REPRESENTATION OF WOMEN EMPOWERMENT IN *ENOLA HOLMES 2020*: A MULTIMODAL DISCOURSE ANALYSIS (MDA)

THESIS

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presented as one of the requirements to achieve a Sarjana Sastra Degree in English Department, Faculty of Humanities, Universitas Jember

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DEDICATION

I dedicate this thesis to:

1. My beloved parent and family, Mr. Supriyanto, Mrs. Ruyani, Mrs. Diah Paramita S.Pd, Vanisa Putri Maulidiah, and Sakinah Rumaisha, who always support, pray, and encourage me without any complaints;
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MOTTO

"It's okay to be you. You don't have to try to be anybody else. Whatever you are, however you are, it's fine. Nobody's perfect"

-Priyanka Chopra

DECLARATION

I hereby declare that this thesis entitled **"Representation of Women Empowerment in *Enola Holmes 2020:* A Multimodal Discourse Analysis (MDA)"** is an original writing. I declare that this thesis never been submitted for any degrees or publications. I certify to the best of my knowledge that all sources used in preparation of this thesis have been acknowledged.

Jember, 25th July 2023

The writer,

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ABSTRACT

This study aims to scrutinize the imbalanced position of women in society as a representative against man authority to determine a movement for women's empowerment in the movie *Enola Holmes 2020*. The theories used in this study are Multimodal Discourse Analysis (MDA) by Kress and Leeuwen (2006), Systemic Functional Linguistic (SFL) by Halliday (2004), and theory of women empowerment to uncover the main female's character movement through her visual and language. The type of this research is qualitative method. The result shows the main female character represented as a more prominent and ideal participant than the male actor based on visual and linguistic elements analysis. In addition, the empowerment movement was discovered from character Enola in showing her ability to deal with the conflict, her role as a woman, and her freedom.

Keywords: Multimodal Discourse Analysis (MDA), Systemic Functional Linguistic (SFL), Empowerment and Women, *Enola Holmes 2020*.

SUMMARY

Representation of Women Empowerment in *Enola Holmes 2020*: A Multimodal Discourse Analysis (MDA); Mery Novitasari; 180110101033; 38 pages; English Department, Faculty of Humanities; Universitas Jember.

This thesis scrutinizes the representation of women empowerment in *Enola Holmes 2020* movie. This research applies Multimodal Discourse Analysis (MDA) Kress and Leuween (2006), Systemic Functional Linguistics by Halliday (2004), theories of women empowerment by Tong (2009) and Zimmerman (1995).

This research examines the empowerment movement through visual and linguistic elements represented by the main female character in the movie *Enola Holmes* 2020. Specifically, the visual data used in this research were collected from selected scenes in the movie and analyzed using Multimodal Discourse Analysis (MDA) by Kress and Leeuwen (2006). Furthermore, the linguistic data used were taken from utterance in selected scene and analyzed by Systemic Functional Linguistics by Halliday (2004).

The results of this research show that the movie represents women empowerment. It can be found in the collaboration of the analyzing visual and linguistics elements. The visual elements were focused on Enola Holmes as the main female character who mostly is on center position and the salient participant. Additionally, the linguistics elements are focused on three metafunctions. The movie proved that the most processes used are Material Process and Relational process by Enola as the Actor. It is also found that the dominant mood used is Declarative Mood which means that Enola mostly declares statement. In addition, the Topical Theme is used by Enola to departure message as in important point. Thus, this movie represents women empowerment through Enola's character in struggling to the women's right and imbalance position of women.

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Mery Novitasari
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TABLE OF CONTENTS

LISTS OF TABLES

CHAPTER 1. INTRODUCTION

1.1 The Background of Study

The role of women in society has become a familiar issue. Based on Triandis (1975: 99), men are socially superior in the community, whereas women are inferior. Besides that, Mulvey (1975: 6-8) also stated that women are visually the second object after men in media as a product of the male gaze and treated differently. One of the reasons resulted from the differences in physical, feelings, and attitudes of women in solving a problem that is considered weaker than men. In a patriarchal system, men claim to hold a position, authority, and privilege to dominate society, specifically over women (Lerner, 1989: 239). Moreover, men also have the power and authority to control a group. Mirkin (2009: 45) mentioned that everything always needs male approval, while women are passive. Therefore, to criticize this imbalance in the position of women and men will usually be displayed through media, especially in a movie covering a large scale of society.

A movie is well-known as a moving picture or a platform for conveying meaning. More specifically, the transmission of meaning can be represented through the presence of images, audio, movement, and language used by the characters shown in the movie, according to Van Leeuwen (2004: 175-176). Moreover, character presence also contains social issues such as social interest, power, and ideology. Thus, the character's presence is significant in finding the hidden meaning in the movie. Therefore, the movie can be a tool in representing specific issues of women's empowerment.

According to Halliday and Hasan (1989: 4), language is the potential to create meaning which has a systemic relationship with the conditions of human existence. The interaction would happen when language is involved. In addition, language also represents power in conversation, especially in how interaction uses it. Based on Hall (1997: 17) also mentioned that language is a "Representational system" which is created and shares its meaning with the people. Representational means language can display a condition without

needing to be explained in detail. In conclusion, language can have another meaning and divert from using its structure.

Furthermore, language connects with social culture as a social system involved in social processes that systematically produce linguistic forms in the text. This means that language can quickly identify the social condition based on the interaction of society. In addition, language also represents human behavior and is doing the purpose of the discourse as a speech function (Morley, 2000: 9). The discourse usually conveys specific goals chosen by the words and uses characters to create meaning.

Enola Holmes was an American movie released in 2020, an adaptation of the novel "An Enola Holmes Mysteries: The Case of the Missing Marquess" by Nancy Springer. This movie is an American action, adventure, and mystery directed by Harry Bradbeer and written by Jack Thorne. Enola Holmes, played by Millie Bobby Brown, tells about the adventures of a young girl trying to find her missing mother. Besides that, Enola becomes a representative of a tough woman who tries to be herself and look for her freedom. Thus, the action Enola in this movie contains empowerment that can support women's lives in society.

The movie portrays life in the conventional world of the Victorians, especially for a woman. A young woman plays Enola Holmes as the main character, who tries to go against her older brother's demand to look for her identity. The movie tells the story of Enola's journey to find her missing mother and get restrained by one of her conservative brothers, Mycroft Holmes. She represents the existence of the women's movement against oppression, gender stereotypes, and the lack of women's rights that limited her freedom, especially for women in the Victorian era.

In addition, Enola Holmes becomes an independent female character who destroys the patriarchy's attempts and breaks free of gender stereotypes for equality. She became a woman who rebelled and violated the women's treatment at that time. Furthermore, this movie also illustrates how woman is treated differently from men. Both men and women are regarded not only as

biologically distinct but also as having slightly different hobbies and even social duties (Triandis, 1994: 48). Men were considered daring, aggressive, forceful, courageous, domineering, ambitious, powerful, independent, progressive, robust, severe, and wise. According to Triandis (1994: 49), women are romantic, dreamy, sensitive, sentimental, obedient, and superstitious. Thus, the use of the character as data is needed to reveal the topic issue in the movie.

Using images and videos to collect data for some studies is not new among researchers. The shot of the image as data benefits researchers in obtaining evidence for their research, such as using Multimodal Discourse Analysis (MDA) as one of the discourse approaches. MDA does not only involve speaking and writing but also doing. Multimodal discourse studies the meaning of the text by analyzing the color, image, audio, symbols, and other signs of semiotics. e and Leeuwen (2006: 63) mentioned that the size could identify the salient participants, place them in the composition, and contrast against the background, color, and sharpness of the shot.

In addition, the theory of Multimodal Discourse Analysis (MDA) will be used to analyze the issue of women's empowerment based on the visual elements and Systemic Functional Linguistics (SFL) in analyzing the linguistics elements. Therefore, MDA allows readers to understand women's empowerment and how the movie represented the topic issue, primarily through visual and linguistic elements.

1.2 The Research Topic

This study focuses on the representation of a female character empowering women in the movie *Enola Holmes 2020*. This analysis identifies visual and linguistic elements, which conducts Multimodal Discourse Analysis (MDA) theory by Kress and Leeuwen (2006) and Systemic Functional Linguistic (SFL) on Transitivity and Mood Analysis by Halliday (2004). This study discusses empowering women to find their confidence in society.

1.3 The Research Problem

The imbalanced position between men and women in society causes inequality. This inequality gives rise to resistance from some women to reject the existence of male domination. In this movie, the main female character tries to against the domination by showing her disagreement about women's abilities and only justifies their treatment as men. The female character used her ingenuity and ability taught by her mother to restore power. In addition, women's struggle to get their rights against the patriarchal system becomes a unique point to be discussed, in which women do not always have to depend on someone, especially men, to get something. Moreover, the use of the female character in this movie is considered a part of empowerment. Thus, this study is used to reveal the topic issue about women's empowerment in the movie *Enola Holmes* 2020.

1.4 The Research Question

According to the background of the study, there are some research questions formulated as follows:

1. How is women's empowerment represented through the visual elements?
2. How can Systemic Functional Linguistics focusing on Transitivity, Mood, and Theme Analysis reveal the representation of women's empowerment?

1.5 Purpose of Research

According to the research questions above, the purpose of this research is as follows:

1. To know how visual elements can reveal the representation women's empowerment in the movie *Enola Holmes 2020*.
2. To know how Systemic Functional Linguistics focusing on Transitivity, Mood, and Theme Analysis can reveal the representation of women's empowerment in the movie *Enola Holmes 2020*.

CHAPTER 2. LITERATURE REVIEW

2.1 Previous Researches

This chapter discusses three previous research projects needed as comparison materials and guidelines for current research. In the same case, the selection of some of the previous research is due to having the same case object but revealing a different topic. Furthermore, they provide insight into problem analysis using Multimodal Discourse Analysis (MDA). Therefore the three previous studies have contributed significantly to this research.

The first study wrote by Weimin (2010), who scrutinized the characterization of Christopher Nolan in the movie *The night*. He used the Multimodal Discourse Analysis (MDA) by Van Leeuwen (1996) and Systemic Functional Linguistic (SFL) by Halliday (SFL) to reveal the holistic interpretation of the character using visual and linguistic elements. The finding depicts that the characterization is influenced by the action and behavior of the character. For another thing, they selected several images of characters as data to support visual grammar and its relation to protagonist behavior. In addition, this study gives insight into the current study in analyzing visual elements and discourse.

The second study by Ottosson and Cheng (2012) investigated gender representation in the movie Sex and The City. They used gender and sexuality theories by Benshoff and Griffin (2004) to reveal the masculinity and feminity treatment among patriarchal societies. Moreover, they also used representation analysis by Stuart Hall (1997) to determine gender equality of the role character. Also, Media discourse analysis by Fairclough (1995) analyzes the different ways male and female characters are represented visually with their behavior and orally through dialogue. Therefore, this research reveals how men are defined as superior and powerful traits while women are still left behind with unfulfilled rights. In contrast, the current study focuses on how women fight against men to gain recognition, fairness, and freedom of expression in society.

Lastly, Ikawati (2018) also investigated the discrimination against women in Hidden figures movies. She examined the discrimination through race

and gender that happened to Afro- American women, which is illustrated in the movie Discourse Analysis by Fairclough (2012). She used Jage and Maier's theory (2009) in analyzing the character through body language. In addition, the use of Systemic Functional Academic by Halliday (2004) revealed how language construes the ideology of discrimination against women's work. In conclusion, the finding indicates that discrimination most happened in the workplace when some powerful groups hired negative comments about African American women. However, using the SFL as the support theory contributes to this current research in analyzing the dialog chosen in the movie to pursue equality and justice against racism and the sexism of women in work.

The three types of research above prioritize several reasons. They illustrated how women's character fights for their existence and their right. All of the studies deal with the role of a character in the movie. In addition, two of the previous studies are focused on gender and race. Meanwhile, the other previous studies concentrated on characterization. Moreover, the studies have similarities in using the same theories, such as Multimodal Discourse Analysis (MDA), Multimodality, and Systemic Functional Linguistics (SFL) from a movie which contributes a lot to the recent research. Therefore,   this study uses MDA to disclose the representation of women's empowerment in the *Enola Holmes 2020* movie.

