themselves within different social contexts.

Holmes and Wilson (2022) add that sociolinguistics also investigates the social meanings embedded in language, including how individuals construct and express identity, negotiate social relationships, and signify group membership through their speech. In recent sociolinguistic studies, such as those conducted by Wulandari and Sari (2024), the discipline has expanded to examine language in digital communication, film dialogue, and gender-based linguistic behavior, demonstrating its relevance in analyzing modern media such as *Enola Holmes*. Sociolinguistics, therefore, provides essential tools for this study, as it explains how

Enola, Tewkesbury, Sherlock, and other characters modify their speech according to social roles, power relations, and contextual demands throughout the film.

2. Speech Style

Speech style refers to variations in language use depending on the level of formality, the speaker and listener relationship, and the social context. Experts such as Joos (1967) and Holmes (2013) explain that speech style reflects social norms, identity, and expectations in specific situations. In practical terms, this can be observed when someone speaks more politely to a teacher, more professionally during a meeting, or more casually among close friends. Joos' classic framework, which continues to influence current research, categorizes speech styles into five types: frozen, formal, consultative, casual, and intimate. Contemporary researchers continue to refine this definition. Ratnawati *et al.* (2021) define speech style as the deliberate choice of linguistic forms, such as vocabulary, intonation, and grammatical structure, used by speakers to adapt to their communicative context, as demonstrated in their analysis of Barack Obama's speeches. Coupland (2013) emphasizes that style is closely connected to social context and identity. Speakers may use stylistic variation not only to adapt to a particular situation but also to construct and express aspects of their social identity. Bell (1984) further explains that language style may change according to the audience addressed by the speaker. This perspective emphasizes that speakers do not use the same linguistic style in every interaction, but adjust their language in response to different interlocutors and social situations. Irvine (2002) views speech style as a meaningful way through which speakers distinguish themselves and create social differences in interaction.

Thus, stylistic choices can reflect how speakers position themselves in relation to others.

Indrawa *et al.* (2023), emphasizes that speech style also reflects personal identity and sociocultural background, suggesting that changes in style often occur to maintain clarity, politeness, or solidarity. Meanwhile, Hidayah and Dewi (2024) highlight that an individual's speech style is shaped by daily communication habits and the linguistic environment surrounding the speaker. In the context of *Enola Holmes*, speech style becomes a key element in understanding how characters navigate Victorian social hierarchies, express emotions, and adjust their communication from formal public speeches to more intimate or casual interactions. In films, speech style serves as a tool to reveal who the characters are, what social world they inhabit, and how they interact with others, making it a meaningful area of analysis for understanding character development and social dynamics.

3. Enola Holmes

Enola Holmes refers to the film adaptations released in 2020 and 2022, based on Nancy Springer's young adult mystery novels. The films center on Sherlock Holmes' teenage sister, who embarks on her own investigative adventures while facing the social constraints imposed on women in Victorian England, and is portrayed as a young, intelligent, and independent girl navigating the constraints of Victorian society. Her dynamic use of language in different contexts makes her the main focus of this study.

Ramadhan (2020) explains that *Enola Holmes* builds its narrative around themes of independence, resistance, and identity formation. Recent studies position Enola as a symbol of modern feminist empowerment embedded in a historical setting. Wardani et al. (2025) describe Enola as a character who challenges traditional gender roles through her actions and language, making the film a valuable site for gender analysis and discourse. Haerani et al. (2024) argue that Enola's expressions, gestures, and dialogue represent signs of resistance and autonomy in a male-dominated society. For this study, *Enola Holmes* is not just a film but also a linguistic text in which the characters' speech styles reflect their social positions, intentions, and relationships, making it ideal for comparative sociolinguistic analysis.

4. Comparative Analysis

This is a comparative analysis study. Comparative analysis is a research approach that compares two or more subjects side by side to identify patterns of similarity, difference, and relationship between them. According to Mujahidah (2020), comparative analysis allows researchers to identify whether speakers with different backgrounds, such as men and women, actually use different style patterns. Her study shows that male and female participants use largely the same style when retelling stories, suggesting that context may influence style more strongly than gender. Gavarizadeh (2020) shows that comparative analysis can also involve the analysis of lexical knowledge and grammatical patterns among public figures; his study comparing the language styles of two presidents highlights how lexical

choices and rhetorical constructions reflect the communicative identities of each leader. In another recent study,

Aprianti (2025) compares the speech acts used by two Indonesian diplomats, showing how speakers' stylistic tendencies emerge through the choice of directive, expressive, or representative speech acts, and argues that comparative speech styles reveal how individuals adapt language according to institutional roles and communicative goals. Together, these studies propose comparative speech style as a method that analyzes structured similarities and differences between speakers to understand how linguistic styles operate across gender, political roles, or discourse functions. By comparing Enola Holmes (2020) and Enola Holmes 2 (2022), the study can uncover consistent linguistic features, style developments, and how narrative progression or new character interactions influence Enola's speech choices. This method supports in-depth and meaningful analysis of speech style across multiple related data sources.

CHAPTER II

LITERATURE REVIEW

This chapter summarizes previous studies, discusses the theoretical framework relevant to this research, and presents a conceptual framework to guide the analysis. Since several key terms appear throughout the study, it is important to clarify and define them using appropriate theories. The following sections provide these conceptual explanations to support a better understanding of the research focus.

A. Sociolinguistics

Language is a component of our everyday lives and is not simply a means of the way to talk. We use it to interact with people, communicate our feelings, and exchange ideas. But the use of language might shift depending on the situation or the person we are speaking to. This is what our sociolinguistic studies show. It is a field of linguistics that examines societal language usage. Sociolinguistics, according to Holmes (2013), is the study of the relationship between language and society. Our speech patterns may shift depending on our age, gender, occupation, social standing, and the relationship we have with others might change how we speak.

Language is a powerful tool. Someone might sound friendly by talking in informal language or respectfully by using formal language. This kind of language use is not only applied in real life, but also in movies, where people communicate differently depending on their positions and connections. This type of language use is just as significant in real life as it is in this context.

B. Speech Styles

Speech style refers to the way people adjust their speech patterns according to the context and situation. According to Joos (1967), speech style is a strategic choice influenced by the level of formality and social distance. In film dialogues such as *Enola Holmes*, speech style becomes a narrative tool that reveals personality, relationships, and social pressures. Five types of speech styles were developed by Martin Joos in 1967. They are:

1. Frozen style: The frozen style is a fixed style that never changes. Commonly found in fixed expressions, religious ceremonies, legal documents, and national anthems. This style is characterized by complex syntax, archaic vocabulary, and utterances that allow for little or no modification (Indrawa et al., 2023).
2. Formal style: Formal style is used in structured communication where accuracy and clarity are essential (Ilenia & Yustisiana, 2022). The speaker typically uses well-chosen words and speaks in complete phrases. This style avoids slang, adheres to standard grammar, and relies on well-organized sentence structure. Speakers typically do not expect interruptions because their focus is on conveying information clearly.
3. Consultative style: The consultative style is commonly used in professional or semi-formal interactions where cooperation and feedback occur. This is still professional but more casual than a formal speaking style (Achmad, 2023). When talking to people we don't know very well, such as instructors or doctors,

we often shift our speaking pattern to it. This style allows for interruptions and clarifications, and uses polite words such as “please,” “thank you,” or “excuse me.”

4. Casual styles: Casual style is used among peers, friends or individuals who share a close relationship (Situmorang & Herman, 2021). This style often includes slang, abbreviations, informal vocabulary, a more relaxed tone, and shared references that rely on mutual understanding.
5. Intimate styles: Intimate style occurs in relationships involving deep emotional bonds, when we are among individuals we love or trust deeply, such as family, close friends, or romantic partners. Sometimes, we understand each other so well that we don't need to use complete sentences. This style is often characterized by personal vocabulary, internal references, whispers, or incomplete sentences (Hamsah & Indra, 2018). According to Joos (1967), intimate style depends on shared knowledge and emotional closeness that allows meaning to be conveyed with few words.

C. Language and Context

The context also affects our speech patterns. Context refers to our current situation, including our location, the person we are speaking with, the topic of our conversation, and cultural conditions that shape the meaning and interpretation of speech. In sociolinguistic terms, context determines how language is used, why certain forms are chosen, and what meanings are activated during communication. According to Samuel & Simatupang (2021), in their sociolinguistic study of *The*

Amazing Spiderman highlight that context in film dialogue includes factors such as speaker relationships, emotional states, setting, power dynamics, and character intentions, all of which influence how language is produced and interpreted. Recent researchers also define context as a combination of physical setting, participant roles, cultural background, and discourse purpose that guide the selection of speech style, politeness strategies, and speech acts (Sari & Nofitasari, 2024; Herlina, 2023). Therefore, context is crucial because it allows researchers to interpret why speakers choose certain linguistic forms and how meaning changes in different situations. Because every scenario is unique, we don't always communicate in the same way. Style-shifting can also reflect speakers' awareness of different linguistic norms and social expectations associated with particular situations and audiences (Soukup, 2011). According to Communication Accommodation Theory, speakers may modify their speech styles in response to their interlocutors in order to manage social relationships and communicative goals (Giles & Baker, 2008).

Selting (1985) explains that style-shifting may occur at different levels of interaction as speakers adapt their linguistic behavior to communicative strategies and changing interactional conditions. People often shift their speaking patterns in the middle of a conversation. This is called style shifting. Depending on how the conversation goes, it happens when someone wants to sound more formal, friendly, or polite. It is not the same as code-switching, which refers to the practice of switching between two languages, while this focuses on shifting from one speech pattern to another depending on various factors. This is also typical in movies.

Characters' speech varies depending on who they are speaking to. To a person they do not know very well (Rickford, 2014).

D. Language in Film Dialogues

The speech of characters in movies might sound real despite the fact that it is scripted. Especially Enola Holmes Movies, which follow the Victorian Era settings and are inspired by several events that happened in real life during that time. Consequently, a lot of researchers are using films to study speech styles and language variation. Movies are an excellent source for language studies since they provide us with a variety of conversations, including serious, humorous, emotional, and formal ones. According to Hornby (2006), a movie is defined as a series of moving pictures and recorded with sounds that tells a story, and shown at a movie or cinema. Film conversations, according to Kozloff (2000), are excellent illustrations of how individuals express themselves and form relationships from the interaction between the verbal and visual tracks.

Turnip et al. (2021) also demonstrate that movie conversations can provide useful data for identifying language styles and examining how linguistic choices are influenced by social interaction. According to Samuel and Simatupang (2022), a film is not only a form of audiovisual entertainment, but also a structured linguistic and social artifact that reflects how characters use language in various social contexts. They explain that films feature written dialogue that serves as a representation of real conversations, allowing sociolinguistic researchers to observe how language attitudes, interaction styles, and social identities are constructed and

expressed by characters in specific narrative situations. In their study of *The Amazing Spiderman*, they emphasize that the film serves as a rich sociolinguistic data source because characters express attitudes, social relationships, and communicative intentions through vocabulary patterns, tone, politeness, and register choices that reflect authentic language behavior. Therefore, in sociolinguistics, films are understood as controlled yet meaningful linguistic environments where language use can be analyzed to reveal social meanings, social identity, and interactional strategies embedded in cinematic discourse.

Additionally, movie dialogues express setting and body language, which improve our comprehension of the content behind what is said. When examining how characters selected their words and tone, this additional knowledge is important. We can also observe how a character's language evolves over time when they feature in multiple films. This is useful for character development research, particularly when the narrative demonstrates the characters' growth or new experiences.

E. Previous Study of Speech Styles In Film

Language is one of the most powerful tools in communication. In films, the way characters speak can reflect many aspects of their identity, such as their age, gender, emotions, education level, profession, or social class. This is why many researchers in linguistics have been interested in studying speech styles in movies. Speech style refers to the way someone chooses and organizes their words when they speak. It includes the level of formality, vocabulary choices, tone, and other

linguistic features. Studying speech styles in film helps us see how language works in social interaction, even in fictional contexts.

Several previous studies have explored how characters in films use different speech styles in different situations. These studies show that speech is not just about delivering messages, it is also about building relationships, showing emotions, and expressing identity. In this section, we will look at some important studies that have inspired the current research.

One interesting study was conducted by Putri et al. (2023). They analyzed the language features of the main character, Jules Ostin, in *The Intern* (2015). Jules is a successful businesswoman who runs a fashion company, and the study focused on how her speech style changes depending on who she is speaking to. The researchers found that Jules used different styles with her employees, her intern (who is much older), her family members, and business partners. For example, with her intern, she spoke politely and respectfully but also casually to make him feel comfortable. With her staff, she was confident and direct, showing leadership. And with her daughter, her language became softer and more emotional. This study highlights that one character can use multiple styles depending on the context. The researchers also noted how Jules's speech reflects her personality: strong, kind, professional, and adaptable. This shows how language can mirror complex social roles.

Another relevant study was conducted by Geroda and Pane (2023), who analysed language styles based on the level of formality using Martin Joos'

theoretical framework. Their study demonstrates that the classification of language styles can be used to identify how speakers adjust their linguistic choices according to different communicative situations. Aprilia et al. (2024) analysed the language styles used by the main character in the movie *Cinderella* (2021). Their study demonstrates that the main character employed different language styles depending on the communicative situation and the people involved in the interaction. A recent study by Fani and Putri (2026) also examined language style in a movie from a sociolinguistic perspective, demonstrating the continuing relevance of film dialogue as a source for analysing linguistic variation and interpersonal communication.

Another important study was conducted by Setiawan and Kuntjara (2017). They studied the speech styles of Erin Gruwell, a teacher in the movie *Freedom Writers* (2007). Erin taught a group of students from difficult backgrounds who were often labeled as “troublemakers.” At the beginning of the movie, Erin tried to use a formal and teacher-like speech style. But as she spent more time with her students, she started to adjust her style to match theirs, using more informal expressions, emotional language, and sometimes even slang. This change helped her build a strong bond with her students. The researchers concluded that Erin’s shift in speech style was not just a teaching strategy, it was also a way to show empathy, build trust, and connect with her students on a deeper level. Her language became a bridge between her world and theirs. This study reminds us that speech styles are often shaped by the speaker’s goals and the emotional closeness between the speakers. Aprilia et al. (2024) analysed the language styles used by the main

character in the movie Cinderella (2021). Their study demonstrates that the main character employed different language styles depending on the communicative situation and the people involved in the interaction.

