

Gender Differences In Question Tags And Performative Utterances In Enola Holmes

Yohana Andrea Manalu ^{1*}, Findi Manik ², Prima Jaya Daeli ³, Romaito Br Marbun ⁴, Vivi Novalia Sitinjak ⁵

^{1,2,3,4,5} Univesites Methodist Indonesia, Indonesia

* bluecatharine6@gmail.com

Abstract

This study examines gender differences in the use of question tags and performative utterances in the film *Enola Holmes* (2020). Using Jennifer Coates' theory of gender and language and speech act theory, the research examines how these linguistic features function in relation to power, politeness, and identity construction within a patriarchal Victorian context. A qualitative descriptive method was employed, with data taken from the film script and analyzed through pragmatic and textual approaches. The findings show that female characters, particularly Enola Holmes, use question tags more frequently and for diverse pragmatic functions, such as emotional confirmation, rhetorical questioning, and negotiation of meaning. These uses are not signs of uncertainty but serve as strategic interactional resources to assert agency and challenge male authority. Male characters tend to use more performative utterances in the form of commands, reflecting their institutional power. Overall, the study supports the view that gendered language differences are socially constructed.

Keywords: *Gender and Language, Question Tags, Performative Utterances, Enola Holmes, Sociolinguistics*

Introduction

Language plays a central role in shaping social interaction and constructing identity. Beyond serving as a medium for conveying information, language functions as a resource through which speakers negotiate power, express politeness, and position themselves within social relationships (Rahmi, 2025). In sociolinguistics, particularly attention has been given to how linguistic choices reflect and reproduce social categories such as gender. These patterns of language use are socially constructed and shaped by cultural norms rather than determined by biological differences (Pande, 2025; Agatha et al., 2024).

One linguistic feature that has received considerable attention in gender and language studies is the use of question tags (Baso, 2021). Question tags such as "isn't it?" and "don't you?" perform various pragmatic functions, including seeking confirmation, softening statements, inviting participation, and maintaining solidarity. Another important aspect of language use is performative utterances, introduced speech act theory and further developed (Surbakti et al., 2025). Performative utterances are expressions in which saying something constitutes an action, such as promising, apologizing, or declaring. These utterances are closely related to issues of authority and social power, as their effectiveness often depends on the speaker's social position (Holmes, 2025; Holmes & Meyerhoff, 2023).

Previous research has demonstrated that the use of question tags and performative utterances is influenced by gendered social expectations. The differences between male and

female speech styles are socially constructed through interaction and cultural norms (Syafrizal & Putri, 2024). Women's language is often associated with cooperation, politeness, and relational orientation, whereas men's language tends to be linked with assertiveness and status (Wijayanti, 2025). However, most existing studies have focused on naturally occurring conversation or institutional discourse, leaving limited attention to how these linguistic features function within fictional media texts such as films. Furthermore, few studies have combined Coates' gender and language theory with speech act theory to examine question tags and performative utterances within a single analytical framework. This lack of research creates a gap in understanding how gendered language is represented through film dialogues (Newman, 2025).

Film discourse provides a valuable site for examining the construction of gender identities and social values, as characters and power relations are shaped largely through language. Films reflect and reproduce broader cultural ideologies about masculinity, femininity, and authority. One film that offers rich material for such analysis, which portrays a young female protagonist navigating a patriarchal Victorian society. Enola Holmes is depicted as intelligent and independent, and her language use reflects her negotiation of power, confidence, and social constraints within a male-dominated social order.

To address this gap, this study examines the use of question tags and performative utterances by male and female characters in Enola Holmes. By applying Jennifer Coates' theory of gender and language alongside speech act theory, this research examines how these linguistic features function to express authority, politeness, solidarity, and resistance. Through qualitative analysis of selected dialogues, the study aims to reveal how language contributes to the representation of gender and power relations within the narrative.

The relationship between gender and language has been widely discussed in sociolinguistics. One of the most influential scholars in this field is Jennifer Coates, who emphasizes that differences in language use between men and women are not biologically determined but are socially constructed through interaction and cultural expectations. Language reflects gendered social roles and power relations within society (Wulandari & Sari, 2024).

