

**OVERLAP USED BY MAIN CHARACTER OF ENOLA
HOLMES 2 MOVIE**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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THESIS

Presented to:

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The Requirements for The Degree of *Sarjana Sastra (S.S)*

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2023

STATEMENT OF AUTHORSHIP

By making this statement, I declare that the tilted thesis **“Overlap Used by Main Character of Enola Holmes 2 Movie”** is a work that I made myself without the help of anyone except the references which are cited as references and written in the bibliography. With this, if anyone has objections to the statements in this thesis, I am the one who will be responsible.

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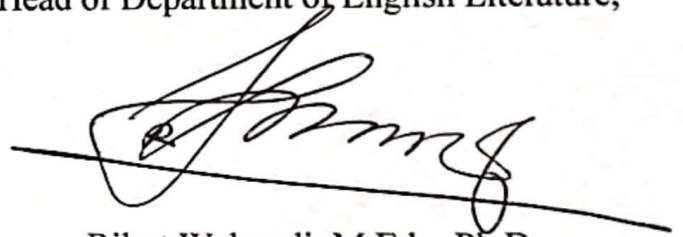
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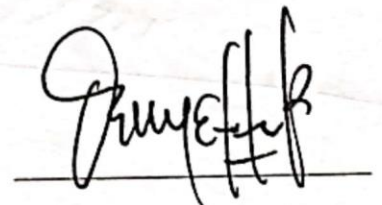
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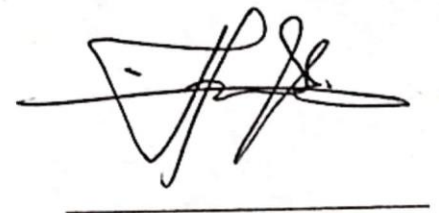
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MOTTO

“I’m beautiful, I’m happy, I’m good, I’m worthy, I’m perfect as I am”

DEDICATION

I dedicated this thesis to myself who did everything well till now with too much sacrificed to reach this phase. I am very proud of myself for passed every sucks time in my life. After this, I will continue growing up and shining bright. I love me more, more and more.

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The Researcher

Tsafira Salsabilla Hidayah Nur Rachmad

ABSTRACT

Rachmad, Tsafira Salsabilla Hidayah Nur. (2023). *Overlap Used by Main Character of Enola Holmes 2 Movie*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Supervisor: Deny Efita Nur Rakhmawati, M. Pd.

Keywords : Overlap, Movie, Main character, Enola Holmes 2 Movie.

This research is aimed to find out the types and reasons for overlap found in the Enola Holmes 2 movie. The method used in this research is a qualitative descriptive method with the data form is all the utterances between Enola and her interlocutor that occur in the movie in a way watched the Enola Holmes 2 movie on Netflix.com, then looked for a transcript of the script on the internet, after that marked any parts where overlap was found that was done or occurred by Enola, after finding it, it was then analyzed to look for types and also the reasons. In this movie, 22 Enola overlaps are found which can be analyzed using the theories of Schegloff (2000) and Wardhaugh (1985). The results of this research showed that there were 4 types of overlap, namely terminal overlap 68%, continuers 23%, conditional access to the turn 4.5% and chordal or choral 4.5%. Meanwhile, the reasons for overlap were 65% breaking up, 14% completing, 4% disagreeing, 19% seeking clarification, and 4% showing agreement. It is recommended that next researchers do better by showing more detailed differences regarding the overlap that occurs in women.

ABSTRAK

Rachmad, Tsafira Salsabilla Hidayah Nur. (2023). Tumpang tindih perempuan dalam film Enola Holmes 2 dengan fokus pada tokoh utama perempuan, Enola Holmes 2 karya Harry Bradbeer dalam Netflix. Skripsi Sarjana. Jurusan Sastra Inggris, Fakultas Adab dan Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Deny Efita Nur Rakhmawati, M. Pd.

Kata kunci : Tumpang tindih, Film, Karakter Utama, Film Enola Holmes 2

Penelitian ini bertujuan untuk mengetahui jenis dan alasan tumpang tindih yang terdapat pada film Enola Holmes 2. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif dengan bentuk data berupa seluruh ujaran antara Enola dan lawan bicaranya yang terjadi dalam film tersebut dengan cara menonton film Enola Holmes 2 di Netflix.com, kemudian mencari transkrip film tersebut. script yang ada di internet, setelah itu ditandai bagian mana saja yang ditemukan tumpang tindih yang dilakukan atau terjadi oleh Enola, setelah ditemukan kemudian dianalisis untuk mencari jenis dan juga alasannya. Dalam film ini ditemukan 22 tumpang tindih Enola yang dapat dianalisis menggunakan teori Schegloff (2000) dan Wardhaugh (1985). Hasil penelitian menunjukkan terdapat 4 jenis overlap yaitu terminal overlap 68%, continuers 23%, conditional access to the turn 4.5% dan chordal atau paduan suara 4.5%. Sedangkan alasan tumpang tindih adalah 65% putus, 14% menyelesaikan, 4% tidak setuju, 19% mencari klarifikasi, dan 4% menunjukkan setuju. Disarankan kepada peneliti selanjutnya agar lebih baik lagi dengan menunjukkan perbedaan yang lebih detail mengenai tumpang tindih yang terjadi pada perempuan.

مستخلص البحث

رشماد، تسافرة سلسبيلا هداية نور. (2023). التداخل المستخدمة من قبل الشخصيات الرئيسية ل Enola Holmes 2 فيلم. أطروحة الجامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانغ. ديني ايفة نور رحمواة، ماجستير

الكلمات المفتاحية: تداخل، فيلم، الشخصية الرئيسية، Enola Holmes 2 فيلم

الغرض من هذا البحث هو معرفة أنواع وأسباب التداخل الموجود في فيلم Enola Holmes 2. الطريقة المستخدمة في هذا البحث هي الطريقة الوصفية النوعية حيث يكون مصدر البيانات هو جميع الكلام بين إينولا ومحاورها الذي يحدث في الفيلم بطريقة ما شاهد الفيلم على Netflix.com، ثم بحث عن نص السيناريو على الإنترنت، بعد ذلك تم وضع علامة على أي أجزاء تم العثور على تداخل فيها تم أو حدث بواسطة إينولا، بعد العثور عليها، تم بعد ذلك تحليلها للبحث عن الأنواع وأيضاً الأسباب. في هذا الفيلم، تم العثور على 22 تداخل للإينولا والتي يمكن تحليلها باستخدام نظريات شيجلوف (2000) وووردهاو (1985). أظهرت نتائج هذا البحث أن هناك 4 أنواع من التداخل، وهي التداخل النهائي 68%، المستمر 23%، الوصول المشروط للدوران 4.5% والوترية أو الكورالية 4.5%. في حين كانت أسباب التداخل هي انسحاب 65%، وإجابة 14%، ورفض 4%، وطلب توضيح 19%، وموافقة 4%. من المستحسن أن يقوم الباحثون السابقون بعمل أفضل من خلال إظهار اختلافات أكثر تفصيلاً فيما يتعلق بالتداخل الذي يحدث عند النساء.

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CHAPTER I

INTRODUCTION

This chapter contains several sections that clarify the research background, including the research subject and previous research. Apart from that, the research problem, importance of the research, scope and limitations of the research are also explained. Lastly, explaining key terms is intended to give readers a general understanding of the terminology they need to understand.

A. Background of the Study

Overlap is a topic which denotes a sentence cut by the interlocutor and when two or more people are talking together (Sidnell et al, 2013). It is indicated by two square brackets or “[..]” in transcripts based on Jefferson’s transcript notation’s symbol (Jefferson, 2004). Furthermore, overlap can be done by anyone at any time regardless of courtesy because it is everyone's right (Yule, 1996). Overlap always occurs in a conversation because everyone will do it at least once in a topic and it is a unique event because no one will know or suspect when the overlap will occur (Bijaksana, 2020). Overlap shows a phenomenon that is worth analyzing because it shows that it is an enthusiasm strategy that occurs close to the daily lives of almost everyone. However, someone does overlap because they are excited about the topic, and it can be done by anyone, including women.

In the realm of conversation, women have a habit of changing topics which end up giving the impression that the person they are talking to about

not listening and carrying out overlap actions. In fact, the person he was talking about still focused on the previous topic. Women's speaking habits can confuse men so that they consider this to be a nuisance (Tannen, 1994). Apart from that, women tend to be more expressive than men, which causes a lot of overlap that arises in a conversation (Egipto et al, 2022). This happens because it is easier for women to convey their feelings through overlap. Women's overlap is usually found anywhere, both naturally, such as in daily conversations (Schegloff, 2007) or in scripted conversations, such as in a movie. In a movie, many expressions will be shown to support the atmosphere that is formed in it. How the actors show their expressions and enthusiasm so that there are incidents of interrupting the interlocutor's words is something that is often found in a movie. One of movie that shows a lot of overlap and is also voiced by a woman is in a movie called Enola Holmes 2.

Enola Holmes 2 is a movie that shows the struggle of the main character who is a woman that wants to get her right with various parties including men and people who have higher power. The right meant not only the right to act, but also the right to speak where women were underestimated at that time. Of the many movies that have similar topics, Enola Holmes 2 was chosen because of Enola's struggle in fighting for her voice to be heard by many influential people in that era by carrying out many verbal actions that were connected to this research topic, women's overlap.

Overlap in a conversation can be researched in the linguistic realm to show the types and reasons of overlap.

Overlap by Schegloff (2000) is the main theory used in this research which focuses on the type of overlap which is included in the linguistic category. It can be found in various types of communication, one of which is in the *Enola Holmes 2* movie which is used as the object in this research. Apart from that, the reason someone does overlap was stated by Wardhaugh (1985). These theories are connected to the object in this research which connects overlap and women. The object taken by the researcher is a movie with a background in 1885 that the feminist movement was in the first wave of feminism. At the time, gender equality is still very low and patriarchy is still strong which is considered that women are second sex where second sex refers to the position of women historically. The position of women at that time was seen as bad and unethical when they put up resistance, including overlap which was considered impolite because at that time social life was dominated by men who were considered the first sex because men were considered the main reference point in living social life (Beauvoir, 1949) in a patriarchal society.

There has been a lot of prior research dealing with conversation analysis. The first is a journal by Sinurat and Hutauruk (2021) titled "*A Conversation Analysis on The Spongebob Movie: Sponge on the Run: A Case on Pragmatics Study*", found that the format of the talks that each other's characters may be different. The second is a journal by Kuswandi

and Apsari (2019) that titled “*An Analysis of Pauses, Overlaps and Backchannels in Conversation in Vlog by Nessie Judge*”. The findings of the journal is indicated that there were two different kinds of conversational pauses, there are filler and unfiller pause. There are also two different sorts of backchannel, there are vocal and non-vocal back channels, and the overlap, is only found once throughout the video.

Apart from before, in terms of Turn-taking, there is also a journal with the titled “The Irregularities of Turn-taking in *Me Before You* Movie” which was researched by Purna, Jaya and Rohmana (2019) where focused on turn-taking, not as broad as conversation analysis and not as narrow as overlap. The results of this journal are the researchers found 88.88% interrupt and 11.11% overlapping.

