

PRESUPPOSITION OF CONFESSIONAL DISCOURSE USED BY THE MAIN CHARACTER IN THE ENOLA HOLMES (2020)

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Abstrak

Studi ini menyelidiki penggunaan asumsi dalam bahasa confessional dalam dialog yang dilakukan Enola dalam film *Enola Holmes Season 1*, yang dirilis di Netflix pada tahun 2020. Tujuan penelitian ini adalah untuk menentukan jenis asumsi apa saja yang berkontribusi pada percakapan confessional dan bagaimana keduanya berkontribusi pada perkembangan karakter Enola. Penelitian ini menggunakan pendekatan kualitatif, dengan satu set data dan dokumentasi. Teori presupposition George Yule, teori fungsi confessional discourse Mandziuk, dan teori confessional discourse Sara Mills digunakan untuk menganalisis data. Studi ini menyelidiki jenis presuposisi apa yang digunakan Enola, bagaimana penggunaan presuposisi mempengaruhi confessional discourse, dan bagaimana kombinasi presuposisi dalam confessional discourse dapat membangun perjalanan karakter. Studi menunjukkan bahwa lima presuposisi digunakan: aktif, existential, lexical, struktural, dan non-faktif. Ketiga fungsi confessional discourse yang ditemukan yaitu therapeutic, didactic, dan interrogatory. Hasil menunjukkan bahwa penggunaan praanggapan dalam confessional untuk menciptakan emosi menunjukkan ketidaksetujuan terhadap standar yang ditetapkan oleh lingkungan terhadap perempuan.

Kata Kunci: praanggapan, wacana pengakuan, pengembangan karakter

Abstract

This study examines the use of assumptions in confessional language in Enola's dialogue in the Netflix series *Enola Holmes, Season 1*, which was released in 2020. The purpose of this study is to determine the types of assumptions that contribute to confessional conversations and how they influence Enola's character development. This research uses a qualitative approach, with a set of data and documentation. George Yule's presupposition theory, Mandziuk's confessional discourse function theory, and Sara Mills' confessional discourse theory were used to analyze the data. The study investigates what types of presuppositions Enola uses, how the use of presuppositions affects confessional discourse, and how the combination of presuppositions in confessional discourse can build the character's journey. The study shows that five presuppositions are used: active, existential, lexical, structural, and non-active. The three functions of confessional discourse found were therapeutic, didactic, and interrogatory. The results show that the use of presuppositions in the confessional to create emotions shows disapproval of the standards set by the environment against women.

Keywords: presupposition, confessional discourse, character building.

1. INTRODUCTION

Language is a complex communication tool that serves to reflect social, psychological, and cognitive processes. Presuppositions and confessional discourse serve as linguistic methods that, when combined, help convey the implied meaning in a conversation. Presuppositions can be interpreted as assumptions that are known to be true by both speakers and interlocutors as the background of discourse, regardless of the truth. Presuppositions emphasize indirect interpretation of meaning. While confessional discourse relates to the acknowledgment of personal experiences, emotions, or thoughts in a reflective or self-disclosure manner that aims to strengthen the

speaker's identity and build a connection with the speech partner or audience. The combination of presupposition and confessional discourse can enhance linguistic phenomena, especially in narrative media such as movies, where in movies, characters influence the perception of speech partners or audiences by conveying stories directly or indirectly.

In the pragmatic study of presupposition theory, the theory of Yule (1996), as the basis for understanding the implied meaning in communication, this theory shows how context and prior knowledge can be the basis and influence the interpretation by the speech partner of the message conveyed by the speaker. In the world of film and television, confessional discourse is often used by

characters to communicate both directly to the audience and to other characters. As in the movie *Enola Holmes* (2020), in the movie the main character, Enola Holmes, often does monologues to convey emotions and thoughts to the audience by using confessional discourse with the aim of bringing the audience into the story by feeling what Enola feels and achieving audience empathy. In addition, Enola also often uses confessional discourse when conducting dialog with other characters to show her feelings and opinions about the prevailing norms to emphasize her position against the norms of restrictions for women. This movie raises the issue of feminism (Dika Putra Pamungkas & Abdillah Nugroho, 2023), especially in the Victorian era, which is the setting of the movie. Enola strongly challenges gender stereotypes and patriarchal norms that were still adhered to by people in that era. From the few existing studies on presuppositions and confessional discourse, this research is a combination of presuppositions with confessional discourse in fictional narratives, especially in film media.