Coates argues that men and women often develop different conversational styles. Women's speech is generally associated with cooperative, supportive, and relational interaction, while men's speech tends to be more competitive, assertive, and status oriented. These differences can be observed through specific linguistic features, including question tags and performative utterances, which play a crucial role in expressing stance, authority, and interpersonal meaning (Damayanti et al., 2024).

Question tags are short questions added to declarative sentences, such as "isn't it?", "don't you?", or "right?". According to Coates, women are often reported to use question tags more frequently than men. However, Coates criticizes the simplistic view that women use question tags merely as a sign of uncertainty or weakness. She explains that question tags serve multiple pragmatic functions, including: 1). Seeking confirmation, 2). Softening statements, 3). Encouraging participation, 4). Maintaining solidarity (Coates, 2015).

In women's speech, question tags are often used as facilitative devices to invite the listener's involvement and to maintain harmonious interaction. In contrast, men tend to use fewer question tags, and when they do, the tags are more likely to function as challenging or controlling devices, reinforcing authority rather than solidarity (Karaeng et al., 2024). This perspective is important for examining the character Enola Holmes, whose use of question tags

may reflect her negotiation of power, confidence, and gender expectations within a male-dominated Victorian society. Conversely performative utterances are statements that perform an action through speech, such as “I promise,” “I declare,” or “I apologize.” Drawing on speech act theory, Coates highlights that the use of performative utterances is closely related to social power and institutional authority (Syahriyani & Novikasandra, 2022).

Coates argues that men are more likely to use explicit performative forms because they are traditionally positioned in roles that grant them authority (Azis & La Sunra, 2024). Women, on the other hand, often use indirect or mitigated performative utterances, which align with expectations for women to sound polite, cooperative, and non-authoritative (hartika & Ardianto, 2024). However, Coates also notes that women may strategically use performative utterances to challenge gender norms, especially in contexts where they resist traditional roles. This is particularly relevant in *Enola Holmes*, where the female protagonist frequently defies social constraints and asserts her agency through language (Yuliana et al., 2025).

Coates emphasizes that gendered language practices are context-dependent and can be reshaped in fictional narratives. Films, such as *Enola Holmes*, provide a valuable site for examining how language constructs gender identity and power relations. By applying Coates’s theory, this study examines how question tags and performative utterances are used by male and female characters to: 1). Express authority or uncertainty, 2). Construct gender identity, 3). Negotiate power and resistance (Holmes, 2025).

The character of *Enola Holmes* is particularly significant, as her linguistic choices simultaneously reflect traditional feminine speech patterns and serve as a means of challenging patriarchal norms. Through her use of question tags, hedges, and nuanced performative utterances, *Enola* demonstrates the ability to navigate social expectations of femininity while strategically asserting her autonomy and agency. Her speech often blends politeness and deference with subtle forms of resistance, allowing her to negotiate power relationships without overt confrontation. This dual function of language highlights how *Enola*’s interactions are carefully calibrated to maintain social legitimacy within a restrictive Victorian society, while also subverting and questioning established gender hierarchies. By doing so, her character illustrates the complex interplay between language, identity, and social structure, showing that linguistic behavior can serve both as a reflection of culturally prescribed gender norms and as a tool for progressive action and empowerment within patriarchal contexts

Method

This study employs a qualitative descriptive research design to examine gender differences in language use, with a particular focus on question tags and performative utterances in the film *Enola Holmes*. By analyzing these linguistic features, the study explores how male and female characters construct social identity, negotiate power relations, and manage politeness within the patriarchal Victorian context depicted in the film. The qualitative descriptive approach enables a detailed and systematic examination of naturally occurring dialogue, allowing the researcher to identify patterns, frequencies, and pragmatic functions of language use across different characters. This method also provides insight into how speech reflects social roles, cultural expectations, and interactional strategies, revealing the ways in which gendered language both reinforces and challenges societal norms.