A more recent study by Mulya and Mahmud (2023) focused on the main character in Maleficent (2014), a fantasy film that retells the Sleeping Beauty story from the villain's point of view. This study looked at how Maleficent's speech style changed throughout the movie, especially in relation to her emotional states and power dynamics. When she felt betrayed or angry, her speech became cold, sharp, and formal. When she was vulnerable or caring, especially toward Aurora, her speech became softer and more personal. The researchers observed that Maleficent used speech styles as a way to protect herself, to show strength, or to show love. Her style was not fixed, it changed based on her emotional journey. This study gives a good example of how speech styles are not only influenced by social roles, but also by internal feelings and personal development.

The above studies show a clear pattern of characters in films using different speech styles to achieve different purposes. These purposes may include expressing authority, showing emotions, creating relationships, or managing conflict. The choice of speech style often depends on who the character is speaking to, what the relationship is, and what the situation demands.

However, there is a noticeable gap in these studies. Most of them focus on only one movie and analyze speech style at a single point in time. While these studies are valuable, they do not tell us much about how speech style might evolve

over time, especially if the character appears in more than one movie. A character who appears in a movie series may grow and change, and so might their language. For example, a character might become more mature, more confident, or more emotionally expressive. These changes can be reflected in the way they speak. But unfortunately, very few studies explore how a single character's speech style develops across multiple films.

Based on the above explanation, the researchers would like to make a unique contribution. Focusing on Enola Holmes, the main character in both *Enola Holmes* (2020) and *Enola Holmes 2* (2022), this research will examine how her speech style changes as she grows older, gains more experience, and interacts with a variety of people from different social classes and backgrounds. Enola is a teenage girl living in Victorian England, trying to find her place in a world that often underestimates her. In the first film, she is more playful and naive, while in the second film, she is more confident and determined. These personal changes are likely to influence the way she speaks. (Güven, 2022).

CHAPTER III

RESEARCH METHODOLOGY

In a research study, choosing the right method is crucial to ensure that the process runs clearly, systematically, and in accordance with the research objectives. Therefore, this chapter explains the research design, data sources, data collection techniques, and techniques used in analyzing the data. Each section supports the main objective of describing and comparing Enola Holmes's speech style in *Enola Holmes* (2020) and *Enola Holmes 2* (2022).

A. Research Design

This research uses a descriptive qualitative method. The chosen methodology aimed to identify, analyze, understand, and explain the speech styles in *Enola Holmes* (2020) and *Enola Holmes 2* (2022). According to Moleong (2019), qualitative research deals with non-numeric data, aiming to understand behaviour, attitudes, opinions, and perceptions from the participants' point of view. In qualitative research, the researcher is the primary tool, and interpretation depends on how the researcher understands the situation. This approach does not use statistical procedures but focuses on meaningful interpretation through observation, document analysis, and in-depth understanding of the context. According to Lim (2024), qualitative research is an interpretive approach that explores human experiences, behaviors, and meanings using methods such as interviews and observations, focusing on “what, why, who, where, when, and how” rather than just numbers, emphasizing depth and context. For this study, the descriptive qualitative approach helped researchers describe the types of speech styles used by Enola

Holmes and the sociolinguistic factors that influenced them. The researcher also uses document or content analysis to study the film as a text. Since the data are taken from movies, this method helps to look at the dialogues like reading a story or script. In addition, the researcher also uses document or content analysis to study the film as a text. Since the data are taken from movies, this method helps to look at the dialogues like reading a story or script. In addition, because this study used two films, comparative explanations will emerge in the findings. The objective of this research is to describe the types and functions of speech styles used by the main character when they are having a conversation in different social contexts.

B. Data Source

The data for this study were gathered and transcribed from the two films: *Enola Holmes* (2020) and *Enola Holmes 2* (2022). These films were produced by Netflix and are available with subtitles. The subtitles were used to help in transcribing the dialogues. The researcher used both the video and the subtitle script to analyse the speech styles of the main character.

All of the data were collected from digital streaming platforms and analyzed using audio-visual and written forms (dialogues). No external documents or interviews were used as secondary sources. Only the film's dialogue was included.

C. Data Collection Techniques

To collect the data, the researcher used the documentation method, which involved gathering documents relevant to the study. In this case, the films *Enola Holmes* 1 and *Enola Holmes* 2 and their transcripts, and if the transcription isn't

available, the researcher will do the self-transcription directly from the film. Documentation is effective for qualitative linguistic studies because film scripts and dialogues are stable and analyzable texts that wouldn't change over time.

The data collection steps included:

1. Obtaining the films and transcripts by downloading or accessing verified sources. If the transcripts were incomplete, the researcher manually transcribed relevant parts of the dialogue by watching both films repeatedly to understand Enola's speech patterns and the situations in which speech styles occur, and wrote the timestamp (duration when the utterance appears). Then the researcher would pick six examples of each speech style category from each movie, highlighting and extracting Enola's utterances that potentially represent Joos' five speech styles: frozen, formal, consultative, casual, and intimate.
2. Creating comprehensive context notes, including information about the background, social setting, and other relevant situational aspects.
3. Replaying important scenes several times to ensure that no speech events are missed and to reinforce accuracy in identifying speech styles.
4. Ensuring that the data collected is complete, accurate, and suitable for more in-depth qualitative analysis.

D. Data Analysis Techniques

The data in this study were analyzed using qualitative content analysis, a systematic method for describing and interpreting patterns of meaning within

communication materials such as speech, writing, or visuals, to identify patterns, meanings, and themes. Content Analysis is an appropriate method for this study because it allows researchers to categorize Enola's speech style, interpret its meaning, and understand the contextual factors that influence each speech choice (Schreier, 2012).

The analysis began with coding, in which the researcher marked Enola's utterances and grouped each into one of Joos' five categories of speech style. During coding, the researcher also noted contextual factors such as the status of the interlocutor, the level of formality, the emotional atmosphere, and the situational background. The coded units are then organized into thematic categories and presented in tables or matrices to facilitate the observation of patterns, and each utterance is written with the timestamp to indicate the duration at which this utterance appears.

After organizing the data, researchers interpreted linguistic patterns by analyzing how often each speech style appeared, in what situations the style was used, and what factors might have triggered the change. To ensure validity, researchers replayed important scenes repeatedly and double-checked the coded data with contextual notes. This verification process ensures that interpretations are accurate, consistent, and supported by evidence. Through the systematic application of content analysis supported by comparative interpretation, this study aims to produce a clear and reliable description of Enola Holmes' speech patterns in both films.

After the content of each film has been thoroughly analyzed, a comparative analysis will be conducted. This comparison will explore the similarities and differences in Enola's speech style in both films, particularly in relation to different characters, social situations, and communication goals. This comparison is conducted after content analysis to ensure accuracy, clarity, and consistency in identifying patterns. To enhance the quality of the research process, the analysis was conducted systematically and supported by repeated checking of the data and contextual information, as consistency and transparency are important considerations in qualitative research (Bryman et al., 2008).



CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

The findings are organised into four subsections. Section 1 discusses the speech styles found in *Enola Holmes* (2020). Section 2 presents the speech styles identified in *Enola Holmes 2* (2022). Section 3 provides a comparative analysis of both films, highlighting the similarities and differences in Enola Holmes' speech styles.

1. Analysis of Speech Styles in *Enola Holmes* (2020)

This section presents the findings concerning the speech styles used by Enola Holmes in the first film. Each selected utterance is analysed individually by considering its linguistic characteristics, communicative function, and conversational context. The classification follows Martin Joos' (1967) framework, which distinguishes speech styles according to the degree of formality and the relationship between speakers.

Speech style is not determined only by vocabulary or grammatical structure. Instead, it emerges through the interaction between linguistic choices and social context. Therefore, each datum presented in this section is interpreted by considering not only the words spoken by Enola Holmes but also the circumstances in which the utterance occurs, the identity of her interlocutor, and the purpose of the interaction. This contextual approach allows the researcher to provide a more

comprehensive explanation of why a particular speech style is used in a given situation.

The findings indicate that Enola demonstrates considerable flexibility in adapting her speech throughout the first movie. Although she is still portrayed as a young girl discovering her identity, she is already capable of adjusting her language according to the people she encounters. When interacting with aristocrats, government officials, or strangers, her speech tends to become more formal or consultative. By contrast, conversations with family members, Tewkesbury, or direct addresses to the audience frequently display casual or intimate characteristics. Such variation illustrates Enola's awareness of social expectations despite her rebellious personality.

a. Formal Style

This style is generally used in situations requiring politeness, social distance, or professionalism. As stated by Wardhaugh (2021), this style is characterized by complete grammatical sentences, careful word choice, and relatively little interaction from the listener. Throughout *Enola Holmes* (2020), Enola adopts formal speech whenever she wishes to create a professional impression, show respect, or communicate within Victorian social conventions.

"Mr. Holmes?... And, um, Mr. Holmes? You sent for me? You sent a telegram. Asked me to meet you here." (05:31)

This conversation occurs when Enola meets Sherlock Holmes and Mycroft Holmes for the first time in many years after receiving a telegram informing her that they wished to see her following their mother's disappearance. The researcher classifies this utterance as formal speech style because Enola deliberately maintains politeness despite speaking to her own brothers. Instead of simply calling them "Sherlock" or "Mycroft," she addresses them as "Mr. Holmes," reflecting the social etiquette expected in Victorian England.

Although they are family members, years of separation have created emotional distance between them. So, Enola behaves as though she is meeting respected strangers rather than close relatives. Her sentences are grammatically complete, carefully organized, and free from slang or emotional exaggeration.

This dialogue demonstrates that speech style is not determined solely by family relationships but also by social distance. Holmes (2001) argues that speakers adjust their language according to their relationship with the listener, and Enola's careful wording illustrates this principle. At this stage of the story, she is uncertain about how her brothers will treat her, so adopting a formal style allows her to show respect while protecting herself emotionally.

"Thank you for having me." (59:08)

The dialogue above is classified as Formal Style because Enola uses a polite and conventional expression to show respect and gratitude toward the Marchioness. As explained by Joos (1967), formal style is commonly employed in interactions involving social distance, differences in status, or situations that require courtesy and appropriate etiquette. The expression "Thank you for having me" is a conventional formula of politeness that demonstrates Enola's awareness of these social expectations.

The interaction also reflects the social hierarchy of Victorian England. Although Enola is confident and independent, she recognizes the Marchioness's higher social position and adjusts her language accordingly. Instead of using humorous or informal expressions, she adopts respectful language that is suitable for the occasion. This indicates that her choice of speech style is influenced not only by the communicative purpose but also by the relationship between the speakers and the formal setting.

"I'm a private detective. I've come to offer my services." (56:59)

Disguised as a widow, Enola arrives at Basilwether Hall to investigate the attempted murder of Tewkesbury. The researcher categorizes this utterance as formal because Enola intentionally presents herself as a professional investigator. The expression "offer my services" is characteristic of professional communication rather than everyday conversation. Her objective is to persuade Sir Whimbrel that she is a legitimate detective. Therefore, every word is chosen carefully to establish

authority and credibility. Unlike casual speech, which often includes contractions, slang, or incomplete sentences, Enola speaks confidently using complete, well-structured sentences.

This example highlights how communicative purpose influences speech style. Enola understands that sounding professional increases the likelihood that others will trust her. Consequently, her linguistic choices are shaped not only by social distance but also by the practical demands of the investigation.

"I'm a lady detective. I work for Sherlock Holmes. I'm his assistant. He sends me ahead of time to prepare the ground." (57:12)

After entering Basilwether Hall, Enola introduces herself to the Marchioness while pretending to work for Sherlock Holmes. Although Enola is lying about her identity, her speech remains highly formal. She carefully constructs each sentence to create the impression of professionalism and competence. Expressions such as "prepare the ground" resemble the language used in official or occupational contexts rather than ordinary conversation.

Another characteristic of formal style visible here is the absence of emotional language. Instead of expressing excitement or anxiety, Enola focuses entirely on presenting factual information that supports her disguise. This scene demonstrates Enola's remarkable ability to manipulate language according to circumstance. Her success as a detective depends not only on observation but also

on convincing performance, and formal speech becomes one of the tools that enables her to move between different social classes without attracting suspicion.

“I’m looking for Eudoria Vernet Holmes.” (42:41)

This conversation takes place when Enola meets Edith for the first time. Enola is looking for information about Eudoria Vernet Holmes, so she approaches Edith and explains the reason for her visit. Since they are not personally close, Enola communicates in a careful and respectful manner. The utterance can be classified as Formal Style because Enola expresses her purpose in a clear, controlled, and respectful way. The statement *“I’m looking for Eudoria Vernet Holmes”* is straightforward, but it does not contain slang, joking expressions, or other forms of informal language. Instead, Enola directly states the reason for approaching Edith, which makes the conversation sound serious and purposeful. The use of Eudoria's full name also makes the statement more precise. Enola does not simply say *“I’m looking for my mother”*, but identifies Eudoria by her complete name. This is appropriate because Edith is not someone with whom Enola has a close relationship, and using the full name helps make her purpose immediately clear.

The situation itself also contributes to the formality of the utterance. Enola is meeting Edith for the first time and is seeking information related to her investigation. Therefore, she needs to create a respectful impression while making her purpose known. She chooses clear and controlled language rather than the more relaxed expressions she uses with people she knows well.

"I am a detective, I am a decipherer, and I am a finder of lost souls." (116:14)

Near the end of the film, Enola reflects on everything she has experienced and finally defines her own identity. This utterance represents one of the strongest examples of formal style in the movie. The repeated clause "I am..." creates a rhetorical pattern that resembles public speeches or literary writing. Instead of merely describing her occupation, Enola constructs a powerful declaration of identity. The vocabulary also contributes to the formal tone. The word *decipherer* is uncommon in everyday conversation, while the phrase *finder of lost souls* extends beyond literal detective work to express a broader moral purpose.

From a sociolinguistic perspective, this speech illustrates Enola's transformation throughout the film. At the beginning of the story, she depends on Sherlock to solve the mystery surrounding her mother. By the conclusion, however, she confidently defines herself based on her own achievements rather than her family's reputation. Her final declaration functions not only as an example of formal speech but also as evidence of her personal growth. Language becomes the means through which she publicly constructs a new identity: no longer merely Eudoria Holmes' daughter or Sherlock Holmes' younger sister, but an independent detective capable of determining her own future.

b. Consultative Style

Throughout the first movie, Enola frequently uses consultative speech while investigating her mother's disappearance and later while helping Tewkesbury

uncover the conspiracy surrounding his family. Most of these conversations involve asking questions, explaining evidence, giving suggestions, or planning strategies. The researcher found that consultative style reflects Enola's identity as an intelligent and inquisitive detective because almost every investigation requires continuous information exchange.