This research emphasizes that presuppositions and confessional discourse are powerful linguistic elements that can shape character identity, build empathy, and convey stories effectively in narratives. An analysis of how presuppositions can support confessional discourse in fictional narrative dialogue, especially in film media, is needed to understand how characters express inner thoughts and identity to the audience and other characters. The film *Enola Holmes* was chosen as the object for this research because it explicitly displays the negotiation between personal and social identities through its cinematic narrative, with the main character often using confessional discourse in monologues to the audience and dialogues with other characters. This research uses the theory of presupposition George Yule (1996), theory of the confessional discourse function by Mandziuk (2001) and the theory of confessional discourse in feminism by Sara Mills (2001) as a basis for analyzing data.

This research focuses on identifying the types of presuppositions used by the main character in *Enola Holmes* (2020). The types of presuppositions that may be found in this research, according to Yule's theory, are existential, lexical, factive, structural, non-factive, and counterfactual. Then, this research will discuss how presuppositions play a role in the concept of confessional discourse functions performed by Enola both in monologues and dialogues in interactions between characters. Furthermore, the findings will be collated to find out how the confessional discourse function represents Enola's strength as the main character in the context of feminism and the rejection of social norms that limit women's lives. This research was conducted using a qualitative approach based on the analysis method of

(Creswell & Poth, 2016) to reveal how presuppositions contribute to the depiction of identity, emotional state, and relational position with the audience.

based on the theory presupposition in the book of Pragmatics by Yule (1996). Presupposition is divided into six types, namely, the first Existential presupposition. In this type of presupposition, the speaker assumes the existence of something or a thing, usually seen from the use of certain definite nouns or the ownership of something. Example: They are walking >> (A group of people is known to be walking). The second type is Factive presupposition. In this type of presupposition, it is characterized by information followed by verbs *know*, *realize*, *regret*, *aware*, *odd*, and *glad* that indicate the truth of something that happened, for example: He didn't realize that he was hurt>> (he was hurt). The third type is Lexical presupposition, in which this type of presupposition is triggered by several verbs such as *manage*, *stop*, and *again*. Which indicates a change of state. These words not only convey their explicit meaning but also carry an implied background assumption about prior conditions or states. Example: they start speaking>> (they are quiet before). The fourth type is Structural Presupposition, in this type of presupposition the assumption is characterized by the grammatical form of a statement that is often found in questions 5W+1H (What, When, Where, Who, Why, How), for example: where do you buy that hat?>> (you already bought a hat). The fifth type is non-factive presupposition; this type of presupposition states the assumption of the speaker that is not true or the assumption is not necessarily true. Characterized by the use of the words *dream*, *think*, *assume*, *imagine*, *pretend*, example: she thinks that her argument is true>> (she believes that her argument is true). The sixth type is counterfactual presupposition, in this type of presupposition the assumption is not only not true, but also states the opposite of untruth, or contrary to the fact so that it can be identified by the use of *if-clause*, for example: If I am his friend, I will help him>> (I am not his friend)

The study of power dynamics and how women, both individually and collectively, negotiate their power is at the heart of feminist theory in general (Sara Mills, 2001). According to Foucault's research on recognition in sexual construction, being able to accept one's impulses and behaviors turns into a way to control and understand their relationships and establish a relationship between one's identity and society (Foucault & York, 1978). The research shows the three functions of confessional discourse, namely therapeutic, didactic, and interrogatory. The therapeutic function is how the confession conveys to the audience about self-realization, self-awareness, and self-development towards women's self-exploration and emotional release for the reader. Help women process their

experiences and emotions to provide lessons. Stories often depict characters overcoming struggles, which can resonate with the reader and provide a sense of hope and validation. The didactic function is that the speaker conveys his life experience to the audience. Then, the audience can learn something from it. Confessors also provide the option to learn from their real lives. The interrogatory function is to reveal the result in an understanding that is contrary to his statement or contradiction with reality. The discourse of recognition raises questions about cultural norms and societal prohibitions, especially regarding the role of women. It challenges readers to think critically about the expectations placed on them and the contradictions in those expectations.

METHOD

The data used in this study comes from the confessional language and presuppositions that the main character in Enola Holmes makes in her speech. The data comes from Enola Holmes 1 (2020), which was directed by Harry Bradbeer and was already released on Netflix on September 23, 2020. This study uses the documentation technique to collect the data. As written data, the researcher retrieved the script from www.springfieldspringfields.co.uk and downloaded the movie from Netflix to ensure that the transcript accurately reflected the dialogue in the movie, and the researcher cross-checked the transcript against the original subtitles on *Netflix*. Then rewrite the data that contains confessions and presuppositions to be analysed.