2.2 Theoretical Framework

Some theories used in this study are Systemic Functional Linguistics (SFL), Multimodal Discourse Analysis (MDA), Theory of Representation, and Theory of Women Empowerment. The theories are explained below:

2.2.1 Systemic Functional Linguistics (SFL)

M. A. K. Halliday developed systemic Functional Linguistics (SFL). This approach focused on rules for organizing and construing grammatical structures. This approach discusses how language can construct a message or meaning in a text. There are three metafunctions in SFL: Ideational metafunction refers to

human experience or reflection; Interpersonal metafunction means enacting messages from the action; and Textual metafunction means organizing cohesion of the text (Halliday, 2004: 29- 30).

In addition, this current research uses the three metafunctions to fulfill the topic. First, is Ideational metafunction used to reveal the empowerment and understanding of the representation of the character's experience. Second is Interpersonal metafunction used to identify the meaning of the context based on the character's action, especially about women's empowerment. Last, the textual metafunction is used to departure message from the dialogue. Thus, all the metafunctions will explore as follows:

A. Ideational Metafunction

According to Halliday (2004: 79), there are three metafunctions: Ideational, Textual, and Interpersonal. The Ideational metafunction concerns language function in expressing messages while producing sentences. This metafunction is applied to analyze the language on how it represents women's empowerment in the movie *Enola Holmes 2020* through several chosen sentences. As mentioned before, there will be six processes to determine the goal. Those are:

1. Material Process

The Material process is known as a process of physical actions (Halliday, 1994: 110). It divides into two processes: the process of doing (presence of a Goal.) and the process of happening (the absence of the Goal.). Moreover, Halliday (1994: 110) states that the Material process also expresses the notion and conveys the image that some entity "does" something and maybe "done" to some other entity. Four participants (Butt et al., 2000: 52) involve Actor, Goal, Range, and Beneficiary(Recipient and Client).

Table 2.1 The Examples of Material Process of Doing (Transitive)

She	is creating	a report
Actor	Process: Material Process	Goal

Table 2.2 The Examples of Material Process of Happening (Intransitive)

He	Is coming
actor	Process: Material Process

Table 2.3 The Examples of Material Process (Beneficiary)

I	sent	a new Table	to him/ for him
Actor	Process: Material Process	Goal	Recipient/ Client

Table 2.4 The Examples of Material Process (Range)

My brother	plays	Guitar
Actor	Process: Material Process	Range

2. Mental Process

According to Halliday (1994: 117) stated that a Mental process involves sensing (feeling, thinking, and seeing.). There are two participants in a Mental process called Senser (the doer) and Phenomenon. This Mental process is different from Material which is more focused on sensing, such as Perception (perceive, Notice, See, observe, et al.), Cognition (assume, conclude, consider, et al.), and Affection (enjoy, fear, dread, et al.).

Table 2.5 The Examples of Mental Process with The Thing

Anna	likes	Cake
Senser	Process: Mental Process	Phenomenon (micro)

Table 2.6 The Examples of Mental Process with Embedded Process

Blake	observes	the company in making product

Senser	Process:	Phenomenon (macro)
	Mental Process	

Table 2.7 The Examples of Mental Process with Idea/ Embedded Clause

Jason	wondered	why he is being chosen
Senser	Process:	Phenomenon (Meta)
	Mental Process	

3. Verbal Process

The Verbal process is a process of saying (Halliday, 1994: 140). The participants encoded into four parts Sayer (the signal source), Receiver (the recipient), and Verbiage (complement).

Table 2.8 The Example of Verbal Process

My dad	asked	my brother	a question
Sayer	Process:	Receiver	Verbiage
	Verbal Process		

4. Behavioral Process

Based on Halliday (1994: 139), Behavioral processes as the process of physiological (Verbal) and psychological (Mental) behavior such as talking, laughing, smiling, watching, and discussing. The participant of Verbal Behavior (physiological) is labeled as Behaver, who is behaving; Receiver, who receives the behavior; and Verbiage as the embedded. At the same time, the participant in Mental Behavior (psychological) is Behaver and Phenomenon.

Table 2.9 The Examples of Behavioural Process as Verbal Behaviour

My mom	talked	to me	about the Christmas
Behaver	Process:	Receiver	Verbiage
	Verbal Behaviour		

Table 2.10 The Examples of Behavioural Process as Mental Behaviour

My sister	laugh	at my pain
Behaver	Process: Mental Behaviour	Phenomenon

5. Relational Process

Based on Halliday (1994: 119) stated that the Relational process divides into two types:

1. Attributive is a process of attributing something such as Appearance (be, seem, sound), Phase (become, remain, grow), and Measure (measure, number, and weight cost). The participants are Carrier as the doer and Attributive.

2. Identifying is a process of giving value to things. The things can be such as Be (is, am, are, was, were), Equality (equal, translate, render), Signification (signify, expand, code), Representation (represent, symbolism, refer to), Indication (indicate, suggest, reveal), Role (play, portray, personality).

   The participants: Token and value.

Table 2.11 The Examples of Relational Process as Relational Attributive

Kim	seems	tired
Carrier	Process: Relational Process	Attributive

Table 2.12 The Examples of Relational Process as Relational Identifying

I	am	a lecture
Token	Process: Relational Process	Value

6. Existential Process

The final process is an Existential process. Halliday (1994: 142) stated the Existential process of projecting that something exists or happens. Moreover, Butt et al. (2003) also mentioned this process as simple existence. In addition, the objectis called Existent.

Participant: Existent.

Table 2.13 The Example of Existential Process

The virus	Existed	in my country
	Process: Existential Process	Existent

B. Interpersonal Metafunction

Based on Halliday (1975: 21) argued that Interpersonal metafunction is the idea of language as communication. Interpersonal metafunction defines as the development of social relations and involvement modalities with a system mode with two elements, Mood and Residue (Halliday & Matthiessen, 2004: 111-113). Mood comprises the subject and finite verb in the text, while Residue refers to predicator and complement. In addition, there is also an adjunct that describes circumstances. Concerning this current study, this metafunction is used to analyze the use of language in representing the interaction between the characters in making meaning.

Table 2.14 The example of Interpersonal Metafuncion

I	will	buy	you a snack	at home store near me
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood		Residue		

There are three types of Mood Analysis: Declarative Mood, Interrogative Mood, and Imperative Mood. According to Butt et al. (2000: 86), Mood Analysis has some definition mode depending on the event. Based on Halliday (2004: 23-24), Declarative Mood gives information in which the subject comes before the

finite. Interrogative Mood defines as a data request that uses WH- elements. Lastly is the Imperative Mood for demanding or ordering information with finite subjects.

Here are the examples:

Table 2.15 The Example of Declarative Mood

He	bought		some flowers
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	

Table 2.16 The Example of Interrogative Mood

What	did	he	buy?
	Finite Verb	Subject	Predicator
	Mood: Interrogative		Residue

Table 2.17 The Example of Imperrative Mood

-	-	Bring	the flowers!
No Subject	No Finite	Predicator	Complement
Mood: Imperative		Residue	

C. Textual metafunction

Textual metafunction defines as semiotic resources to express a message which is creating relevance to context (Halliday & Matthiessen 2004: 61). This metafunction helps in managing the message within the clause involving thematic structure and cohesion. This is believed that language contributes to the flow of discourse from the clause character of the message. In addition, the message is structured from theme and rheme. The term Theme developed points or topics of the discourse, while Rheme is called a reminder of the message.

Table 2.18 The Example of Textual metafunction

My cousin	buy some snacks at the store

Theme	Rheme

Based on Halliday and Matthiessen (2004: 79-81), there are three types of theme: Topical theme, Textual theme, and Interpersonal theme. These themes are used to find the important message from its structure.

There are two kinds of Topical theme called unmarked (subject) and mark (complement adjunct and predicator) to develop the topic of discourse.

Table 2.19 The Examples of Topical theme (Unmarked)

My cousin	bought me new jacket at the store last week
Theme: Unmarked Topical	Rheme

Table 2.20 The Ex,ample sof Topical Theme (Marked)

Last week	my cousin	bought me a new jacket at the store
Theme: Marked Topical	Theme: Unmarked Topical	Rheme

The textual theme is used to connect the previous with the next clauses mostly in the forms of conjunction and connectives such as but, and, after, before, then, although, well, emmm, err, etc.

Table 2.21 The Example of Textual Theme

and	she	went to the interesting museum
Theme: Textual	Theme: Unmarked Topical	Rheme

There is also interpersonal theme used to interact and transact socially. There are two types of interpersonal theme called interactional (Vocative) and transactional (Finite Verb and WH-).

Table 2.22 The Examples of Interpersonal Theme (Interractional)

Nill will you	be the pilot?

Theme:	Rheme
Interractional	
Interpersonal	

Table 2.23 The Examples of Interpersonal Theme (Transactional)

What will	you	become in the future?
Theme:	Theme:	Rheme
Transactional	Unmarked Topical	
Interpersonal		

2.2.2 Multimodality

Multimodality asserts language as a resource in making meaning (Gee, J. P., 2012: 38). Multimodality is not only about the recognition given that people use several different semiotic resources, but it means recognizing the differences among different semiotic resources and how they combine in actual instances of meaning-making (Bezeemer, Jewitt, O'Halloran, 2016: 14-15). Kress and Leeuwen (2001: 20) argued that Multimodality combines representational modes and the communication process. It means that Multimodality can be complex because it contains various meanings simultaneously.

In Multimodality, the composition can mention as the combination of text which uses more words with images, video, audio, painting, and movement as a supplement of text to convey the meaning and a definition. For example, the drink advertisement uses video to show how they use the product, the function, and what is suitable for everyone. The audio also helps clarify the video by explaining more about the product. The use of text and color supports people in understanding more about the product and makes the product looks so exciting and luxurious. Therefore, the linguistics and the visual elements help this recent study reveal women's empowerment in the movie.

2.2.3 Systemic Functional Visual Elements

Multimodal Discourse Analysis (MDA) is one approach to analyzing text with many semiotic signs representing meaning. Halliday (1978) stated that Multimodal Discourse Analysis (MDA) is one of the semiotic theories used to find the purpose of a context. Furthermore, this approach represents written or spoken text combined with visual elements such as images and video. In addition, the movie shows all the visual elements, advertisements, and other television programs that priority in considering ideas to have some aspects of meaning-making. Based on O'Halloran (2011: 448) stated that the visual image is a visual scanning process by connecting the context and the language. Thus, identifying the visual images in the movie still needs the linguistic elements called metafunctions.

There are three metafunctions (Kress and Leeuwen, 2006: 42), which have a definition as a system of semiotics to make meaning related to the kind. This research uses metafunctions as a linguistics theory to get a hidden issue behind the movie. It means that the visual images can be analyzed using metafunctions proposed by Halliday. Those metafunctions are the Ideational, Interpersonal, and Textual metafunctions that focuse on character's behavior and expression through camera movement, size of frame, social distance. In addition, this research uses the three types of metafunctions to reveal women's empowerment through visual elements.

A. Ideational Metafunction

Based on Kress and Leeuwen (2006: 42) stated that every semiotics mode must be able to show the connection of an object with the other aspects of the world and processes as human experiences. It can be defined as meaning representation when all entities are conceptually represented. Otherwise, this metafunction refers to the kind of activity within which the language has a function to predict experiential meaning (Halliday, 1989: 44-45) from the objects

as factual.

There are two processes of Ideational metafunction depending on the participants (Kress and Leeuwen, 2006: 63-64). They are the action process and the Reactional process. The action process is the action in which the participant follows the vector. The participant is usually called an Actor. Moreover, there are also non-transactional processes and transactional processes. Both of the processes have different results. The transactional process has no Goal, which means it needs an object. In contrast, the transactional has a goal. It needs an object. Therefore, the object is the Goal.

B. Interpersonal Metafunction

Interpersonal meaning has defined as an enactment of social relations (Halliday, 2004: 29-30) or the meaning of contexts, such as the relation between producer and receiver of signs. The Interpersonal function enables the speaker to develop social relationships, interact with others and get things done (Morley G. D., 2000). Moreover, Leeuwen (2001: 141) also mentions about vector. A vector is often a diagonal line connecting participants, which shows a representation of the scene in the movie. In addition, Kress and Leeuwen (2006: 114-116) also argue about Interpersonal metafunction called interactive meaning. This metafunction analyzes the relationship between participants through mode, frame size, and angle shot. Mode deals with the offer and request, while the frame size refers to the shot size (close-up shot, medium shot, and long shot). Lastly, the angle of the shot deals with the distance of shots divided into several types close personal distance, far personal distance, close social distance, far social distance.