"Listen, Tewkesbury. We have two choices." (28:00)

After escaping from the assassin aboard the train, Enola and Tewkesbury find themselves stranded in the countryside. They must decide quickly how to continue their journey while avoiding the man pursuing them. The researcher classifies this utterance as consultative speech style because Enola is inviting Tewkesbury to participate in solving a shared problem. Instead of simply giving him orders, she frames the situation as one that requires joint decision-making by stating, "We have two choices."

The use of the pronoun *we* is particularly significant because it emphasizes cooperation rather than authority. Although Enola naturally takes the leadership role during the escape, she still recognizes Tewkesbury as her partner in the conversation. This interaction illustrates one of the defining characteristics of consultative speech, namely the exchange of ideas between participants who are working toward a common objective. The conversation also shows that social distance between the two characters has begun to decrease. At the beginning of their meeting, Enola repeatedly orders Tewkesbury to leave her alone. However, after experiencing danger together, her language gradually becomes more collaborative.

This shift suggests that speech style is influenced not only by the setting but also by the development of interpersonal relationships.

"Do you trust me?" (27:42)

Before jumping from the moving train, Enola asks Tewkesbury whether he trusts her plan. This short question is another example of consultative speech because it seeks confirmation before taking action. Rather than assuming that Tewkesbury will automatically follow her instructions, Enola asks for his agreement. This reflects mutual participation, which is one of the central features of consultative communication. Although Enola is clearly more knowledgeable than Tewkesbury in this situation, she does not impose her decision unilaterally. Instead, she allows him to become involved in the decision-making process by asking for his trust. This demonstrates that effective communication during problem-solving often depends on cooperation rather than authority. The question also reveals Enola's growing sense of responsibility. Earlier in the film, she wanted to avoid any involvement with Tewkesbury, but after realizing that his life is in danger, she begins to view him as someone whose safety depends partly on her decisions. Consequently, her speech becomes more supportive and cooperative.

"Who taught you about flowers and herbs?" (32:27)

While resting in the forest, Enola and Tewkesbury begin talking about their childhoods and personal experiences. Unlike the previous examples, this dialogue does not directly relate to solving a mystery. Nevertheless, it still belongs to

consultative speech because Enola asks a genuine question in order to understand Tewkesbury better. Here, Enola is not interrogating Tewkesbury as a detective; instead, she is trying to learn about his background. The conversation gradually moves beyond practical matters and becomes a means of building trust.

This dialogue is particularly important because it marks a turning point in their relationship. Earlier conversations were dominated by arguments and frustration. In contrast, this scene allows both characters to reveal aspects of their personal lives, creating emotional closeness that later develops into friendship.

"I didn't want to go to Miss Harrison's Finishing School for Young Ladies." (32:47)

During the same conversation in the forest, Enola explains why she ran away from her brothers. The researcher categorizes this utterance as consultative because Enola is responding to Tewkesbury's questions by providing information about herself. Rather than expressing emotion dramatically, she simply explains the reason behind her decision. This exchange demonstrates that consultative style is not limited to asking questions. It also includes informative responses that help maintain the flow of conversation. Both speakers contribute equally by asking and answering questions, creating a balanced interaction.

In addition, this dialogue illustrates Holmes' and Wilson's (2022) argument that language varies according to participant relationships. Since Enola already feels more comfortable with Tewkesbury, she is willing to discuss personal matters that she would not normally reveal to strangers.

"Greed does funny things to people, Tewkesbury." (75:35)

While discussing the attempts on Tewkesbury's life, Enola explains why she believes members of his family want him dead. This utterance is classified as consultative because it forms part of a logical discussion between two people attempting to understand a crime. Rather than presenting an emotional opinion, Enola summarizes the motive she has inferred from the available evidence.

Although the sentence is relatively short, it carries considerable analytical meaning. Enola does not simply accuse someone without justification; instead, she interprets the evidence and shares her reasoning with Tewkesbury. Such exchanges are typical of consultative communication because they involve collaborative interpretation of information.

The dialogue also reflects Enola's increasing confidence as a detective. Earlier in the film she often doubted her own conclusions, whereas here she confidently explains the motive behind the conspiracy. Her speech therefore demonstrates both intellectual growth and greater self-assurance.

"Why, if you're passionate about flowers, would you come to London?" (71:29)

The dialogue above is classified as Consultative Style because Enola asks a purposeful question to obtain information during her investigation. This characteristic is clearly reflected in Enola's question, which invites the interlocutor to explain the motivation behind their decision.

The structure of the question also demonstrates Enola's deductive reasoning. Rather than asking a simple factual question, she combines previously known information with a logical inference. By connecting Tewksbury's passion for flowers with their decision to move to London, Enola encourages a more detailed explanation that may reveal important evidence. This analytical questioning illustrates her role as a detective and distinguishes the utterance from casual conversation.

c. Casual Style

Casual style is generally used among people who share a close relationship or in situations where the speaker feels comfortable expressing thoughts and emotions without paying much attention to formal language. The researcher found that whenever Enola feels emotionally comfortable, frustrated, embarrassed, or playful, her language naturally shifts toward a casual style. Most examples occur during conversations with Tewkesbury, while several others appear in her direct narration to the audience and during emotionally intense situations. Unlike formal speech, which highlights Enola's intelligence and professionalism, casual speech reveals another side of her personality. Through these conversations, the audience sees her sense of humor, impatience, vulnerability, and youthful character.

"You're a nincompoop." (24:04)

After discovering that the young Viscount has secretly hidden himself inside her train compartment, Enola becomes irritated because his presence puts both of them in danger. Frustrated by his refusal to follow her instructions, she calls him a

"nincompoop." The researcher classifies this utterance as casual speech style because it is produced spontaneously in response to annoyance. Rather than carefully choosing polite words, Enola immediately expresses her frustration through a humorous insult.

Although the word *nincompoop* literally refers to a foolish person, it functions more as playful teasing than as genuine verbal aggression. Interestingly, this expression becomes one of Enola's recurring ways of addressing Tewkesbury throughout both films, suggesting that it gradually develops into an expression of familiarity rather than hostility.

Another feature supporting its classification as casual speech is its simplicity. The utterance consists of only three words, yet it effectively conveys Enola's emotional reaction. This dialogue also illustrates the beginning of Enola and Tewkesbury's evolving relationship. Although they have only just met, Enola already feels comfortable enough to express irritation directly without worrying about maintaining perfect politeness.

"Well, I must tie you up and claim it!" (71:47)

After successfully locating Tewkesbury in London, Enola jokingly reminds him that there is still a reward for finding the missing Viscount. This dialogue is categorized as casual speech because it is intended humorously rather than literally. Enola has no intention of capturing Tewkesbury for the reward; instead, she playfully teases him to lighten the atmosphere after their unexpected reunion.

The relaxed nature of the conversation reflects how much their relationship has changed since their first meeting. Earlier interactions were dominated by arguments about survival and escape. Now, however, Enola feels comfortable making jokes without fearing that Tewkesbury will misunderstand her intentions. The dialogue demonstrates that casual speech is not necessarily disrespectful. Instead, it often functions as a strategy for strengthening interpersonal bonds through humor.

"If you don't stop looking at me like that, I'll murder you myself." (74:36)

After Enola emotionally admits that she misses her mother, Tewkesbury responds with sympathy. Feeling embarrassed by his concern, Enola immediately hides her emotions by making this exaggerated statement. The researcher considers this utterance an example of casual speech because it is clearly hyperbolic and emotionally driven. Enola does not literally threaten Tewkesbury; instead, she uses exaggeration as a humorous way to escape an uncomfortable emotional moment.

This dialogue reveals an important aspect of Enola's personality. Throughout the film, she struggles to express vulnerable feelings openly. Whenever conversations become too emotional, she often changes the topic or responds with humor. Here, casual speech functions as a protective mechanism that allows her to conceal embarrassment without completely rejecting Tewkesbury's kindness. The interaction also demonstrates the increasing intimacy between the characters. Such playful threats would be inappropriate between strangers, but they become

acceptable within close relationships where both participants understand the intended meaning.

"Move the chest! Move the chest!" (76:10)

Inspector Lestrade unexpectedly arrives at Enola's boarding house while she and Tewkesbury are trying to escape. In the middle of the panic, Enola shouts instructions as they attempt to block the door. This utterance represents casual speech because it is produced under intense pressure. Rather than forming complete, carefully organized sentences, Enola simply repeats the essential command. Emergency situations often reduce speakers' attention to grammatical accuracy because effective communication becomes more important than linguistic precision. Joos (1976) explains that casual speech commonly appears during spontaneous interactions where immediate action is required.

The repetition of the imperative also emphasizes Enola's leadership during dangerous situations. Although she is frightened, she remains focused on solving the immediate problem, demonstrating confidence and quick decision-making.

"Congratulations. You finally look like the nincompoop you were born to be."
(106:11)

After Tewkesbury officially becomes a member of the House of Lords, Enola jokingly comments on his new appearance outside the government building. This dialogue demonstrates one of the clearest examples of casual speech in the

film. Instead of offering a conventional compliment, Enola immediately teases him using the familiar nickname "nincompoop."

What makes this dialogue particularly interesting is the change in meaning of the insult. Earlier in the movie, the same word reflected genuine irritation. By the end of the story, however, it functions as affectionate teasing between close friends. The lexical item remains identical, but its pragmatic meaning changes completely because the relationship between the speakers has developed.

Holmes (2001) argues that meaning is heavily influenced by social context. In this case, the same expression that initially created conflict later becomes evidence of friendship and mutual understanding. This dialogue therefore illustrates how language evolves together with interpersonal relationships.

"Tewkesbury! No! Wake up... Come on... No..." (101:37)

After Tewkesbury is shot by his grandmother, Enola believes he has died. She desperately calls his name while trying to wake him. Although emotionally painful, this utterance is best categorized as casual speech because it consists almost entirely of spontaneous emotional fragments rather than complete grammatical sentences.

The repeated use of "No" reflects shock and disbelief. Under extreme emotional stress, speakers rarely organize their language carefully. Instead, communication becomes fragmented, repetitive, and instinctive. This is one of the defining characteristics of casual speech identified by Joos (1976).

Unlike previous examples, this dialogue contains no humor. Nevertheless, it still belongs to casual speech because spontaneity—not comedy—is the defining feature of the style.

From a character-development perspective, this scene is highly significant. Earlier in the film, Enola repeatedly insists that she does not want Tewkesbury complicating her journey. Here, however, her desperate reaction reveals how deeply she has come to care for him. Her language becomes emotionally uncontrolled precisely because the possibility of losing him overwhelms her.

Consequently, this dialogue represents both a linguistic shift and an emotional turning point in the narrative.

d. Intimate Style

Intimate style is the least frequently occurring speech style found in *Enola Holmes* (2020). The findings indicate that Enola rarely uses intimate speech throughout the film. For most of the story, she interacts with strangers, authority figures, and people involved in her investigation, making consultative and formal speech more appropriate. However, a noticeable shift occurs near the end of the movie when Enola reunites with her mother after a long separation. During this reunion, her language becomes much shorter, more emotional, and highly dependent on shared knowledge between mother and daughter. These characteristics strongly reflect Joos' description of intimate speech.

"Sherlock did." (112:50)

After searching for her mother throughout the film, Enola finally reunites with Eudoria Holmes. During their conversation, Eudoria notices one of Enola's childhood toys and asks where she found it. Rather than giving a complete explanation, Enola simply replies, "Sherlock did." The researcher classifies this dialogue as an intimate speech style because the meaning of Enola's response depends almost entirely on shared understanding between mother and daughter. Grammatically, the utterance is extremely short and incomplete. A listener who is unfamiliar with the previous events would probably expect a more detailed answer explaining how Sherlock found the toy or why it is significant. However, no further explanation is necessary because Eudoria already understands the emotional significance of the object and Sherlock's involvement.

Another reason this dialogue belongs to intimate style is Enola's emotional condition. After spending months searching for her mother, she finally meets her again. Instead of expressing excitement through long sentences, she speaks quietly and briefly while trying to control her emotions. Her restrained language reflects the emotional weight of the reunion. In intimate relationships, silence and short responses often communicate feelings more effectively than lengthy explanations because both speakers share the same background knowledge.

Intimate communication frequently relies on implied meaning rather than explicit information. This dialogue illustrates that principle clearly (Holmes & Wilson, 2022). Although Enola says only two words, her mother immediately

understands the deeper meaning behind the response. Therefore, the communication succeeds because of their close relationship rather than the amount of information exchanged.

"Sherlock said." (113:01)

As Eudoria begins explaining her reasons for leaving, Enola interrupts her by saying, "Sherlock said." Her tone reflects disappointment and emotional exhaustion after hearing similar explanations from Sherlock earlier in the story. This utterance is another example of intimate speech because it is an incomplete statement whose meaning is understood only within the relationship between the speakers. Enola does not finish the sentence by repeating what Sherlock actually said. Instead, she assumes that her mother immediately understands the reference.

From a linguistic perspective, the dialogue contains ellipsis. It frequently occurs in intimate speech because speakers who know each other well do not need to verbalize every detail. Their shared experiences allow them to interpret incomplete expressions without misunderstanding (Holmes & Wilson, 2022).

The dialogue also reflects Enola's emotional conflict. She is not interrupting because she wants more information; rather, she is expressing disappointment. Having finally reunited with her mother, Enola realizes that the explanation she longed to hear is the same one Sherlock had already given her. Consequently, the brief utterance communicates frustration, sadness, and resignation simultaneously. Unlike consultative speech, which aims to exchange information, this dialogue

serves an emotional function. It allows Enola to express her disappointment without directly criticizing her mother. The implicit nature of the utterance makes it considerably more personal than an explicit complaint would have been.

"Sherlock said that too." (113:06)

Eudoria continues explaining her decision to leave, but Enola once again responds that Sherlock has already told her the same thing. The researcher also classifies this dialogue as intimate speech because it continues the emotionally private conversation between mother and daughter. Similar to the previous example, the utterance is remarkably brief, yet it communicates a much broader meaning than its literal words suggest.

Rather than requesting clarification or continuing the discussion, Enola emphasizes that she already understands the explanation. The repeated reference to Sherlock demonstrates that she is no longer searching for factual answers. Instead, she is expressing the emotional disappointment of discovering that the reunion she had imagined throughout the movie cannot erase the pain caused by her mother's absence.

Another characteristic supporting this classification is the reliance on shared context. Neither Enola nor Eudoria explains what Sherlock actually said because both already know the conversation being referenced. Such dependence on mutual understanding is one of the defining characteristics of intimate communication.

Moreover, the dialogue reflects Enola's emotional maturity. Although she feels disappointed, she does not become angry or confrontational. Instead, her response remains restrained, suggesting that her relationship with her mother is strong enough to allow disappointment to be expressed honestly without damaging their emotional bond.