Previous journals had a fairly broad scope in the research they made, researcher in this study tried to use the smallest scope in conversation analysis, there is overlapping. There are several journals that only focus on overlapping, the first is the journal created by Yusri (2019) which has the title “*A Conversation Analysis of Overlapping in English Premier League Extended Highlights*”, that found the conversation between the host and Garry Neville contains 7 overlapping functions, including: clarification produces 21.2% data, agreement produces 30.7% data, assistance produced results in 11.5% of data, disagreement results in 15.4% of data, tangentialization produces 47.7% of data, subject change produces 7.7% of data, and floor taking results in 5.8% of data. The second journal is journal

by Bijaksana (2020) titled "*Overlap Analysis in The Conversation of "The Graham Norton Show"*" that found that this article discovers various sorts of speaker overlapping in "Graham Norton Show." These overlaps fall into one of four categories (terminal overlap, continuers, conditional access to the turn, and chordal or choral). In addition, the researcher discovers that this research has overlap intentions (asking for help, breaking up, completing, correcting, disagreeing, seeking clarification, and showing agreement). Based on the research, the researcher finds that the type of overlap most often found is chordal or choral, and for the reason of overlapping most is breaking up.

The third is Adabi's journal (2019) titled "Type and Function of Conversation Analysis overlaps in American Television Program: *The Tonight Show Starring Jimmy Fallon*". The results found that there were 4 types of overlapping that occurred within the object, namely Turn-terminal (61%), Turn-initial (14%), Mid-turn recognitional onset (17%) and Mid-turn progressional (8%). Fourthly is a journal titled "Overlap as Conversational Strategies in an American Daytime Talk Show *"The View"*" written by Yuli Niapele, Ariyanto, Setiawan and Leliana (2022). In this research, the Researchers found 4 types of turn-taking that occur in objects, namely turn requests, backchannels, anticipatory turn-taking and complementary. Apart from that, in terms of object, the speaker also uses direct and indirect strategies to change turns in the conversation. The last one is a journal titled "*Pragmatics of Overlapping Talk in Therapy Sessions*"

by Abbas (2020). The results found that terminal overlap is the most frequently used in objects, besides that continuers are also the most frequently used by therapists to support their patients to tell further stories such as "yeah, ok, alright, and also aha".

Many previous researchers used the same theories and methods as what researcher uses, however, researcher found a study in which the journal discussed the relationship between Conversation Analysis and gender by Egypto, Balbuena, Guzman and Manuel (2022) that titled "*Conversational Analysis on The Use of Non-Competitive Overlap*". Findings from the journal show the frequency of overlapping which is separated by gender which then results in the conversation between woman to woman having a higher frequency and percentage in overlapping than man to man or mixed groups.

In addition, there are also many researchers and journalists who also examine overlapping in movie, such as Aisyah's (2021) journal, which has the title "Conversation Analysis of Turn Taking Mechanism in *Ever After* Movie". The results found that the conversation ran well without any overlapping by the actors in the movie.

Although there are several similarities with previous studies, one of them is the overlap topics. There are many journals, articles or theses that have discussed the types and reasons for overlap. Previous research tended to look for overlap in general terms, or more clearly, they only showed how an overlap occurred by analyzing the same topic as this research and they

had a broader scope. However, this research focuses more on how women's overlap, how a woman can influence the atmosphere of conversation by overlap. Not only that, this research is also different from previous research in terms of objects. Many researchers have found overlap in movie. Therefore, this research uses a new object, Enola Holmes 2 Movie and is researched using the theory of overlap by Schegloff (2000) and Wardhaugh (1985).

B. Research Questions

Researcher analyzes overlap in the conversations based on background. As a result, the research questions listed below:

1. What are the types of overlap used by main character in Enola Holmes 2 movie?
2. What are the reasons of overlap applied by main character of Enola Holmes 2 movie?

C. Significance of the Study

It hopes that this research will provide readers with theoretical and practical understanding in terms of women's overlap. The object taken by the researcher is Enola Holmes movie which depicts the element of patriarchy in it. In movie that has conversations in it, there must also be overlap between the many conversations.

- a. For students who want to do overlap research, especially in the field on pragmatics, this research is useful for those who want to know the application of Schegloff and Wardhaugh's theory.
- b. For the audience of Enola Holmes movie This research is useful for Enola Holmes 2 Movie viewers where they will be explained in more detail the overlapp theory that is used in the movie.

D. Scope and Limitation

This study purposes to analyze the overlap by the main character of the Enola Holmes 2 movie in turn-taking pragmatical scope. In pragmatics, overlapp is part of turn-taking which is included in conversation analysis. This research is limited to the conversations that Enola had as the main character to all characters in the movie. The overlap analysis carried out by researcher on Enola's character by using the object as her interlocutor serves to find out how the women also tries to look dominant in conversations. Researcher used the theories of Schegloff (2000) and Wardhaugh (1985) to examine the overlap that Enola did in the movie.

E. Definition of Key Terms

The researcher gives simple descriptions of the research's important keywords to avoid misunderstanding. As follows:

1. **Overlap** is one of the most common occurrences in a turn-taking conversation (Wardhaugh, 1985) where the interlocutor will interrupt the speaker by accident.

2. **Movie** is a moving picture recorded with sound which also has a story (Hornby, 2006) and is a communication medium that can convey messages in the form of entertainment.
3. **Main character** is a person, animal or something that is highlighted and told the most (Burhan, 1998) which becomes a supporting aspect in a story or movie.
4. **Enola Holmes 2 Movie** is a movie with the feminism genre which still includes several important scenes which are true stories.

CHAPTER II

REVIEW OF RELATED LITERATURE

This research uses Schegloff's (2000) theory which reveals the type of overlap and also Wardhaugh's (1985) which shows the reason someone does overlap. The two theories about overlap above are relevant to the research that I will be doing because they can answer research questions because this research will discuss the overlap that was carried out by Enola Holmes when she overlaps her interlocutor. The theoretical concepts in this research are: (A) Pragmatics, (B) Overlap, (C) Overlap theory by Schegloff (2000) and (D) Overlap theory by Wardhaugh (1985), (E) Synopsis of Enola Holmes 2 Movie.

A. Pragmatics

Pragmatics is a branch of linguistics that studies the meaning of a language used by speakers and interpreted by listeners by systematically capturing the meaning of what the speaker has said (Yule, 1996) which also contains the context of the relationship between the mind and the proposition expressed by the utterance (Yule, 1996). Pragmatics is a study where when interacting with other people, fellow speakers must interact with each other well, which indirectly means pragmatics will study functions from many points of view (Levinson, 1983).

The basis of pragmatics is studying language in a communication that will be interpreted by the listener (Yule, 2006). Not only that, pragmatics is also a form of learning where humans interacting with each other must pay attention to the context in which it occurs so that a conducive

two-way or more interaction can be obtained. Indirectly, pragmatics is useful for studying ambiguous language because it emphasizes the importance of context in understanding a language that includes conversation participants, their connections and the knowledge conveyed therein.

In other research, pragmatics not only focuses on the use of language by humans, but also the study of language processes and its production. In another book it is stated that pragmatics studies all encoded non-semantic features and these features are aspects of context. These fifteen aspects of physical, social and interactional speech situations are linguistically empirical questions. He also studies the function of speech, and the use of language, namely conversation or face-to-face interaction. Face-to-face interaction is not just a linguistic context (Levinson, 1983).

From the explanation above, pragmatics is a study where speech can be a context for interaction in life in society, also aims to understand how the meaning is constructed and interpreted in communication with contextual factors. Pragmatics is important to study because it helps understand how language is used to convey meaning effectively, encourage social interaction, and ensure that communication conforms to established norms. Apart from that, pragmatics also provides guidelines for how people interact with each other.

B. Overlap

Overlap is a branch of Turn-taking which refers to a situation where two or more speakers in a conversation speak simultaneously, or more simply, chat with each other without any listeners because overlap occurs at the same time. The overlap phenomenon is an error in communication because in two-way communication, one speaker must speak and the other speaker listens until they take their turn so that communication will be conducive.

Waiting for your turn to speak is difficult (Stolt, 2008) without being limited by age or gender in various situations. Therefore, around us in social life or in the educational aspect we find a lot of overlap. So the thing that parents need to pay attention to when having a child is teaching them to be patient and not overlap, except when arguing for good things (Stolt, 2008).

Schegloff (2000) categorizes overlap into two categories: competitive and non-competitive. Non-competitive overlap is usually shorter because the speaker does not intend to talk, whereas competitive overlap refers to people competing for speaking space. Several previous studies have examined the resources that provide the characteristics of each kind in order to differentiate between these two types.

The fact that these overlap cases can be settled quickly makes them non-competitive. On the other hand, a combination of two prosodic features height pitch and loudness increase was studied by (French and Local, 1983). It is overlap competition when the incoming speaker's turn entry includes

those resources because he or she is attempting to take place before the previous speaker has finished speaking.

There are many reasons why a listener takes a turn to speak before the speaker has finished speaking, one of which is enthusiasm (Fasold and Linton, 2006). Apart from that, many young people do overlap just as a matter of solidarity or to appreciate what the speaker is saying (Yule, 2010). This incident is very relatable to what is often found around us when in a group one person tells a story and the others will give a response such as clearing their throat or nodding their head to show a response and will encourage the speaker to be more enthusiastic in speaking.

In the study of overlap also can see how the dynamics of power in a conversation occur. It can be seen that the dominant speaker will often overlap when the other speaker is speaking, which can cause the participants in the conversation to appear passive. This is difficult to avoid because it usually happens spontaneously, either because the topic being discussed is more prominent than one speaker or simply because they are enthusiastic about discussing a topic.

A clear finding from previous studies is that the large number of overlap events is the result of speakers' anticipation of the next transition that occurs which eventually becomes the usual norm in society (Sidnell and Stivers, 2012). Overall, the study of overlap is a study to highlight the human communication system which is very dynamic and complex.

C. Types of overlap theory by Schegloff (2000)

1. Terminal Overlap

Terminal overlap occurs in situations where the interlocutor estimates that the speaker will finish his turn, causing the interlocutor to start speaking at the same time as the speaker, but in reality the speaker will soon finish his speech. Terminal overlap will occur when the end of one speaker's turn is overlapped by another speaker. Terminal overlap usually occurs due to several reasons such as ignorance and enthusiasm.

Terminal overlap usually involves only the last few words of one speaker's utterance overlap the first words of another speaker. This usually happens because other speakers often focus and continue to monitor the topic at hand and try to balance the conversation so that there is overlap.

Terminal overlap can also indicate the existence of meaning and social implications where there is a participant's desire to show opinion, urgency, agreement, or disagreement in the speaker's overlap speech.

Example:

A : *I have crush on [you]*
 B : *[We're friend, please don't tell me something like that] anymore*

In the conversation between A and B above, the type of overlap used is an overlap terminal type where when A tries to

express his feelings to B, B overlap. B predicts that A will finish his turn immediately and in the end B starts to talk together with A.

2. Continuers

Continuers is an interpolation (insertion of words) such as uh, huh, mm, oh, eh and hm or a response given by the speaker to show that he understands what the speaker is talking about. This type of overlap usually occurs without maximizing it, directly interrupting the speaker's speech.

Continuers refers to verbal or non-verbal expressions used for overlap. An indirect continuer is a signal that shows a willingness to listen further to the topic brought up by the speaker to show his involvement. Apart from that, continuing is also a signal that the listener is giving the speaker the opportunity to extend his speaking turn.

Clearly, successors are linguistic or nonlinguistic expressions that listeners use to indicate their involvement in the conversation. This means that with the successor there will be a cooperative and dynamic conversation.

Example:

A : *He is the most handsome person I ever met [in my life]*
 B : *[hmmm]*
 but 2 days ago you said that Yordan is the most handsome

In the example of the conversation between A and B above, the type of overlap that occurs is a continuer because B overlaps

the utterances of A with the interpolation of "hmm" there b to indicate that he is still in the topic given by A without intending to cut utterances from A directly, then B gives a comment after A is finished with the sentence.

3. Conditional Access to The Turn

Conditional access to the turn is a type of overlap in which the Anon-Possible Completion Point Speaker yields to his or her interlocutor or invites another party speaking in the room to continue or complete the speaker's speech. This type of overlap is common in formal conversations or debates.