Following steps to conduct this study, such as selecting the conversation by Enola Holmes that contains confessional discourse and presupposition. Then, documentation, the researcher rewrites the selected utterances and groups them selected utterances based on confessional discourse function and the types of presupposition.

RESULT AND DISCUSSION

1. Presupposition In Therapeutic Function

1.1 Existential Presupposition in Therapeutic Function

Data 1	Existential Presupposition	Context
	(00:06:05) Mycroft: "Where's your hat and your gloves?" Enola: "Well, I have a hat. It just makes my head itch."	Setting: In the train station Situation: Mycroft and Sherlock are confused because they do not recognize Enola

	<u>And I have no gloves."</u> Mycroft: "She has no gloves?" Sherlock: "Plainly no, Mycroft."	Condition: Enola didn't follow social norms for ladies Participant: Enola, Sherlock, Mycroft
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>>Enola had a hat, but she did not wear it

>>Enola do not have gloves

In the context of the above conversation, the wearing of hats and gloves is a common social norm for women. Enola's sentence in the above conversation shows that she knows about the existing norms but doesn't use them intentionally because she feels uncomfortable. The use of possessive constructs like "I have a hat" and "I don't have gloves" causes existential presumptions in the above sentence. The sentence shows an object's presence and absence as well as the assumption that hats and gloves are part of the dress code that the three characters are familiar with. In therapeutic function, Enola recognition means a personal recognition of the rejection of the norms that are common to female appearance. This expression Enola represents an independent personality and also invites the audience to understand her position against the social conditions that prevailed at the time, such as that women had to wear hats and gloves, in this case expressed in the conversation between Mycroft and Sherlock.

1.2 Factive Presupposition in Therapeutic Function

Factive Presupposition	
Data 7 (00:01:21) Enola: "My father died when I was young. I don't really remember him. And both my brothers left home soon after. I barely remember them, either." >>Enola doesn't really have any memories of her father and her two siblings	
(00:07:06) Mycroft: "What the hell has she been playing at?" Mrs. Lane: "Gentlemen, welcome home. It's been some time."	Setting: in front of Ferndell House Situation: Enola, Sherlock, and Mycroft have just arrived in the house Condition: Mrs. Lane happy to welcoming Mycroft and Sherlock Participant: Mrs. Lane, Mycroft, Enola, Sherlock
(00:16:24) Sherlock: "We could never persuade you to put any	Setting: Under the Tree

trousers on. Your bottom was always bare. I think that's all the memories I have." Enola: "Thank you."	Situation: Sherlock rests under the tree, and Enola already sits on the tree branches Condition: Sherlock tells Enola about the memory that he has of Enola Participant: Sherlock, Enola
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>>Enola just has a little memory of her father and her brothers

The sentences "*my father died when I was young*" and "*my brother left home soon after*" are possessive constructions, meaning that the statement is based on the fact of the events that have occurred, namely the death of his father and the leaving of her two older brothers from home. The words "*died*" and "*left home*" trigger the assumption that both events have happened in the past. This sentence includes a therapeutic function because it acts as a personal confession conveyed by Enola to build emotional closeness with the audience, as well as showing the inner condition experienced due to the loss of family members. Then, Mycroft's remark, "What the hell has she been playing at?" assumes that she has indeed left the house for a long time and is surprised by the change in the house, which is not well-maintained. In addition, the remark from Mrs. Lane: "Gentlemen, welcome home. It's been some time." It also supports Enola's assertion that Mycroft and Sherlock have indeed left home a long time ago.

1.3 Lexical Presupposition in Therapeutic Function

Data 12	Lexical Presupposition	Context
	(00:13:28) Mrs. Harrison: "At my finishing school, you will learn how to be a young lady, and you'll make many new friends." <u>Enola: "I don't need friends. I have my own company. And I don't need to go to your ridiculous school."</u>	Setting: in Ferndell House Situation: Enola is being measured for uniform Condition: Enola refuses to go to school to the school for young ladies Participant: Enola, Mrs. Harrison

	Mrs. Harrison: (slapped Enola)	
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>>Enola already has her company, and she enjoys working on herself

In the conversation, Enola's statement, "I have my own company", contains existential assumptions because it assumes that there is something, in this case, her own company, despite the new environment offered by Mrs. Harrison. Enola's remarks about the ridiculous school so offended and upset Mrs. Harrison that she had to slap Enola in response. In the context of the learning function, this speech also shows Enola's firm attitude, which wants to teach the value of independence and oppose the social norms imposed on her, such as a woman having to get a formal education in order to build her identity.