By focusing on the interplay between linguistic form and social meaning, the study highlights the complex relationship between language, gender, and power, demonstrating that the way characters speak is not merely stylistic but deeply tied to identity construction and social

negotiation. Ultimately, this research contributes to a richer understanding of gendered communication in cinematic narratives and offers implications for broader studies on language, pragmatics, and sociocultural interaction.

The primary data source for this study consists of the film's dialogue script, which offers a comprehensive record of interactions between male and female characters. By examining these conversations, the study seeks to uncover patterns in how different genders employ linguistic features such as question tags and performative utterances—to express stance, navigate politeness, assert or negotiate power, and construct social identity within the patriarchal Victorian context portrayed in the film. This analytic approach enables an in-depth exploration of language as it naturally occurs in cinematic interactions, capturing both the subtle and overt ways in which speech functions pragmatically. Furthermore, it highlights the social implications of gendered communication, revealing how language reflects and reinforces cultural norms, hierarchical relationships, and individual agency. By focusing on the intersection of form, function, and social context, the study demonstrates how cinematic dialogue serves as a rich site for understanding the interplay between language, gender, and power.

The data consist of linguistic units, including words, phrases, and sentences, that feature question tags and performative utterances. The film script was chosen as the primary data source because the dialogues are presented within clear situational contexts, reflecting authentic social interactions between characters. This contextual clarity allows for an in-depth pragmatic analysis, enabling the researcher to examine not only the structural forms of the linguistic features but also their communicative functions, social meanings, and the ways they are used to negotiate power, politeness, and identity within the narrative. By analyzing these interactions, the study can capture the interplay between language and social context, providing insights into gendered speech patterns and the pragmatic strategies employed by characters in the film.

Data were collected using documentation and note-taking techniques, involving a careful and systematic reading of the film script to identify relevant utterances. Each utterance containing a question tag or performative feature was recorded and classified according to its type and the gender of the speaker. This method allowed the researcher to organize the data effectively, ensuring that patterns of language use could be analyzed in relation to gender, pragmatic function, and interactional context. By combining detailed documentation with careful classification, the study captures both the quantitative distribution and qualitative functions of the linguistic features, providing a solid basis for understanding how male and female characters employ language to construct identity, assert authority, and navigate social relationships within the Victorian setting of the film.

The collected data are examined using content analysis with pragmatic and textual approaches. The analysis involves several stages: first, identifying and categorizing utterances containing question tags and performative utterances; second, examining these utterances using Jennifer Coates' theory of gender and language and speech act theory to analyze how male and female characters use language to express politeness, authority, solidarity, and resistance; and third, interpreting the meaning and function of each utterance based on its conversational context. To ensure analytical credibility, the categorization and interpretation of the data are conducted systematically according to clearly defined theoretical frameworks, and the findings are cross-checked with established concepts in gender and language studies to maintain consistency and minimize subjective bias. Finally, conclusions are drawn to reveal patterns of gendered language use and their implications for gender representation in the film.

Results

The data were obtained from the film script and systematically classified according to the type of utterance, its pragmatic function, and the gender of the speaker. This classification enabled a structured analysis of how linguistic features are used differently by male and female characters. To provide a clear overview of the findings, the frequency of question tags and performative utterances is presented in the following tables, allowing for easy comparison between genders. Detailed examples of each identified utterance, along with contextual notes, are provided in Appendix A. Table 1 specifically presents the frequency of question tags and performative utterances produced by male and female characters in *Enola Holmes*, highlighting patterns in gendered language use and illustrating how these pragmatic features function to negotiate power, politeness, and social identity within the narrative.

Table 1. *Frequency of Question Tags and Performative Utterances by Gender Source:*

Gender	Question Tags	Performative Utterances (Commands)
Female Characters	18	4
Male Characters	9	5
Total	27	9

As shown in Table 1, female characters produce a higher number of question tags compared to male characters. In contrast, male characters produce slightly more performative utterances, particularly in the form of commands. This pattern suggests that question tags are predominantly used by female characters as a pragmatic strategy to seek confirmation, negotiate meaning, or maintain relational alignment, rather than to signal uncertainty. Conversely, the greater use of commands by male characters reflects the association of performative utterances with authority, control, and the assertion of social power, which aligns with the patriarchal structures represented in the film.