Conditional access to the turn means conversation participants have control over who has access to speak after the last speaker. Power dynamics and familiarity often occur in this type of overlap because the dominant speaker will have more space to provide access to other participants. Conditional access to the turn is an indirect negotiation of taking a turn in a conversation.

Example:

A : *Everyone!!! it's new year eve! let's together count from ten [nine eight seven six five four three two one! Happy new year!]*
 Others : *[nine eight seven six five four three two one! Happy new year!]*

In the example of the utterances between A and Others, A invites Others People who are there to count with him to celebrate the new year. In that situation, A invited Others to jointly countdown

which caused overlap for the type of conditional access to the turn because A also gave other access to overlap.

4. Chordal or Choral

Chordal or choral in overlap are forms of conversation and activities carried out simultaneously, such as laughter, shared greetings, separation greetings, and also congratulations.

Example:

A : *Are you ready for last guest [tonight??]*
Audience : *[Yes!!!! (yelling and aplousing)]*

In the conversation above, it was shown that A invited the audience to jointly shout a reply to what A asked before. In that situation the audience with enthusiasm in replying to what A question was questioned so that this type of overlap occurred.

D. Reasons of overlap theory by Wardhaugh (1985)

1. Asking for Help

Overlap with the reason for asking for help is to provide assistance to the interlocutors or even a stranger by interrupting the conversation in a conversation. These overlap reasons often intersect in everyday life, especially in conversations that are dynamic and tend to have a fast tempo

In a conversation containing more than two people, there will usually be competition in the conversation, including asking for help where the people in the conversation will be involved in overlap to

compete to be the party offering help. However, this overlap could also indicate enthusiasm in asking for help, thus potentially causing overlap.

Example:

A : *Yesterday, I saw Fira with her boyfriend*
 B : *Really? I think they [was broke up]*
 A : *[Let me help you to open your drink]*

In the example above, A is overlap B who is having a conversation with the aim of asking for help. So it is included in overlap asking for help.

2. Breaking Up

Breaking up is one of the reasons someone overlaps. The meaning of breaking up is when the interlocutor changes the topic of conversation to another topic which ultimately stops the speaker's speech.

This overlap with the reasons for breaking up often leads to miscommunication, causing confusion about who should speak next.

Example:

A : *I just sent my CV to PT. Jaya Abadi and [PT. Indah Agung]*
 B : *[Look at this, Fira uploaded her cat, so cute]*

In the conversation above, it shows that A is talking about the topic that he just sent his CV to a company which B then cut off his speech which led to another topic. So that includes overlap breaking up.

3. Completing

Completing is one of the reasons someone overlaps, it occurs when the interlocutor tries to complete the words from the speaker. In overlap for this reason, the interlocutor will usually use words like and, but, however, and accordingly as prefixes to complete the speaker's words.

Example:

A : *Fira is a beautiful girl with purple hair [and]*
 B : *[and wear eyeglasses]*

In the above conversation, B tries to complete A's sentence which tries to explain Fira. It is included in the category of completing.

4. Correcting

One of the reasons someone overlaps is for correcting, it is usually done because there is an error uttered by the speaker and so that it doesn't cause problems, the interlocutor tries to correct it.

Example:

A : *Only love can hurt like that (singing) [only. . .]*
 B : *[this, not that]*

In the example above, B correcting the lyrics of the song that is being sung by A, it aims to make A know that he is wrong and the overlap that B has done has a reason for correcting.

5. Disagreeing

Disagreeing can be the reason why someone overlaps, it usually happens when the interlocutor or someone listening to the speaker says something that makes the disagreeing appear. In formal or non-formal conversations, they often overlap when they disagree with the speaker's words. According to Wardhaugh there are several words that can be examples of disagreeing, such as wait a minute!, hold on!, and I don't agree.

Example:

A : So that it doesn't take too long, let's move on to the next slide [now]

B : [Hold on], I have a question for this slide

The above sentence fragment shows that B disagrees with A's opinion to continue the presentation to the next slide because B still has questions regarding the current slide. That is included in disagreeing.

6. Seeking Clarification

Seeking clarification is one of the reasons why someone overlaps. Seeking clarification is an action in which the interlocutor or other person tries to find out or clarify by interrupting the speaker's speech. Interlocutors or overlappers will usually show an apologetic expression first and then explain why they overlap. There are several words used in seeking clarification, for example, excuse me, pardon me, or I beg your pardon. People who do overlap for this

reason are usually just to clear up something that is not clear without intending to take over the speaking part of the speaker.

Example:

A : *Yesterday I did not go to class because I was sick [and]*
 B : *[Pardon me] are you sick? you look healthy*

In the example above, B is trying to find clarification from sentence A which explains the reason for not entering class, it is included in the overlap category with the reason for seeking clarification.

7. Showing Agreement

Showing agreement is an agreement that occurs when the interlocutor supports the idea or what the speaker is talking about. This is common and is considered unobtrusive overlap because when someone agrees with something, they don't have to wait for the speaker to finish speaking to interrupt.

Example:

A : *Last night I saw you on the park [use]*
 B : *[Yes, with your boyfriend, Yordan]*

In the example above, it can be seen that B agreed to what was said by A, then B gave supporting sentences showing that he was showing agreement.

E. Language properties in Enola Holmes 2 movie

The setting of the Enola Holmes 2 movie was taken in London in 1988, which was part of the first wave of feminism. At that time, a woman's

status was the second sex (Beauvoir, 1949) where a woman would submit to the first sex, namely men. Men who have wise characteristics and are thought to be able to lead actually have the opportunity to oppress women who are often victims of human rights abuses (Jaya, 2019). The most common condition is that women have limited access to education (Junaidi, 2010) and they do not have the means to manage their own property and finances. Depicted in the *Enola Holmes 2* movie, in 1888, London faced many challenges, including the rapid industrial complex, overcrowded and unhealthy social life, and very significant social inequality.

Apart from the social problems that occur, London also faces economic challenges from the impact of rapid industrialization. London, at that time, was the center of trade growth which caused chaos in the form of wage inequality, especially for women. The government also did not really contribute to the inequality experienced by women, because basically in London in 1888, women did not have the right to vote, which was the main focus of the first wave of feminism which was fought for by great women by carrying out many demonstrations, campaigns and activism activities to encourage the provision of political goods to women. With the struggle carried out by several figures at that time, finally there was the 19th Amendment in 1920 which gave women the right to vote.

In 1888, London was one of the largest cities in the world with a rapidly growing population. However, living conditions in London at that time varied greatly depending on one's social class and gender. For women,

especially those from the working class, life in London in the 1880s was often difficult. They face significant gender inequality and are often treated unfairly in the workplace. Low wages, long hours, and poor working conditions were common problems faced by women at the time.

The first wave of feminism, which began in the late 19th century, sought to address these injustices and fight for women's rights, including the right to education, political rights, and equality in the world of work. This movement involves a strong and persistent struggle to change society's view of the role of women and eliminate gender discrimination. During this period, several women in London became important figures in the feminist movement, such as Emmeline Pankhurst and Millicent Fawcett. They led campaigns to gain women's suffrage and advocated for broader social change.

Although the feminist struggle in the first wave did not fully achieve the desired gender equality, this movement has paved the way for greater changes in society and provided the foundation for the feminist movement to come. In the first wave of feminism, many men felt threatened by women's struggle to achieve gender equality. Some men believe that women should stay at home and focus on domestic roles, while men are the backbone of the family and leaders in society. Men who feel threatened by the feminist movement often display an arrogant attitude and oppose changes in existing power structures. They use arguments such as women

are "better" at home or that women are not competent enough to be involved in politics or the workforce.

However, not all men at the time had a cavalier attitude towards the feminist movement. There are also men who support women's struggles and fight with them to achieve gender equality. Some men have even become active allies in the feminist movement and contributed to efforts to change society's views on gender roles. The struggle for gender equality is not only the responsibility of women, but also the responsibility of everyone as a society. In the first wave of feminism, male arrogance was an obstacle to overcome, but also an opportunity to change perceptions and create more inclusive and just change.

Like the character Enola created in the *Enola Holmes 2* movie as a teenager who is intelligent, analytical, brave, independent and loves freedom, many female teenagers in that era also had characters like her, but not all of them could face the challenges and restrictions related to norms. social norms in the Victorian era or the first wave of feminism.

In terms of education, young women are generally limited to household studies and social skills because it is hoped that they will be ready to become housewives and take on domestic roles in the future, apart from that marriage and family life are considered the main goals of a woman's life. As depicted in the film, clothing restrictions really did occur. Clothing and social etiquette played a very important role because they were thought

to indicate the social strata of the time. Women are required to wear clothing that reflects modesty and morality.

CHAPTER III

RESEARCH METHOD

The type of research, data sources, research instrument, data collection, and data analysis will be used for the research will be explained in this chapter.

A. Research Design

In this research, the researcher used descriptive qualitative method where the researcher analyzes the overlap that is used by the main character in the Enola Holmes 2 movie. The qualitative method is a method of collecting data obtained from a conversation, especially in the object words (Creswell, 2017). This research uses the method because this research must also be proven with the pragmatism paradigm where a word is associated with an outcome desired by the researcher. The researcher uses a qualitative descriptive research method because the researcher focuses on describing how overlap occurs in a conversation.

B. Data and Data Sources

The conversations between Enola and her interlocutor in Enola Holmes 2 as a data of this research is a Netflix series which was released on October 27, 2022. This movie is a sequel to Enola Holmes which was released in 2020 ago. This movie is closely related to this research because this movie has several overlap actions in the conversation did by the characters. The sources of the data is taken from when Enola overlaps with other characters in the entire movie with a duration of 2 hours and 11

minutes. It can be an utterance made by Enola towards all the characters in the movie, both women and men.

C. Research Instrument

In this research, the research instrument that used by the researcher is the researcher because her task is to search for data and analyze Enola Holmes movie 2 so that there is no other instrument that the researcher used except herself by using two theories, namely Schegloff's (2000) and also Wardhaugh's (1985).

D. Data Collection

The first was to watch Enola Holmes 2 on Netflix.com. Second, researcher downloaded transcripts from movie at tvshowtranscripts.outboard.org. Thirdly, the researcher made marks on the movie where the overlap occurred or was carried out by Enola. Fourth, matching the mark results on the video and transcript to facilitate the research process. Lastly, the researcher recorded all the data found in a column for analysis.

E. Data analysis

After the data was collected, the researcher analyzed the types of overlap that had been found previously using Schegloff's (2000) theory and then recorded them. After that, the data was also analyzed using Wardhaugh's theory (1985) to find the reasons why overlap could occur.

After analyzing the data that has been found, the researcher combined it in a table to make it easier to transfer it to the thesis.

CHAPTER IV

FINDINGS AND DISCUSSION

The datum that have been obtained by the researcher will be discussed in depth in this chapter by showing the types and reasons for overlap that occur which will be related to the theories used by the researcher. Overlap is a cutting of words made by one or more participants in a conversation and is marked with two square brackets (Jefferson, 2004).

A. Findings

In the findings found by the researcher, 22 datums were found that could be analyzed including what type of overlap and the reasons behind the overlap occurring.

1. Types of Overlap

There are 22 data overlaps found in Enola's overlap. In these 22 findings, the data analyzed using Schegloff's theory (2000) to find the type of overlap.

	Types of Overlap			
	Terminal Overlap	Continuers	Conditional Access to The Turn	Chordal or Choral
	15	5	1	1
Total	22			

Table 1.1 Types of Overlap found in Enola Holmes 2 Movie

In the table above, there are 15 data included in terminal overlap, 5 data continuers, 1 data conditional access to the turn and 1 data is

chordal/choral. The attachment below shows the classification of the data found.

