

EXPLORING EMOTIONAL SPEECH ACTS IN IT ENDS WITH US: A PRAGMATIC STUDY OF RELATIONAL DIALOGUES

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Abstract

This study investigates the use of emotional speech acts in Colleen Hoover's *It Ends with Us*, focusing on how characters navigate relational conflicts using expressive and commissive speech acts. Using a pragmatic framework based on Searle's speech act theory and Baxter and Montgomery's Relational Dialectics Theory, the research examines chapters 23-35 of the novel, which are rich in emotional and relational dialogue. A qualitative method of dialogue transcription and coding reveals 144 speech acts, with expressive acts accounting for 76% and reflecting emotions such as guilt, love, and regret. Commissive acts, which account for 24%, emphasize promises and commitments that influence relational dynamics. The findings emphasize the significance of language in expressing emotions and resolving interpersonal conflicts. Expressive acts frequently reveal characters' vulnerabilities, whereas commissive acts emphasize their intentions to mend relationships or make future commitments. This interaction demonstrates the complexities of emotional communication, particularly in the context of trauma and recovery. This study adds to pragmatic research by demonstrating how emotional speech acts shape interpersonal dynamics in literary texts, revealing how language mirrors real-life emotional communication. By focusing on *It Ends with Us*, this study bridges the gap between literary analysis and linguistic pragmatics, providing a more nuanced understanding of how emotional and relational tensions are managed through language. The findings emphasize language's transformative power in navigating love, betrayal, and resilience, which is consistent with broader discussions about emotional communication in various contexts.

Keywords— emotions, pragmatics, speech acts

Introduction

In our daily existence, we consistently employ language to interact with others, whether through conversation, inquiries, humor, directives, apologies, and similar forms of communication. In linguistic studies, meaning is inherently connected to context. Linguistic studies that disregard specific contexts are termed semantics, while pragmatics emphasizes particular contexts. Speech acts in a dialogue are inherently connected to language, which functions as a medium of interaction. Speech acts are a crucial component of pragmatic studies due to the inherent connection between communication and its application.

Levinson (as cited in Muliana, 2019) defines pragmatics as the study of meaning within context, particularly in relation to the speaker's utterances. Pragmatics examines how utterances acquire meaning in specific contexts (Leech, as cited in Tajiri, 2021). Pragmatics is a branch of linguistics that

explores how speakers align words with context to facilitate effective communication and prevent misinterpretations of meaning in discourse. Language is inherently linked to human activity, as it is the primary means through which individuals express their thoughts, feelings, hopes, ideas, and opinions. This underscores the essential role of language in facilitating both oral and written communication, as noted by Fakhruddin, Selle, and Nurchalis (2019).

Pragmatic linguistics is critical for understanding emotional depth in dialogues, especially in relational interactions, as explored in "It Ends with Us." Examining how emotional speech acts are conveyed through language allows us to uncover the underlying meanings and intentions that shape relationships. This study illustrates that language transcends mere communication, it serves as a vehicle for articulating intricate emotions and managing interpersonal dynamics. Comprehending these pragmatic components allows readers to recognize the subtleties of character interactions and the emotional significance of their words, therefore enhancing the examination of relationship conversations within the narrative.

Searle and Vanderveken (1985) categorized the primary forms of speech acts according to illocutionary force, comprising seven developmental components. The illocutionary point categorizes utterances into five types: assertive, directive, commissive, declarative, and expressive. Consequently, the researcher exclusively examines two classifications of speech acts. Expressive speech acts are employed by speakers to communicate their emotions, attitudes, or feelings across several situations, including everyday conversations, formal environments, or literary compositions. A speech act that entails a promise to future action is termed a commissive speech act.

Expressive speech acts denote the use of language to communicate emotions, attitudes, and subjective experiences (Saifudin, 2019). An expressive speech act aims to convey the sincerity condition of the act itself. Examples encompass apologies, expressions of gratitude, congrats, greetings, condolences, and similar sentiments. Expressive speech acts lack a framework to accommodate either condition of pleasure, as they presuppose the veracity of the propositional content. The sincerity criteria is contingent upon the nature of the speech; for instance, in an apology, the speaker must genuinely feel remorse for the action being addressed, while in a congratulatory remark, the speaker should authentically feel joy for the recipient's achievement (Mabaquiao, 2018). Faqe et al. (2019) discovered that the expressive speech act of gratitude is essential for promoting social cohesion and emotional warmth. Ghaedrahmat et al. (2023) also discovered that specific teaching markedly enhanced Iranian EFL learners' proficiency in executing the speech act of thanking.