"Are you safe now?" (113:42)

After hearing her mother's explanation about the dangerous political activities that forced her into hiding, Enola's first concern is not why Eudoria left, but whether she is finally safe. This dialogue represents one of the strongest examples of intimate speech in the movie. Although it is expressed as a question, its primary purpose is not to obtain information. Instead, it communicates Enola's concern for her mother's well being.

Earlier in the film, Enola asks many questions while conducting her investigation. Those questions belong to consultative speech because they are intended to gather information and solve problems. In contrast, the question "Are you safe now?" serves a completely different function. Enola already understands the situation surrounding her mother's disappearance. What she truly wants to know is whether the person she loves is no longer in danger.

This shift in communicative purpose distinguishes intimate speech from consultative speech. Rather than focusing on facts, Enola prioritizes her mother's emotional and physical safety. The dialogue therefore demonstrates that intimate

speech is motivated by affection rather than by the exchange of information. Enola's choice of words reveals the deep emotional bond she still shares with her mother despite their long separation. Her concern outweighs her curiosity, illustrating how interpersonal relationships influence linguistic choices.

"You have to go?" (115:20)

As their reunion comes to an end, Eudoria explains that she cannot remain with Enola because her political mission is not yet finished. Upon hearing this, Enola quietly asks, "You have to go?". The researcher categorizes this utterance as intimate speech because it expresses emotional reluctance rather than a request for information. Enola already understands why her mother must leave again. Consequently, the question does not seek an explanation but instead reflects her sadness about facing another separation.

The sentence is deliberately short and grammatically simple. However, its emotional meaning is considerably richer than its literal form. Implicitly, Enola is expressing her wish that her mother could stay with her. Rather than stating this directly, she allows the emotional implication to remain unspoken because her mother already understands her feelings. The dialogue highlights Enola's emotional growth. Earlier in the film, she desperately searched for her mother because she believed they needed to remain together. By this point, however, she recognizes that loving someone sometimes means allowing them to pursue their own responsibilities. Although she does not want her mother to leave, she no longer tries to stop her.

"I'd like that too." (115:27)

Before leaving, Eudoria said that she wants to stay hugging Enola for a while longer. Enola quietly responds, "I'd like that too." This dialogue is perhaps the clearest example of intimate speech found in *Enola Holmes* (2020). Although the utterance contains only four words, it communicates affection, forgiveness, hope, and mutual understanding simultaneously.

Unlike Enola's conversations with other characters, this exchange requires almost no explanation. The emotional meaning exists primarily because of the relationship between mother and daughter rather than the words themselves. Eudoria immediately understands Enola's response without asking for clarification, demonstrating the shared background knowledge characteristic of intimate communication.

The simplicity of the utterance also reflects Enola's emotional state. Throughout the movie she has struggled to express her feelings openly, often replacing emotional conversations with logical reasoning or humor. In this final reunion, however, she no longer hides behind those strategies. Instead, she accepts the emotional moment and responds sincerely.

From a sociolinguistic perspective, this dialogue represents the culmination of Enola's personal development. At the beginning of the story, she viewed her mother's disappearance as abandonment. By the end, she understands the sacrifices Eudoria made and accepts that their relationship does not depend solely on physical

presence. Her response therefore symbolizes reconciliation, emotional maturity, and renewed trust.

2. Analysis of Speech Styles in *Enola Holmes 2* (2022)

The second film presents a noticeably different stage in Enola Holmes' life. Unlike the first movie, which focuses on her search for her missing mother and her journey toward independence, *Enola Holmes 2* (2022) portrays Enola as a young detective who has already gained public recognition after successfully solving her first case. Inspired by that success, she establishes her own detective agency with the hope of building a reputation separate from that of her famous brother, Sherlock Holmes. However, becoming an independent detective proves to be far more challenging than she initially expects. Many potential clients doubt her abilities because of her age and gender, forcing Enola to work harder to earn their trust.

This new social role influences the way Enola communicates throughout the film. Compared with the first movie, she appears more confident when interacting with strangers and authority figures. Rather than hesitating or questioning her own abilities, she frequently takes the initiative during conversations, interviews witnesses, and confidently explains her deductions. At the same time, her relationships with Sherlock Holmes and Lord Tewkesbury continue to develop, allowing her to communicate more naturally and openly with those closest to her.

The analysis reveals that Enola continues to use four speech styles throughout the second movie: formal, consultative, casual, and intimate. Similar to the first film, consultative speech becomes the dominant style because detective

work still requires continuous information exchange and collaborative problem-solving. However, the function of several speech styles changes alongside Enola's personal development. Formal speech is no longer used primarily because of uncertainty; instead, it becomes a way of establishing professional credibility. Casual and intimate speech also become more frequent, reflecting the stronger relationships Enola has built with the people around her. As in the first movie, frozen style is not found because the communicative situations portrayed in the film do not involve ritualized or fixed expressions.

a. Formal style

In *Enola Holmes 2* (2022), Formal Style is primarily used in professional and socially distant interactions, particularly when Enola communicates with clients, unfamiliar individuals, and authority figures. Unlike in the first film, where formal speech mainly reflects politeness and social adaptation, her formal language in the sequel increasingly serves to establish professional credibility and authority as an independent detective. This shift demonstrates how Enola's speech adapts to the changing demands of her social and professional role.

"I assure you, it was mine." (02:42)

This dialogue occurs before Enola accepts Bessie's case and begins her investigation. During the conversation with the clients, they question whether she really solved the Tewkesbury case because of her young age, her gender, and lack of professional experience. In response, Enola calmly reassures the listener whether she really solved the Tewkesbury case. The utterance above is classified as formal

style because Enola responds using polite and carefully selected language despite having her credibility questioned. Rather than reacting emotionally or defensively, she chooses the expression *"I assure you,"* which is commonly associated with formal interactions intended to convince or reassure another person. According to Wardhaugh and Fuller (2021), formal speech is characterized by complete sentence structures, standard vocabulary, and a communicative purpose that emphasizes clarity and professionalism. These characteristics are reflected in Enola's response.

The phrase *"I assure you"* serves as a linguistic marker of formal speech because it expresses confidence while maintaining politeness. Instead of simply saying *"It's mine,"* Enola strengthens her statement by assuring the listener of its truth. This indirect yet confident expression demonstrates her awareness that professional credibility depends not only on evidence but also on the manner in which information is communicated (Wardhaugh & Fuller, 2021).

Another important aspect of this dialogue is Enola's emotional control. Although the listener's doubt could easily provoke frustration, she deliberately avoids confrontational language. Her calm response reflects her growing maturity as an independent detective who understands that maintaining professionalism is essential for earning public trust. Compared with the first movie, where Enola occasionally relied on quick wit or disguises to overcome challenges, the sequel shows her increasingly using confident and composed communication to establish authority.

Speakers often adjust their language to achieve particular interpersonal goals. In this dialogue, Enola's goal is to reassure the listener and reinforce her professional identity (Holmes & Wilson 2022). Consequently, she adopts formal language that projects confidence without appearing aggressive. This illustrates how formal speech can function as a strategy for building credibility in professional interactions.

"Thank you. Might I see her bedroom?" (06:42)

After arriving at Sarah Chapman's residence to continue her investigation, Enola asks permission to examine Sarah's bedroom. Since she has only recently met Sarah's family, she politely requests access before beginning her search for evidence. This dialogue is categorized as formal style because Enola makes a courteous request using indirect language instead of giving a direct command. The modal expression *"Might I..."* is a clear indicator of formality, as it softens the request and demonstrates respect toward the listener. According to Joos (1967), formal speech often employs polite expressions and complete grammatical constructions to maintain appropriate social distance during interactions with unfamiliar people.

The dialogue also illustrates Enola's professionalism as a detective. Although examining the bedroom is necessary for solving the case, she recognizes that the room belongs to the missing girl's family and therefore asks permission before entering. By expressing gratitude with *"Thank you"* before making her request, Enola acknowledges the family's cooperation and creates a respectful

atmosphere. This sequence of thanking first and requesting second reflects effective interpersonal communication.

Compared with the first movie, Enola demonstrates greater confidence in conducting investigations. She no longer hesitates when interacting with clients or witnesses, yet she continues to respect social etiquette. Her formal speech therefore reflects both her growing professional experience and her understanding that successful investigations depend on the willingness of others to cooperate.

Language choices are influenced by the relationship between speakers and the purpose of the interaction (Holmes & Wilson 2022). In this case, Enola seeks permission from people she has only recently met. Because she requires their trust and cooperation, she adopts a formal speech style that conveys respect while allowing her investigation to proceed smoothly.

"Everyone thinks detecting is a profession littered with rules, but in truth, there's only one. She's a loose thread, so I'm pulling at her." (16:42)

This dialogue is delivered through Enola's narration while explaining the progress of her investigation into Sarah Chapman's disappearance. As she reflects on the evidence she has collected, Enola describes the investigative principle guiding her search for the truth. The dialogue above is classified as formal style because it is presented as a carefully organized explanation rather than spontaneous conversation. Through this narration, Enola introduces a general principle about detective work before applying it to the specific case she is investigating. Such

systematic organization reflects one of the defining characteristics of formal speech described by Joos (1967).

The vocabulary further reinforces the formal register. Expressions such as *"profession," "in truth,"* and *"littered with rules"* demonstrate deliberate lexical choices that are uncommon in ordinary casual conversation. In addition, the metaphor *"She's a loose thread, so I'm pulling at her"* illustrates Enola's analytical thinking. Rather than describing the investigation literally, she employs figurative language to explain how one seemingly insignificant clue can unravel an entire mystery. This sophisticated expression contributes to the overall formal tone of the narration.

The dialogue also reflects Enola's intellectual development. Unlike the first movie, where she frequently experimented with different investigative methods, the sequel presents her as someone who has developed a clear philosophy regarding detective work. She speaks confidently, indicating that she now trusts her own reasoning and experience. Consequently, formal speech becomes a means of expressing not only information but also professional identity. This style emphasizes clarity, logic, and authority. The structured narration allows viewers to understand how she approaches the investigation while simultaneously reinforcing her image as a capable detective.

"Hello, sir. What a pleasant evening." (16:55)

While conducting an undercover investigation, Enola approaches a stranger in a public setting. To avoid attracting suspicion and maintain her disguise, she greets the man politely before continuing with her investigation.

This utterance is classified as formal style because Enola deliberately adopts polite and conventional language when interacting with someone she does not know. The greeting *"Hello, sir"* immediately establishes a respectful tone, while the expression *"What a pleasant evening"* functions as polite small talk rather than genuine personal conversation. According to Joos (1967), formal speech commonly includes conventional expressions that facilitate interaction between strangers while preserving appropriate social distance.

The dialogue also demonstrates Enola's ability to adapt her speech strategically. Although her true purpose is to gather information, she understands that appearing overly direct might arouse suspicion. Therefore, she begins the interaction with socially acceptable pleasantries before moving toward her investigative objective. This strategic use of formal speech illustrates her increasing sophistication as a detective.

Compared with the first movie, Enola exhibits greater awareness of how language can influence social interactions. She no longer relies solely on disguises or physical appearance to conceal her identity; instead, she consciously adjusts her speech to match the expectations of the situation. Her linguistic choices therefore

become an important investigative tool alongside observation and deduction. In this interaction, Enola's formal greeting helps establish a cooperative atmosphere while minimizing suspicion. Consequently, formal speech functions not only as a marker of politeness but also as an effective communicative strategy that supports the success of her investigation.

"Gentlemen. Ma'am. Good evening." (49:50)

The dialogue above is classified as Formal Style because Enola uses conventional expressions of politeness that conform to the social etiquette expected during a formal gathering. According to Joos (1967), Formal Style is characterized by respectful language, careful sentence construction, and adherence to social conventions. These characteristics are reflected in Enola's greeting, "Gentlemen. Ma'am. Good evening.", which employs formal terms of address and a standard greeting suitable for an aristocratic social event.

The utterance also demonstrates Enola's ability to adapt her language to the social environment. Although she is naturally independent and often communicates informally with people close to her, she recognizes that successful interaction in this setting requires politeness and appropriate etiquette. By greeting William Lyon and his family respectfully, Enola establishes a favourable first impression while maintaining the professionalism necessary to continue her investigation.

This dialogue reflects the influence of Victorian social hierarchy on language use. Members of the upper class were expected to observe strict rules of etiquette, particularly during formal occasions such as balls and social receptions. Enola's

greeting demonstrates her awareness of these expectations and her ability to adjust her speech accordingly.

"I was wondering if I might be able to speak to you, Mr. Lyon." (50:17)

The dialogue above is classified as Formal Style because Enola expresses her request through a highly polite and carefully structured sentence. According to Joos (1967), Formal Style is characterized by standard grammar, respectful expressions, and language that maintains social distance. These characteristics are clearly reflected in Enola's utterance, particularly through the indirect expression "I was wondering if I might be able to...", which softens the request and demonstrates consideration for the listener.

The use of multiple mitigating expressions distinguishes this utterance from ordinary conversational requests. Instead of asking directly, Enola carefully frames her request to avoid appearing demanding. She also addresses the interlocutor as "Mr. Lyon," demonstrating respect for social etiquette and acknowledging that their relationship remains professional rather than personal.

The dialogue further illustrates Enola's development as an independent detective. Unlike the first movie, in which she often relied on improvisation, the sequel shows her consciously employing polite and professional language to gain the trust of potential witnesses. This linguistic development reflects her growing confidence and awareness of appropriate communication in professional settings. In this interaction, Enola's role as a detective and William Lyon's position as a potential source of information encourage the use of Formal Style. Her language

therefore functions not only to show politeness but also to establish credibility and facilitate cooperation.

b. Consultative Style

Consultative style is the speech style most frequently employed by Enola Holmes throughout *Enola Holmes 2* (2022). According to Joos (1967), consultative speech occurs when two or more participants exchange information to accomplish a particular objective. Unlike formal style, which generally involves one-way communication or carefully prepared statements, consultative style emphasizes interaction, cooperation, and reciprocal participation. Speakers ask questions, provide clarification, respond to one another, and negotiate meaning in order to solve problems or reach mutual understanding.

The analysis indicates that consultative style dominates the second movie because the storyline centers on Enola's first official investigation as an independent detective. Throughout the film, she interviews clients, questions witnesses, confronts suspects, discusses evidence with Sherlock Holmes, and communicates with police officers. These situations require continuous information exchange, making consultative speech the most suitable communication style. Compared with the first movie, Enola is no longer merely searching for answers for herself. Instead, she takes responsibility for directing conversations and obtaining information from others to solve the case.