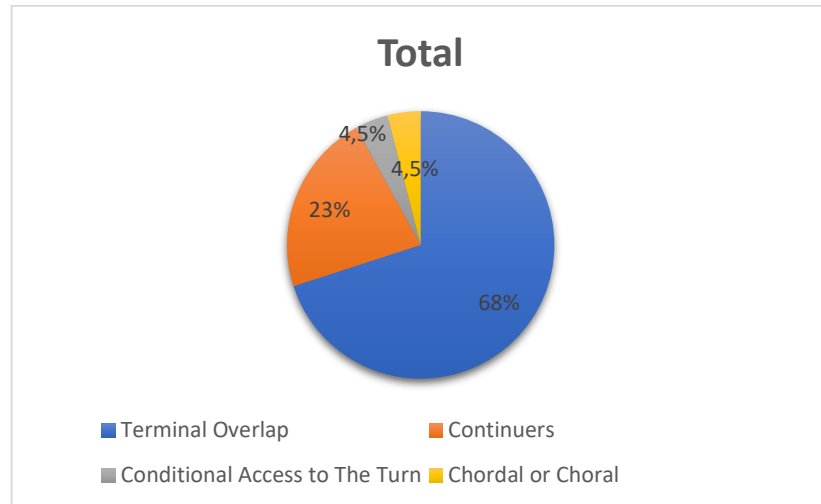


Diagram 1.1 Percentage of Overlap types by Enola found in movie

The diagram above shows that the overlap data obtained in the Enola Holmes 2 movie is 68% terminal overlap, 23% continuers, 4,5% conditional access to the turn, and 4,5% chordal or choral. Terminal overlap is the overlap that occurs most frequently on Enola due to the large number of overlap activities carried out intentionally or unintentionally.

a. Terminal Overlap

Terminal overlap is a sentence cut made by the interlocutor consciously but can occur intentionally or not because the interlocutor predicts that the speaker will soon finish speaking.

Datum 1 (00.07.19 - 00.07.23)

Bessie : Green eyes, red hair, [freckles]

Enola : [Red hair?]

In this dialogue, Enola is in Bessie and Sarah's room conducting an investigation. Bessie explains the physical characteristics of her sister who suddenly disappeared. Enola was busy listening and taking careful note of the sentences that came out of Bessie's mouth, making sure Bessie was calm and clear when explaining. While Bessie was explaining, Enola was distracted by Bessie's statement saying that Sarah had red hair, while Bessie had black hair and looked Asian. Enola thought that Bessie's statement was a little unreasonable so she asked Bessie and made sure she didn't hear it wrong. In the end, she discovered that Bessie was not actually Sarah's biological sister.

In this dialogue there is a type of overlap where Enola interrupts the sentence that Bessie is saying. Enola did a terminal overlap which was done spontaneously because she thought Bessie was about to finish explaining the physical characteristics of her sister. The overlap in this dialogue occurs for 2 seconds, showing Enola who is flabbergasted and confused, thus indirectly overlap Bessie. It also proves that Enola remains focused on Bessie's sentences by paying attention to the small details.

Datum 3 (00.25.14 - 00.07.16)

Sherlock : *Oh. You should [to]*
Enola : *[Write that] down?*

This dialogue shows the situation where Enola brings her brother, Sherlock, to her house. Enola accidentally met her brother while running away from someone chasing him with an iron rod behind him and saw Sherlock being thrown out of the bar by one of the waiters. Enola saw the incident and realized that her brother was in a sober condition, she took this opportunity to go to Baker Street to look at the case her brother was handling. During the trip, Sherlock babbled a lot of incoherent things and kept telling Enola to write them down. When he arrived at Sherlock's house, he was still rambling so Enola overlapped Sherlock's commands.

The type of overlap that Enola did in this case is terminal overlap because Enola deliberately overlaps her brother who kept confusing the same thing. Enola already understood what Sherlock was going to say so she spontaneously interrupted her brother's words and she understand what Sherlock was going to say and it would soon be over. In this dialogue, the overlap occurs for a second and happens very quickly by showing Enola who is annoyed by what her brother said, which can prove that during this scene Enola continues to focus on the sentences spoken by Sherlock even though he seems bored listening to them.

Datum 4 (00.27.00-00.27.03)

Enola : *Did I ask for advice? I found you on the [street, drunk]*

Sherlock : *[Now what may I] observe about you?*

This dialogue shows the morning at Sherlock's house. Enola, who just woke up, is scolded by her brother for touching Sherlock's things without permission and it ended with an argument between Enola and Sherlock. Enola just kept quiet because she felt guilty for touching things she shouldn't have touched and maybe they were very important to Sherlock.

After the atmosphere of the debate began to subside, Enola began to ask about cases handled by Sherlock because the night before, she saw many signs on the map about Sherlock's cases hanging in her 'secret' room. Because Sherlock was emotional about Enola's impudence, he asked Enola to go home so that his anger would get bigger. Enola, who felt thrown out, was angry because Enola felt she had helped Sherlock to return home, so another argument broke out between Sherlock and Enola.

Sherlock overlap his sister's sentence when Enola was grumbling and explained that he was lucky to have been helped by Enola. Because according to Enola, if she weren't there, Sherlock could have slept on the street. The overlap

used by Sherlock is terminal overlap where he deliberately cuts off Enola's speech without caring whether she has finished speaking or not. The overlap made by Sherlock occurred for 2 seconds with inequality in the speech made by both of them.

Datum 5 (00.27.06-00.27.12)

Sherlock : *Shoes a state. [Hair's not much better. You need to wash your clothes. You are pale..]*

Enola : *[You and Mycroft are so similar. Unwilling to look past. Stop!]*

This dialogue shows a debate between Enola and her brother, Sherlock. Enola, who saw Sherlock's house in disarray and a lot of case data scattered around, gave her brother the idea that they should live together so they could work well together. Sherlock rejects Enola's idea until an argument ensues when Sherlock explains the reasons why he doesn't want to live with his sister. According to Sherlock, Enola was very far from being neat and polite for a woman in their environment at that time (Victorian era). Enola, who was annoyed by her brother's statement and felt that she had been underestimated just because of her appearance, tried to defend herself by saying that Sherlock was similar to their brother, Mycroft Holmes, who really liked to control and judge people.

The overlap that occurred in this dialogue was carried out by Enola who interrupted the statement made by her brother. Enola uses a terminal overlap strategy because she doesn't care whether Sherlock's speech will finish soon or not. In this dialogue, the overlap occurs for 5 seconds with a large number of word overlaps occurring in it so that the overlap can be clearly detected.

Datum 7 (00.27.28-00.27.29)

Enola : *How did [you know]*

Sherlock : *[And your neck] is red*

This dialogue shows Enola trying to calmly ask Sherlock about trivial things that her brother knows that even Enola herself is not aware of. Moreover, Sherlock's words about Enola's nails being black and allegedly because of phosphorus and suspecting that her sister worked in a match factory made Enola even more shocked. Enola, who had not finished her question about how her brother knew these things, was instead asked back by Sherlock about the red pressure mark on Enola's neck which he thought his sister had just had an argument with someone. To be sure, Sherlock interrupts Enola's question so that there is an overlap in this dialogue.

The type of overlap found in this dialogue is terminal overlap where Sherlock deliberately cuts off Enola's

explanation. Sherlock's overlap happened very quickly, less than a second because Enola immediately stopped what she was saying as soon as possible after her brother asked her the question. Enola, who was surprised by the overlap that occurred, could only remain silent for a few moments while digesting what her brother was saying.

Datum 10 (00.29.49-00.29.50)

Tewkesbury : *Well, Enola, if you need [help]*

Enola : *[I do] not*

This dialogue shows Enola and Tewkesbury in the park. They chatted a little because they hadn't seen each other for a long time and it was awkward because Enola had never replied to Tewkesbury's letters all this time. As the conversation comes to an end, Tewkesbury makes small talk to offer Enola help, whatever it may be. Enola consciously rejected Tewkesbury's statement because she felt that her self-esteem would be low if she accepted Tewkesbury's offer, even though in fact she felt happy and embarrassed by Tewkesbury's statement, so Enola overlapped Tewkesbury's statement.

Enola rejects Tewkesbury's statement by using a terminal type of overlap. Enola doesn't care whether Tewkesbury has said anything or not, so she cuts off Tewkesbury's words as soon as possible. Apart from

maintaining her pride, Enola is also proud to receive help from him. The overlap that occurred in this dialogue was less than a second because Enola overlaps quickly, and Tewkesbury stopped speaking as soon as possible after Enola overlaps him.

Datum 11 (00.34.11-00.34.12)

Enola : *Lestrade. She... [She's]*

Lestrade : *[Dead]*

This dialogue shows a scene at 28 Bell Place, Whitechapel. Enola came to this place with the aim of answering the puzzle she previously found in Sarah's room. When Enola arrived, the door of the house was slightly open and the condition inside the house was quite messy, as if there had been a small argument inside. Enola, who was exploring the house, found Mae dying from a stab wound on the bed. A few moments later, Lestrade (police detective) also arrived at the location. They were both shocked by what they saw because they actually arrived at almost the same time, but Enola is a few minutes faster.

In this dialogue there is overlap carried out by Lestrade. He uses the terminal overlap strategy to answer the question asked by Enola. The overlap occurred because Lestrade knew where Enola's question was going and he

answered quickly and their sentences overlapped. It happened for a second because Lestrade said his explanation quickly right at the end of Enola's question so that the overlap didn't occur for a long time.

Datum 13 (00.34.40-00.34.43)

Enola : *Superintendent Grail, you can't [believe]*

Grail : *[What can't] believe, missy?*

In this dialogue, Enola, who was 'trapped' at the scene of Mae's murder, tries to explain that she was not Mae's killer. However, Superintendent Grail applied pressure and cornered Enola by shouting at her for no reason. When Enola dared to explain once again, Grail became furious and increasingly accused Enola of killing Mae. He thinks that Enola is just talking nonsense and being complicated even though the evidence is right in front of their eyes, Mae's corpse and also the blood marks on Enola's palm.

Grail overlaps Enola's speech using a terminal type overlap strategy. He doesn't care whether Enola will finish her sentence as soon as possible or not. Enola, who was surprised by the overlap made by Grail, decided to stop her speech. The overlap occurred for 2 seconds because they had a pile of speech due to accident.

Datum 15 (00.56.58-00.57.00)

Enola : *Getting thrown out of [trains]*

Tewkesbury : *[Enola]*

This dialogue occurs in the bathroom at a party held by the Lyon family. At that time, Enola asked Tewkesbury to teach her to dance because she wanted to be close to William (son of the Lyon family) to get a clue to her mission. Enola spontaneously pulled Tewkesbury who had just come into the bathroom to ask for help. They learn to dance while chatting and discussing their past. Enola taunted Tewkesbury several times with the silly things they had done, such as being thrown out of the train window because Tewkesbury was running away from his family's pursuit. Tewkesbury, who felt that the conversation was quite light, overlapped the jokes made by Enola.

In this dialogue there is one type of overlap. Tewkesbury uses a terminal overlap strategy to interrupt Enola's speech. This happened because he knew where Enola's words were going and didn't care whether Enola would finish her words as soon as possible or not. The overlap happened very quickly and less than a second, because Tewkesbury overlapped by just calling Enola's name to overlap her words.

Datum 16 (01.20.56-01.21.00)

Bessie : *Is... is my sister gone? Like Mae?*

Enola : *No*

Bessie : *Is [she]*

Enola : *[No]*

This dialogue shows Enola talking to Bessie in Bessie's room. Bessie, who heard the news of Mae's death, asked Enola about the fate of her sister who had still not been found. Enola tries to explain to Bessie that there are many possibilities if Sarah is still alive, that her sister is somewhere unknown to them. Enola firmly told Bessie that her sister was still alive and they were getting closer to Sarah's whereabouts and asked Bessie to be patient and wait a little longer.