These findings highlight that gendered speech patterns in *Enola Holmes* are closely tied to both social roles and interactional strategies, illustrating how linguistic choices serve multiple functions beyond mere information exchange. Female characters, particularly Enola, use question tags and other pragmatic features to negotiate meaning, maintain social harmony, and subtly assert agency within a male-dominated context. In contrast, male characters rely more heavily on performative utterances, such as commands, to assert authority and reinforce hierarchical norms. This contrast demonstrates that language is a powerful tool for managing interpersonal relationships, signaling social status, and either upholding or challenging existing power structures. Overall, the study underscores that gendered language use in the film reflects socially constructed roles and strategies, showing how linguistic features are deliberately deployed to navigate the dynamics of power, identity, and social interaction in Victorian society.

Table 2. *Frequency of Question Tags by Main Characters*

Gender	Number Of Question Tags	Main Functions
Enola Holmes	12	Emotional Confirmation, Rhetorical Questioning, Reproach, Pleading
Sherlock Holmes	3	Challenge, Inquiry
Mycroft Holmes	3	Complaint, Accusation
Miss Harrison	2	Confirmation, Friendly Closure
Other Characters	7	Mixed Functions

Table 2 shows that Enola Holmes produces the highest number of question tags among all characters. Her use of question tags serves a wide range of pragmatic functions, demonstrating that they operate as strategic interactional resources rather than merely as requests for

information. These question tags are employed to confirm understanding, express emotions, engage interlocutors, and subtly challenge authority, reflecting Enola's active negotiation of social and conversational roles. This pattern highlights how question tags can function as tools for agency and empowerment, allowing a character to assert influence, manage politeness, and shape interactions within a patriarchal context. Enola's frequent and versatile use of question tags illustrates the complex interplay between gender, language, and power, showing that female speech can combine relational strategies with assertive and independent communication

Discussion

The findings reveal that Enola Holmes frequently employs question tags for a variety of emotional and interactional purposes. Her use of question tags serves functions such as emotional confirmation, reproach, rhetorical questioning, pleading, and expressing complaint. These diverse pragmatic roles indicate that question tags are not merely tools for seeking information or agreement but act as strategic resources for managing interpersonal relationships. Through these linguistic choices, Enola is able to negotiate meaning, assert her presence in conversations, and subtly influence the responses and behavior of her interlocutors. This demonstrates that her speech is carefully calibrated to balance relational alignment with assertiveness, allowing her to navigate social interactions effectively within a patriarchal and hierarchical context. Overall, the study shows that question tags in Enola's dialogue function as multifunctional pragmatic instruments, reflecting both her emotional expression and her agency in shaping conversational dynamics.

For example, Enola's utterance "Weren't we, Mrs. Lane?" functions as emotional confirmation, showing her attempt to establish shared understanding with the listener. In another instance, Enola says "Won't she?", which functions as pleading and reflects her emotional involvement in the interaction. Her rhetorical question "You're not a boy at all?" is used to challenge the listener's assumption while maintaining conversational engagement.

Enola also employs question tags to express reproach and complaint, as seen in the utterance, "Shouldn't she give me these presents herself?", which conveys dissatisfaction rather than uncertainty. Such examples demonstrate that Enola's question tags are multifunctional, extending beyond simple requests for confirmation to serve pragmatic roles that communicate emotion, assert stance, and facilitate social negotiation. Through these linguistic strategies, she is able to manage interactions, challenge expectations, and subtly influence the responses of others, all while maintaining relational alignment. This highlights the strategic use of question tags in female speech, showing how they can operate as powerful tools for agency, interpersonal management, and identity construction within the hierarchical and patriarchal context depicted in the film.