Empirical data from previous studies, such as Holmes and Stubbe (2003), show that emotional speech acts are frequently used to repair broken relationships and increase interpersonal closeness. By examining these acts in relational dialogues, the study reveals how emotional communication shapes and reflects character relationships. Using Baxter and Montgomery's Relational Dialectics Theory, this study investigates the tensions and interactions between emotions and commitments, providing insights into the pragmatic and emotional dimensions of the novel's dialogues."

The issue of using emotional speech acts is also highly relevant to current discussions about emotional communication in interpersonal relationships, both in real-world contexts and digital media. Recent studies in pragmatics suggest that emotional expressions, such as apologies and commitments, play a significant role in building healthy relationships in various forms of communication. For example, in social media contexts, expressions of apology or commitment are frequently used to repair mistakes or resolve conflicts between individuals. Brown & Levinson (1987) argue that speech acts showing emotional attention can reduce tension and increase trust in relationships.

Therefore, understanding how the characters in *It Ends with Us* use emotional expressions in their dialogues can provide deeper insights into how we communicate in real life, particularly when dealing with emotional or traumatic issues. Based on the facts above, this study seeks to explore emotional speech acts in the relational dialogues of *It Ends with Us* through a pragmatic perspective. By examining how emotional expressions are conveyed and interpreted in these dialogues, this research

aims to provide a comprehensive understanding of the role of emotional speech acts in shaping interpersonal relationships within the context of the novel.

This study, in contrast to prior pertinent research, examines the investigation of emotional speech acts within the relational dialogues in the novel *It Ends with Us*. This research examines the pragmatic realization of emotional speech acts, such as apologies, statements of appreciation, and declarations of love, within the novel's interpersonal interactions, in contrast to other studies that may focus on translation or cognitive processes. The novel *It Ends with Us* was selected for its engaging story that examines profound emotional and relationship dynamics, rendering it an excellent resource for analyzing emotional speech acts. This study delineates the issues as follows: 1) What categories of speech acts are employed by the protagonist in the novel *It Ends with Us*? 2) How are the speech acts employed by the protagonist in the novel *It Ends with Us*?

Literature Review

Speech Acts

Speech acts generally manifest as requests, commands, assertions, commendations, apologies, and other actions necessitating a response. Speech actions are designed for proper interpretation, preventing any misinterpretation in message delivery. Austin (1962) asserts in his book *How to Accomplish Things with Words* that "to say something is to do something." This assertion indicates that a speaker's utterance functions not just as a message but also as an action that the listener is anticipated to execute or react to. Austin (1962) introduced the concept of speech acts, categorizing them into three types: locutionary acts, illocutionary acts, and perlocutionary acts. Searle (as referenced in Septiawan et al., 2022) defines a locutionary act as the physical speech produced by the speaker. Locutionary acts can manifest in three forms: declarative, interrogative, and imperative. A declarative remark communicates information or clarification, necessitating the listener's focus. An interrogative utterance takes the form of an inquiry, anticipating a reply from the listener. Imperative utterances encompass demands, invitations, requests, or prohibitions, wherein the listener is anticipated to respond to the speaker's direction (Searle, 1969).

Speech acts, as defined by Horn and Ward (2004), are all acts performed in conjunction with speaking or while speaking. That is, while the speaker communicates, specific actions are carried out simultaneously by the audience. Speaking allows people to execute a wide range of tasks, including as identifying consonants, creating relative phrases, and impressing other people. Each and every one of these pretend speech acts and speaking actions. Speech act theory is concerned with speaking as a means of communication. Such statements have to be understood as actions that must be performed (Felipe, 2023). Speech acts serve the following general purposes: representatives, directives, commissives, expressive, and declarations.

As a result, the researcher only considers two categories of speech acts. First is expressive is speech acts used by a speakers to convey their emotions, attitudes, or feelings in various contexts, such as daily conversations, formal settings, or literary works. Then a speech act that makes a commitment to act in the future is called a commissive speech act.