The following data illustrate Enola Holmes' use of consultative style in *Enola Holmes 2* (2022).

"Who have you lost?" (05:46)

This dialogue occurs when Bessie enters Enola Holmes' detective agency seeking assistance in finding her missing sister, Sarah Chapman. Since this is Enola's first official client, she begins the interview by asking whom Bessie has come to find. The question marks the beginning of the investigation and encourages Bessie to explain the circumstances surrounding the disappearance. The dialogue above is categorized as consultative style because it initiates an exchange of information between Enola and her client. Instead of making assumptions about Bessie's problem, Enola begins by asking an open question that allows the client to describe the situation in her own words. Consultative speech is characterized by reciprocal communication in which both speakers contribute to achieving a common objective. In this case, the objective is to understand the nature of the missing-person case before beginning the investigation. The question also demonstrates Enola's professionalism as a detective. Rather than offering immediate solutions, she follows a systematic investigative procedure by gathering essential information first. This approach reflects the communication patterns commonly found in professional interviews, where accurate information must be collected before conclusions can be drawn (Joos, 1967).

"So tell me, when was the last time you saw her?" (09:24)

After learning that Sarah Chapman is missing, Enola continues interviewing Bessie to establish the sequence of events leading to Sarah's disappearance. This dialogue is classified as consultative style because Enola continues collecting information through structured questioning. Instead of asking unrelated questions, she gradually constructs a timeline that will guide the investigation. The expression *"So tell me"* encourages Bessie to provide detailed information while maintaining an interactive conversation. The dialogue reflects Enola's growth as a detective. Compared with the first movie, her questions are no longer driven solely by curiosity but by a systematic investigative method. She understands that determining the last confirmed sighting of a missing person is an essential step in solving the case.

"How did Sarah do it?" (16:04)

During her investigation at the match factory, Enola questions one of Sarah Chapman's co-workers to understand how Sarah managed to carry out certain actions before her disappearance. This utterance is categorized as consultative style because it functions as an analytical question intended to obtain specific information from someone with direct knowledge of the case. Rather than focusing only on what happened, Enola seeks to understand how the events occurred, demonstrating a more advanced level of investigative reasoning.

The question also illustrates Enola's willingness to collaborate with witnesses. She recognizes that solving the mystery depends not only on her own deductions but also on the experiences of people who knew Sarah personally. Consequently, the conversation develops through reciprocal participation, which is a defining characteristic of consultative speech according to Joos (1967).

"Hang on. Why are you here? Is it my case, or your own?" (90:39)

While investigating Sarah Chapman's disappearance, Enola unexpectedly encounters Sherlock Holmes, who appears to be pursuing his own investigation. Curious about his presence, Enola questions whether Sherlock is genuinely helping her or simply following his own case. The dialogue above is classified as consultative style because it represents an exchange of information between two detectives who are attempting to understand each other's investigations. Unlike Enola's conversations with Bessie, where she leads the interview, this interaction takes place between two individuals who possess comparable investigative knowledge. Consequently, the conversation becomes more collaborative, with each participant seeking clarification about the other's purpose.

The sequence of questions *"Why are you here?"* followed by *"Is it my case, or your own?"* illustrates Enola's analytical approach. Rather than accepting Sherlock's presence without question, she attempts to determine whether their investigations are connected. This reflects her increasing confidence as an independent detective who no longer relies unquestioningly on Sherlock's guidance.

In this dialogue, Enola's objective is to clarify Sherlock's intentions while coordinating the investigation. Therefore, consultative speech enables both detectives to exchange information efficiently and avoid misunderstanding.

"I saw you talking with a young woman there. Sarah Chapman." (61:44)

While investigating Sarah Chapman's disappearance, Enola approaches William Lyon after observing his interaction with Sarah. Rather than accusing him immediately, she reveals what she already knows to encourage him to respond. This dialogue demonstrates consultative style because Enola strategically presents information to stimulate further discussion. Instead of beginning with a direct accusation, she first establishes common ground by mentioning Sarah Chapman. This conversational strategy encourages William Lyon to explain his relationship with Sarah and potentially reveal additional information relevant to the investigation.

The utterance also illustrates Enola's growing investigative skill. She carefully controls the conversation by revealing only part of the evidence she possesses, allowing her to observe William's reaction before asking additional questions. Such communication reflects consultative speech because the exchange is designed to obtain information rather than merely present facts.

"Who's paying you, Superintendent Grail?" (66:05)

Near the climax of the investigation, Enola confronts Superintendent Grail after discovering evidence suggesting his involvement in corruption. She directly

questions him regarding the source of his financial support. The dialogue above is classified as consultative style because Enola seeks to obtain confirmation regarding Grail's suspected corruption. Although the question is direct and confrontational, its primary purpose remains the exchange of information. Rather than immediately declaring Grail guilty, Enola allows him to respond, making the interaction consistent with Joos' description of consultative communication.

This dialogue also demonstrates Enola's transformation into a confident detective. Unlike earlier stages of the investigation, where she primarily gathered information from cooperative witnesses, she now questions a powerful authority figure without hesitation. Her willingness to challenge Grail directly reflects both her professional maturity and her commitment to uncovering the truth.

From a sociolinguistic perspective, the interaction illustrates how communicative purpose influences language choice. Because Enola intends to expose corruption while simultaneously obtaining a response from Grail, consultative speech allows her to confront him through questioning rather than through unsupported accusation.

c. Casual Style

Casual style refers to the speech style commonly used in relaxed and informal interactions between people who share close social relationships. According to Wardhaugh and Fuller (2021), casual speech is characterized by spontaneous expressions, incomplete sentences, colloquial vocabulary, humour,

and the use of shared knowledge between speakers. Unlike formal or consultative speech, casual style does not require speakers to carefully organize their language because both participants are already familiar with one another and the communicative situation. Consequently, the primary function of casual speech is not to maintain social distance but to facilitate natural and comfortable interaction.

The analysis indicates that casual style appears frequently in *Enola Holmes 2* (2022), particularly during Enola's interactions with Sherlock Holmes and Lord Tewkesbury. Compared with the first movie, Enola demonstrates greater confidence and emotional openness. Having established herself as an independent detective, she no longer feels compelled to maintain a consistently serious or guarded manner of speaking. Instead, she frequently expresses humour, sarcasm, teasing, and spontaneous emotional reactions when communicating with people she trusts. These interactions reveal not only her linguistic flexibility but also her personal growth throughout the story.

Another interesting finding is that casual speech often serves to balance the tension created by the investigation. Although the second movie revolves around solving a complicated criminal case, moments of light-hearted conversation allow Enola's personality to emerge more naturally. Through jokes, playful remarks, and informal exchanges, the audience is reminded that despite her increasing professionalism, Enola remains a young woman capable of enjoying ordinary social relationships. Therefore, casual speech contributes significantly to the

characterization of Enola Holmes by portraying both her competence as a detective and her humanity.

"Yes, let me know when you meet one." (23:18)

This dialogue occurs during Enola's conversation with Sherlock Holmes when they discuss the qualities of an ideal detective. Sherlock makes a remark that prompts Enola to respond sarcastically. Rather than agreeing with him, she jokingly replies, *"Yes, let me know when you meet one,"* implying that such a person does not actually exist. The exchange reflects the playful dynamic that has developed between the siblings throughout the sequel.

The dialogue above is classified as casual style because Enola responds using humour and light sarcasm instead of providing a serious or carefully structured answer. According to Joos (1967), casual speech frequently occurs in conversations between people who share close relationships, allowing speakers to communicate naturally without maintaining formal linguistic conventions. This characteristic is reflected in Enola's response, which is brief, witty, and dependent upon the shared understanding between herself and Sherlock.

The sarcastic nature of the utterance also demonstrates the familiarity between the siblings. Instead of showing excessive respect toward Sherlock despite his reputation as a famous detective, Enola feels comfortable teasing him. Her response functions less as a literal statement and more as playful banter, illustrating that the relationship between the two characters has become increasingly equal

compared with the first movie. Enola no longer views Sherlock solely as an older brother to admire but also as someone with whom she can exchange jokes and challenge ideas.

From a sociolinguistic perspective, Holmes and Wilson (2022) explain that language choices are strongly influenced by social relationships and communicative context. Because Enola and Sherlock share a close familial relationship, social distance between them is relatively low. Consequently, Enola feels free to express sarcasm without risking misunderstanding or offending her brother. The humorous tone therefore becomes an important marker of casual speech within the interaction.

The casual style is influenced by the close sibling relationship between Enola and Sherlock Holmes. Their familiarity allows Enola to respond sarcastically without threatening their relationship. In addition, the relaxed atmosphere of the conversation encourages humorous language rather than a serious or formal response.

"What? How?" (41:48)

This dialogue occurs when Enola is talking with Sherlock Holmes during the investigation. As the conversation progresses, Sherlock unexpectedly reveals a deduction that accurately describes Enola's situation without her having explained it beforehand. Surprised by Sherlock's extraordinary observational skills, Enola instinctively responds with the brief questions, *"What? How?"* Her reaction reflects

genuine astonishment at how Sherlock is able to infer information so quickly and accurately.

The dialogue above is classified as casual style because it represents an immediate and spontaneous emotional reaction rather than a carefully planned response. According to Joos (1967), casual speech frequently appears in conversations between people who share a close relationship, allowing speakers to communicate naturally through short expressions, incomplete sentences, and emotionally driven responses. These characteristics are clearly reflected in Enola's utterance.

One of the most noticeable features of this dialogue is its fragmented structure. Instead of asking a complete question such as *"How did you know that?"* or *"What do you mean by that?"*, Enola simply says, *"What? How?"* Although grammatically incomplete, Sherlock immediately understands her intention because both participants share the same conversational context. The omission of additional words demonstrates one of the defining characteristics of casual speech, where speakers rely on shared knowledge rather than fully explicit language.

The dialogue also illustrates the close relationship between Enola and Sherlock. Despite Sherlock's reputation as Britain's greatest detective, Enola does not hesitate to express her surprise openly. Rather than responding with formal politeness or carefully considering her words, she reacts instinctively. This spontaneity reflects the low degree of social distance between the siblings, enabling Enola to communicate honestly without concern for maintaining a formal register.

Furthermore, the interaction highlights Enola's admiration for Sherlock's deductive abilities. Although she has become a capable detective herself, Sherlock's observations continue to surprise her. Instead of concealing her amazement, she expresses it immediately through brief and emotionally charged language. This reaction contributes to the natural flow of the conversation and emphasizes the authenticity of their sibling relationship. In this dialogue, Enola's language is influenced by the informal nature of the conversation as well as the unexpected information provided by Sherlock. Consequently, she chooses a simple and spontaneous expression rather than a carefully structured sentence. The utterance therefore demonstrates how emotional reactions and close social relationships encourage the use of casual speech.

"Honestly?" (50:50)

This dialogue takes place when Enola questions William Lyon during her investigation into Sarah Chapman's disappearance. As William provides information regarding the case, he makes a statement that Enola finds difficult to believe. Instead of immediately arguing with him, she responds with the brief expression, *"Honestly?"*, signaling her disbelief while encouraging him to clarify or justify what he has just said.

The dialogue above is categorized as casual style because it expresses Enola's immediate emotional reaction using a single informal expression. According to Wardhaugh and Fuller (2021), casual speech commonly includes abbreviated utterances and sentence fragments because speakers often rely on the

shared conversational context to convey meaning. In this case, the word *"Honestly?"* functions as a complete response even though it consists of only one word. Rather than explicitly stating, *"Are you telling me the truth?"* or *"Do you honestly expect me to believe that?"*, Enola communicates her skepticism through a short expression. The effectiveness of this utterance depends on the preceding conversation, making additional explanation unnecessary. This reliance on contextual understanding is one of the principal characteristics of casual speech.

The dialogue also demonstrates Enola's growing confidence as a detective. Instead of accepting William's statement without question, she immediately signals her doubt through an informal response. Although she remains focused on the investigation, she does not adopt the detached professionalism associated with formal speech. Instead, her natural reaction reflects the conversational flexibility that characterizes casual interactions. The speakers modify their language according to both interpersonal relationships and communicative goals. Although William Lyon is not personally close to Enola, the interaction has developed into a relatively relaxed conversation during the investigation. Consequently, Enola feels comfortable expressing disbelief through an informal conversational marker rather than using a more carefully structured question.

"You're a man when I tell you you're a man." (57:05)

This dialogue occurs during the dance scene when Enola and Lord Tewkesbury attend the ball as part of their investigation. Before entering the ballroom, Tewkesbury appears hesitant and slightly awkward about participating in

the event. Responding to his uncertainty, Enola playfully says, *"You're a man when I tell you you're a man."* Rather than speaking seriously, she teases him while encouraging him to be more confident. The conversation takes place in a relaxed atmosphere despite the ongoing investigation, reflecting the growing closeness between the two characters. The dialogue above is classified as casual style because it demonstrates the use of humour, spontaneity, and informal language between two people who have developed a close personal relationship. Unlike formal or consultative speech, Enola does not attempt to explain her point logically or provide detailed instructions. Instead, she delivers a humorous statement that intentionally exaggerates her authority over the situation. The expression *"You're a man when I tell you you're a man"* is not meant to be interpreted literally. Rather, it functions as light-hearted teasing intended to boost Tewkesbury's confidence before they enter the ballroom. Because both characters understand the humorous intention behind the remark, no misunderstanding occurs despite its unconventional wording.

The dialogue also illustrates how Enola's relationship with Tewkesbury has developed throughout the two films. In *Enola Holmes* (2020), their conversations were often cautious because they had only recently met and were still learning to trust each other. By contrast, the sequel portrays a relationship characterized by mutual trust, emotional comfort, and playful interaction. Enola no longer hesitates to joke with him, while Tewkesbury readily accepts her teasing as a natural part of their communication. The reduced social distance between them creates an environment in which casual speech emerges naturally.

Another important aspect of this dialogue is its contribution to Enola's character development. Throughout most of the movie, she presents herself as a determined detective who prioritizes solving the case over her personal life. However, moments such as this reveal another side of her personality. Although she remains focused on the investigation, she is also capable of expressing warmth, humour, and affection toward someone she trusts. Consequently, casual speech becomes a linguistic reflection of her increasing emotional maturity. Enola and Tewkesbury share a close friendship that gradually develops into a romantic relationship, they communicate in a relaxed and informal manner. Their shared experiences throughout the investigation allow humour and teasing to replace the more cautious language that characterized their earlier interactions. Therefore, the dialogue fulfills the characteristics of casual speech proposed by Joos (1967).