1.4 Non-Factive Presupposition in Therapeutic Function

Data 14	Non-Factive Presupposition	Context
	Enola: "I never really knew my father." Tewkesbury: 'My father's dead too.' (Both): "I'm sorry." Tewkesbury: "Why have you run? From home, I mean" Enola: "I didn't want to go to Miss Harrison's Finishing School for Young Ladies."	Setting: in the meadow, at night Situation: Enola and Tewkesbury are closer Condition: Enola and Tewkesbury have a similar condition which as their father is already dead Participant: Enola, Tewkesbury

>>Enola doesn't have much memory of her father

>>Enola refuses to enter the Finishing school for young ladies

Enola saying "I never really knew my father" assumes that Enola has a father, but it is not known exactly how close her relationship is with her father, which means that the knowledge or truth about their closeness has not been verified and is still speculative. In the current context, Enola and Tewkesbury have become more intense and slowly begin to trust to know each other's backgrounds. With this recognition, Enola opened up part of her personal experience to Tewkesbury as a form of therapeutic function. Then in the sentence "I don't want to go to Miss Harrison's Finishing School for Young Ladies," it shows that the other party wants Enola to go to school, but the truth of the need still cannot be fully stated. This reflects Enola's attitude of rejecting existing social norms

2. Presupposition In Didactic Function

2.1 Factive Presupposition in Didactic Function

Data 15	Factive Presupposition	Context
	(00:30:24) Tewkesbury: "Undercover working for him?" Enola: "Undercover from him." Tewkesbury: "Hence why you're dressed as a boy..." Enola: "Hence why you are to say nothing." (00:36:09) Enola: "So if I am to fit in and stay hidden from my brothers, I must become something... unexpected."	Setting: in the meadow after jumping from the train Situation: Enola and Tewkesbury started to get to know each other Condition: Tewkesbury curious with Enola, but he doesn't say thank you to her Participant: Tewkesbury, Enola

>>Enola disguises herself with the aim of not being recognized by her sister

There is an assumption that Enola still hasn't managed to "hide" from her two brothers. In the sentence, "So if I want to fit in and stay hidden from my brothers, I have to be something... unexpected." Enola makes a statement that contains plans and expectations that it wants to achieve. Enola goes undercover to hide from her brother by doing something unexpected such as dressing as a man, then becoming a socialite until she becomes a person with an identity as a widow. In this situation, the use of passive assumptions reflects Enola's process of self-acceptance and search for identity as a young woman trying to cope with the pressures of her social environment and family. Through this recognition, Enola not only shares her thoughts and anxieties but also helps viewers understand the difficulties she faces when determining her path in life.

2.2 Existential Presupposition in Didactic Function

Data 16	Existential Presupposition	Context
	Mrs. Harrison: At my finishing school, you will learn how to be a young lady, and you'll make	Setting: in Ferndell House Situation: Enola is being measured to make a uniform by

	many new friends Enola: "I don't need friends. I have my own company. And I don't need to go to your ridiculous school."	Mrs. Harrison's assistant Condition: Enola argues because she did not want to go to the school Participant: Enola, Mrs. Harrison
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>> Enola already has her own business and she does it by herself.

In the conversation, Enola's statement, "I have my own company", contains existential assumptions because it assumes that there is something, in this case, her own company, despite the new environment offered by Mrs. Harrison. Enola believes that she has her own business and that she doesn't need any friends. In addition, she also said that the school was ridiculous, causing a slap reaction by Mrs. Harrison in response to disagreeing with Enola's statement. In the context of the learning function, this speech also shows Enola's firm attitude that wants to teach the value of independence and oppose the social norms imposed on her, such as a woman having to get a formal education to build her identity.

2.3 Non-Factive Presupposition in Didactic Function

Data 16	Non-Factive Presupposition	Context
	Enola: "I'm not sure I ever described how a typical day's education worked with my mother." Eudoria: "Hmm." Enola: "We'd start with history. She always said..." Eudoria: "Historical perspective is the only way to begin a day." Enola: "Then we'd lunch, and I'd work on my physics. Then after lunch, I'd focus on fitness..."	Setting: in front of Limehouse line Situation: Enola hiding from Linthorn Condition: Enola remember about the education that she got Participant: Enola, Eudoria

>>Enola get the education direct from her mother

Enola's statement, "I'm not sure I've ever described how a normal day-to-day education works with my mother", raises an unascertainable and invisible

assumption in conversation, which is what kind of education Eudoria provides. Enola got an education from her mother, but there was nothing special that was a stipulation; she learned a lot of things every day, both physically, mentally and mentally. Using a didactic function, Enola gradually reveals the educational process she experienced with her mother; Implicitly, the goal is to share his experience and knowledge with his interlocutor and the audience.