C. Textual Metafunction

The Textual metafunction is a composition between information value, salience, and framing, which aims to project and represent the relationship between viewer, object, and producer (Kress and Leeuwen, 2006: 177). Furthermore, this metafunction focuses on using the language to set the

cohesive meaning and build continuity in space and time (Halliday, 2004: 87). It means that it has the function of arranging all interactions to form a unit into an event that can realize a particular social practice. Gerot and Wignell (1995: 14) argued that textual meaning expresses the relation of language to its environment, including verbal environment, non-verbal, and situational environment (context). That means that the connection between language and its environment can organize the meaning of context.

2.2.4 Empowerment and Women

Empowerment is a social process of sharing dimensions to help people earn their lives (Zimmerman, 1995: 581) which means people should be able to decisions- making. In practice, it means that their perceptions and action influence the development of people's movement to improve themselves to be good. Moreover, Peterson et al. (2005: 240) also argue that empowerment is a kind of social process which includes an effort to obtain a right to be part of society and regulate their self-confidence and freedom.

This issue is an attempt by women to participate in the development of their lives not always depends on men. Mill in Tong's book said if all women are worse than all men, it still doesn't justify forbidding women to try to do something (2009: 13). Women still have a right and chance to do things about their life as Sharma said (2007: 15). This means women can choose what they need to their life and be rensposible of her choices. Moreover, the status of women and their role in following the development programs is needed as social basis and social change. Therefore, Enola Holmes' character in this research represents an empowerment on the way how she fight for her right and her freedom. Therefore, this theory will be able to uncover and conduct this study.

CHAPTER 3. RESEARCH METHOD

3.1 Type of Research

The method used in this research is Qualitative research. This research method can accomplish through in-depth interviews, document review, and audiovisual analysis (Creswell, 2012). Furthermore, the data support this study with much information from libraries, the internet, journals, and e-book sources. In this research, the data are divided into two steps. First, the visual data are selected from the movie scene, which shows the camera angle and the character's actions. In addition, the linguistic data are chosen from the dialog of the character.

3.2 Data Sources

The data source used in this research is the movie *Enola Holmes 2020*. It was collected by capturing images and subtitles from a movie downloaded online. In addition, the visual data selected were analyzed using the theory of Multimodal Discourse Analysis (MDA), and the linguistic data were analyzed using Systemic Functional Linguistics (SFL) to fulfill this current research.

3.3 Data Collection

There are two data used in this research, visual and linguistic data. The visual data were taken by screen capturing the chosen scene in the movie by using the Movies & TV app, while linguistics data was transcribed into a written script. Moreover, Halliday and Hasan (1989: 63-65) also analyzed the movie's structure using Generic Structure theories to specify a particular idea or information. The formula of the movie shows below:

GS: EX^CO^CX^FA^R

Each symbol is identified as follows:

GS: Generic Structure

EX: Exposition

CO: Conflict

CX: Climax

FA: Falling Action

R Resolution

^: Followed by

After finding the movie's structure, there are shots of the primary visual data of each element. In contrast, the linguistic data were selected from some transcribed conversations relevant to the research topic. In conclusion, the use of Generic Structure is to observe the structure and storyline of the movie that provides information about the background story depending on each element. Therefore, those elements are needed as guidance in this current research to support the analysis data.

3.4 Data Processing

The data were taken from online documents. Some relevant data are analyzed to complement research data related to the topic. The data were analyzed as follows:

1. Breaking down the chosen sentences into clauses;
2. Labeling the clauses by using the SFL system (Transitivity, Mood, and Theme Analysis) by Halliday (2004);
3. Labeling the selected shots data used SFMDA by Kress and Leeuwen (2006).

3.5 Data Analysis

There are four provided steps in analyzing the data as follows:

1. Analyzing the linguistic elements using Transitivity, Mood, and Theme Analysis by Halliday (2004);
2. Analyzing visual elements using SFMDA by Kress and Leeuwen (2006);
3. Interpreting the analysis of visual and linguistics elements focus on women empowerment issues;
4. Concluding the analysis based on data results to strengthen the topic research about women empowerment.

CHAPTER 4. RESULTS AND DISCUSSION

4.1 Results and Discussion of Visual and Linguistics elements

This chapter discusses the results of data analysis and interpretation of the theoretical framework used. This chapter is part of Multimodal Discourse Analysis (MDA) by Kress and Leeuwen (2006), in which the data analysis operations are visual elements and linguistic elements. First, visual elements are carried out using Systemic Functional Elements by Kress and Leeuwen (2006), while linguistic elements are analyzed using Systemic Functional Linguistics by Halliday (2004) in transitivity, mood, and theme. Then, the text analysis results will be interpreted with other supporting theories. In addition, the topic of women's empowerment will be presented in the movie along with the theory used.

4.1.1 Holmes' House scene

The scenes were taken from the orientation elements. It starts when Enola looked for her missing mom. She could not find her mom anywhere at her house. She felt so sad for acknowledging her mom's existence. She planned to find her mother by seeking help from some nearby object which may be a clue. Besides that, she also planned to ask her older brothers to see their mother.

Enola's narrative action process can be seen in Table 1 (appendix 1, page 39). According to Kress and Leeuwen (2006: 59), the process of narrative action relates to a process of change and disclosure of an action. As an actor in this scene, Enola talks to the viewers as goal after discovering that her mother has disappeared. In interpersonal meaning, several things are used to complement the validity of the topic, such as camera movement, frame size, distance, and image. In this scene, the camera uses stationary movement, which focuses on the motions and expressions of Enola taking action. Besides that, the movement and distance of the camera are only concentrated on Enola because of a single character's appearance. The camera activities show that viewers only pay attention and focus on what the Enola character is doing in this scene. Enola is a single salience. Enola offers much anxiety, but she can control it by trying to find a solution. This

action relates to how the character gives the viewers implicit information about their personality (Kress and Leeuwen, 2006:123). The camera position is significant in capturing Enola's expressions and tension by giving viewers the right angle and distance to discover the actions and feelings of Enola's character. The social distance shows the relationship between Enola as the actor and the viewers as the goal, which shows the far personal distance, as shown in Table 1 (appendix 1, page 39). This means the distance between Enola and the viewers as a stranger who only can see each other but cannot touch the part of the body (Kress and Leeuwen, 2006: 124)

The most used process in selected clauses in Enola's dialogue is the material and relational identifying processes shown in Table 1 (appendix 3, page 90). The material process becomes dominant in this scene, as shown in Tables 1, 3, and 4 (appendix 2, pages 54-55). Enola provides information about her mother disappeared and expresses her sadness with a monologue directed at the viewer. Process material in this scene leads to her mother's action in leaving her house. Enola gives the strengthened statement that the loss of her mother is not because of abduction but because of her own mother's will, which was able to move of her own accord. The second process leads to relational identifying, which can be seen in Table 2 (appendix 2, page 54), which shows Enola's approximate thoughts on her mother's actions when she is about to disappear. This process shows Enola can also analyze possibilities that occur carefully and efficiently without assistance.

The declarative mood is the most used in the scene. It can be seen in Table 2 (appendix 3, page 90). In this scene, the analysis of the mood system is used to find the character's behavior. According to the analysis of visual elements, Enola is known as a single salience in the scene. She mostly uses a declarative mood to state her belief inher utterrances. Enola declares a statement to the viewers to give confidence in what happened. However, Enola's argument must be more powerful to prove her assertive attitude.

The topical theme is the most used in the scene, as shown in Table 3 (appendix 3, page 90). This theme indicates that the monologue used by Enola in this scene refers to the clause's concern about the alleged disappearance of Enola's

mother. Using the subject in these clauses can help the viewer to understand what Enola wants to express as the initial point of the statement (Halliday & Matthiessen, 2004).

4.1.2 Train Station Scene

These scenes were taken from conflict elements when Enola met her brother. The interactions of Enola as an actor having conversations with her two older siblings at the train station can be seen in Table 2 (appendix 1, page 42). Enola and her brother had their way of living life. Mycroft, Enola's oldest brother, had judged Enola's way of life, which he thought is inappropriate, like life in general in that era. This action can be seen in the camera shot, which leads to Mycroft's surprise when he sees Enola for the first time and says, "Where is your hat and your gloves?" which shows that the two objects in question are important objects to show an honor in that era. This refers to life in the Victorian era, where the way women dressed and their attitude were essential to be assessed as a form of decency and respect.

The interpersonal meaning shows that Mycroft and Sherlock offer information, because they do not direct their eyes to the viewers. They refer to the character offers represented to the viewer as information items (Kress and Leeuwen, 2006: 119). Here, the linguistic analysis also presents the declarative mood as the most used, especially by Enola, as shown in Table 5 (appendix 3, page 91). Enola uses the declarative mood to explain how uncomfortable she feels about being dressed. She shows that she can manage her life without being bound by rules.

Interpersonally, camera movement mostly used the Stationary Camera, which is considered the most expressive tool moviemakers used to emphasize the development of the character's story and their expressions (Kress and Leeuwen, 2006:261). In addition, the distance shows close personal distance because Enola and her brother know each other as siblings. This is related to the distance to show character intimacy with each other (Kress and Leeuwen, 2006: 124). Following the type of shot displayed, most are close shots showing the characters' close

relationship. Furthermore, the frame size shows the close shots as the dominant used, which focused on the height of the frame to show the subject at head and shoulders (Kress and Leeuwen, 206:124).

In this scene, Enola used the relational process mostly and followed by the mental process, which means the process of thinking and feeling (Halliday 2004: 117). Enola is the senser and the viewers as a phenomenon that aims to strengthen her opinion about dressing in that era. She wanted maintains her appearance and does not want to imitate other people. However, this makes Mycroft disagree and annoyed. This can be seen in Table 17 (appendix 2, page 60), where Mycroft calls Enola a "Silly girl." as a judgement. Besides that, the used of relational attributive was also found in this scene, which shows the relationship between participants and their characteristics (Butt et al. 2000:58).

Textually, the scene represents the characters in a balanced position. This can be seen on how this scene provide information that must be known by the viewer and require special attention as the delivery of information, as stated by Kress and Leeuwen (2006: 181). All the characters are prominent elements in this scene. Besides that, it is also found that the theme used in this scene is the topical theme followed by a textual theme, as you can see in Table 6 (appendix 3, page 91). Topical themes are divided into marked and unmarked, which indicates that the beginning of the clause begins with the subject, adjunct, and circumstance, as informational. The clause "The fourth thing you need to know" in Table 5 (appendix 2, page 56) precedes a circumstance that refers to the marked topical theme. This theme is part of the expansion at important stages in the text presented. Apart from that, unmarked topical, which begins with the subject, relates to "chosen as Theme unless there is a good reason for choosing something else" (Halliday, 2004:4). This shows that the existing clause is a complex clause consisting of a subject and a finite verb, as in the clause "You sent a telegram" in Table 8 (appendix 2, page 57) and shows an important position. Furthermore, the appearance of the textual theme shows the relationship between clauses using the conjunctive or adjunct to become a single structural unit (Halliday, 2004:50), as

shown in Table 9 (appendix 2, page 57). In addition, the appearance of the word "and" is related to the previous clause to show the role of the subject.

4.1.3 Mother's room scene

These scenes represent the differences of opinion between Enola and her first brother. After picking up her brother, they returned to their house to discuss her mother's loss and hoped to find some helpful evidence. However, another problem arose when they arrived. After Mycroft's shocked at Enola's appearance and demeanor, the next conflict remains related, where Mycroft increasingly rejected the circumstances of the house and Enola's way of life as long as she is with hes mother. Mycroft considered his mother a crazy and strange woman who should not be raising Enola. He did not like his mother's attitude, who did everything independently. Besides that, he was even shocked to see feminist stuff. Unlike Mycroft, Sherlock focused more on how Enola lived and tried to understand his mother's treatment in raising Enola. Sherlock is more patient and does not reproach Enola.

This selected scene shows the continued interaction between Enola and her older brother. Enola tried to explain that the process of living the life that she does, was better than her older brother. Enola's explanation of what she had done regarding her mother's teachings caused strangeness in her two older siblings. Her two older siblings were surprised at Enola's education and the way she did not attend school. Enola shows indications as an independent-minded woman who can have an education without going to school based on her mother's teachings. However, she also feels confused about what to do after her mother disappeared.