"No! No, no, no. Come back!" (33:25)

This dialogue occurs after Mae is fatally injured while trying to reveal important information related to the investigation. Shocked and desperate, Enola repeatedly calls after Mae, hoping that she will not die before revealing the truth. The situation is highly emotional and leaves Enola with little time to think before reacting.

The dialogue above is classified as Casual Style because it reflects an immediate and spontaneous emotional reaction. According to Joos (1967), casual style is characterized by natural, unplanned language that frequently appears in emotionally charged situations. Instead of producing complete and carefully

organized sentences, speakers often express themselves through short exclamations or repetitive phrases. This characteristic is clearly reflected in Enola's repeated cry, "No! No, no, no. Come back!", which conveys panic, fear, and desperation.

The repetition of the word "No" emphasizes Enola's emotional distress rather than her intention to provide information or maintain formal communication. Likewise, the imperative expression "Come back!" is not used as a polite request but as an instinctive attempt to stop Mae from leaving or dying. The utterance therefore prioritizes emotional expression over grammatical completeness or social etiquette.

Holmes and Wilson (2021) explain that speakers often abandon formal language during moments of intense emotion because their primary objective becomes expressing immediate feelings rather than maintaining linguistic formality. In this scene, Enola's concern for Mae overrides any consideration of politeness or conversational structure. Consequently, the dialogue clearly reflects the characteristics of casual style.

"Not the time." (3:37)

This dialogue occurs while Enola and Tewkesbury are dealing with an urgent and dangerous situation. At a moment when immediate action is required, Tewkesbury attempts to say something that Enola considers irrelevant. She quickly interrupts him by saying, "Not the time," indicating that the current circumstances require their full attention.

The dialogue above is classified as Casual Style because it consists of a brief, direct, and spontaneous expression used during an informal interaction. According to Joos (1967), casual speech frequently contains sentence fragments and shortened expressions because speakers prioritize efficiency and immediacy over complete grammatical structure. The phrase "*Not the time*" is an elliptical expression in which the full sentence, such as "*This is not the right time to discuss that,*" is intentionally shortened.

The utterance also reflects the close relationship between Enola and Tewkesbury. Rather than politely explaining why the conversation should stop, Enola immediately dismisses his remark using concise language. This level of directness is possible because the speakers are already familiar with one another and share mutual trust. The expression therefore illustrates both the spontaneity and informality characteristic of Casual Style.

Language choices are strongly influenced by communicative purpose and interpersonal relationships. In this interaction, Enola's primary objective is to keep Tewkesbury focused on the immediate danger rather than continue an unnecessary conversation. The urgency of the situation encourages the use of short and direct language instead of a more elaborate or polite explanation (Wardhaugh & Fuller, 2021).

d. Intimate Style

According to Joos (1967), intimate style is the most personal form of communication and is generally used between individuals who share the closest emotional relationships. Unlike casual style, which emphasizes relaxed and informal interaction, intimate speech is characterized by deep emotional expression, personal disclosure, affectionate language, and a high degree of mutual understanding. Because speakers already know each other extremely well, intimate conversations often require very little explanation, as much of the meaning is understood through shared experiences and emotional closeness.

The findings reveal that intimate style appears less frequently than formal, consultative, and casual styles in *Enola Holmes 2* (2022). This result is consistent with the overall narrative of the film, which primarily focuses on Enola's first professional detective case. Nevertheless, several important scenes demonstrate Enola's willingness to express emotions more openly than she did in the first movie. Most of these interactions occur between Enola and Lord Tewkesbury, whose relationship gradually develops from friendship into romantic affection. Compared with the first film, Enola becomes more comfortable expressing vulnerability and acknowledging her personal feelings, indicating significant emotional growth throughout the sequel.

"But I understand your struggle, because I struggle too." (84:09)

This dialogue occurs when Enola and Tewkesbury discuss the difficulties they each face because of society's expectations. While reflecting on their personal experiences, Enola reassures Tewkesbury that she understands his situation because she has experienced similar struggles herself. Rather than focusing on the investigation, the conversation becomes a sincere exchange of personal feelings and mutual understanding.

The dialogue above is classified as intimate style because Enola openly shares her own emotional experience in order to comfort someone she deeply cares about. According to Joos (1967), intimate speech is characterized by personal disclosure and communication that is only possible between individuals who share a close emotional relationship. These characteristics are reflected in Enola's statement, *"I understand your struggle, because I struggle too."*

Unlike consultative speech, whose primary purpose is to exchange information, this dialogue is intended to create emotional connection. Enola does not merely acknowledge Tewkesbury's difficulties; she reveals her own vulnerability by admitting that she has experienced similar struggles. This self-disclosure reduces emotional distance between the speakers and strengthens their relationship. The conversation therefore moves beyond problem-solving and becomes a moment of genuine empathy.

The dialogue also illustrates Enola's emotional growth. Throughout much of the film, she presents herself as an independent detective who rarely discusses her personal feelings. In this scene, however, she allows herself to be emotionally vulnerable. Her willingness to share her own experiences demonstrates the trust that has developed between her and Tewkesbury. Enola naturally adopts a more personal style of communication. The utterance therefore represents intimate speech because it prioritizes emotional understanding rather than the exchange of factual information.

"You love me. And as it turns out, I love you too." (88:34)

This dialogue takes place near the end of the movie after the mystery has been solved. Having spent the entire investigation working together, Enola finally acknowledges the feelings that have gradually developed between herself and Tewkesbury. For the first time, she openly admits that she loves him. The dialogue above is classified as intimate style because it contains a direct expression of mutual love between two people who share a close emotional relationship. Intimate speech commonly appears in conversations between romantic partners because speakers feel comfortable revealing their deepest emotions without fear of judgment. This characteristic is clearly reflected in Enola's confession (Joos, 1967)

The sentence *"I love you too"* represents the highest level of emotional disclosure found in the second movie. Unlike previous conversations in which Enola often concealed her feelings through humour or sarcasm, this dialogue contains no playful language or indirect expression. Instead, she communicates

honestly and sincerely, allowing Tewkesbury to understand her true emotions. Such openness distinguishes intimate speech from both casual and consultative styles.

This dialogue also marks an important stage in Enola's personal development. Throughout the film, she repeatedly insists that romance would distract her from becoming a successful detective. However, by the conclusion of the story, she realizes that pursuing her professional ambitions does not require rejecting meaningful personal relationships. Her confession therefore symbolizes both emotional maturity and character growth.

"You really are a nincompoop." (88:41)

Immediately after confessing her feelings to Tewkesbury, Enola affectionately teases him by calling him a *"nincompoop."* Although the word usually functions as a mild insult, in this context it expresses warmth and affection rather than criticism. The dialogue above is categorized as intimate style because the meaning of the utterance depends entirely on the emotional relationship between the speakers. Although the word *"nincompoop."* appears informal, it is not intended to insult Tewkesbury. Instead, it functions as affectionate teasing immediately following Enola's declaration of love. The emotional context transforms the expression into a marker of intimacy rather than casual humour. Intimate speech often contains expressions whose meaning can only be fully understood by the participants themselves (Joos, 1957). In this dialogue, the affectionate use of *"nincompoop."* reflects the comfort and trust that characterize Enola and

Tewkesbury's relationship. A stranger hearing the remark might interpret it as criticism, yet within their relationship it conveys fondness and emotional closeness.

Furthermore, the dialogue demonstrates that intimacy does not always require explicitly romantic language. Following her heartfelt confession, Enola immediately returns to playful teasing, illustrating that emotional closeness allows speakers to move naturally between sincerity and humour without diminishing the affection underlying their words. This combination of openness and familiarity reflects the unique communicative patterns often found in close relationships.

The social meaning of language depends on both the relationship between speakers and the context in which an utterance is produced (Wardhaugh & Fuller, 2021). Because this dialogue follows a mutual confession of love, the playful remark reinforces rather than weakens the intimacy between Enola and Tewkesbury.

3. Comparative Analysis of Speech Styles in *Enola Holmes* (2020) and *Enola Holmes 2* (2022)

After analysing the speech styles employed by Enola Holmes separately in *Enola Holmes* (2020) and *Enola Holmes 2* (2022), this section compares the findings obtained from both films. The comparison aims to identify the similarities and differences in Enola Holmes' speech styles while also examining how her linguistic behaviour develops throughout the two movies. Since both films portray the same main character at different stages of her life, comparing the findings

provides a clearer understanding of how changes in social roles, interpersonal relationships, and communicative situations influence her language choices.

As explained in Chapter I, this study addresses two research questions. The first seeks to identify the speech styles used by Enola Holmes, while the second compares the similarities and differences and determines the most dominant speech style from both movies. Therefore, the comparative analysis presented in this section not only compares the frequency of each speech style but also discusses the social and communicative factors underlying the observed similarities and differences.

Overall, the findings demonstrate that Enola Holmes consistently adjusts her language according to the people she interacts with and the situations she encounters. In both movies, consultative style appears most frequently because detective work relies heavily on gathering information through interaction with others. Nevertheless, the communicative functions of each speech style change noticeably as Enola becomes more experienced and confident in her role as a detective. While the first movie primarily depicts her personal journey of self-discovery, the second movie emphasizes her professional responsibilities. Consequently, the distribution and function of speech styles also develop throughout the narrative.

a. Frozen Style

The comparison indicates a clear difference regarding frozen style between the two movies. In *Enola Holmes* (2020), frozen style doesn't appear, although these utterances occur because the first movie introduces Enola to Victorian social institutions and formal conventions as she begins her journey independently. But frozen style is clearly absent.

There also no utterances representing frozen style were identified in *Enola Holmes 2* (2022). Throughout the film, Enola interviews clients, questions witnesses, confronts suspects, and collaborates with Sherlock Holmes. These communicative situations require flexible and spontaneous interaction instead of fixed ceremonial language.

This finding supports Joos' (1967) argument that frozen style is relatively uncommon in ordinary conversation because it is reserved for highly ritualized situations in which language follows predetermined forms. Since Enola does not participate in ceremonies, official declarations, or ritualized speeches during the second movie, opportunities for frozen style are naturally absent. Similar observations have also been reported in recent studies of language style in films, which note that frozen speech frequently appears only when the narrative includes institutional or ceremonial discourse rather than everyday interpersonal interaction. Recent research likewise emphasizes that film dialogue tends to favor dynamic speech styles that facilitate character interaction and narrative progression.

Therefore, the absence of frozen style in *Enola Holmes* should not be interpreted as a weakness of the analysis. Instead, it reflects the changing communicative demands of the sequel, where investigation and interpersonal communication replace the more institutionally oriented contexts occasionally found in the first movie.

b. Formal Style

Formal style is present in both movies; however, its communicative function changes considerably throughout the narrative. In *Enola Holmes* (2020), formal speech is primarily employed when Enola interacts with strangers or individuals who possess higher social status. At this stage, she is still learning to navigate Victorian society independently. Consequently, formal language functions mainly as a strategy for showing politeness, requesting assistance, and adapting to unfamiliar environments.

The second movie demonstrates a noticeable development in the use of formal speech. Rather than simply expressing politeness, Enola increasingly employs formal language to establish professional credibility as the owner of her own detective agency. She introduces herself confidently to potential clients, explains her investigative methods, requests access to evidence, and defends her competence when her abilities are questioned. Formal speech therefore becomes an important element of her professional identity rather than merely a reflection of social etiquette.

This development also reflects Enola's personal growth. During the first movie, she frequently depends on disguises or strategic behaviour to overcome social prejudice. By the second movie, she has become considerably more confident and openly presents herself as an independent detective. Her language mirrors this transformation through more structured explanations, precise vocabulary, and greater confidence during formal interactions. From a sociolinguistic perspective, Holmes (2013) argues that speakers adjust their language according to changes in social roles and communicative objectives. This principle is clearly illustrated by Enola's speech development. Although formal style appears in both movies, its function evolves from facilitating social adaptation to projecting professional authority. Recent studies on language style in cinematic dialogue similarly suggest that a character's evolving social identity often leads to changes in the communicative function of formal speech, particularly when professional responsibilities become central to the narrative.

c. Consultative Style

Among the four identified speech styles, Consultative Style was the most frequently employed by Enola Holmes in both *Enola Holmes* (2020) and *Enola Holmes 2* (2022). This finding is closely related to Enola's role as a detective, whose primary responsibility is to collect, verify, and interpret information from various individuals. Throughout both movies, she frequently communicates with clients, witnesses, suspects, family members, and other investigators. Consequently, most

of her interactions require reciprocal communication in which information is exchanged through questions, explanations, and responses.

In *Enola Holmes* (2020), consultative speech is largely used to help Enola understand unfamiliar situations while searching for her missing mother and protecting Tewkesbury. Many of her questions reflect curiosity and the need for guidance because she is still learning to navigate Victorian society independently. She often depends on conversations with other characters to obtain information that helps her understand the challenges she faces.

In contrast, consultative speech in *Enola Holmes 2* (2022) demonstrates a significant shift in Enola's communicative role and becomes the most dominant speech style. Rather than simply seeking information for herself, she becomes the person responsible for directing investigations and interviewing others. As the owner of her own detective agency, Enola leads conversations with clients, questions witnesses, confronts suspects, and exchanges investigative ideas with Sherlock Holmes. Her consultative speech therefore becomes more purposeful, systematic, and strategic. Instead of asking questions out of uncertainty, she asks carefully structured questions to obtain evidence and verify information that supports her investigation.

This development illustrates Enola's increasing confidence and professional competence. Compared with the first movie, she demonstrates greater control over conversations and uses language more strategically to achieve investigative objectives. The findings support Holmes' (2013) argument that language varies

according to communicative purpose and the social roles occupied by speakers. As Enola's role changes from an inexperienced young woman to an independent detective, her consultative speech also develops from information-seeking communication into professional investigative discourse.

The findings are consistent with those of Achmad and Sunra (2023), who reported that consultative style was one of the dominant speech styles in *Enola Holmes* because the main character frequently interacted with different individuals to solve problems. However, the present study extends their findings by demonstrating that the function of consultative speech changes considerably in the sequel. Rather than merely collecting information, Enola actively controls conversations and directs investigations, reflecting both her linguistic development and her growing professional identity. Similarly, Indrawa et al. (2023) argue that consultative speech is strongly influenced by communicative purpose and social interaction, both of which are consistently reflected in Enola Holmes' investigative conversations across the two films.

d. Casual Style

Casual Style was identified in both *Enola Holmes* (2020) and *Enola Holmes 2* (2022). In the first movie, Enola primarily uses casual speech with Tewkesbury, Sherlock Holmes, and occasionally through her direct narration to the audience. Because she is still adapting to unfamiliar circumstances, casual conversations appear mainly as brief moments that relieve the tension of the narrative. Her humour and teasing reveal her independent personality, but emotional openness

remains relatively limited because much of the story focuses on survival and self discovery.