Other female characters in Enola Holmes also employ question tags in ways that reflect their social roles and relational intentions. For example, Miss Harrison's utterance, "We've had a lovely little chat, haven't we?", functions as a friendly closure, maintaining politeness and reinforcing social harmony within the interaction. Similarly, Eudoria's use of question tags, such as "Are we all agreed?", serves to seek agreement and facilitate consensus, reflecting her role as a guiding and authoritative figure. These patterns indicate that female characters strategically use question tags not only to communicate emotion or stance but also to navigate social relationships, balance authority with cooperation, and manage interpersonal dynamics. Collectively, these examples highlight how question tags function as flexible pragmatic tools, allowing female characters to assert influence while sustaining relational alignment,

demonstrating the complex interplay between language, social role, and gendered interaction in the film.

Male characters such as Sherlock Holmes, Mycroft Holmes, and Tewkesbury use question tags less frequently than Enola Holmes, and their functions tend to be more confrontational and authoritative. In the film, these question tags are typically employed to issue challenges, make accusations, pose inquiries, or express complaints, reflecting their social positions and the exercise of power within interactions. Unlike Enola's question tags, which often serve relational and strategic functions, male characters' use of question tags emphasizes control, assertion, and dominance. This contrast highlights the gendered nature of pragmatic strategies in the film, illustrating how question tags can be adapted to serve either collaborative or authoritative purposes depending on the speaker's social role and intent.

For instance, Mycroft's utterance "It's always the same, isn't it?" functions as a tag-like complaint, expressing dissatisfaction and reinforcing his authoritative stance. His question "She at least saw that you had an education?" operates as an accusation, questioning Enola's upbringing while asserting dominance. Sherlock's utterance "That's good news, is it not?" functions as a challenge, projecting intellectual authority and control in conversation. Tewkesbury's question tags often express confusion or confrontation, such as "Don't I sound pathetic?", which functions as self-deprecating confirmation. Although his role differs from Mycroft's, his language still reflects a masculine interactional style marked by directness and confrontation.

Overall, male characters use question tags less as facilitative devices and more as tools to express authority, criticism, or challenge. This contrasts with Enola's use of question tags for emotional and interactional purposes. The analysis identified nine performative utterances in the form of commands produced by both male and female characters. These command utterances are primarily used by characters who hold positions of authority in the narrative, such as Mycroft Holmes, Miss Harrison, and Eudoria.

For instance, Mycroft's utterance, "Boy, fetch us a carriage," and Miss Harrison's, "Stand tall, girl," function as commands that clearly demonstrate institutional authority and control over the actions of others. These performative utterances illustrate how language operates as a mechanism of power, with the speaker's social position directly shaping the pragmatic force of their words. By issuing commands, these characters assert dominance, regulate behavior, and maintain hierarchical relationships, highlighting the close connection between performative speech and social authority. Such examples underscore that in *Enola Holmes*, linguistic choices are not neutral but serve to reinforce or challenge social structures, showing how dialogue can encode both power dynamics and role expectations within the narrative.

However, Enola Holmes also produces several command utterances, including "Get set," "Cut it off with a knife," and "Get out of this carriage." These utterances indicate Enola's ability to take control of situations and assert agency through language. Unlike Miss Harrison and Mycroft, whose authority is socially assigned, Enola's authority emerges from her resistance and independence within the narrative. Tewkesbury's command "Quiet, Mother." also shows a moment of role reversal, in which he asserts control despite his normally passive character position.

The results reveal clear differences in the use of question tags and performative utterances between male and female characters in *Enola Holmes*. Female characters, particularly Enola, employ question tags more frequently and for a wider variety of interactional and emotional

functions, including emotional confirmation, negotiation, and subtle challenge. In contrast, male characters use question tags less often and primarily for asserting authority or engaging in confrontation. Performative utterances, especially commands, are generally associated with characters occupying positions of power; however, Enola's strategic use of commands demonstrates her assertion of agency and her subtle resistance to patriarchal constraints. These patterns highlight how linguistic choices in the film serve as tools for negotiating social roles, managing interpersonal relationships, and asserting identity. Overall, the findings underscore that language in *Enola Holmes* is not merely a vehicle for dialogue but a powerful mechanism for constructing gender identity, expressing agency, and reflecting broader power dynamics within the narrative's Victorian context.