The results of the visual analysis are shown in Table 3 (appendix 1, page 45). The representational meaning shows the action process in which Enola and her two brothers act as actors and the viewers as goals. This process is a narrative representation that involves presenting actions and events, processes of change, and temporary spatial arrangements (Kress and Leeuwen, 2006:59). Besides that, the linguistic element shows the dominant process used in this scene is the

Material process as the process of physical action (Halliday, 2004:79) is used by all characters to describe her mom behavior.

The interpersonal meaning of this scene shows stationary camera movement almost in all shots, where the camera brings the viewer to focus on observing the character's expressions and movements. A camera Dollying also focuses on the moving object on a wide field. In addition, the camera also focuses on all characters alternately based on who is saying the words and needs more focus than the others. The scene also features Mycroft and Sherlock offering information about their missing mother. In this case, an agreement is the answer sought, although not all statements are in the form of 'statements' (Kress and Leeuwen, 2006: 122). In additon, the mood of the clauses mentioned here are declarative and interrogative, as shown in Table 11 (appendix 3, page 93). Enola and Sherlock are dominant in the use of declarative mood. This refers to explaining their provided information, followed by Mycroft with an imperative mood, which means demanding an explanation. Interpersonally, the visual elements show Enola's ambition, while the linguistic elements show Enola's acts of supply and demand toward her older brother.

The textual meaning represents the composition of the visual elements. The information values show that Mycroft dominates on the left while Enola is on the right. However, the shots also feature both characters on the right side because the movie is a moving object. Elements placed on the left are considered as Given and on the right as new, unknown characters (Kress and Leeuwen, 2006:181). In addition, Enola's character also stands out because she holds an important role in her presentation as an intelligent and decisive young woman. Furthermore, the most used theme was topical, as shown in Table 9 (appendix 3, page 92), followed by textual and interpersonal. This shows that Enola focuses on other characters' positions and make the recipient of the clause clearly understand what she is saying. The topical theme shows an independent and complex clause. The clause "She clearly had decided not to replace them, and you rarely find" in Table 23-24 (appendix 2, page 63) shows two related themes starting with the word "she," showing an unmarked topical theme and followed by the link "and" to support for

the previous clause and clarify its purpose. In addition, interpersonal theme was also found in the clause "Where the hell is she?" in Table 22 (appendix 2, page 62), marked by the use of Wh- Question, which explicitly refers to the point of view character.

4.1.4 Preparing School Scene

These scenes were taken when Mycroft and Sherlock discussed the following steps to take in finding his mother and give educating Enola education properly to be a good woman. Mycroft decided to take care of Enola and sent her to finish school. Besides that, He also asked Sherlock to focus on finding his missing mother. At the same time, Enola overheared his plans and disapproved of being sent to school. Here is Enola's refusal to go to school. Enola rebelled by refusing Mrs. Harrison's arrival as the school owner whom Mycroft invited to make Enola's uniform. Enola uttered several refusal clauses, resulting in a fight with Mrs. Harrison and Mycroft. Enola asked Sherlock to guiding her and not sending her to school, but Sherlock could not help her. Enola loudly opposed her brother by saying she could live with her mother's upbringing, which her brother thought was wrong.

There are four participants, Enola, Miss Harrison, Mycroft, and Sherlock, as the results of the ideational analysis of the visual elements in Table 4 (appendix 1, page 48) shows that Enola becomes an actor in the narrative process. The targets of the narrative action are her two older siblings, where Enola gives many statements of refusing to go to school. Enola also stated disinterest in Mrs. Harrison by saying, "I don't need friends. I have my own company. And I don't need to go to your ridiculous school." as shown in Tables 46-48 (appendix 2, pages 71-72). These words show that Enola understands her will without following other people's advice. Enola portrays a visionary woman who can manage her life and problems. The utterance refers to the expression that she can get many things without going to school.

The interpersonal of this scene shows that the camera movement is used mostly stationary camera that focuses on Enola expressing her anger at Mycroft's

behavior in wanting to send her to school. This camera movement gives more focus and attention to the characters. In addition, there is also a camera panning in shot 15 (appendix 1, page 48), shows the camera moving from the bottom up following the movement of Enola, who is sitting then standing up. This provides a more precise visualization of what Enola is doing. This action relates to how Enola offers the viewer information (Kress and Leeuwen, 2006: 119). The social distances in the data are close personal distance and long personal distance. *C*lose Personal is the distance at which characters can hold another character. This shows the intimate relationship between the characters (Kress and Leeuwen, 2006: 124), as you can see in shots 7 and 13 (appendix 1, pages 46- 47). The visual analysis also shows long personal distance, where two people can touch their fingers if they extend their hands (Kress and Leeuwen, 2006: 124). The frame size in this scene shows a close shot, because it shows the heads and shoulders of the characters (Kress and Leeuwen, 2006: 124).

Textual analysis shows that Enola has left and right information values. First, they appear on the right side of the shot. This means that the value of information is New which is present as something unknown and then requires the viewer to pay special attention to the participants (Kress and Leeuwen, 2006: 181). However, when the shot shows the left position, the information value becomes Given, which presents something the viewer already knows, such as Enola's desire not to go to school.

The results of the linguistic element analysis show that the dominant process used is the material process and followed by the Mental process which refers to the process of cognition, perception, and tendency (Butt, 2000: 56) used by Enola. In the mental process, Enola wants to convey her feelings toward her brother. This is shown by the expression put forward by Enola in Table 49, 52-54, 58 (appendix 2, pages 72-74, 76), which explains that Enola can do things without going to school. In addition, there is also a relational process that connects character with identity, role, and meaning (Butt, 2000: 58). This process shows meaning and identity of characters. Furthermore, the mood analysis shows that several clauses use declarative moods to provide information. Besides that, the

interrogative and imperative moods are also found to function to get information. Based on the textual analysis of linguistic elements, it is found that the dominant theme is the unmarked topical theme which uses the subject's name. The second theme is textual, which uses connecting words to create coherence between clauses. The results of the theme analysis data can be seen in Table 12 (appendix 3, page 93). Based on linguistics element, this movie informs viewers about how people can manage their life through Enola's character. In addition, Enola's character shows that her life is not to please other people so that she does not need to follow other people's orders and wishes to be accepted in society. She illustrated that everyone can choose and live according to their wishes, especially women in that era.

4.1.5 Train Scene

These scenes were taken from climax elements. After Enola went through an argument with her two older brothers, it ended in rejection. Enola decided to live alone to find her missing mother. Also, she left to avoid being sent to school by Mycroft. She disguised herself as a man and leaves her house until she met Viscount Tewkesbury, who was also hiding to escape. Enola denied Tewkesbury's presence, even though he acknowledged himself as a noble. Enola gave him a warning that his condition was still unsafe. Enola was about to leave but decides to help him, who seem unable to fight back. Here, Enola rejected her brother's actions by leaving her house. On the other hand, she also showed the existence of woman power, by helping Tewkesbury fights the murderer.

The actor in these images is Enola, with Tewkesbury as the goal. This process is a category in the narrative process where Enola tries to tell and save Tewkesbury, who is targeted by assassins. The visual analysis results can be seen in Table 5 (appendix 1, page 50). Enola is considered the actor of the process in this scene because it gets much attention and becomes the viewer's main focus. Moreover, Enola and Tewkesbury are seen not working together in this scene by showing denial of each other's existence. Most shots give the viewer information about their personality (Kress and Leeuwen, 2006:123).

Interpersonally, the relationship between Enola and Tewkesbury can be seen in the scene where Enola rejects Tewkesbury's presence but still helps him from a murderer. The expression of the rejection is shown in shots 3 and 6 (appendix 1, page 49), where the camera movement used stationary. This means that the camera movement wants the viewer to focus on the character's action. Moreover, the textual meaning shows that the salience in the scene is Enola since the shots mainly focus on Enola. This scene mostly shows Enola's position on the left, represented as "Given," which means that many people know and are familiar. In addition, the position of Tewkesbury on the left can be represented as "New," which means something that is not known yet (Kress and Leeuwen, 2006: 181). Furthermore, the center position is represented as a more compliant core element. In addition, it is also found that camera panning follows the movement of Tewkesbury struggling in the train to be saved, as you can see in shot 9 (appendix 1, page 49). The social distance is found the medium distance mostly used to show the relationship between Enola and Tewkesbury as a stranger but in a close position where their finger can touch (Kress and Leeuwen, 2006:124). The size of the frame shows close shots as the dominant used to show the character's body appearance.

In this scene, Tewkesbury uses many attributive relational processes to evaluate Enola. Besides, he uses relational identifying the first time he sees Enola and does not believe Enola's Appearance. This is proven when he says, "You are not a boy, too," in Table 70 (appendix 2, page 80). Those words lead to Enola, who is doing. The use of the word "not a boy" is valued said by Tewkesbury because he finds differences between men physically. In addition, the mood analysis in this scene is mostly used the declarative mood as the dominant mood said by the character Enola. Enola utters many statements to show the truth in her utterances under clear congruence patterns (Halliday, 2004:152). In textual metafunction, it was found that Enola and Tewkesbury used unmarked topical themes the most. This shows that their speech is focused on each other to convey information about the conditions experienced.

4.1.6 Ending Scene

        This scene confirmed that Enola's mother's disappearance was indeed of her own free will. In this scene, all problems got a solution. First, the interaction between Enola and Tewkesbury shows that Tewkesbury felt helped by Enola's presence to regain his power as a noble. Tewkesbury offered a decent life but is rejectedby Enola. The second is the interaction between Enola and Enola's mother. Her mother apologized and told her that her departure had to do with women's resistance. Her mom said that women also had a place in society. This interaction shows that Enola's mother asked Enola to choose and manage her own life to be strong and brave. At the end of the scene, Enola interacted with the viewer to convey an act of courage that she has done so far.

        The visual Analysis of the Ending scene is shown in Table 6 (appendix 1, page 52) shows the visual Analysis of the Ending scene. The process is the narrative action process of Enola as the Actor and Tewkesbury as the target. Clausal Analysis begins with Enola's Mental process of Tewkesbury saying, "You finally look like the nincompoop you were born to be" After seeing Tewkesbury's appearance, who will vote for the government. In addition, material and relational processes related to the actions and relationships of the characters and their characters are also found. This can be seen in Appendix 3, page 95, regarding the accumulation analysis of linguistic elements. Besides that, the declarative mood is also used to state information and followed by the interrogative mood expressed by Enola to get information.

        Textually shows the unmarked topical theme as the dominant and textual theme. The use of an unmarked topical theme in the clause "my life is my own" in Table 93 (appendix 2, page 88) shows that the utterances used are very firm and clear to convey information to viewers because it includes an element that occupies the point of departure position of the clause and conflicts with the grammatical subject (Halliday, 1994: 45). This is referred to all viewers in understanding the message in the clause. In addition, textual theme refers to the affirmation of related clauses, for example, in Table 94 (appendix 2, page 89), "and the future is up to us." The word "and" adds textual value

(Halliday, 2004:54) to indicate a definite affirmation of a statement after the previous clause.

The interpersonal structure shows stationary and panning camera movements to aim at the characters, as shown in Table 6 (appendix 1, page 52). This scene offers information about the purpose of the disappearance of Enola's mother and her reasons for leaving Enola (Kress and Leeuwen, 2006:123). It shows close, medium, and long-shot shots. Since Enola came to meet Tewkesbury, talking to her mother and the viewer at the end of the scene shows the 'distance' between the characters.

The textual structure is given informational value because Enola is known by the viewer (Kress and Leeuwen, 2006:181). Enola, who chooses to remain herself after helping Tewkesbury and meeting her mother, becomes a prominent action in this scene (Kress and Leeuwen, 2006:202). Furthermore, Enola is not afraid of being judged and isolated. She shows the figure of a woman who is free to express herself.

4.2 Discursive Analysis in *Enola Holmes*
4.2.1 Woman abilities and freedom

The role of Enola Holmes, a young girl who only lived with her mother (Eudoria Holmes) since childhood, experienced an incident that completely changed her life when her mother disappeared one day. On her way to looked for her mom, she found that all she did, was to find her identity and women's rights. Moreover, Enola also got insulted by her older brother, Mycroft. He did not like how Enola was raised and educated by her mother. Mycroft tried to re-educate Enola by telling her to go to school and adjust her life as women in those days should. Even he hated her mom, who chose to live independently rather than be dignified. This case shows that women had no choice but to follow the traditions and rules made by society. However, Enola becomes a woman who chooses to live freely rather than follow the rules interfering with her freedom. She prefers to do everything according to her ability, even if it differs from others. Based on what Tong (2009: 3) said that a woman's freedom resides in her ability to leave

her fake feminine self for her feminine self. Enola prefers to show her identity and enjoy her life without being judged. It can be seen in the visual analysis in the train station scene Table 2 (appendix 1, page 40) as evidence of Enola's appearance. Besides that, her confidence is also supported by her utterances in conveying her opinion about being dressed at that time which is shown in Table 12 -14 (appendix 2, pages 58-59).