The type of overlap that Enola does with Bessie is terminal overlap where Enola knows where Bessie's question is going and she knows Bessie will soon finish her question. Enola overlapped quickly, less than a second and only one word to show the firmness in her words.

Datum 17 (01.23.09-01.23.14)

Enola : *I have failed to see allies in plain sight. And I [have]*

Tewkesbury : *[Enola]*

This dialogue takes place in the Tewkesbury house. Enola suddenly came to his house, surprising him because he didn't expect her to visit him. Enola comes for help and works together to solve her case. When she just entered the

house, Enola rambled on about her destination, Tewkesbury interrupted her and said that he also wanted to say something, his feelings for Enola.

The overlap made by Tewkesbury on the Enola is a terminal overlap. He knows that Enola won't finish her sentence if she doesn't interrupt him, so he overlaps Enola by calling Enola's name. It happened for a second because after Tewkesbury overlapped, Enola immediately stopped her speech and listened to what Tewkesbury was going to say.

Datum 18 (01.24.12-01.24.15)

Enola : *I am sorry we cannot talk more, because I [have]*

Tewkesbury : *[A case] to solve?*

This dialogue occurs when Enola and Tewkesbury are sitting in the living room of Tewkesbury's house. He tries to explain how he feels about Enola all this time and thinks that Enola is more than just a friend to Tewkesbury. Enola refuses in a subtle way, showing that she has another focus, namely her case. Tewkesbury, who knows that Enola will always focus on one thing, tries to explain that they can do it together because life will always need other people.

The type of overlap used by Tewkesbury in this dialogue is terminal overlap. He already knew clearly what Enola was going to say, so he deliberately cut off Enola's

words. Enola, who was overlapped by Tewkesbury, only confirmed what he had said because it was the right thing. The overlap that occurred only lasted two seconds because they said it at the same time and then Enola stopped her speech so Tewkesbury could continue what he was saying. It shows that Tewkesbury has memorized Enola and is also focused on Enola's words so that he understands what points Enola will use.

Datum 19 (01.33.34-01.33.36)

Tewkesbury : *Sherlock Holmes? How [do]*

Enola : *[Not the] time*

This dialogue shows Enola who was sneaking into the Lyon match factory to look for other evidence in her case but instead met Sherlock who was also looking for evidence for her case. They didn't think that their cases intersected so they looked for evidence in the same place. Finally, they decided to look for evidence together by going to the factory office. While in the office, they found William dead in a chair facing the fire. While they were both still shocked by William's corpse, Tewkesbury actually came with Enola but was told to wait at the entrance gate and was surprised to meet Sherlock Holmes.

The overlap occurred because Enola interrupted Tewkesbury who asked how Sherlock was in the same place as Enola. Enola interrupted him by using a terminal overlap strategy because she knew where Tewkesbury's question was going and deliberately overlapped. Tewkesbury, who was initially excited to meet Sherlock, ended up being silent because Enola had overlapped him. The overlap only happened for less than a second because Enola did it quickly and Tewkesbury understood and immediately stopped what he was saying.

Datum 20 (01.33.40-01.33.42)

Tewkesbury : *Oh my God, Is [he]*

Enola : *[Stay] unemotional*

This dialogue occurred when Tewkesbury, who followed Enola into Lyon's office, met Enola and Sherlock who were stunned and seemed to be discussing something important. They showed Tewkesbury William's body sitting in front of the fire. He was shocked to see the corpse and wanted to ask them. When asked, Enola quickly interrupted Tewkesbury's words so that he would remain calm and not get carried away just because of evidence. Tewkesbury chose to remain silent and take a few steps back because he was sure they would explain it to him.

The type of overlap in this dialog is terminal overlap. Enola deliberately interrupted Tewkesbury's words because she knew where his question was going and overlapped as quickly as possible to keep the atmosphere calm. Enola's overlap didn't last for a second because Tewkesbury understood the conditions at that time and chose not to continue his words.

Datum 21 (02.00.57-02.01.07)

Tewkesbury : *Attracted to ancient woodland, wiry, deceptive, refuse to behave according to any rules, but their petals are so delicate, and their [flowers]*

Enola : *[Two things] Your metaphor is tortured, and I don't have delicate petals.*

This dialogue shows when Enola and Tewkesbury go on a date. They stopped on a small road heading somewhere during the day. Previously, Tewkesbury gave Enola a bouquet of flowers which made her happy and asked Tewkesbury how he knew that Enola liked flowers. Tewkesbury answered with a rhyme that disgusted Enola and they joked along the way about flowers and the metaphors Tewkesbury used in his rhyme.

The overlap made by Enola on Tewkesbury is a terminal overlap. She deliberately cut off Tewkesbury's words because she was disgusted by his words. Enola tried to comment on the sentence Tewkesbury said previously so

that she did overlap. Enola's overlap only lasted for a second because Tewkesbury swiftly stopped his poem while Enola was speaking. Tewkesbury's action of quickly stopping talking shows that he is focused on the conversation.

b. Continuers

Continuers is an action of cutting sentences which is done by making a sound in response to the speaker.

Datum 2 (00.08.58 - 00.09.01)

Mae : *Bloody girls poking their [nose in]*

Enola : *[Chuckles]*

This dialogue occurs when Enola and Bessie are in Bessie's room for initial investigations and are visited by their friend, Mae. Mae came to see what the two of them were doing in the room. She felt that she didn't need Enola's help to look for Sarah who had disappeared at that time and felt that Enola, who was an outsider, didn't need to interfere in this matter. In this situation, Mae was annoyed because Bessie insisted on using Enola's services as a detective to look for her sister and it ended with Mae leaving the room while showing her annoyance and Enola continuing the activities that had been paused previously.

Enola uses overlap continuers to cut off Mae's annoyed speech, who is annoyed with her and Bessie. Enola cleared her throat to respond to Mae's words around her and

tried to shift her focus to what she was going to do. It shows that even though Mae left the room, Enola could still hear what Mae was saying and Enola clearly understood where their conversation was going.

Datum 6 (00.27.21 - 00.27.23)

Sherlock : *The phosphorous from the [match-making] has mixed with oxygen*

Enola : *[Ha]*

In this dialogue, Sherlock tries to interrogate his sister, Enola, by asking what Enola did the night before. He seemed drunk but still noticed that his sister's nails looked black. Enola, who was arguing with Sherlock at the time, was shocked and only gave her brother a simple reaction. Sherlock stared sharply at Enola as if asking for an explanation, only to be answered simply by Enola because she couldn't do anything.

The type of overlap in this dialogue is continuers where Enola gives a short response and shows that she is surprised by what Sherlock said. Enola overlapped spontaneously and it happened in less than a second, showing her surprise and still maintaining her focus on the topic.

Datum 9 (00.28.54 - 00.28.55)

Enola : *Well, I... [I breakfast] here on occasion*

Tewkesbury : *[aaa]*

This dialogue shows Enola talking with Tewkesbury in the park leading to Tewkesbury's office. Enola often eats breakfast there and secretly watches Tewkesbury walk towards his office. This was their first conversation after not talking for a long time. Tewkesbury asks what Enola is doing there and she lies to him by saying that Enola accidentally had breakfast there and met Tewkesbury.

In this dialogue, there is an overlap with the continuers type because Tewkesbury interrupts Enola's speech deliberately and with a modest response. He overlaps because he shows understanding of Enola's explanation, who explains that it was the first time he came to the park and accidentally met Tewkesbury. Overlap only occurs for a second because it is a short response to indicate something. Apart from that, Tewkesbury's overlap makes Enola know that he understands what he is saying and stays on the topic being conveyed.

Datum 14 (00.41.05 - 00.41.14)

Sherlock : *I visited the bank and inquired. The money disappeared, arriving at another bank, and then another, and another, and another, [and another], and another.*

Enola : *[ouw]*

This dialogue shows Enola and Sherlock talking at Sherlock's house. They stood in front of a case map with lots of red scribbles on it. They both talked about the lines that connected the many banks in their area. Sherlock explained

how the money transferred by the corruptor who was being investigated by Sherlock kept moving from one bank to another. Full of confusion and curiosity they discussed it enthusiastically without getting results.

There is an overlap in the types of continuers in the dialogue. Enola was surprised by the position of Sherlock's hand explaining how the banks on the map were connected, making Enola scream a little accidentally. It could also show her surprise at Sherlock's spontaneous movement. The overlap in this dialogue only occurs for a second because it is not a sentence to intentionally interrupt.

Datum 22 (02.01.14 - 02.01.18)

Tewkesbury : *It is an invitation to a ball being given [by]*

Enola : *[Uh, I am] not going to a ball with you. I got arrested at the last one*

This dialogue shows Enola on a date with Tewkesbury on the street which gives a romantic feel. Tewkesbury tells Enola that they got an invitation to a dance party from someone. Enola swiftly refused Tewkesbury's invitation to go together because previously, she was arrested by the police while at a party with Tewkesbury and that was a bad memory for Enola.

The type of overlap continuers can be found in the dialog above. Enola, who spontaneously rejected Tewkesbury's invitation to go to the dance party, made Enola

accidentally overlap Tewkesbury's sentence. Enola's overlap only lasted for a second because it was only spontaneous and showed that Enola was focused on Tewkesbury's words.

c. Conditional Access to The Turn

Conditional access to the turn is an overlap that is done intentionally and is an act of invitation from the speaker for the interlocutor to enter into the conversation.

Datum 12 (00.35.16 - 00.35.20)

Lestrade : *Investigating the disappearance [of a]*

Enola : *[Sarah Chapman]*

This dialogue shows Enola being at the scene of Mae's murder. She is accused by the Grail (government person) who says that Enola was the one who killed Mae, with evidence that Enola had been at the location some time before they arrived and that Enola's hands had bloodstains. At that time, Lestrade, who is also Sherlock's friend, tries to help Enola, explaining to Grail that Enola is also a detective and is working on the case of Sarah's disappearance which is related to Mae. However, while investigating, Enola finds Mae's body and is accused of being a suspect.

In this dialogue, Enola overlaps Lestrade. She uses a conditional access to the turn strategy. It happened because Lestrade tried to ask Enola for answers while helping her explain the Grail. Lestrade doesn't really know the case that

Enola is handling so he asks Enola to answer it herself. This overlap occurred intentionally and with full awareness by Enola and Lestrade. It lasts for 2 seconds and could indicate that Enola is focused on their conversation.

d. Chordal or Choral

Chordal or Choral is an overlap in the form of a greeting that occurs accidentally and occurs spontaneously.

Datum 8 (00.28.16 - 00.28.20)

Enola : *How dare he claim I'm desperate? It is not true. And this is [not fair]*
Tewkesbury : *[Enola?]*

This dialogue occurs when Enola is having breakfast in the park where Tewkesbury usually passes. After leaving Sherlock's house, she stopped by the garden for breakfast while cursing Sherlock who had previously scolded Enola for things that Sherlock thought were unsuitable for women of that era. Enola continues to grumble and is called by Tewkesbury who is passing by the park. Finally, they talked a little because Tewkesbury had to go to his office immediately.

In this dialogue you can find an overlap of chordal or choral types. Tewkesbury is seen greeting Enola and interrupting Enola's words which are included in the chordal or choral. Because of Tewkesbury's greeting, Enola stopped her speaking activities and there was an overlap. The overlap

occurred for a second because Enola was surprised and stopped her chatter to answer Tewkesbury's greeting.