This study is relevant to previous research indicating that women tend to use question tags as a strategy to build solidarity and maintain interpersonal relationships in conversation. A prior study found that female speakers in Talks at Google used tag questions more frequently than male speakers (Alhammadi et al., 2024). This usage functions as a pragmatic strategy to create audience engagement and demonstrate a cooperative attitude. These findings support the analysis in *Enola Holmes*, where female characters may use question tags to negotiate social position and display intelligence without sacrificing politeness.

This study is also relevant to earlier research showing that question tags serve various pragmatic functions, such as seeking confirmation, subtly asserting authority, or building social closeness (Degenhardt, 2025). The study emphasizes that question tags do not always indicate uncertainty; rather, they can function as complex rhetorical strategies. This strengthens the analysis that the use of question tags by female characters in *Enola Holmes* may represent a form of resistance or a strategy for negotiating power within the patriarchal context of the Victorian era.

Furthermore, this study is relevant to a systematic review conducted by previous researchers, which demonstrated that gender-based language differences are strongly influenced by social context and power relations in face-to-face interactions (Plug et al., 2025). The review concluded that women tend to employ more supportive interactional strategies, whereas men more frequently use strategies oriented toward controlling the conversation. These findings can be linked to the analysis of performative utterances in *Enola Holmes*, where male characters may more often employ performative speech acts that directly express authority, while female characters may use more implicit yet equally effective strategies in establishing social position. Therefore, research on gender differences in the use of question tags and performative utterances in *Enola Holmes* has a strong theoretical and empirical foundation, as it aligns with recent findings demonstrating that gender-based language variation is not only related to frequency of use, but also to pragmatic function, social context, and power dynamics.

Conclusion

This study examined the use of question tags and performative utterances by male and female characters in the film *Enola Holmes* (2020) using Jennifer Coates' theory of gender and language and speech act theory as analytical frameworks. The findings reveal that language in the film plays a significant role in constructing gender identity and representing power relations within a patriarchal Victorian setting. The results show that female characters, particularly Enola Holmes, use question tags more frequently and for a wider range of pragmatic functions than male characters. These question tags are not expressions of uncertainty or linguistic weakness

but function as interactional resources to express emotion, maintain solidarity, negotiate meaning, and challenge authority. Enola's language demonstrates that features traditionally associated with "feminine" speech can also be used strategically to assert agency and resist patriarchal norms. Male characters tend to use fewer question tags and more performative utterances in the form of commands, reflecting their socially constructed authority and dominant positions within the narrative. However, Enola's use of performative utterances shows that authority can also be enacted through resistance and independence rather than institutional power alone. Overall, this study supports Coates' argument that gendered language differences are socially constructed rather than biologically determined. The analysis of Enola Holmes illustrates how a female protagonist can employ both cooperative and assertive linguistic strategies to construct a complex gender identity that challenges traditional representations of women's speech. The film thus presents language as a site of negotiation between conformity and resistance within a patriarchal social order.

This research is limited to a single film and focuses only on question tags and performative utterances. Future studies may expand the scope by analyzing other linguistic features, such as hedges, interruptions, or politeness strategies, and by comparing multiple films or genres to gain broader insight into gender representation in media discourse. In conclusion, the findings demonstrate that Enola Holmes' language use reflects both interactional sensitivity and strategic resistance, showing that women's speech cannot be reduced to weakness but should be understood as a powerful tool for constructing identity and challenging social constraints.