Furthermore, Enola is also trying to achieve the world by helping a Tewkesbury noble about to be killed. She uses her ingenuity and ability taught by her mother to restore the power that Tewkesbury must have. She should fight a murderer who tried to kill Tewkesbury. In addition, this depicts the role of women in society. Mill in Tong's book argues that all women can do anything men can do depending on their ability to demonstrate that some women can do anything men can do (2009: 40). Therefore, Enola's struggle to get her rights against the patriarchal system becomes a unique point to be discussed, where women do not always have to depend on someone, especially men to get something. They can still pursue their wish and dream. In conclusion, Enola shows her spirit to get her freedom and spread her power to motivate others that a woman needs the right to stay on her own.

4.2.2 Women and education

This movie shows that educated people sometimes do not come to school. This can be seen from Enola's action, which shows her ability in society as a woman who refuses to go to school. She was able to show that she, as a young woman, was also capable of acting like a highly educated person, even though she chose to appear different in her attitude and way of dressing. Enola is said to be brave and smart because she can control and help people who need help. Enola thinks going to school is ridiculous and does not need it. Enola shows disapproval of the upbringing she will receive if she goes to school, so she feels constrained. These actions and attitudes show that Enola feels unsuited to go to school because the system and way of education are unfair, especially for women. Enola wants people to refrain from interfering her in education and can handle it independently.

Gilligan, in the book Feminist Thought (2009: 165), says that in many ways, young people who have not been in school to suppress their feelings appear to be more moral than adults. Moreover, Enola's actions to enjoy her life more without coercion show that she is more mature than Mycroft. In addition, the explanation above shows that everyone has goals for choosing their rights. This can be seen from Enola's behavior shown in Scene 4 and Table 4 (appendix 1, page 45) about refusing to go to school. She has reasons that she has stated about education. The utterances are also shown in Table 52-54 (appendix 2, pages 73-74), proving that she knows everything without going to school. Therefore, Enola's action can make everyone's belief and comfort in showing their right to choose education according to their wishes, especially women who want education for themselves.

4.2.3 Empowerment and Women

Around the 19th century in the Victorian era, women tended not to be able to choose freedom and responsibility for themselves. Victorian women were considered to have a role in marriage. They should follow the activities and interests of their husbands. Before that, they would be required to be able to perform many housewife skills such as cooking, cleaning, and washing unless they come from a wealthy family. In addition, women were also required to guard their speech and appearance so society did not look down upon them. We can see this in the treatment that Enola got. This shows that women are not free to make decisions for their future. In this case, women's empowerment can be interpreted as showing women's self-esteem, their ability to make their own choices, and their right to influence social change for themselves and others (Sharma, 2007: 17). In the movie *Enola Holmes*, the character Enola can create positive actions for the people around her as you can see in scene 6 (appendix 1, page 51) as the final results of what she is struggling for. Enola's action in discovering her identity and helping others gain power regardless of gender and caste can influence social changes. This action is empowerment because Enola shows her ability and responsibility in making her choices as a woman. This is also found in the linguistic element in Tables 89-94 (appendix 2, pages 87-89), which shows her

confidence and gains the ability to be herself among society. Therefore, Enola's behavior is considered empowerment when she shows her passion for determining her future and getting her rights as a woman in her family and society.

CHAPTER 5. CONCLUSION

This chapter contains the conclusion of the research that has been analyzed based on the theories used. In addition, this chapter also aims to explore the results of the study related to the research purpose that has been mentioned in the previous chapter on how Enola Holmes has represented women's empowerment through visual analysis using the theory of Multimodal Discourse Analysis (MDA) by Kress and Leeuwen (2006) and Systemic Functional Linguistic (SFL) by Halliday (2004) elements.

The shots and clauses in the selected data represent the woman and empowerment through the movie's character. The data shows that the most dominant character in the movie is Enola. The data also shows how Enola proves that her existence is important of resistance in dealing with the stigma of society's treatment toward women's behavior and attitudes. This research used three Metafunctions of visual and linguistic analysis: Ideational, Interpersonal, and Textual. The Metafunctions found that Enola is always the main focus as a character we cannot ignore. Enola shows that Enola is a consistent person and proves to be a firm woman in her stance.

The results analysis shows that women's empowerment is represented in the movie *Enola Holmes 2020*. This can be known from the accumulation of visual and linguistic analysis results using Multimodal Discourse Analysis (MDA) through the process, camera movement, the size of frame and information of value which states that Enola, as the main female character, has always been a prominent character known by the viewers. Most of Several scenes show camera shots used Stationary Camera which is focusing on Enola's expressions and motions in dealing with the conflict. In addition, the size of frame is also shown the closed shots of Enola. That means that is important for the viewer to notice Enola appearance and her confidence being different from other women character.

Based on the Systemic Functional Linguistic (SFL) which is focusing in Transitivity, Mood, and Theme Analysis, it is found that Enola still becomes the prominent actor. This can be concluded from how Enola's character uses the

dominant material process to overcome the problems encountered in her utterances. In addition, the linguistic analysis also shows the use of moods and themes used by Enola. It is found that Enola used the Declarative mood mostly in her speech to declare her statement as a decision. Besides that, she also used Topical theme as the dominant theme used in her utterances which means that the message is communicated entirely through expressions in the movie.

After analyzing the visual and linguistic elements, the application of women's empowerment in discursive practice is also explained. The character's action of empowerment is proven when she shows her resistance by leaving her house instead of going to school. She showed that education could be obtained anywhere with the proper guidelines. In addition, the representation of empowerment in this movie is also shown Enola's behavior as an assertive woman in which she can communicate honestly and firmly with her decisions and does not give up easily even though she faces many obstacles from the s people around her. Furthermore, Enola's attitude in struggling to find her identity can be said as empowerment that can inspire many women to find their identity and reconcile to accepting who they are. Therefore, based on the results of the visual and linguistic data that have been analyzed, the movie has implemented women's empowerment.

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Appendix 1. The analysis of visual elements

1. **Holmes' house scene**

Camera	Shots	Imagine Track	Dialogue
Camera Zoom	1		*A week ago on the July morningof my birthday, I awoke…*
Camera Stationary	2		Mother…..
Camera Stationary	3		*to find my mother was missing.*
Camera Stationary	4		*She'd left Ferndell Hall our home at some point during the night.*
Camera Stationary	5		Mother?
Camera Stationary	6		*and she did not return.*
Camera Zoom	7		[atmosphere sound]

Table 1. The Results of Visual Analysis in Holmes' House Scene

	Participants	Actor	Enola
Ideational		Goal	Viewer

	Process	Narrative		Action
	Camera Movement	Camera Stationary		5 shots
		Camera Zooming		2 shots
	Image Act & Gaze	Offer		
Interpersonal	Social Distance	Far Personal		7 shots
	Size of Frame	Close shot		4 shots
		Long shot		3 shots
	Information Value	Left	Enola	3 Shots
		Right	Enola	1 shots
		Center	Enola	3 shots
Textual	Salience	Enola		

2. Train Station Scene

Camera	Shots	Image Track	Dialogue
Camera Dollying	1		[train whistling]
Camera panning following the character from the left to the right.	2		The fourth thing you need to know is that I'm presently on the way to collect my brothers,
Camera Stationary	3		And, um, Mr. Holmes?
Camera Stationary	4		You sent a telegram.

Camera Stationary	5		And the fifth thing you need to know is that they haven't seen me in quite some time.
Camera Stationary	6		Sherlock: Enola?
Camera Stationary	7		Mycroft: Where's your hat and your gloves?
Camera Stationary	8		Enola: Well, I have a hat. It just makes my head itch.
Camera Stationary	9		Enola: And I have no gloves. Mycroft: She has no gloves?
Camera Stationary	10		Plainly not, Mycroft.
Camera Stationary	11		We didn't send for you, silly girl. We sent for the carriage.

Camera Stationary	12		I think you may have us confused with another house.

Table 2. The Results of Visual Analysis in Train Station Scene

Ideational	Participants	Actor		Enola
		Goal		Mycroft
	Process	Narrative		Action
Interpersonal	Camera Movement	Camera Stationary		10 shots
		Camera Dollying		1 shot
		Camera Panning		1 shot
	Image Act & Gaze	Offer		
	Social Distance	Close Personal		9 shots
		Far Personal		3 shots
	Size of Frame	Close shot		11 shots
		Medium shot		1 shots
Textual	Information Value	Left	Enola	2 shots
			Mycroft	3 shots
			Sherlock	2 shots
		Right	Enola	2 shots
			Sherlock	3 shots
		Center	Enola	3 shots
			Mycroft	2 shots
	Salience	Enola		

3. Holmes mother's Room Scene

Camera	Shots	Image Track	Dialogue
Camera Dollying	1		[atmosphere sound]
Camera Stationary	2		Mycroft: What is this? Enola: Tennis?
Camera Stationary	3		Mycroft: Where the hell is she?
Camera Stationary	4		Sherlock: She clearly had decided not to replace them, and you rarely find that kidnap victims have planned for their own disappearance.
Camera Stationary	5		Mycorft: She wasn't returning, and yet she disguised her intentions perfectly.
Camera Stationary	6		Mycroft: Perhaps she was

			mad, or senile.
Camera Stationary	7		Enola, you at least had a governess?
Camera Stationary	8		She wouldn't like you in here. This is her private space.
Camera Stationary	9		Sherlock: Tell me, she at least saw that you had an education?
Camera Stationary	10		She valued education.
Camera Stationary	11		She taught me herself.
Camera Stationary	12		She made me read every book in Ferndell Hall's library.
Camera Stationary	13		Well, *this* is what she wanted you to become?
Camera Stationary	14		I don't know what she wanted me to be. She's left me too.

Table 3. The Results of Visual Analysis in Mother's Room Scene

Ideational	Participants	Actor	Enola
		Goal	Mycroft
	Process	Narrative	
Interpersonal	Camera Movement	Camera Stationary	13 shots
		Camera Dollying	1 shot
	Image Act & Gaze	Offer	
	Social Distance	Close Personal	14 shots
	Size of Frame	Close shot	7 shots
		Medium shot	2 shots
		Long shot	5 shots
		Mycroft	3 shots
		Enola	7 shots
		Center Mycroft	2 shots
		Sherlock	2 shots
	Salience	Enola	

4. Preparing School Scene

Camera	Shots	Image Track	Dialogue
Camera Stationary	1		Waist, inches.
Camera Stationary	2		Oh, how disappointing.
Camera Stationary	3		Aren't you the clever

				little tongue?
Camera Stationary	4			you will learn how to be a young lady, and you'll make many new friends.
Camera Stationary	5			I don't need friends. I have my own company.
Camera Stationary	6			And I don't need to go to your ridiculous school.
Camera Stationary	7			[panting]
Camera Stationary	8			please don't do this to me.
Camera Stationary	9			you are a young woman now Enola. You need an education
Camera Stationary	10			Test me on anything you

			think I need to know
Camera Stationary	11		if she taught you so well you wouldn't be standing in your undergarments in front of me.
Camera Stationary	12		Mycroft: You have no hope of making a husband in your current state. Enola: I don't want a husband.
Camera Panning following the character from the left to the right	13		Enola: Make me yours. Guide me.
Camera Stationary	14		I'm sorry. It's out of my hands

Camera Panning following the character upwards	15		Enola: She is not dangerous. She is remarkable and always has been.
Camera Stationary	16		And if you still can't see that, then shame on you both!