The second movie presents a more developed use of casual speech. As Enola becomes more confident in both her professional and personal life, she communicates more naturally with Sherlock Holmes and Lord Tewkesbury. Humorous exchanges, playful teasing, spontaneous reactions, and informal remarks occur more frequently throughout the film. Rather than functioning solely as comic relief, casual speech now reflects the stronger relationships Enola has established with those around her. For example, she comfortably jokes with Sherlock Holmes and frequently teases Tewkesbury while working together during the investigation. These interactions illustrate that reduced social distance encourages increasingly relaxed communication.

Another notable difference concerns Enola's confidence in expressing herself. In the first movie, casual speech often appears as a response to unexpected situations or as part of her adventurous personality. In contrast, the sequel shows Enola deliberately using humour and informal language even during challenging situations. This demonstrates that she has become more comfortable balancing her responsibilities as a detective with her personal relationships. Her casual speech therefore reflects not only familiarity but also emotional stability and self-confidence. This finding is also consistent with Sharma (2025), who highlights that speakers may adjust their linguistic behaviour in response to interactional conditions and social relationships. In this context, Enola's increasingly relaxed and

informal communication reflects her growing familiarity and confidence when interacting with Sherlock Holmes and Lord Tewkesbury.

e. Intimate Style

Compared with the other speech styles, Intimate Style appeared least frequently in both movies. This finding is unsurprising because, according to Joos (1967), intimate speech is reserved for communication between individuals who share the closest emotional relationships, such as family members, romantic partners, or lifelong companions. Consequently, opportunities for intimate communication are naturally more limited than opportunities for formal or consultative interaction.

Although intimate speech appears in both films, its communicative function changes significantly. In *Enola Holmes* (2020), intimate style primarily occurs during Enola's conversations with her mother, Eudoria Holmes. These interactions reveal Enola's longing, disappointment, affection, and emotional vulnerability after being separated from her mother for a long period. Rather than exchanging information, the conversations focus on personal feelings and the emotional bond between mother and daughter. Therefore, intimate speech in the first movie emphasizes familial affection and emotional reassurance.

In *Enola Holmes 2*, intimate speech shifts toward Enola's developing relationship with Lord Tewkesbury. Unlike the first movie, where Enola

deliberately avoids acknowledging romantic feelings, the sequel portrays her gradual willingness to express emotional vulnerability. This development culminates in her confession of love and several emotionally significant conversations that demonstrate deep trust and mutual understanding. Consequently, intimate speech evolves from expressing familial attachment in the first movie to expressing romantic affection in the second.

This shift also reflects Enola's broader character development. Throughout the first film, she prioritizes independence and often suppresses her emotions in order to achieve her goals. However, the second movie demonstrates that personal relationships do not necessarily conflict with her ambition to become a successful detective. Instead, Enola learns to balance professional independence with emotional openness. Her increased use of intimate speech therefore represents an important aspect of her personal maturity rather than merely a change in linguistic style.

B. Discussion

This section discusses the findings presented in the previous subchapter by relating them to the theories and previous studies reviewed in Chapter II. The discussion focuses on answering the two research questions of this study. First, it explains the speech styles employed by Enola Holmes in *Enola Holmes* (2020) and *Enola Holmes 2* (2022). Second, it compares the similarities and differences in Enola Holmes' speech styles between the two films and determines the dominant speech style in each film. The interpretation of the findings is based primarily on

Joos' (1967) theory of speech styles and Holmes' (2013) sociolinguistic framework, while also considering the findings of previous studies published in recent years.

1. Speech Styles Used by Enola Holmes

The analysis revealed that Enola Holmes employed four speech styles throughout *Enola Holmes* (2020) and *Enola Holmes 2* (2022), namely Formal Style, Consultative Style, Casual Style, and Intimate Style. Although Joos (1967) proposes five categories of speech style, Frozen Style was not identified in either movie because none of Enola Holmes' utterances represented fixed or ritualized expressions associated with ceremonial, legal, religious, or institutional discourse.

This finding demonstrates that speech style is closely related to the communicative situations portrayed in the films. Since both movies mainly depict detective investigations, family interactions, and personal relationships, Enola's conversations remain dynamic and adaptable rather than ceremonial. Consequently, the absence of Frozen Style reflects the nature of the narrative instead of indicating a limitation of the theoretical framework. Joos (1967) himself explains that Frozen Style generally appears only in highly institutionalized situations where speakers reproduce predetermined expressions rather than create spontaneous utterances.

Among the four identified speech styles, Consultative Style emerged as the most frequently used in both movies. This result is closely associated with Enola Holmes' role as a detective. Throughout both films, she spends much of her time interviewing clients, questioning witnesses, verifying evidence, confronting suspects, and exchanging information with Sherlock Holmes. These

communicative situations require reciprocal interaction, making consultative speech the most appropriate linguistic choice.

Throughout both movies, Enola demonstrates this variation clearly. She uses Formal Style when establishing professional credibility, Consultative Style while conducting investigations, Casual Style during relaxed interactions with people she trusts, and Intimate Style when expressing deep personal feelings. These findings reinforce the idea that language style is determined not only by grammatical structure but also by social context and communicative intention.

2. Comparative Analysis of Enola Holmes' Speech Style in *Enola Holmes* (2020) and *Enola Holmes 2* (2022)

The comparative analysis reveals both similarities and differences in the speech styles employed by Enola Holmes in *Enola Holmes* (2020) and *Enola Holmes 2* (2022). In terms of similarity, four of the five speech styles proposed by Joos (1967) : Formal, Consultative, Casual, and Intimate Style are identified in both films, while Frozen Style does not occur in either film. This finding indicates that Enola consistently adjusts her speech according to the social and communicative demands of different interactions. The presence of the same four speech styles across both films also suggests that her linguistic repertoire remains relatively consistent, even though the frequency and communicative functions of particular styles change. This finding is in line with Achmad and Sunra (2023), who found that Enola Holmes employs different speech styles according to her interlocutors and communicative situations in the first film. The present study supports their finding by showing that Enola continues to vary her speech style in the sequel, while

extending the analysis by comparing the distribution of these styles across the two films.

Despite this similarity in the types of speech styles identified, the two films differ considerably in their distribution. Consultative Style remains the dominant style in both films, but its use increases substantially from 179 utterances (60.27%) in *Enola Holmes* (2020) to 257 utterances (70.56%) in *Enola Holmes 2* (2022). This increase of 78 utterances, or 10.29 percentage points, represents the most notable quantitative difference between the two films. The dominance of Consultative Style is consistent with Joos' (1967) description of this style as appropriate for reciprocal interactions in which participants exchange information, ask questions, provide explanations, and negotiate meaning. These communicative activities are particularly relevant to Enola's role as a detective because investigation requires her to question clients and witnesses, obtain information, clarify evidence, and communicate her reasoning. The greater proportion of Consultative Style in the second film therefore suggests that Enola's interactions become increasingly centered on investigative and professional communication. This finding is also consistent with the previous study by Achmad and Sunra (2023), which identified Consultative Style as the dominant style in *Enola Holmes* (2020). However, the present comparison demonstrates that its dominance becomes even more pronounced in the sequel.

A difference can also be observed in the distribution of Formal Style. The frequency of Formal Style increases slightly from 67 utterances (22.56%) in the

first film to 74 utterances (20.56%) in the second film. Although the number of formal utterances increases, its proportion decreases because the total number of analysed utterances is higher in the second film. Therefore, the change in Formal Style should not be interpreted simply as an increase in its overall use. Rather, the qualitative analysis indicates a change in its communicative function. In the first film, Formal Style is frequently associated with politeness, social distance, and Enola's adaptation to unfamiliar social environments. In the second film, however, formal expressions are more frequently associated with professional credibility, authority, and the presentation of Enola as an independent detective. This finding supports the sociolinguistic view that speech style is influenced by social roles and communicative purposes. It also extends the findings of previous research by demonstrating that the same speech style can serve different social functions as a character's circumstances and roles change.

In contrast to Formal and Consultative Styles, Casual Style decreases from 45 utterances (15.15%) in the first film to 29 utterances (8.06%) in the second film. Similarly, Intimate Style decreases from 6 utterances (2.02%) to 3 utterances (0.83%). These decreases indicate that Casual and Intimate Styles do not become more frequent as Enola develops. However, frequency alone does not fully explain their significance. Casual Style continues to appear in interactions characterized by familiarity, humour, teasing, spontaneity, and emotional reactions, particularly in Enola's interactions with characters with whom she has established relationships. Intimate Style, although less frequent, continues to represent emotionally close relationships. More importantly, its interpersonal function changes between the

films: in the first film, it is primarily associated with Enola's relationship with her mother, Eudoria, whereas in the second film, it is more closely associated with her emotional relationship with Lord Tewkesbury. Thus, the comparative difference in these styles is not simply a matter of frequency but also concerns the interpersonal contexts in which they are used.

The absence of Frozen Style in both films also constitutes an important similarity. According to Joos (1967), Frozen Style is generally associated with highly fixed and socially established expressions, such as formal ceremonies, rituals, or texts that are expected to remain relatively unchanged. The absence of this style in both films may be related to the conversational and investigative nature of Enola's interactions. Even when she communicates in formal situations, her utterances generally remain responsive to the immediate context rather than following completely fixed linguistic patterns. Therefore, the absence of Frozen Style reinforces the similarity between the two films while also highlighting the predominantly interactive nature of Enola's communication.

Overall, the comparison demonstrates that the two films share the same major range of speech styles but differ in how frequently and functionally those styles are employed. The most significant quantitative change is the increased prominence of Consultative Style, whereas the most notable qualitative changes can be observed in the functions of Formal and Intimate Styles. These findings are consistent with previous sociolinguistic studies showing that speech style varies according to interlocutors, social relationships, and communicative purposes. At

the same time, the present study extends previous research on *Enola Holmes* by demonstrating how the distribution and functions of Enola's speech styles change across two films rather than within a single film. The findings therefore suggest that Enola's speech is not fixed but adapts to the changing social and professional demands surrounding her.

3. Comparison with Previous Studies

The findings of this study both support and extend previous research on speech styles from a sociolinguistic perspective. One of the studies most closely related to the present research is that conducted by Achmad and Sunra (2023), who analysed the speech styles used by the main characters in *Enola Holmes* (2020). Their study found that the characters employed various speech styles depending on the communicative situation, demonstrating that language use is closely influenced by social context and interpersonal relationships. The present study confirms these findings by showing that Enola Holmes consistently adjusts her speech according to her interlocutors, communicative objectives, and the context in which the interaction takes place.

However, the present research contributes several new perspectives that distinguish it from the previous study. While Achmad and Sunra (2023) focused solely on the first *Enola Holmes* movie, this research compares both *Enola Holmes* (2020) and *Enola Holmes 2* (2022). As a result, the analysis provides a broader understanding of how Enola Holmes' speech develops as her personal and professional identity evolves. Rather than examining speech styles in a single

narrative, this study traces linguistic development across two consecutive films, allowing changes in Enola's communication to be observed over time.

Another important difference concerns the research objectives. Previous studies generally concentrated on identifying and classifying speech styles. In contrast, this research not only identifies the speech styles employed by Enola Holmes but also examines the contextual factors influencing her language choices. Consequently, the discussion extends beyond classification to explain why particular speech styles appear in specific communicative situations.

The findings are also consistent with Indrawa et al. (2023), who argue that speech style is determined by various sociolinguistic factors, including participants, setting, topic, and communicative purpose. Throughout both movies, Enola Holmes demonstrates this flexibility by continuously adapting her language according to the people she interacts with and the objectives she intends to achieve. Whether interviewing witnesses, persuading clients, joking with Sherlock Holmes, or expressing affection toward Lord Tewkesbury, her linguistic choices consistently reflect the surrounding social context.

Similarly, Hidayah and Dewi (2024) explain that speech styles differ in their linguistic characteristics as well as their communicative functions. This observation is reflected in the findings of the present study. Formal Style is predominantly associated with professionalism and credibility, Consultative Style functions as the principal means of exchanging information during investigations, Casual Style strengthens interpersonal relationships through humour and spontaneity, and

Intimate Style appears during moments of emotional disclosure and personal vulnerability. Therefore, the findings reinforce the idea that speech style should be understood as both a linguistic phenomenon and a social practice.

The results of this study are also compatible with the findings of Mulya and Mahmud (2023), who analysed speech styles in the movie *Maleficent*. Their research concluded that characters frequently shift between speech styles depending on changes in interpersonal relationships and communicative goals. A similar pattern can be observed in Enola Holmes' interactions. Although she consistently remains the same speaker, her speech style changes dynamically according to the person she is addressing and the circumstances surrounding each conversation. This suggests that speech style is not an inherent characteristic of an individual but rather a flexible linguistic resource used to negotiate different social situations.

Furthermore, this research supports the sociolinguistic perspective proposed by Holmes and Wilson (2022) and Wardhaugh and Fuller (2021), who emphasize that language variation reflects social identity and interpersonal relationships. Enola Holmes' linguistic behaviour clearly illustrates this principle. As she matures from a young woman searching for her mother into an independent detective managing her own investigations, her language evolves accordingly. Her increased confidence is reflected not only in her actions but also in her growing ability to employ different speech styles appropriately in response to changing social contexts.

Finally, the findings may also be interpreted alongside studies examining Enola Holmes from feminist perspectives. Haerani et al. (2024) and Wardani et al.

(2025) argue that Enola represents a form of female empowerment by challenging the gender expectations of Victorian society. Although the present study focuses on sociolinguistics rather than feminism, the findings demonstrate that Enola's linguistic development parallels her personal empowerment. As her confidence increases, she becomes more willing to question authority, defend her opinions, and express both professional competence and personal emotions. Thus, language functions not only as a tool of communication but also as an indicator of her evolving identity.

Overall, the comparison with previous studies demonstrates that the findings of this research are consistent with existing sociolinguistic theories while also contributing new insights through the comparative analysis of two films featuring the same protagonist. By examining Enola Holmes' speech across different stages of her life, this study provides a more comprehensive understanding of how speech style develops alongside changes in social roles, interpersonal relationships, and communicative purposes.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

This study aimed to analyse the speech styles employed by Enola Holmes in *Enola Holmes* (2020) and *Enola Holmes 2* (2022). Using Martin Joos' (1967) theory of speech styles as the primary analytical framework and supported by Holmes' (2013) sociolinguistic perspective, the study addressed two research questions. The first concerned the types of speech styles used by Enola Holmes, while the second compared the similarities and differences in Enola Holmes' speech styles between the two films and determined the dominant speech style in each film..