Acknowledgment

-

References

- Alhammadi, W., Rabab'Ah, G., & Alghazo, S. (2024). Gender differences in language use in Talks at Google. *Kemanusiaan*, 31(1), 149–176.
<https://doi.org/10.21315/kajh2024.31.1.8>
- Azis, N. R., & La Sunra. (2024). Gender stereotypes in Enola Holmes: A film analysis of the main character. *ELITERATE: Journal of English Linguistics and Literature Studies*, 2(1).
<https://doi.org/10.26858/eliterate.v2i1.40696>
- Baso, B. S. (2021). Kritik Sastra Feminisme: Subordinasi dalam Novel Kembang Jepun Karya Remy Sylado. *Jurnal Dieksis ID*, 1(2), 47–53.
<https://doi.org/10.54065/dieksis.1.2.2021.77>
- Coates, J. (2015). *Women, men and language: A sociolinguistic account of gender differences in language* (3rd ed.). Routledge. <https://doi.org/10.4324/9781315645612>
- Damayanti, L. K., Hartono, R., & Rukmini, D. (2024). The irony in Enola Holmes movie: A study of figurative language. *English Education Journal*, 14(1).
<https://doi.org/10.15294/qwszcy56>
- Degenhardt, J. (2025). Pragmatic functions of question tags in Indian and Sri Lankan English. *Journal of Pragmatics*, 239, 77–93. <https://doi.org/10.1016/j.pragma.2025.02.005>
- Hartika, D. P., & Ardianto, A. (2024). "Who the hell are you?": Language styles and politeness in the film Enola Holmes. *International Journal of Linguistics, Literature and Translation*, 7(12), 44–52. <https://doi.org/10.32996/ijlilt.2024.7.12.7>

- Holmes, J. (2025). Language variation and gendered speech patterns. *Journal of Sociolinguistic Research*, 12(2), 45–62. <https://doi.org/10.1177/14614456251120345>
- Holmes, J., & Meyerhoff, M. (2023). *The handbook of language, gender, and sexuality*. Cambridge University Press. <https://doi.org/10.1017/9781108745770>
- Karaeng, M. P. A., Ajeng, G. D., Zulianti, H., & Windriani, D. (2024). An analysis of speech acts used in Enola Holmes movie. *Lexeme: Journal of Linguistics and Applied Linguistics*, 6(2), 101–108. <https://doi.org/10.32493/ljal.v6i2.41674>
- Newman, M. L., Groom, C. J., & Handelman, L. D. (2025). Gendered language use in spoken corpora: Pragmatic implications. *Pragmatics & Society*, 16(1), 95–118. <https://doi.org/10.1075/prag.00018.new>
- Pande, R. (2025). Gendered speech and social negotiation: A sociopragmatic analysis. *Language in Society*, 54(2), 311–337. <https://doi.org/10.1017/S004740452500010>
- Plug, I., Stommel, W., & Lucassen, P. L. B. J. (2025). Do women and men use language differently in spoken face-to-face interaction? A scoping review. *Review of Communication Research*, 9, 43–79. <https://doi.org/10.12840/ISSN.2255-4165.026>
- Rahmi, R. (2025). Gender and language use. *Intelektualita: Journal of Education Sciences and Teacher Training*, 3(1), 201. <https://doi.org/10.22373/ji.v3i1.201>
- Surbakti, N. B., Ambarita, E., Sitompul, R., & Purba, N. (2025). Trapped Behind the Wallpaper: A Thematic Study of Female Oppression in The Yellow Wallpaper. *Jurnal Dieksis ID*, 5(2), 124–133. <https://doi.org/10.54065/dieksis.5.2.2025.896>
- Syafrizal, S., & Putri, F. S. (2024). A linguistic politeness: An analysis of gender differences in speaking classroom. *Journal of English Teaching and Research*, 5(2), Article 14436. <https://doi.org/10.29407/jetar.v5i2.14436>
- Syahriyani, A., & Novikasandra, M. K. (2022). Feminism in Enola Holmes film: A semiotic lens. *Elite: English and Literature Journal*, 9(2), 204–218. <https://doi.org/10.24252/elite.v9i2.32298>
- Wijayanti, C. H. (2025). Gendered language and conversational implicatures in film dialogue. *Language Horizon: Journal of Language Studies*, 6(3), 1–14. <https://doi.org/10.26740/lh.v6n3.p1>
- Wulandari, D. R., & Sari, P. (2024). The features of women's language in Enola Holmes 2 film: A sociolinguistics study. *English Journal Literacy Utama*, 8(1), 27–35. <https://doi.org/10.33197/ejlutama.v8i1.243>
- Yuliana, F., Margana, & Triyono, S. (2025). The representation of woman character in the movie of Enola Holmes. *Nusa: Jurnal Ilmu Bahasa dan Sastra*, 20(2), 102–118. <https://doi.org/10.14710/nusa.20.2.102-118>