Table 4. The Results of Visual Analysis in Preparing School Scene

Ideational	Participants	Actor	Enola
		Goal	Mycroft, Mrs. Harrison, sherlock
	Process	Narrative	
Interpersonal	Camera Movement	Camera Stationary	14 Shots
		Camera Panning	2 shots
	Image Act & Gaze	Offer	
	Social Distance	Close Personal	9 shots
		Medium	7 shots
	Size of Frame	Close shot	13 shots
		Medium shot	3 shots
	Information Value	Left	Enola	6 shots
			Mrs. Harrison	2 shots

Textual			Right	Enola shots	3 shots
				Sherlock	4 shots
			Center	Mycroft	1 shots
	Salience		Enola		

5. Train scene

Camera	Shots	Image Track	Dialogue
Camera Stationary	1		It's a necessary distraction.
Camera Stationary	2		[train whistles]
Camera Stationary	3		Please get out of this carriage!
Camera Stationary	4		I'm in hiding.
Camera Stationary	5		You're not a boy too.
Camera Stationary	6		I might be a boy.
Camera Stationary	7		You really do remind me of my uncle. You have that same stare.
Camera Dollying	8		[train whistles]
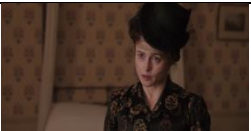
Camera Panning from right to the left	9		[yelling]
Camera Panning	10		Who is that? he's trying to kill me.

Table 5. The Results of Visual Analysis in Train Scene

Ideational	Participants	Actor	Enola	
		Goal	Tewkesbury	
	Process	Narrative	Action	
Interpersonal	Camera Movement	Camera Stationary	7 shots	
		Camera Dollying	1 shot	
		Camera Panning	2 shots	
	Image Act & Gaze	Offer		
	Social Distance	Close Personal	1 shots	
		Medium	7 shots	
		Far Personal	2 shots	
	Size of Frame	Close shot	7 shots	
		Medium shot	1 shots	
		Long shot	2 shots	
Textual	Information Value	Left	Enola	1 shot
			Tewkesbury	1 shot
		Right	Enola	1 shot
			Tewkesbury	3 shots
		Center	Enola	4 shots
			Tewkesbury	1 shot

Salience   Enola

6. Ending Scene

Camera	Shots	Image Track	Dialogue
Camera Stationary	1		Congratulations. You finally look like the nincompoop you were born to be.
Camera Stationary	2		I'm not supposed to bow or anything, am I, now that you are whatever you are?
Camera Stationary	3		Well, arguably, you always had to bow.
Camera Stationary	4		This is a surprisingly nice room.
Camera Stationary	5		I'm sorry.
Camera Stationary	6		[shuddering breaths]
Camera Stationary	7		I didn't leave you because I didn't love you.
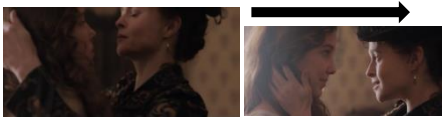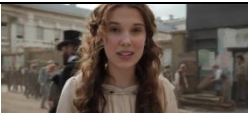
Camera Stationary	8			What a woman you've become.
Camera Panning left to the right	9		→	Thank you for your irises.
Camera Stationary	10			My name is Enola, which, backwards, spells "alone." To be a Holmes, you must find your own path.
Camera Stationary	11			She wanted me to find my freedom, *my future,* my purpose.
Camera Panning right to the left.	12			I am a detective, I am a decipherer, and I am a finder of lost souls.
Camera Stationary	13			My life is my own.
Camera Panning upwards	14			And the future is up to us.

Table 6 The Results of Visual Analysis in Ending Scene

Participants	Actor	Enola
	Goal	Viewer

Ideational	Process	Narrative		
Interpersonal	Camera Movement	Camera Stationary	11 shots	
		Camera Zooming	3 shots	
	Image Act & Gaze	Offer		
	Social Distance	Close Personal	6 shots	
		Medium	3 shots	
		Far Personal	5 shots	
	Size of Frame	Close shot	11 shots	
		Medium shot	2 shots	
		Long shot	1 shots	
Textual	Information Value	Left	Enola	3 shots
		Right	Tewkesbury	3 shots
			Eudoria	2shots
		Center	Enola	6 shots
			Eudoria	4 shots
	Salience	Enola		

Appendix 2. The analysis of Linguistics elements

||| A week ago, on the July morning of my 16th birthday, I awoke |||

Table 1 The analysis of clause 1 in Holmes' house Scene

A week ago, on the July morning of my 16th birthday,	I		awoke
Circumstance	Actor		Process: Material
Adjunct	Subject	Finite Verb	Predicator
Re-	Mood: Declarative		Sidue
Theme: Marked Topical		Rheme	

||| Mother? |||

||| to find my mother was missing. |||

Table 2 The analysis of clause 2 in Holmes' house Scene

to find	my mother	was	missing
	Carrier		Process: identifying Relational
	Subject	Finite Verb	Predicator
	Mood: Declarative		Residue
Theme: Marked Topical	Theme: Unmarked Topical	Rheme	

||| She'd left Ferndell Hall, our home, at some point during the night. |||

Table 3 The analysis of clause 3 in Holmes' house Scene

She	'd	left	Ferndell Hall, our home	at some point during the night.
Actor	Process: Material		Goal	Circumstance
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

||| Mother? |||

■

||| and she did not return. |||

Table 4 The analysis of clause 4 in Holmes' house Scene

And	she	did not	return
	Actor		Process: Material
	Subject	Finite Verb	Predicator
	Mood: Declarative		Residue
Theme: Textual	Theme: Unmarked Topical		Rheme

||| The fourth thing you need to know |||

Table 5 The analysis of clause 1 in train station scene Scene

The fourth thing	you	need to	know
Circumstance	Senser		Process: Mental of Cognition
Adjunct	Subject	Finite Verb	Predicator
Re-	Mood: Declarative		-sidue
Theme: Unmarked Topical			Rheme

||| (It) is (that I'm presently on the way my brothers,)|||

Table 6 The analysis of clause 2 in train station scene Scene

(It)	is	(that I'm presently on the way my brothers,)
Carrier	Process: Relational Attribbutive	Attribute
Subject	Finite Verb Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical		Theme

||| that I'm presently on the way my brothers,|||

Table 7 The analysis of clause 3 in train station scene Scene

that	I	'm	presently	on the way	my brothers,
	Carrier	Process: Relational Attributive	Circumstance		Attribute
	Subject	Finite Verb	Predicator	Adjunct	Complement
	Mood: Declarative		Residue		

Theme:	Theme:	Rheme
Textual	Unmarked Topical	

||| And, um, Mr. Holmes? |||

██████████████████

||| You sent a telegram. |||

Table 8 The analysis of clause 4 in train station Scene

You	sent	telegram
Actor	Process: Material	Goal
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

||| And the fifth thing you need to know |||

Table 9 The analysis of clause 5 in train station Scene

and	the fifth thing	You	need to	know
	Circumstance	Senser	Process: Mental of Cognition	
	Adjunct	Actor	Finite Verb	Predicator
	Re-	Mood: Declarative		-sidue
Theme: Textual	Theme: Unmarked Topical	Rheme		

||| (it) is (that they haven't seen me in quite some time)|||

Table 10 The analysis of clause 6 in train station scene

(It)	is	(that they haven't seen me in quite some time)
Carrier	Process: Relational Attribbutive	Attribute
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical		Theme

||| that they haven't seen me in quite some time|||

Table 11 The analysis of clause 7 in train station scene

that	they	haven't	seen	me	in quite some time
	Senser	Process: Mental of Cognition		Phenomenon (Micro)	Circumstance
	Actor	Finite Verb	Predicator	Complement	Adjunct
	Mood: Declarative			Residue	
Theme: textual	Theme: Unmarked Topical			Rheme	

||| Enola |||

||| Where's your hat and your gloves? |||

Table 12 The analysis of clause 8 in train station scene

Where	's	hat and your gloves?
WH-Subject	Process:	Attribute

	Relational Attributive		
	Finite Verb	Predicator	Complement
Mood: Interrogative		Residue	
Theme: Transactional Interpersonal		Rheme	

||| Well, I have a hat.|||

Table 13 The analysis of clause 9 in train station scene

Well,	i	have	a hat
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite Verb	Predicator	Complement
	Mood: Declarative		sidue
Theme: Marked Topical	Theme: Unmarked Topical	Rheme	

||| It just makes my head itch.|||

Table 14 The analysis of clause 10 in train station scene

It	just makes	my head itch
Senser	Process: Mental of Perception	Phenomenon (Micro)
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical	Rheme	

||| And I have no gloves.|||

Table 15 The analysis of clause 11 in train station scene

and	i	have	no gloves
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite Verb	Predicator	Complement
	Mood: Declarative		Residue
Theme: Textual	Theme: Unmarked Topical	Rheme	

||| She has no gloves? |||

Table 16 The analysis of clause 12 in train station scene

She	has	no gloves?
Carrier	Process: Relational Attributive	Attribute
Subject	Finite Verb	Predicator	Complement
Mood: Interrogative		Residue
Theme: Unmarked Topical	Rheme	

||| Plainly not, Mycroft |||

||| We didn't send for you, silly girl.|||

Table 17 The analysis of clause 13 in train station scene

We	didn't	send	for you, silly girl
Actor	Process: Material		Goal
Subject	Finite Verb	Predicator	Complement

Mood: Declarative	Residue
Theme:	Rheme
Unmarked Topical	

|||We sent for the carriage.|||

Table 18 The analysis of clause 14 in train station scene

We	sent	for the carriage
Actor	Process: Material	
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

||| I think |||

Table 19 The analysis of clause 15 in train station scene

i	think
Senser	Process: Mental of Cognition
Subject	Finite Verb	Predicator
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

||| you may have us confused with another house. |||

Table 20 The analysis of clause 16 in train station scene

you	may have	us	confused	with another house
Carrier	Process: Relational Attributive	Attribute	Process: Relational Attributive	Circumstance

Subject	Finite Verb	Complement	Predicator	Adjunct
Mood: Declarative			Residue	
Theme:			Rheme	
Unmarked Topical				

||| what is this? |||

Table 21 The analysis of clause 1 in Holmes mother's room scene

What	is	this?
WH- Question	Process:	Attribute
	Relational Attributive	
	Finite verb	Predicator	Subject
	Mood:…	Residue	..Interrogative
Theme:	Rheme	
Transactional		
Interpersonal		

||| Tennis? |||

||| Where the hell is she? |||

Table 22 The analysis of clause 2 in Holmes mother's room scene

Where	the hell	is	she?
WH-	Circumstance	Process:	Attribute
		Relational Attributive	
	Adjunct	Finite Veb	Predicator	Subject
	Re-	Mood:..	-sidue	… Interrogative
Theme:	Theme:	Rheme	
Transactional	Marked		
Interpersonal	Topical		

||| She clearly had decided not to replace them, |||

Table 23 The analysis of clause 3 in Holmes mother's room scene

She	clearly	had decided not	to replace	them
Actor	Circumstance	Process: Material		Goal
Subject	Adjunct	Finite Verb	Predicator	Complement
Mood:…	Res-	…Declarative	-sidue	
Theme: Unmarked Topical		Rheme		

||| and you rarely find |||

Table 24 The analysis of clause 4 in Holmes mother's room scene

and	you	rarely	find
	Actor	Circumstance	Process: Material
	Subject	Adjunct	Finite Verb / Predicator
	Mood:..	Re-	.. Decalarative / -sidue
Theme: Textual	Theme: Unmarked Topical	Rheme	

||| that kidnap victims have planned for their own disappearance.|||

Table 25 The analysis of clause 5 in Holmes mother's room scene

that	kidnap victims	have	planned	for their own disappearance
	Actor	Process: Material		Circumstance
	Subject	Finite Verb	Predicator	Adjunct