2. Reasons of Overlap

The 22 data overlaps found in Enola Holmes 2 movie and carried out by Enola have different reason for each overlap. In this discovery, the data was analyzed using Wardhaugh (1985) theory to find the reasons for Enola's overlap.

Reasons of Overlap	Amount	Total
Asking for Help	-	22
Breaking Up	13	
Completing	3	
Correcting	-	
Disagreeing	1	
Seeking Clarification	4	
Showing Agreement	1	

Table 2.1 Reasons of Overlap found in Enola Holmes 2 movie

The table above shows the distribution of the number of reasons of overlap. There are 13 pieces of data that show breaking up is the reason for Enola's overlap. Then there are 3 reasons for Enola's overlap, namely for completion. 1 reason for Enola's overlap is for disagreeing and also showing agreement. Lastly, Enola's reasons for overlap for seeking clarification are 4. The attached diagram below shows the percentage of data classifications found.

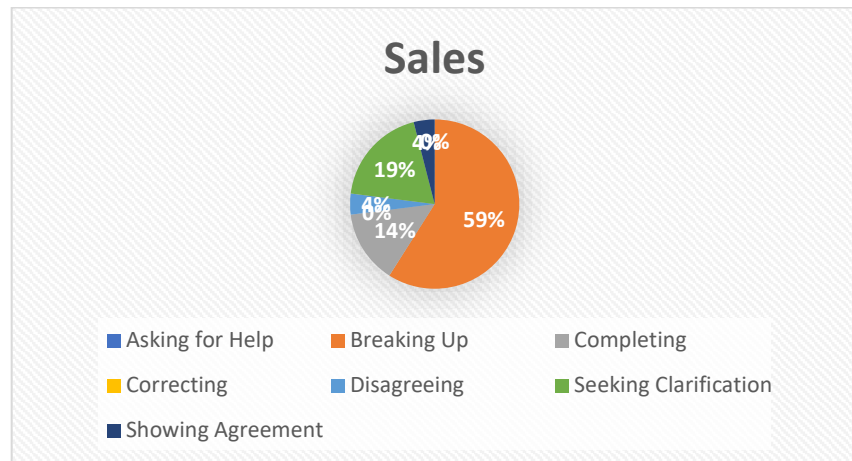


Diagram 2.1 Reasons of overlap percentage by Enola found in movie

The diagram above shows that there are 5 reasons for Enola's overlap. 59% were breaking up, 14% completing, 4% disagreeing and showing agreement, and 19% seeking clarification. Breaking up is the reason that is most often found, because generally people overlap because they want to stop something.

a. Asking for Help

In the Enola Holmes 2 movie, there is no overlap with the reason for asking for help because in the movie, Enola is depicted as an independent girl who does everything herself without the help of other people. Enola has a motto that she will not ask other people for help because she feels that she herself is talented enough to do anything. However, in the end, Enola still collaborated with several people even though they did not overlap to ask for help.

b. Breaking Up

Datum 2 (00.08.58 - 00.09.01)

Mae : *Bloody girls poking their [nose in]*

Enola : *[Chuckles]*

This dialogue shows Mae coming to Bessie and Sarah's room (who had disappeared at that time) because she saw Bessie coming with a stranger. Mae asks Bessie who the person she brought is. She tells her that Enola is a detective who was asked by Bessie to help her find her sister, Sarah. Mae looked shocked and angry with what Bessie said so she asks Enola to leave the room and not need her help. Enola looks confused because Bessie still insists on using Enola's help. Mae, unable to move, finally left the room grumbling.

Enola cleared her throat which could indicate an overlap in the conversation. Enola did it with reason Breaking up. She did this in the hope that she will focus more on her activities, namely looking for the first evidence of where Sarah disappeared. Enola's breaking up didn't have any impact on Mae's sentence because she said it while leaving them in Bessie and Sarah's room so Mae didn't hear Enola's clearing of her throat.

Datum 4 (00.27.00-00.27.03)

Enola : *Did I ask for advice? I found you on the [street, drunk]*

Sherlock : *[Now what may I] observe about you?*

This dialogue shows Enola arguing with her brother in Sherlock's house. She gives Sherlock advice on how they should live in the same house. However, very much against her expectations, Sherlock dictated many things regarding Enola's appearance and behavior which made her unable to stay with her sister for long. He gives several suggestions to Enola, hoping that his sister will pay attention and follow the ethics that occur. Enola, who has a stubborn nature, reverses Sherlock's advice because she feels she doesn't need any advice and feels her life is right. Enola, who tries to control the situation, is turned upside down by Sherlock who continues to dictate how Enola is in Sherlock's mind.

While trying to turn things around, Sherlock overlapped Enola with the reason Breaking up. He didn't want to continue the topic Enola was talking about so an overlap occurred. Sherlock changes to the topic where he dictates to Enola. Enola was angry and did not accept Sherlock's statement, so there was some debate afterwards.

Datum 5 (00.27.06-00.27.12)

Sherlock : Shoes a state. [Hair's not much better. You need to wash your clothes. You are pale..]

Enola : [You and Mycroft are so similar. Unwilling to look past. Stop!]

This dialogue shows the debate between Enola and Sherlock. They argue about Enola's appearance in Sherlock's

eyes and Enola denies this by saying that her brother is very similar to Mycroft, their eldest brother. At that time, Enola tried to defend herself by teasing Sherlock by pointing out the similarities between Sherlock and Mycroft. Enola tried to end this argument by shouting the word "stop" at her brother. However, Sherlock instead discussed other issues so another debate arose.

Enola overlapped with Sherlock who continued to ramble on in the hope that he would change to another topic, namely discussing their brother, Mycroft or even stop on that topic and not continue the debate. Instead of stopping, when Enola did overlap her brother's sentence, it actually made Sherlock scoff even more so that Enola's initial reason for breaking up didn't happen. Enola was still annoyed, so she confirmed to Sherlock that she wanted to stop discussing the topic and change topics.

Datum 6 (00.27.21 - 00.27.23)

Sherlock : *The phosphorous from the [match-making] has mixed with oxygen*

Enola : *[Ha]*

This dialogue shows the debate that occurred between Enola and Sherlock. They argued a few things beforehand which ended with Sherlock asking why Enola's nails turned black because of the phosphorus. He wants to know why his sister works in a match factory but is only

answered with confusion by Enola. Sherlock explains in detail Enola's current physical characteristics and is very close to the fact that Enola has touched phosphorus which is commonly used in making matches. She was stunned by her brother's explanation so an overlap occurred.

Enola, who was surprised by what happened, just answered casually and ended up overlap with the reason for breaking up. She was confused by her brother's detailed explanation and cornered him so she used overlap to show that she was following the topic of conversation.

Datum 8 (00.28.16 - 00.28.20)

Enola : *How dare he claim I'm desperate? It is not true. And this is [not fair]*

Tewkesbury : *[Enola?]*

This dialogue occurs when Tewkesbury greets Enola, who he sees sitting on a park bench while having breakfast. That was the road he usually took to get to his office and accidentally met Enola that morning. He greeted in a slightly surprised tone and also surprised Enola who was having a monologue with herself because previously she had had a bit of an argument with her brother, Sherlock. She felt that she did not accept all the statements that Sherlock gave, so even though she had left Sherlock's house, her emotions continued to carry over until it ended with a conversation between Enola and Tewkesbury.

Tewkesbury accidentally overlaps Enola's monologue with the reason breaking up but without him realizing it. He didn't know that Enola was monologuing and there was an overlap by just calling Enola's name. Surprised Enola stopped her tirade and switched to talk with Tewkesbury, the person she had been watching in the park.

Datum 10 (00.29.49-00.29.50)

Tewkesbury : *Well, Enola, if you need [help]*

Enola : *[I do] not*

This dialogue shows Enola and Tewkesbury talking in the park. They accidentally met after a long time and ended up with talking. Tewkesbury, who actually often sent letters to Enola but did not reply, also asked about some of these letters. However, he argued that he was busy and did not have time to send a reply letter. Tewkesbury, who felt happy and awkward about meeting Enola, also offered to help her if she needed anything, but Enola quickly refused because of her pride. They met when Tewkesbury going to the office so the conversation is quite short.

Datum 14 (00.41.05 - 00.41.14)

Sherlock : *I visited the bank and inquired. The money disappeared, arriving at another bank, and then another, and another, and another, [and another], and another.*

Enola : *[ouw]*

This dialogue occurs when Enola and her brother, Sherlock, are discussing the case they are handling. He felt

confused by the many odd signs on the case map. This big corruption case made him dizzy and finally he allowed Enola to find out about the case. Sherlock explains how money from corrupt actors moves from one bank to another in an irregular pattern. While explaining the banks involved, Sherlock's hand was right in front of Enola's face, making her startled. They continued to think about the irregular signs for some time afterward.

Enola overlapped spontaneously because she really didn't know Sherlock's gesture took her by surprise. Enola did a breaking up which didn't work because in fact her words only showed surprise and were not intended to interrupt her brother's explanation. It happened because Enola focused on Sherlock's explanation and the overlap occurred without having to change topics.

Datum 15 (00.56.58-00.57.00)

Enola : *Getting thrown out of [trains]*

Tewkesbury : *[Enola]*

This dialogue shows Enola and Tewkesbury who are in the bathroom of the Lyon family's house during the dance party. She spontaneously grabbed Tewkesbury's hand and entered the bathroom with the aim of asking him to teach her how to dance. Tewkesbury, who has lived in the royal family for a long time, of course knows the dance moves and

teaches Enola patiently. While dancing they also talked about several things, including the interesting story of their meeting. Tewkesbury felt teased by Enola and asked Enola to discuss something else. It didn't take long for them to learn to dance because outside the bathroom there were lots of people who wanted to use the bathroom.

The overlap made by Tewkesbury in this dialogue is quite firm but still gives the impression of whining. He, who was teased by Enola, interrupted Enola's words by calling her name with the aim of breaking up. Tewkesbury hopes that the overlap he does can change the topic of discussion which does not offend anyone. Tewkesbury's overlap was successful because it made Enola silent for a moment, although after that she continued to mock Tewkesbury.

Datum 17 (01.23.09-01.23.14)

Enola : I have failed to see allies in plain sight. And I [have]

Tewkesbury : [Enola]

This dialogue occurs when Enola comes to Tewkesbury's house to invite him to work together to solve her case to find Sarah. Tewkesbury, who was surprised by Enola's arrival, invited Enola to sit in his living room first so that the atmosphere for conversation would be calmer. Enola, who passionately explained her situation and the case at that

time, made Tewkesbury feel a little annoyed. He thinks that if Enola is focused on something, she will continue to be in that zone without paying attention to her surroundings. While explaining, Tewkesbury overlap Enola's words and confessed his feelings which made Enola even more surprised and in a strange atmosphere. But everything can be controlled by the two of them.

Tewkesbury overlaps Enola when she is focused on explaining something in dialogue. It happened because he wanted to break up Enola's speech. He feels that Enola is too focused on herself even though he wants to always accompany Enola. Tewkesbury's overlap was successful because Enola was silent and confused about what to answer so they discussed the topic that Tewkesbury wanted.

Datum 19 (01.33.34-01.33.36)

Tewkesbury : Sherlock Holmes? How [do]

Enola : [Not the] time

This dialogue shows Tewkesbury, who was left behind by Enola, entering the Lyon match factory following her. Enola, who came to look for evidence to solve the case, meets Sherlock accidentally. They were both quite surprised at how the cases they were both handling could be related and they entered the office together to look for evidence. While in the office, Enola and Sherlock were shocked by

William who had died sitting in a chair in the office. While they were both still shocked, Tewkesbury arrived at the office and was surprised to meet Sherlock.