3. Presupposition in Interrogatory Function

3.1 Existential Presupposition in Interrogatory function

Data 17	Existential Presupposition	Context
	Enola: "What carriage would you be wanting? Because I have a few in mind..." Mycroft: "The carriage I pay for." Enola: "Right. I think you may have us confused with another house." Sherlock: "Boy, fetch us a carriage." Mycroft: "Quickly!"	Setting: in the train station Situation: Mycroft and Enola debate about the carriage Condition: Mycroft thinks he has already sent the carriage, but Enola didn't receive any carriage at the house Participant: Mycroft, Sherlock, Enola

>>Enola wants to make sure which carriage Mycroft means

Enola's statement, "I think you might confuse us with another house", implicitly acknowledges the existence of another house and simultaneously indicates confusion. Enola uses the form "I think" to convey an assumption based on the facts that have already occurred, i.e. the possibility that Mycroft's confusion about the house led to the delivery of the wrong carriage, giving the impression that his statement is correct. Enola questions which train Mycroft was referring to because Enola thinks several trains may be Mycroft's intention. Then indirectly also admitted that Mycroft had sent to the wrong address.

3.2 Structural Presupposition in Interrogatory Function

>>Enola questioned what train Enola was referring to

The sentence that Enola said assumes that there is confusion about the existence of one entity that the interlocutor is referring to. Then it gives rise to the assumption that the existence of the train is a definite and

known truth. Enola questioned which car Mycroft was referring to. The function of this sentence is to ask for confirmation from the interlocutor, and it also shows that Enola will offer an alternative to the train that Mycroft actually refers to.

In this study, 19 data were found, namely in the form of dialogues spoken by Enola Holmes as the main character containing confessional discourse and presupposition. Only data that meets both elements can be analyzed. The results show that the three functions of confessional discourse are found in the data, namely therapeutic, didactic and interrogatory functions. As well as of the six presuppositions, except for the counterfactual function, were found. The study concluded that the combination of presupposition and confessional discourse played an important role in uncovering Enol's background, her journey in search of her mother, and her struggle to fight against stigma against women and fight for gender equality

Confessional discourse containing presuppositions is used by Enola as a narrative mechanism to represent the process of adulthood, the development of a girl who is insecure and questions many things to a confident young woman who can determine her own life goals. As well as having a strong determination to realize their goals. Confessional discourse is not only an emotional boost between the characters and the audience, but also a code for the stages of Enola's journey.

In the end, Enola's confession declares that she has changed from doubting and considering the meaning of her name as something strange to something positive. Enola's sentence at the end of the movie, *but I now see that being alone doesn't mean I have to be lonely, she wanted me to find my freedom, my future, my purpose. I am a detective, I am a decipherer, and I am a finder of lost souls. My life is my own. And the future is up to us.* It expresses that Enola has found her true self after her journey and has become more confident to realize herself as a detective and problem solver. She has also found the answer to her question of why her mother let her travel alone, which is so that Enola can truly stand on her own feet.

CONCLUSION

Conclusion

The findings in this article reveal a critique of the norms that develop in traditional societies, which limit the role of women in life, as presupposed by Enola. From the six types of presupposition according to Yule, five of them are used by Enola; those are existential, factive, lexical, structural, and non-factive. Enola uses presupposition to support her narrative, build the story, and describe her character development. The presupposition also describes the awareness of the expectations placed on women in the

Victorian era, and highlights Enola's rejection of these restrictions. Presupposition significantly contributes to enhancing and strengthening therapeutic, didactic, and interrogatory functions in confessional discourse, and become an important tool in building emotional relationships and trust with the audience and between characters in the movie Enola's speech also affirmed her identity and independence. The film reveals the complexity of Enola and broader feminist themes, thus inviting the audience to consider the implications of gender norms and the importance of having and maintaining one's identity in the face of society's expectations. Through Enola's journey, the film encourages critical engagement with the initial questions and emphasizes the relevance of the feminist discourse that existed in society in that era. Thus, this study shows that presuppositions play a key role in connecting personal experiences with broader social interactions.

Suggestion

In addition, there may be many other studies that have different results about the phenomenon of presupposition and confessional discourse, which conduct similar research. It is possible if the next research uses different theories or research objects. Other areas of discourse can be used for research topics. The object might be different; Therefore, this study has limitations, and it is hoped that future research will use more authentic and complete data sources.

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