Mood: Declarative		Residue
Theme:	Theme:	Rheme
Textual	Unmarked Topical	

||| She wasn't returning, |||

Table 26 The analysis of clause 6 in Holmes mother's room scene

She	wasn't	returning
Token	Process: Relational Identifying	
Subject	Finite Verb	Predicator
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

||| and yet she disguised her intentions perfectly.|||

Table 27 The analysis of clause 7 in Holmes mother's room scene

and yet	she	disguised	her intentions	perfectly
	Actor	Process: Material	Goal	Circumstance
	Subject	Finite Verb	Predicator	Complement	Adjunct
	Mood: Declarative			Residue	
Theme:	Theme:		Rheme	
Textual	Unmarked Topical			

||| Perhaps she was mad, or senile.|||

Table 28 The analysis of clause 8 in Holmes mother's room scene

Perhaps	she	was	mad. or senile.
	Carrier	Process:	Attribute

	Relational attributive		
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme: Textual	Theme: Unmarked Topical	Rheme	

||| Enola, you at least had a governess? |||

Table 29 The analysis of clause 9 in Holmes mother's room scene

Enola,	you	at least	had	a governess?
	Carrier	Circumstance	Process: Relational Attributive	Attribute
	Subject	Adjunct	Finite Verb	Predicator	Compleme nt
	Mood:…	Re-	…Interro gative	-sidue	
Theme: Interpersonal	Theme: Unmarked Topical	Rheme		

||| She wouldn't like you in here.|||

Table 30 The analysis of clause 10 in Holmes mother's room scene

She	wouldn't	like	you	in here
Senser	Process: Mental of Affection		Phenomenon (Micro)	Circumstance
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

||| This is her private space.|||

Table 31 The analysis of clause 11 in Holmes mother's room scene

This	is	her private space
Carrier	Process: Relational Attributive	Attribute
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

||| Tell me,|||

Table 32 The analysis of clause 12 in Holmes mother's room scene

	Tell	me
	Process: Material	Goal
No subject	Finite Verb	Predicator	Complement
Mood: Imperrative		Residue
Theme: Marked Topical		Rheme

||| she at least saw |||

Table 33 The analysis of clause 13 in Holmes mother's room scene

She	at least	saw
Actor	Circumstance	Process: Material
Subject	Adjunct	Finite Verb	Predicator
Mood:…	Re-	…Interrogative	-sidue
Theme: Unmarked Topical		Rheme

||| that you had an education? |||

Table 34 The analysis of clause 14 in Holmes mother's room scene

that	you	had	an education?
	Carrier	Process: Relational Attributive		Attribute
	Subject	Finite Verb	Predicator	Complement
	Mood: Interrogative			Residue
Theme: Textual	Theme: Unmarked Topical			Rheme

||| She valued education.|||

Table 35 The analysis of clause 15 in Holmes mother's room scene

She	valued	education
Actor	Process: Material	Goal
Subject	Finite Verb	Predicator	Complement
Mood: Declarative			Residue
Theme: Unmarked Topical		Rheme

||| She taught me herself.|||

Table 36 The analysis of clause 16 in Holmes mother's room scene

She	taught	me herself
Actor	Process: Material	Goal
Subject	Finite Verb	Predicator	Complement
Mood: Declarative			Residue
Theme: Unmarked Topical		Rheme

||| She made me read every book in Ferndell Hall's library.|||

Table 37 The analysis of clause 17 in Holmes mother's room scene

She	made	me	read	every book	in Ferndell Hall's library.
Actor	Process: Material	Recipient	Process: Material	Goal	Circumstance
Subject	Finite Verb	Complement	Predicator	Complement	Adjunct
Mood: Declarative			Residue		
Theme: Unmarked Topical			Rheme		

||| Well, this is (what she wanted you to become?) |||

Table 38 The analysis of clause 18 in Holmes mother's room scene

Well,	this	is	(what she wanted you to become?)
	Value	Process: Relational Identifying	Token
	Complement	Finite Verb	Predicator	Subject
	Re-	Mood:…	-sidue	… Interrogative
Theme: Textual	Theme: Unmarked Topical		Rheme

||| what she wanted you to become? |||

Table 39 The analysis of clause 19 in Holmes mother's room scene

what	she	wanted	you	to become?
WH- Question	Senser	Process: Mental of	Phenomenon (Micro)	Process: Mental of

	Cognition			Cognition
	Subject	Finite Verb	Complement	Predicator
	Mood: Interrogative			Residue
Theme: Interractional Interpersonal	Theme: Unmarked Topical		Rheme	

||| I don't know|||

Table 40 The analysis of clause 20 in Holmes mother's room scene

I	don't	know
Senser	Process: Mental of Cognition	
Subject	Finite Verb	Predicator
Mood: Declarative		Residue
Theme: Unmarked Topical	Rheme	

||| what she wanted me to be.|||

Table 41 The analysis of clause 21 in Holmes mother's room scene

what	she	wanted	me	to be
	Actor	Process: Material	Goal	Process: Material
	Subject	Finite Verb	Complement	Predicator
	Mood: Declarative		Residue	
Theme: Textual	Theme: Unmarked Topical		Rheme	

||| She's left me too.|||

Table 42 The analysis of clause 22 in Holmes mother's room scene

She	's	left	me	too.
Actor	Process: Material		Goal	Circumstance
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

||| Waist, inches |||

||| Oh, how disappointing |||

||| Aren't you the clever little tongue? |||

Table 43 The analysis of clause 1 in preparing school scene

Aren't		you	the clever little tongue?
Process: Relational Identifying		Token	Value
Finite Verb	Predicator	Subject	Complement
Mood:…	Re-	… Interrogative	-sidue
Theme: Marked Topical			Rheme

||| you will learn how to be a young lady, |||

Table 44 The analysis of clause 2 in preparing school scene

You	will	learn	how to be a young lady,
Actor	Process: Material		Goal
Subject	Finite Verb	Predicator	Complement
Mood: Declarative			Residue
Theme: Unmarked Topical			Rheme

||| and you'll make many new friends |||

Table 45 The analysis of clause 3 in preparing school scene

and	you	'll	make	many new friends
	Actor	Process: Material		Goal
	Subject	Finite Verb	Predicator	Complement
	Mood: Declarative			Residue
Theme: Textual	Theme: Unmarked Topical			Rheme

||| I don't need friends |||

Table 46 The analysis of clause 4 in preparing school scene

I	don't	need	friends
Senser	Process: Mental of Cognition		Phenomenon
Subject	Finite Verb	Predicator	Complement
Mood: Declarative			Residue
Theme: Unmarked Topical			Rheme

||| I have my own company |||

Table 47 The analysis of clause 5 in preparing school scene

I	have	my own company
Carrier	Process: Relational Attributive	Attribute
Subject	Finite Verb / Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical	Rheme	

||| And I don't need to go to your ridiculous school |||

Table 48 The analysis of clause 6 in preparing school scene

And	I	don't need to	go	to your ridiculous school
	Actor	Process: Material		Goal
	Subject	Finite Verb	Predicator	Complement
	Mood: Declarative			Residue
Theme: Textual	Theme: unmarked Topical	Rheme		

||| please don't do this to me |||

Table 49 The analysis of clause 7 in preparing school scene

Please	-	don't	do	this	to me.
	-	Process: Material		Goal	Recipient
	No subject	Finite Verb	Predicator	Complement	
	Mood: Imperrative		Residue		
Theme: Marked Topical	Rheme				

||| You are a young woman now, Enola.|||

Table 50 The analysis of clause 8 in preparing school scene

You	are	a young woman	now,	Enola
Token	Process: Realational Identifying	Value	Circumstance	
Subject	Finite Verb	Predicator	Complement	Adjunct	Complement
Mood: Declarative			Residue		
Theme: Unmarked Topical			Rheme		

||| You need an education.|||

Table 51 The analysis of clause 9 in preparing school scene

You	need	an education.
Actor	Process: Material	Goal
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme: Unmarked Topical		Rheme	

||| Test me on anything |||

Table 52 The analysis of clause 10 in preparing school scene

-	test	me	on anything
-	Process: Material	Goal	Circumstance
No Subject	Finite	Predicator	Complement	Adjunct

Verb	
Mood: Imperrative	Residue

Theme: Marked Topical	Rheme

||| you think |||

Table 53 The analysis of clause 11 in preparing school scene

you	think
Senser	Process: Mental of Cognition

Subject	Finite Verb	Predicator
Mood: Declarative		Residue

Theme: Unmarked Topical	Rheme

||| I need to know |||

Table 54 The analysis of clause 12 in preparing school scene

I	need to	know
Senser	Process: Mental of Cognition	

Subject	Finite Verb	Predicator
Mood: Declarative		Residue

Theme: Unmarked Topical	Rheme

||| If she taught you so well,|||

Table 55 The analysis of clause 13 in preparing school scene

if	she	taught	you	so well,
	Actor	Process: Material	Goal	Circumstance

Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Textual	Theme: Unmarked Topical		Rheme	

||| you wouldn't be standing in your undergarments in front of me.|||

Table 56 The analysis of clause 14 in preparing school scene

you	wouldn't	be standing	in your undergarments	in front of me.
Actor	Process: Material		Goal	Circumstance
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

||| You have no hope of making a husband in your current state.|||

Table 57 The analysis of clause 15 in preparing school scene

You	have	no hope	of making a husband in your current state.
Carrier	Process: Relational Attributive	Attribute	Circumstance
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

||| I don't want a husband!|||

Table 58 The analysis of clause 16 in preparing school scene

I	don't	want	a husband
Senser	Process: Mental of Cognition		Phenomenon (Micro)
Subject	Finite Verb	Predicator	Complement
Mood: Imperrative			Residue
Theme: Unmarked Topical			Rheme

||| Make me yours |||

Table 59 The analysis of clause 17 in preparing school scene

-	make	me	yours
-	Process: Material	Goal	Client
No subject	Finite Verb	Predicator	Complement
Mood: Imperrative		Residue	
Theme: Marked Topical		Rheme	

||| Guide me |||

Table 60 The analysis of clause 18 in preparing school scene

-	Guide	me
-	Process: Material	Goal
No subject	Finite Verb	Predicator	Complement
Mood: Imperrative		Residue
Theme: Marked Topical		Rheme

||| I'm sorry |||

Table 61 The analysis of clause 19 in preparing school scene

I	'm	sorry
Carrier	Process:	Attribute
	Relational Attributive	
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme:		Rheme
Unmarked Topical		

||| It's out of my hands |||

Table 62 The analysis of clause 20 in preparing school scene

It	's	out	of my hands
Carrier	Process:		Attribute
	Relational Attributive		
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme:		Rheme	
Unmarked Topical			

||| She is not dangerous.|||

Table 63 The analysis of clause 21 in preparing school scene

She	is not	Dangerous
Token	Process:	Value
	Relational Identifying	
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme:		Rheme	
Unmarked Topical			

||| She is remarkable |||

Table 64 The analysis of clause 22 in preparing school scene

She	is	remarkable
Token	Process: Relational Identifying	Value
Subject	Finite Verb / Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical	Rheme	

||| and always has been |||

Table 65 The analysis of clause 23 in preparing school scene

and	always	-	has	been
	Circumstance	-	Process: Relational Attributive	
	Adjunct	No subject	Finite Verb	Predicator
	Re-	Mood: Declarative		-sidue
Theme: Textual	Theme: Marked Topical	Rheme		

||| And if you still can't see that, then shame on you both!|||

Table 66 The analysis of clause 24 in preparing school scene

and if	you	still can't	see	that,	then shame on you both!
	Senser	Process: Mental of Perception		Phenomenon (Macro)	Circumstance
	Subject	Finite Verb	Predicator	Complement	Adjunct
	Mood: Declarative			Residue	

Theme:	Theme:	Rheme
Textual	Unmarked Topical	

||| It's a necessary distraction |||

Table 67 The analysis of clause 1 in train scene

It	's	necessary distraction
Carrier	Process: Relational Attributive	Attribute
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

||| Please get out of this carriage!|||

Table 68 The analysis of clause 2 in train scene

Please	get	out	of this carriage
	Process: Material		Circumstance
No subject	Finite Verb	Predicator	Adjunct
Mood: Imperrative		Residue	
Theme: Marked Topical		Rheme	

||| I'm in hiding |||

Table 69 The analysis of clause 3 in train scene

I	'm	in hiding
Actor	Process: Relational Attributive	Attribute
Subject	Finite Verb	Predicator	Adjunct