Enola's overlap on Tewkesbury has a reason for breaking up. She wanted Tewkesbury not to discuss unimportant things at that time so they could focus more on finding out what happened to William and getting other evidence. It worked because Tewkesbury was silent and did not continue his question to Sherlock because he was sure Enola would explain after leaving the office.

Datum 20 (01.33.40-01.33.42)

Tewkesbury : *Oh my God, Is [he]*

Enola : *[Stay] unemotional*

This dialogue shows the atmosphere when Enola, Sherlock, and Tewkesbury gather in one of the offices at the Lyon match factory in front of William's corpse. They were shocked when they found the body that was thought to have just died. Tewkesbury looked the most surprised because he didn't know anything and came last because Enola asked him to wait at the gate instead of going in with Enola.

Enola overlaps Tewkesbury who is shocked by William's corpse in a chair. She told Tewkesbury to be quiet and stay unemotional so as not to make the situation even

more turbulent. Enola's overlap has a reason for breaking up. It worked because Tewkesbury was quiet and took a few steps back after Enola's overlap so the atmosphere was calmer.

Datum 21 (02.00.57-02.01.07)

Tewkesbury : *Attracted to ancient woodland, wiry, deceptive, refuse to behave according to any rules, but their petals are so delicate, and their [flowers]*

Enola : *[Two things] Your metaphor is tortured, and I don't have delicate petals.*

This dialogue occurs when Enola is dating Tewkesbury. They walked down the street holding flowers that Tewkesbury had previously given them. She was curious as to how her boyfriend could suddenly give her flowers even though she had never told him that she liked flowers. Tewkesbury answered by giving several poems which Enola thought were strange but touched Enola's heart well. They continued down the street joking about Tewkesbury's bad rhymes.

Enola's overlap on Tewkesbury had the aim of breaking up. She couldn't stand listening to her boyfriend's strange rhymes so she decided to interrupt him. The overlap was successful because Tewkesbury was silent and did not finish his statement, he chose to listen to Enola comment on what he said earlier.

Datum 22 (02.01.14 - 02.01.18)

Tewkesbury : *It is an invitation to a ball being given [by]*

Enola : *[Uh, I am] not going to a ball with you. I got arrested at the last one*

This dialogue occurs between Enola and Tewkesbury. They were dating and walking down the street one morning. While on the way, Tewkesbury remembers that someone invited them to go to a ball. Enola, who was spoken to by Tewkesbury, immediately gave an excuse for not coming to the ball because Enola still felt embarrassed. The last time she went to the ball and met Tewkesbury ended with Enola being arrested by the police and it was a bad experience according to Enola so she refused to go with Tewkesbury.

Enola overlapped quickly with Tewkesbury's words telling her of an invitation to a ball. She broke up because she didn't want Tewkesbury to continue the topic and moved on to other topics they could talk about. It worked because Tewkesbury gave in and they continued their journey while discussing and laughing about the incident where Enola was arrested by the police for Mae's very senseless murder.

c. Completing

Datum 7 (00.27.28-00.27.29)

Enola : *How did [you know]*

Sherlock : *[And your neck] is red*

This dialogue shows Enola arguing with Sherlock who is researching some of what happened to Enola. Sherlock found several pieces of evidence that Enola had committed a dangerous act the night before, one of which was a red mark on Enola's neck. He suspected that the red marks were strong pressure marks, so he thought that Enola had just had a fight with someone and that person had strangled his sister's neck quite hard. When she asked Enola, she was very surprised by the question, because it was unexpected to her and made her answer confused.

Datum 11 (00.34.11-00.34.12)

Enola : *Lestrade. She... [She's]*

Lestrade : *[Dead]*

This dialogue occurred when Enola was looking for evidence in the case of Sarah's disappearance in one of the clues she got. She entered a house that was quite messy, as if there had been a small fight inside. Enola saw Mae dying on the bed and was very shocked and tried to help her but Mae died. Some times after Mae died, Lestrade, a police detective, also came to the location and was shocked to see Enola's palms containing blood and Mae's corpse in front of him. Enola, who was still shocked by the situation, even asked Lestrade whether Mae was still alive because she was confused.

Lestrade overlaps Enola to complete Enola's statement. Enola states haltingly that Mae is dead, and Lestrade confirms it by completing what Enola was about to say. He knows where Enola's words are going so he can easily give answers without having to think.

Datum 12 (00.35.16 - 00.35.20)

Lestrade : *Investigating the disappearance [of a]*
Enola : *[Sarah Chapman]*

This dialogue is carried out by Enola and Lestrade who are at the location of Mae's death. Those who were equally shocked by Mae's death were visited by Grail, the police who also came to the house. Grail asked Lestrade who the girl beside him was. He explains as far as he knows, like Enola is the sister of Sherlock Holmes and is also a detective who is working on the case of Sarah Chapman's disappearance.

An overlap can be found in this dialogue when Enola completes Lestrade's explanation to the Grail. Lestrade didn't know exactly what case Enola was handling so he asked Enola to continue what she was saying in giving an explanation. This happened intentionally because it was an overlap for a good reason. With this overlap, no one is harmed and the conversation can still continue.

d. Correcting

In the Enola Holmes 2 movie, the researcher cannot find Enola's overlap with correcting reason. In this movie, when they want to correct a statement or a mistake, they will wait their turn patiently without overlap and the turn-taking goes well.

e. Disagreeing

Datum 16 (01.20.56-01.21.00)

Bessie : *Is... is my sister gone? Like Mae?*

Enola : *No*

Bessie : *Is [she]*

Enola : *[No]*

This dialogue occurs between Bessie and Enola who are following up on Sarah's search. Bessie had heard that Mae had died and thought that her sister had also died because Enola had not found Sarah until now. Enola tried to explain calmly and firmly that they were getting closer to Sarah's whereabouts and believed that Sarah was still alive hiding somewhere for some reason.

Enola overlaps Bessie who is sad because she thinks Sarah is dead. She shows disagreement with Bessie's one-sided statement and confirms that they will soon find Sarah. Bessie accepted Enola's opinion and chose to remain silent without moving on to another topic or interrupting the topic. She just wanted to listen to Enola's explanation in the hope that everything Enola said was correct.

f. Seeking Clarification

Datum 1 (00.07.19 - 00.07.23)

Bessie : *Green eyes, red hair, [freckles]*
Enola : *[Red hair?]*

This dialogue occurs when Enola first comes to the place where Bessie and her sister live. Enola comes to check on their condition and hopefully she will find some clues that can help her find Sarah. Bessie explained with enthusiasm which was also welcomed by Enola who continued to note down Sarah's physical characteristics that Bessie mentioned. From these characteristics, they seem very different from Bessie's characteristics, even though if they were sisters, there would at least be a slight similarity between them. Then Enola found out that Bessie was not Sarah's biological sister.

Overlap can be found when Enola asks Bessie about one physical characteristic that is very different from Bessie. Bessie explains that Sarah has red hair and freckles, while Bessie has beautiful black hair and a clean face. That made Enola overlaps with reason seeking clarification because of her doubts.

Datum 3 (00.25.14 - 00.07.16)

Sherlock : *Oh. You should [to]*
Enola : *[Write that] down?*

This dialogue occurs when Enola takes Sherlock home to his house. Sober Sherlock meets Enola and is then accompanied by his sister. On the way home, Sherlock

continued to confuse things that he thought were important and told Enola to take notes because they might be useful for Enola in the future. When he arrived at Sherlock's house, he was still muttering about the same thing and kept telling Enola to note down anything important until Enola memorized Sherlock's next sentence.

Enola's overlap was intended to keep Sherlock quiet and the reason was to seek clarification. Enola asked Sherlock things that he actually already knew, just to confirm whether or not the sentence Sherlock was going to say next was true or not. And it was proven, Sherlock agreed to Enola's overlap statement because that was indeed what Sherlock would say next.

Datum 13 (00.34.40-00.34.43)

Enola : *Superintendent Grail, you can't [believe]*

Grail : *[What can't] believe, missy?*

The dialogue occurs between Enola and Grail who are arguing at the location of Mae's death. Grail, who accused Enola of killing Mae, shouted at her who was trying to defend herself. The atmosphere became even more chaotic when Enola tried to run away from them while carrying evidence that she had previously found in Mae's apron pocket. Grail, who was angry because of Enola's behavior,

ordered all his men to immediately chase Enola so that she could be arrested and imprisoned.

Grail overlaps with a high pitch when Enola is explaining what happened to Mae and Enola. He did it to seek clarification about what happened and asked Enola to explain it more clearly. The overlap was successful, but indirectly it also caused a breaking up because Enola preferred to remain silent and did not continue explaining what happened to her.

Datum 18 (01.24.12-01.24.15)

Enola : *I am sorry we cannot talk more, because I [have]*

Tewkesbury : *[A case] to solve?*

This dialogue occurs when Enola is talking to Tewkesbury in the living room of Tewkesbury's house. Those who were discussing important matters turned to discussing Tewkesbury's feelings. He confesses his feelings to Enola which makes Enola surprised. Enola tries to refuse in a subtle way, but her method fails and Tewkesbury tries to convince Enola that if one more person in her life will not change Enola's plans or focus, it could even be a help for Enola.

Tewkesbury overlaps Enola who tries to avoid the confession that Tewkesbury has made. The reason he did this overlap was seeking clarification. He already knows enough

about how Enola is so he knows what Enola will focus on and talk about. Enola always focuses on her case so Tewkesbury cuts off Enola's explanation because he already knows where Enola is going to speak.

g. Showing Agreement

Datum 9 (00.28.54 - 00.28.55)

Enola : *Well, I... [I breakfast] here on occasion*

Tewkesbury : *[aaa]*

This dialogue shows Enola chatting with Tewkesbury in the park in the direction of his workplace. They talked about how they accidentally met under unexpected circumstances. Tewkesbury, who was reluctant but excited to meet Enola, tried to find a topic so he could still chat with Enola, but Enola openly showed that she wanted to finish the conversation immediately.

Tewkesbury overlapped accidentally. He just wanted to show agreement on the statement given by Enola so that it appeared he was paying attention to what Enola said. Tewkesbury's overlap did not disturb the conversation because it was just a form of his enthusiasm in listening to Enola.

B. Discussion

The discussion is how the researcher explains the answers to the two research questions in this study. First, to answer the types of overlap found in the Enola Holmes 2 movie, the researcher used Schegloff's (2000) theory. Second, to answer the question of the reason for Enola's overlap in the Enola Holmes 2 movie, researchers used Wardhaugh's (1985) theory. In this research, it was found that different types and also reasons for Enola's overlap were very diverse with each other. From the existing findings, Enola's overlap can be categorized based on types of overlap according to Schegloff (2000). Of the 22 data, terminal overlap is the most common type that occurs in the Enola Holmes 2 movie.

There are 68% of dialogues in which there are elements of terminal overlap. One of them is in datum 1 which shows a conversation between Enola and Bessie who is explaining the physical characteristics of her missing sister. In this datum, it can be seen that Enola overlapped deliberately by showing that in fact she knew Bessie had not finished her statement. It can be proven that Enola pays attention and follows the topic of conversation so that when there is something that she thinks is bothering her, she enthusiastically asks about it without waiting for her turn.

Terminal overlap is the type of overlap that occurs most often in many previous studies, one of which is Abbas's journal which shows that Terminal overlap is a type of overlap that everyone will often encounter. Apart from that, this usually happens directly in life, such as when talking

one-on-one with someone close to you, there are many possibilities without the interlocutor finishing the conversation, the listener will know where the topic is going, especially if the listener listens to the entire topic being presented.