Based on the analysis, four speech styles were identified, namely Formal Style, Consultative Style, Casual Style, and Intimate Style. Although Joos (1967) proposes five categories of speech style, Frozen Style was not found in either movie because none of Enola Holmes' utterances represented fixed, ritualized, or ceremonial expressions. Instead, the conversations throughout both films were predominantly dynamic, spontaneous, and shaped by the communicative situations in which they occurred.

Among the identified speech styles, Consultative Style emerged as the most dominant in both *Enola Holmes* (2020) and *Enola Holmes 2* (2022). This finding reflects Enola Holmes' central role as a detective whose work depends heavily on interviewing clients, questioning witnesses, verifying evidence, confronting suspects, and exchanging information with other characters. As a result, reciprocal

communication becomes the most frequently employed speech style throughout both films.

The analysis also demonstrates that each speech style serves different communicative functions. Formal Style is primarily used when Enola interacts with strangers, clients, or authority figures, allowing her to establish professionalism, credibility, and politeness. Consultative Style functions as the principal means of exchanging information during investigations and collaborative discussions. Casual Style appears during relaxed interactions with people she knows well, especially Sherlock Holmes and Lord Tewkesbury, and is characterized by humour, teasing, spontaneous reactions, and informal expressions. Meanwhile, Intimate Style occurs only in emotionally significant moments involving people with whom Enola shares a deep personal relationship, particularly Lord Tewkesbury and, in the first movie, her mother, Eudoria Holmes.

The comparative analysis further reveals that Enola Holmes' speech develops considerably across the two movies. In the first film, her language reflects a young woman who is still learning to navigate Victorian society while searching for her missing mother. Consequently, many of her utterances are influenced by uncertainty, curiosity, and adaptation to unfamiliar situations. In contrast, *Enola Holmes 2* portrays Enola as a more confident and independent detective who has established her own detective agency. This personal development is reflected in her speech, particularly through the increased use of Formal Style to project

professional authority and the greater frequency of Casual and Intimate Style during interactions with people she trusts.

Regarding the second research question, the comparison reveals that both films share the same four speech styles: Formal, Consultative, Casual, and Intimate, while Frozen Style is absent in both films. However, the films differ in the frequency and communicative functions of these styles. Consultative Style remains dominant in both films and increases from 60.27% in *Enola Holmes* (2020) to 70.56% in *Enola Holmes 2* (2022). Formal Style increases in frequency from 67 to 74 utterances but decreases proportionally from 22.56% to 20.56%. In contrast, Casual Style decreases from 15.15% to 8.06%, while Intimate Style decreases from 2.02% to 0.83%. These differences indicate that Enola's speech repertoire remains consistent across the two films, while the distribution and communicative functions of particular styles change according to the narrative and interactional contexts. The frequency of her speech style differ from one movie to another. Although the consultative style remains the most dominant style, it appears more frequent in the second movie than in the first movie; the person she use intimate style with also shifts from her mother to Tewkesbury, her potential lover, and the frequency of this style also decreases. The findings indicate that the similarities in *Enola Holmes'* speech styles are that her speech style is influenced by several interconnected sociolinguistic factors. These include the relationship between speakers, communicative purpose, social setting, emotional involvement, and Enola's character development. Among these factors, the relationship between speakers and the communicative purpose appear to exert the greatest influence because they

consistently determine whether Enola employs Formal, Consultative, Casual, or Intimate Style. These findings support Holmes' (2013) argument that language variation is closely related to social context, interpersonal relationships, and communicative goals.

Overall, this study demonstrates that speech style is not a fixed linguistic characteristic but rather a flexible communicative resource that speakers continuously adapt according to changing social situations. Through the comparative analysis of *Enola Holmes* (2020) and *Enola Holmes 2* (2022), this research also shows that Enola Holmes' linguistic development parallels her personal growth from an inexperienced young woman into an independent detective capable of balancing professional responsibilities with meaningful interpersonal relationships.

B. Suggestions

Based on the findings of this study, several suggestions are proposed for future research.

First, future researchers are encouraged to investigate speech styles using a wider range of sociolinguistic theories in order to obtain different perspectives on language variation. While this study employs Joos' (1967) theory, future studies may combine speech style analysis with theories of politeness, code-switching, speech acts, accommodation theory, or pragmatics to provide a more comprehensive understanding of how language functions in social interaction.

Second, future studies may expand the research object by analysing speech styles employed by other characters in the *Enola Holmes* films, such as Sherlock Holmes, Lord Tewkesbury, Eudoria Holmes, or Inspector Lestrade. Comparing multiple characters may reveal how differences in age, gender, occupation, social status, or personality influence language use within the same narrative.

Third, researchers may consider examining speech styles across different genres of films, television series, or digital media. Such comparisons could provide broader insights into how communicative contexts influence language variation in contemporary audiovisual media.

Finally, it is hoped that this study will contribute to the development of sociolinguistic research, particularly studies focusing on speech style in literary and cinematic discourse. It is also expected that this research may serve as a useful reference for students, researchers, and readers interested in sociolinguistics, discourse analysis, and language variation in films.

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APPENDICES

Appendix A: Appointment Letter of The Supervisor



KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH
NOMOR : 890 TAHUN 2026

TENTANG:
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA
DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

Mengingat

Mengingat

Menetapkan

KESATU

KEDUA

KETIGA

KEEMPAT

KELIMA

KEENAM

1. bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk Pembimbing skripsi;
2. bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai Pembimbing skripsi Mahasiswa;
3. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh:

1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;
2. Undang-Undang Nomor 14 Tahun 2005 tentang Guru dan Dosen;
3. Undang-Undang Nomor 12 Tahun 2012 tentang Pendidikan Tinggi;
4. Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam negeri Ar-Raniry Banda Aceh menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi & Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama;
10. Keputusan Menteri Keuangan Nomor 293/MK.05/2011, tentang penetapan institusi agama Islam Negeri UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
11. Surat Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

MEMUTUSKAN

Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa

Mencabut Keputusan Dekan FTK UIN Ar-Raniry No. 033 TAHUN 2026

Mutasi ke:

Prof. Dr. Muhammad Nair, M. Hum

Untuk membimbing Skripsi

Nama	: Putri Masia
NIM	: 220203961
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Comparative Analysis of Speech Style in Enola Holmes Movies

Kepada pembimbing yang bersangkutan namanya diatas diberikan honorarium sesuai dengan peraturan penugasan-lainnya yang berlaku.

Pembayaran akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025 04 2 423925/2024 Tanggal 02 Desember 2024 Tahun Anggaran 2025.

Surat Keputusan ini berlaku sejak enam bulan sejak ditetapkan.

Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa apabila sesuatu akan diubah atau dipertahankan kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di
Padang
Dekan,



Samsul Muluk

Ditetapkan di
Banda Aceh
08 Juli 2026

Tembusan

1. Dekan Kementerian Agama RI di Jakarta;
2. Dekan Pendidikan Islam Kementerian Agama RI di Jakarta;
3. Direktur Pengajaran, Pengajaran, dan Kemahasiswaan Kementerian Agama RI di Jakarta;
4. Kantor Pelayanan Pembinaan Agama (KPPA) di Banda Aceh;
5. Rektor UIN Ar-Raniry di Banda Aceh;
6. Kepala Badan Pengajaran dan Kemahasiswaan UIN Ar-Raniry Banda Aceh;
7. Yang bersangkutan;
8. JKK.



Appendix B:

MOVIE 1				
Duration	Dialogue	Speech Style (Martin Joos)	Interlocutor	Context
05:32	"Mr. Holmes?... And, um, Mr. Holmes? You sent for me? You sent a telegram. Asked me to meet you here."	Formal	Sherlock Holmes and Mycroft Holmes	This is their first meeting in many years. Enola addresses her older brothers respectfully using "Mr. Holmes," reflecting social distance and Victorian etiquette.
59:08	"Thank you for having me."	Formal	Marchioness and family	Enola politely thanks the family after being dismissed.
57:01	"I'm a private detective. I've come to offer my services."	Formal	Sir Whimbrel	Enola introduces herself professionally to gain entry into the house.
57:12	"I'm a lady detective. I work for Sherlock Holmes. I'm his assistant. He sends me ahead of time to prepare the ground."	Formal	Marchioness	Enola invents a professional identity to make herself appear credible. The language is carefully structured and uses occupational terminology.
42:41	"I'm looking for Eudoria Vernet Holmes."	Formal	Edith	During their first meeting, Enola politely introduces her purpose using a careful wording.
116:14	"I am a detective, I am a decipherer, and I am a finder of lost souls."	Formal	Audience	She confidently defines her identity through parallel declarative clauses and elevated lexical choices.
28:00	Listen, Tewkesbury. We have two choices.	Consultative	Tewkesbury	She presents their available options.
27:42	Do you trust me?	Consultative	Tewkesbury	She seeks his confidence before acting.
32:27	Who taught you about flowers and herbs?	Consultative	Tewkesbury	She asks about his upbringing.
32:47	I didn't want to go to Miss Harrison's...	Consultative	Tewkesbury	She explains why she ran away.
75:35	"Greed does funny things to people, Tewkesbury."	Consultative	Tewkesbury	Enola summarizes the motive behind the conspiracy.

71:29	"Why, if you're passionate about flowers, would you come to London?"	Consultative	Tewkesbury	She questions why he left his peaceful hobby behind.
24:04	You're a nincompoop.	Casual	Tewkesbury	She insults him in frustration.
71:47	"Well, I must tie you up and claim it!"	Casual	Tewkesbury	Enola jokingly says she should capture him to collect the reward.
74:36	"If you don't stop looking at me like that, I'll murder you myself."	Casual	Tewkesbury	A humorous exaggeration to hide embarrassment.
76:10	"Move the chest! Move the chest!"	Casual	Tewkesbury	She gives rapid commands while trying to block the door.
106:11	"Congratulations. You finally look like the nincompoop you were born to be."	Casual	Tewkesbury	Outside the government office, Enola playfully teases Tewkesbury. The humorous insult <i>nincompoop</i> and conversational tone mark casual speech.
101:37	"Tewkesbury! No! Wake up... come on... No..." (crying)	Casual	Tewkesbury	Believing Tewkesbury has died, Enola desperately calls his name and pleads for him to wake up. The fragmented structure and repetition reflect intense emotion.
112:50	"Sherlock did." (restrained tone)	Intimate	Eudoria Holmes (Mother)	After reuniting with her mother, Enola explains that Sherlock found her childhood toy. Her short answer reflects mixed emotions and disappointment.
113:01	"Sherlock said."	Intimate	Mother	Enola interrupts her mother by repeating Sherlock's explanation, showing lingering frustration.
113:06	"Sherlock said that too."	Intimate	Mother	She again echoes Sherlock's words, suggesting that she already knows what her mother is about to say.
113:42	"Are you safe now?"	Intimate	Mother	Rather than criticizing her mother, Enola first asks whether she is finally safe.
115:20	"You have to go?"	Consultative	Mother	Enola sadly asks whether her mother must leave again so soon.

115:27	"I'd like that too."	Intimate	Mother	She quietly admits that she also hopes they can still hugging each other a while longer.
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Appendix C:				
MOVIE 2				
Duration	Dialogue	Speech Style (Martin Joos)	Interlocutor	Context
02:42	"I assure you, it was mine."	Formal	Potential client	Enola formally insists that the successful detective case belonged to her, using the reassurance I assure you.
06:42	"Thank you. Might I see her bedroom?"	Formal	Bessie	Enola politely requests permission to inspect Sarah's room using the modal <i>might</i> .
16:42	"Everyone thinks detecting is a profession littered with rules, but in truth, there's only one. She's a loose thread, so I'm pulling at her."	Formal	Audience	Enola explains her investigative philosophy using metaphorical language (<i>loose thread</i>) and abstract vocabulary, presenting detective work as a logical process.
16:55	"Hello, sir. What a pleasant evening."	Formal	Random man on the street	While secretly following Mae, Enola politely greets a passerby to avoid drawing suspicion and maintain her disguise.
49:50	"Gentlemen. Ma'am. Good evening."	Formal	William Lyon and family	Enola politely greets the family at the ball following upper-class etiquette.
50:17	"I was wondering if I might be able to speak to you, Mr. Lyon."	Formal	William Lyon	Enola politely requests a private conversation using multiple mitigating expressions (was wondering, might).
05:46	"Who have you lost?"	Consultative	Bessie	She immediately begins gathering information about the missing person.
09:24	"So tell me, when was the last time you saw her?"	Consultative	Bessie	She continues questioning Bessie to establish a timeline.
16:04	"How did Sarah do it?"	Consultative	Bessie	Enola asks how Sarah managed to enter the office.

90:39	"Hang on. Why are you here? Is it my case, or your own?"	Consultative	Sherlock	She asks Sherlock why he has become involved.
61:44	"I saw you talking with a young woman there. Sarah Chapman."	Consultative	William Lyon	She confronts him by revealing what she knows.
66:05	"Who's paying you, Superintendent Grail?"	Consultative	Superintendent Grail	She directly accuses Grail of taking bribes.
23:18	"Yes, let me know when you meet one."	Casual	Sherlock	She jokingly responds to Sherlock with light sarcasm.
41:48	"What? How?"	Casual	Sherlock	Brief emotional reactions expressing surprise.
50:50	"Honestly?"	Casual	William Lyon	A brief expression of disbelief.
57:05	"You're a man when I tell you you're a man."	Casual	Tewkesbury	Enola playfully teases him while dancing, using humorous and spontaneous wording.
33:25	"No! No, no, no. Come back!"	Casual	Mae	She desperately calls after Mae as she dies.
93:37	"Not the time."	Casual	Tewkesbury	She abruptly dismisses him because of the urgency.
84:09	"But I understand your struggle, because I struggle too."	Intimate	Tewkesbury	Enola expresses empathy by comparing their experiences.
88:34	"You love me. And as it turns out, I love you too."	Intimate	Tewkesbury	She openly admits her feelings.
88:41	"You really are a nincompoop."	intimate	Tewkesbury	Enola affectionately teases him using informal vocabulary.

Appendix D:

Speech Style	Enola Holmes (2020)		Enola Holmes 2 (2022)	
	Frequency	Percentage	Frequency	Percentage
Frozen	0	0.00%	0	0.00%
Formal	67	22.56%	74	20.56%
Consultative	179	60.27%	257	70.56%
Casual	45	15.15%	29	8.06%
Intimate	6	2.02%	3	0.83%
Total	297	100.00%	360	100.00%