Mood: Declarative	Residue
Theme:	Rheme
Unmarked Topical	

||| You're not a boy too |||

Table 70 The analysis of clause 4 in train scene

You	're not	a boy	too
Token	Process:	value	Circumstance
	Relational identifying		
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative		Residue		
Theme:		Rheme		
Unmarked Topical				

||| I might be a boy.|||

Table 71 The analysis of clause 5 in train scene

I	might	be	a boy.
Carrier	Process:		Attribute
	Relational Attributive		
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme:		Rheme	
Unmarked Topical			

|||You really do remind me of my uncle.|||

Table 72 The analysis of clause 6 in train scene

You	really do	remind	me	of my uncle
Actor	Process:		Goal	Circumstance
	Material			

Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

|||You have that same stare.|||

Table 73 The analysis of clause 7 in train scene

You	have	that	same stare
Carrier	Process: Relational Attributive	Attribute	Circumstance
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

||| Who is that? |||

Table 74 The analysis of clause 8 in train scene

Who	is	that?
WH- Question	Process: Relational Attributive	Attribute
	Finite Verb	Predicator	Subject
	Mood:…	Residue	..Interrogative
Theme: Interractional Interpersonal		Rheme

||| he's trying to kill me |||

Table 75 The analysis of clause 9 in train scene

he	's trying	to kill	me
Actor	Process: Material		Goal
Subject	Finite Verb	Predicator	Complement
Mood: Declarative			Residue
Theme: Unmarked Topical			Rheme

||| Congratulations |||

█████████████

||| You finally look like the nincompoop |||

Table 76 The analysis of clause 1 in ending scene

You	finally	look	like the nincompoop
Senser	Circumstance	Process: Mental of Cognition	Phenomenon (Micro)
Subject	Adjunct	Finite Verb	Predicator	Complement
Mood:…	Re-	…Declarative		-sidue
Theme: Unmarked Topical			Rheme

||| you were born to be. |||

Table 77 The analysis of clause 2 in ending scene

You	were born	to be
Token	Process:	

Relational Identifying		
Subject	Finite Verb	Predicator
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

||| I'm not supposed to bow or anything, am I, now |||

Table 78 The analysis of clause 3 in ending scene

I	'm not supposed	to bow	or anything, am I, now
Actor	Process: Material		Goal
Subject	Finite Verb	Predicator	Complement
Mood: Interrogative		Residue	
Theme: UnmarkedTopical		Rheme	

||| that you are whatever you are? |||

Table 79 The analysis of clause 4 in ending scene

that	you	are	whatever you are?
	Carrier	Process: Relational Attributive	Attribute
	Subject	Finite Verb	Predicator	Complement
	Mood: Interrogative		Residue
Theme: Textual	Theme: UnmarkedTopical	Rheme	

||| Well, arguably, you always had to bow |||

Table 80 The analysis of clause 5 in ending scene

Well, arguably,	you	always	had to	bow
	Actor	Circumstance	Process: Material	
	Subject	Adjunct	Finite Verb	Predicator
	Mood:…	Re-	…Declarative	-sidue
Theme: MarkedTopical	Theme: Unmarked Topical		Rheme	

||| This is a surprisingly nice room |||

Table 81 The analysis of clause 6 in ending scene

This	is	a surprising nice room.
Carrier	Process: Relational Attributive	Attribute
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme: Unmarked Topical		Rheme	

||| I'm sorry.|||

Table 82 The analysis of clause 7 in ending scene

I	'm	sorry
Carrier	Process: Relational Attributive	Attribute
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme: Unmarked Topical		Rheme	

||| I didn't leave you|||

Table 83 The analysis of clause 8 in ending scene

I	didn't	leave	you.
Actor	Process: Material		Goal
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue	
Theme: Unmarked Topical		Rheme	

||| because I didn't love you.|||

Table 84 The analysis of clause 9 in ending scene

because	I	didn't	love	you
	Senser	Process: Mental of Affection		Phenomenon (Micro)
	Subject	Finite Verb	Predicator	Complement
	Mood: Declarative		Residue	
Theme: Textual	Theme: Unmarked Topical	Rheme		

||| What a woman you've become.|||

Table 85 The analysis of clause 10 in ending scene

What a woman	you	've	become.
	Actor		Process: Material
WH- Subject		Finite Verb	Predicator
Mood: Declarative		Residue	
Theme: Textual	Theme: Unmarked Topical	Rheme	

||| My name is Enola, |||

Table 86 The analysis of clause 11 in ending scene

My name	is	Enola
Carrier	Process: Relational Attributive	Attribute
Subject	Finite Verb	Predicator	Complement
Mood: Declarative	Residue		
Theme: Unmarked Topical	Rheme		

|||which, backwards, spells "alone."|||

Table 87 The analysis of clause 12 in ending scene

which	backwards,	-	spells	"alone".
	Circumstance	-	Process: Relational Identifying	Value
	Adjunct	No Subject	Finite Verb	Predicator	Complement
	Re	Mood: Declarative	Sidue		
Theme: Textual			Theme: Marked Topical	Rheme

||| To be a Holmes, you must find your own path |||

Table 88 The analysis of clause 13 in ending scene

To be a holmes	You	must	find	your own path
	Actor	Process: Material		Goal
	Subject	Finite Verb	Residue	Complement

Mood: Declarative		Residue
Theme:	Theme:	Rheme
Marked Topical	Unmarked Topical	

|||She wanted me to find my freedom, my future, my purpose.|||

Table 89 The analysis of clause 14 in ending scene

She	wanted	me	to find	my freedom, my future, my purpose.
Senser	Process: Mental of Perception	Phenomenon (Macro)	Process: Mental of Perception	Phenomenon (Macro)
Subject	Finite Verb	Complement	Predicator	Complement
Mood: Declarative			Residue	
Theme: Unmarked Topical			Rheme	

|||I am a detective,|||

Table 90 The analysis of clause 15 in ending scene

I	am	a detective,
Token	Process: Relational Identifying	Value
Subject	Finite Verb	Predicator	Complement
Mood: Declarative		Residue
Theme: Unmarked Topical		Rheme

Note: The row "Subject | Finite Verb | Predicator | Complement" spans four columns below the three-column header.

|||I am a decipherer,|||

Table 91 The analysis of clause 16 in ending scene

I	am	a decipherer,

Token	Process:		Value
	Relational Identifying		
Subject	Finite Verb	Predicator	Complement
Mood: Declarative			Residue
Theme:			Rheme
Unmarked Topical			

|||and I am a finder of lost souls.|||

Table 92 The analysis of clause 17 in ending scene

and	I	am	a finder	of lost souls
	Token	Process:	Value	Circumstance
		Relational		
		Identifying		
	Subject	Finite Verb	Predicator	Complement	Adjunct
	Mood: Declarative			Residue	
Theme:	Theme:			Rheme	
Textual	Unmarked Topical				

|||My life is my own.|||

Table 93 The analysis of clause 18 in ending scene

My life	is	my own	and the future up to us
Carrier	Process:	Attribute	Circumstance
	Relational Attributive		
Subject	Finite Verb	Predicator	Complement	Adjunct
Mood: Declarative			Residue	
Theme:			Rheme	
Unmarked Topical				

||| And the future is up to us |||

Table 94 The analysis of clause 19 in ending scene

and	the future	is	up	to us
	Carrier	Process:		Attribute
		Relational Attributive		
	Subject	Finite Verb	Predicator	Complement
	Mood: Declarative		Residue	
Theme:	Theme:		Rheme	
Textual	Unmarked Topical			

Appendix 3. The accumulation linguistics elements

Table 1 The Results of Process Analysis Used by Character in Holmes' House Scene

Character	The Number of Process Used (Frequency in clause)		Total (Frequency in clause)
	Material	Relational Identifying	
Enola	3	1	4
Total Clause			**4**

Table 2 The Results of Mood Analysis Used by Character in Holmes' House Scene

Character	The Number of Mood Used (Frequency in clause)	Total (Frequency in clause)
	Declarative	
Enola	4	4
Total Clause		**4**

Table 3 The Results of Theme Analysis Used by Character in Holmes' House Scene

Character	The Number Of Theme Used (Frequency in Clause)			Total (Frequency in Clause)
	Topical		Textual	
	Unmarked	Marked		
Enola	1	2	1	4
Total Clause				**4**

Table 4 The Results of Process Analysis Used by Character in Train Station Scene

Character	The Number of Process Used (Frequency in clause)			Total (Frequency in clause)
	Material	Mental	Relational Attributive	

Enola	1	5	6	12
Mycroft	2	-	2	4
Total Clause				**16**

Table 5 The Results of Mood Analysis Used by Character in Train Station Scene

Character	**The Number of Mood Used** (Frequency in clause)			**Total** (Frequency in clause)
	Declarative	Interrogative	Imperrative	
Enola	12	-	-	12
Mycroft	2	2	-	4
Total Clause				**16**

Table 6 The Results of Theme Analysis Used by Character in Train Station Scene

Character	**The Number Of Theme Used** (Frequency in Clause)				**Total** (Frequency in Clause)
	Topical		Textual	Interpersonal	
	Unmarked	Marked			
Enola	7	2	3	-	12
Mycroft	3	-	-	1	4
Total Clause					**16**

Table 7 The Results of Process Analysis Used by Character in Mother's Room Scene

Character	**The Number of Process Used** (Frequency in clause)				**Total** (Frequency in clause)
	Material	Mental	Relational Attributive	Relational Identifying	
Enola	3	2	2	-	7

Mycroft	1	1	3	2	7
Sherlock	6	-	2	-	8
Total Clause					**22**

Table 8 The Results of Mood Analysis Used by Character in Mother's Room Scene

Character	The Number of Mood Used (Frequency in clause)			Total (Frequency in clause)
	Declarative	Interrogative	Imperrative	
Enola	7	-	-	7
Mycroft	3	4	-	7
Sherlock	4	3	1	8
Total Clause				**22**

Table 9 The Results of Theme Analysis Used by Character in Mother's Room Scene

Character	The Number Of Theme Used (Frequency in Clause)				Total (Frequency in Clause)
	Topical		Textual	Interpersonal	
	Unmarked	Marked			
Enola	6	-	1	-	7
Mycroft	1	-	3	3	7
Sherlock	2	1	4	1	8
Total Clause					**22**

Table 10 The Results of Process Analysis Used by Character in Preparing School Scene

Character	The Number of Process Used (Frequency in clause)	Total (Frequency in clause)

	Material	Mental	Relational Attributive	Relational Identifying	
Enola	5	5	2	2	14
Miss Harrison	2	-	-	1	3
Mycroft	3	-	1	1	5
Sherlock	-	-	2	-	2
Total Clause					**24**

Table 11 The Results of Mood Analysis Used by Character in Preparing School Scene

Character	**The Number of Mood Used** (Frequency in clause)			**Total** (Frequency in clause)
	Declarative	Interrogative	Imperrative	
Enola	7	2	5	14
Miss Harrison	2	1	-	3
Mycroft	5	-	-	5
Sherlock	2	-	-	2
Total Clause				**24**

Table 12 The Results of Theme Analysis Used by Character in Preparing School Scene

Character	**The Number Of Theme Used** (Frequency in Clause)			**Total** (Frequency in Clause)
	Topical		Textual	
	Unmarked	Marked		
Enola	7	5	2	14
Miss Harrison	1	1	1	3

Mycroft	4	-	1	5
Sherlock	2	-	-	2
Total Clause				**24**

Table 13 The Results of Process Analysis Used by Character in Train Scene

Character	**The Number of Process Used** (Frequency in clause)				**Total** (Frequency in clause)
	Material	Mental	Relational Attributive	Relational Identifying	
Enola	1	1	1	-	3
Tewkesbury	2	-	2	2	6
Total Clause					**9**

Table 14 The Results of Mood Analysis Used by Character in Train Scene

Character	**The Number of Mood Used** (Frequency in clause)			**Total** (Frequency in clause)
	Declarative	Interrogative	Imperrative	
Enola	2	-	1	3
Tewkesbury	5	1	-	6
Total Clause				**9**

Table 15 The Results of Theme Analysis Used by Character in Train Scene

Character	**The Number Of Theme Used** (Frequency in Clause)			**Total** (Frequency in Clause)
	Topical Unmarked	Textual	Interpersonal	
Enola	2	1	-	3
Tewkesbury	5	-	1	6
Total Clause				**9**

Table 16 The Results of Process Analysis Used by Character in Ending Scene

Character	The Number of Process Used (Frequency in clause)				Total (Frequency in clause)
	Material	Mental	Relational Attributive	Relational Identifying	
Enola	2	2	4	5	13
Eudoria	2	1	2	-	5
Tewkesbury	1	-	-	-	1
Total Clause					**19**

Table 17 The Results of Mood Analysis Used by Character in Ending Scene

Character	The Number of Mood Used (Frequency in clause)		Total (Frequency in clause)
	Declarative	Interrogative	
Enola	11	2	13
Eudoria	5	-	5
Tewkesbury	1	-	1
Total Clause			**19**

Table 18 The Results of Theme Analysis Used by Character in Ending Scene

Character	The Number Of Theme Used (Frequency in Clause)			Total (Frequency in Clause)
	Topical		Textual	
	Unmarked	Marked		
Enola	9	-	4	13
Eudoria	3	-	2	5
Tewkesbury	-	1	-	1
Total Clause				**19**