The second type of overlap mentioned by Schegloff (2000) is continuers. In finding, 23% continuers of Enola's overlap have been found. Most of the overlap was carried out by Enola, which shows that Enola was very enthusiastic in listening to what her interlocutor said, so she gave short responses to show her excitement and understanding of a topic. For example, in datum 14, Enola is talking with her brother about the case they are solving, making Enola excited to the point of giving a short response of "ouw" when Sherlock's hand almost hits her face.

In several previous studies, continuers are the type of overlap most often used by objects to respond to their interlocutor, as in the journal written by Abbas with the title "Pragmatics of Overlap Talk in Therapy Session. In a realm that is closer to the researcher, the researcher also realizes that continuers are the most natural response in a conversation, most of which will not disturb the topic being discussed.

Conditional access to the turn is a type of overlap which was also proposed by Schegloff (2000). In this movie only 4.5% of the datum is found or there is only a datum that shows this type in Enola's overlap. It is only found in datum 12 where Enola overlaps Lestrade's speech who tries to explain Enola's presence at the scene of Mae's murder to his senior. Enola

was deliberately asked by Lestrade to overlap because he didn't really know what case Enola was involved in so she could explain it herself to the Grail.

In *Enola Holmes 2*, this type of overlap is very rare because Enola is a woman who is very stubborn and gentle meaning that means when she wants to convey her opinion or want to say something, she will immediately say it without waiting for other people to ask her to explain. In a previous study, Egypto, Balbuena, Guzman and Manuel's journal (2022) found that women really like to overlap without being asked first.

The last type of overlap proposed by Schegloff is chordal or choral. Findings in the datum obtained were only 4.5%, which means there is only a datum that uses a chordal or choral strategy in it. It is datum 8 which shows the greeting made by Tewkesbury to Enola who was monologuing in the garden. According to Schegloff, greetings fall into the chordal or choral category because the overlap usually occurs accidentally and without the intention of interrupting the conversation. Moreover, this datum shows Enola who is monologuing and no one else is seen talking to her so Tewkesbury greets her and interrupts her speech.

In a journal written by Bijaksana (2020), it shows that in a reality show entitled *The Graham Norton*, the type of overlap that is most often found is choral or chordal. Very different from this research which found that choral or chordal is the type that is included in the least. Apart from the different objects, in a show there are many opportunities to call each other's

names or greet each other to show whose turn it is to speak, which is different from previously structured movies.

The second research question created by the researcher is the reason for Enola's overlap. From the categorized findings, it can be seen that there were 22 datums found. The datum was analyzed using Wardhaugh's theory (1985) and the most frequent reason for Enola's overlap was breaking up. There are 65% dialogues with this reason, one of which is in datum 10 which shows a situation where Tewkesbury is in the park with Enola while asking each other how they are. When Tewkesbury wanted to provide assistance, Enola quickly overlapped his words and chose to discuss another topic.

Apart from this research, breaking up is also the most common reason someone overlaps, as in the journal written by Bijaksana (2020). Apart from that, breaking ups are very often found everywhere in real life, such as in socializing, there will be several moments when utterances will overlap with each other, whether just to convey an opinion or even to fight other people with words.

Seeking clarification is the reason Enola's overlap is quite often found in this research, namely 19%. It is usually encountered when a speaker's explanation is followed by a question behind it. In fact, seeking clarification often occurs when the questioner already knows what they are asking or only gets the answer out of curiosity. For example, datum 18 shows Enola and Tewkesbury's conversation which contains elements of overlap with the reasons for seeking clarification. Tewkesbury already

knows the direction of Enola's conversation, so he overlaps with things he already knows, intending to seek validation. Many previous studies discuss reasons for overlap using the same theory, namely Wardhaugh's theory. However, no one has yet discovered that seeking clarification is the reason most people overlap.

Completing is the third reason for Enola's overlap. In finding, it was found that 14% only had 3 datums out of 22 datums where overlap for completion occurred. It can happen consciously or unconsciously because it usually just happens. Consciously it can be seen in datum 7 when Sherlock overlaps Enola with the aim of completing his previous sentence. Meanwhile, if in a spontaneous situation it occurs at datum 11 which shows Lestrade completing Enola's word by explaining that Mae is dead, even though in fact Enola already knows it, what Lestrade is doing is just a reflex.

Disagreeing is also one of the reasons for overlap proposed by Wardhaugh (1985). In the finding, it was found that only 4% or 1 datum showed overlap with the reason disagreeing contained in datum 16. Enola chuckled and disagreed with Bessie's one-sided statement that Sarah was dead. Overlap for this reason is very close to everyone's life because if they don't agree with someone else's speech or statement, someone will deliberately overlap to show their disagreement.

The reason for overlap by Wardhaugh (1985) found in this research is showing agreement. Only 4% were found or only one datum out of 22 datums. There is datum 9 where Tewkesbury shows his enthusiasm and

gives the meaning of understanding and agreeing with Enola's words so that there is an overlap which is carried out intentionally and spontaneously by Tewkesbury. In everyday life, you will often find this reason because everyone who agrees with a statement will give a minimum response such as "aaaa" and "alright" which also type of overlap. Besides that, asking for help and correcting is the reason for the overlap that cannot be found in the Enola Holmes 2 movie which makes their percentages both 0%.

From the data that has been found and analyzed in this research, it can be shown that a woman will overlap when she feels like controlling the atmosphere, shown by the number of times Enola does overlapping type breaking up to avoid topics taken up by her interlocutor if she doesn't want to discuss them. Enola's giggly nature can also be seen from the number of overlaps she does, which shows how Enola appears strong and brave in speaking even though she is a woman and usually gets different treatment from men who were at a higher level at that time. Enola proves that women also have the right to give their opinion in any situation, that women are the same as men in all aspects of communication.

Finally, from all the explanations above, it can be seen that in the Enola Holmes 2 movie there are 22 overlaps which have various differences in classification based on types or reasons. In one type of overlap, each dialogue can have a different reason which makes it more interesting. Not all dialogue entered into terminal overlap has reason correcting in the conversation. This research has the result that the type of overlap analyzed

using Schegloff's theory is terminal overlap with a percentage of 68% and the reason for Enola's overlap is breaking up with a total of 65%. This finding is similar to Bijaksana's (2020) research. These two studies have similarities in using Schegloff's (2000) and Wardhaugh's (1985) overlap theory but have different results. Bijaksana's research (2020) found that the type most frequently found in objects was chordal or choral and the reason that occurred most often was breaking up, which is also the same as this research. In the 22 datums that have been found, it can be seen that Enola overlaps more often than the other characters, this happens because Enola has a tough nature and also tries to defend her opinion by showing firmness in overlapping. Enola also shows defense for what happened to her by using overlap which has a big impact on how those around her see Enola. In the conversation that occurs and Enola overlaps with her interlocutor, it will make the atmosphere a bit noisy because in those days a woman would be considered impolite if she overlapped with someone of a higher caste than her, including a man. The impact of Enola's overlap also makes her a respected person because she seems to be trying to be a woman who is different and brave among other women.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains conclusions obtained from this research which discusses types of overlap using Sczegloff's (2000) theory and also reasons for overlap using Wardhaugh's (1985) theory. Not only that, this chapter also contains suggestions given by the researcher for further research.

A. Conclusion

Based on findings from research that has been carried out, 22 datums were found which can prove that the overlap in the Enola Holmes 2 movie can be analyzed using Schegloff's (2000) theory. The most common type is Terminal overlap with a percentage of 68%. This happened because this research took as its object a movie which had the theme of a woman fighting to get her rights, including the right to speak, which resulted in a lot of overlap occurring intentionally or unintentionally so that overlap occurred. while the presentation type overlap by Schegloff (2000) which has the least is conditional access to the turn and chordal or choral which are both at 4.5%. This happens because in films which are basically arranged in a previous script, there will be minimal overlap with just a greeting or a request to take turns speaking.

Apart from that, the researcher also proved that in the Enola Holmes 2 movie the reasons for overlap could be identified using Wardhaugh's theory (1985) with the result that the most common

reason in Enola's overlap was breaking up as much as 65%. This happens because it is normal in a movie to overlap to stop the other person talking. Apart from that, the lowest percentages found were disagreeing and also showing agreement, which together amounted to 4%. These two reasons for overlap only appear once each in the film because there are more silent expressions used by the actors to show disagreement or show agreement. There are two reasons that are not found at all in this movie, there are asking for help and also correcting. Because in this movie, the actors are portrayed as having strong characters and doing their best with their own efforts so that there is no overlap that occurs due to asking for help or correcting.

B. Suggestions

From this research, the researcher provides several suggestions as follows.

1. For Readers

It is hoped that this research can be a means for readers to gain knowledge about pragmatics, especially the overlap that occurs in films. This is important to learn because currently people's lack of awareness in seeing trivial things such as overlap in a conversation can mean several things, that not all overlap is a bad thing because it has different reasons behind it.

2. For Future Research

This research would be better if it provided differences between the overlap that occurs in women and men, however, due to the limitations of the researcher, the researcher hopes that future research will use better methods and objects. The researcher hopes that future research can make the differences between their topic and the topic in this research more interesting.

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APPENDIX

No	Time	Dialogue	Type of Overlapping				Reason of Overlapping							
			Ter mina l	Conti nuers	Condi tional access to the turn	Chord al or choral	Askin g for help	Break ing up	Comp leting	Corre cting	Disag reeing	Seeki ng clarifi cation	Sho wing agre eme nt	
1	00.07.23	Bessie : Green eyes, red hair, [freckles] Enola : [Red hair?]	✓										✓	
2	00.09.00	Mae : Bloody girls poking their [nose in] Enola : [Chuckles]		✓					✓					
3	00.25.15	Sherlock : Oh. You should [to] Enola : [Write that] down?	✓										✓	
4	00.27.00 - 00.27.03	Enola : Did I ask for advice? I found you on the [street, drunk] Sherlock : [Now what may I] observe about you?	✓						✓					

1 0	00.29.50	Tewkesbury : Well, Enola, if you need [help] Enola : [I do] not	✓					✓					
1 1	00.34.12	Enola : Lestrade. She... [She's] Lestrade : [Dead]	✓						✓				
1 2	00.35.19	Lestrade : Investigating the disappearance [of a] Enola : [Sarah Chapman]			✓				✓				
1 3	00.36.41	Enola : Superintendent Grail, you can't [believe] Grail : [What can't] believe, missy?	✓									✓	
1 4	00.41.12	Sherlock : I visited the bank and inquired. The money disappeared, arriving at another bank, and then another, and another, and another, [and another], and another. Enola : [ouw]		✓				✓					

1 5	00.56.59	Enola : Getting thrown out of [trains] Tewkesbury : [Enola]	✓					✓					
1 6	01.21.00	Bessie : Is... is my sister gone? Like Mae? Enola : No Bessie : Is [she] Enola : [No]	✓								✓		
1 7	01.23.14	Enola : I have failed to see allies in plain sight. And I [have] Tewkesbury : [Enola]	✓					✓					
1 8	01.24.14	Enola : I am sorry we cannot talk nore, because I [have] Tewkesbury : [A case] to solve?	✓									✓	
1 9	01.33.35	Tewkesbury : Sherlock Holmes? How [do] Enola : [Not the] time	✓					✓					
2 0	01.33.42	Tewkesbury : Oh my God, Is [he] Enola : [Stay] unemotional	✓					✓					
2 1	02.01.07	Tewkesbury : Attracted to ancient	✓					✓					

		woodland, wiry, deceptive, refuse to behave according to any rules, but their petals are so delicate, and their [flowers] Enola : [Two things] Your metaphor is tortured, and I don't have delicate petals.											
2 2	02.01.17	Tewkesbury : It is an invitation to a ball being given [by] Enola : [Uh, I am] not going to a ball with you. I got arrested at the last one.		✓				✓					

CURRICULUM VITAE



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