Types of Speech Acts

An illocutionary act is a speech act executed by a speaker that conveys an implicit message, necessitating the listener to discern the speaker's intention for effective communication. Searle (1976) identifies five categories of illocutionary acts: declaratory, commissive, expressive, directive, and assertive. The first category, declarative, pertains to speaking acts that alter the condition of affairs in the world by their expressions. A declarative is issued by an individual possessing the authority or privilege to implement such changes. For instance, when a cafe proprietor declares, "My new cafe will

open soon,” the assertion modifies the social reality due to the proprietor's authority to make such an announcement. In contrast, a message made by an individual lacking authority would not possess the same impact (Sihombing et al., 2021). The second category, commissive, entails the speaker pledging to undertake a future action, such as extending a commitment or an offer. For example, when a speaker states, “I will come to your home tonight,” they are pledging to visit the listener’s residence later (Carretero et al., 2015). The third category, expressive, conveys the speaker's emotions or sentiments in a specific context, such as issuing an apology or articulating disappointment (Carretero et al., 2015). The fourth category, directive, pertains to utterances intended to elicit a specific response from the listener as requested by the speaker, including requests, commands, or invites. For instance, “Can you provide me with a spoonful of sugar?” constitutes a directive act that solicits the listener to comply with the speaker’s request (Diah Savitri & Widiastuti, 2021). Finally, assertives speech acts obligate the speaker to the veracity of the stated claim, frequently mirroring the speaker's convictions. Examples encompass confirming, anticipating, informing, and stating (Septhyana Suyono & Widiastuti, 2021).

Emotional Speech Act

Human communication is fundamentally multimodal. Linguistic utterances are typically accompanied by non-verbal signals, allowing for inferences based on non-verbal emotions, including emotional cues (Wu et al., 2021). Searle (1969) briefly examined several such examples in his foundational work on speech acts. Although verbal statements and emotional displays are frequently congruent (e.g., an individual grins while complimenting your culinary skills), contradictory signals may occasionally occur. For example, consider your buddy Lily sampling a cookie you prepared. Despite her assertion that “It tastes good,” her facial expressions reveal signals of revulsion. This prompts the inquiry: What is Lily attempting to convey, and what does her conduct imply regarding your cookie? Although Lily made a clearly nice remark, her attitude of disdain may significantly affect your impression. One may deduce that the cookie is inferior to her assertions and that she is simply attempting to be courteous. Extensive research over several decades has concentrated on pragmatic inferences derived from linguistic information (e.g., Grice, 1975; Goodman & Frank, 2016). Nonetheless, comprehension of how listeners assimilate emotional expressions in the interpretation of speakers' behaviours remains restricted. This study investigates the integration of speakers' emotional expressions with their verbal statements in communicative reasoning.

Relational Dialogues

Searle (1969) further elaborated that illocutionary acts carry a social function, including emotional expressions such as apologies, gratitude, or anger, aimed at maintaining or creating interpersonal relationships. This theory is particularly relevant to the current research as the dialogues in *It Ends With Us* often reflect the characters’ emotional states through speech acts. Brown and Levinson (1987) introduced the Politeness Theory, which explains that human communication often involves strategies to maintain face, or the public self-image of participants. They categorized politeness into two main strategies: positive politeness (attempts to reduce social distance, such as offering compliments or showing solidarity) and negative politeness (efforts to respect the listener’s autonomy, such as indirect requests or hedging). These strategies are crucial in relational dialogues where emotional interactions are involved, such as apologizing or repairing interpersonal conflicts. This theory is relevant to the study as the characters in *It Ends With Us* frequently employ politeness strategies to navigate emotional interactions, whether to express affection, repair conflicts, or maintain social harmony.

Baxter and Montgomery (1996) developed the Relational Dialectics Theory (RDT), which highlights the contradictions or tensions inherent in interpersonal relationships, such as closeness vs. distance, openness vs. privacy, and stability vs. change. The theory posits that dialogue is the primary medium through which individuals manage these relational tensions. As humans, we're basically

walking paradoxes. So often we want two things that we can't have at the same time. Like if you're like me, you know the feeling of wanting to know exactly what you're getting for your birthday, but also wanting to be surprised. Life is full of competing desires, and sometimes, our competing desires affect the people we care about. But fortunately, with some intentional communication we can prevent competing desires from straining our relationships.

Relational dialectics theory is frequently used and applies to university sign language interpreters. The study of communication dialectics led to this hypothesis. Dialectics are opposing forces that constantly clash. These forces can be intrapersonal, interpersonal, or collective and social. Relational dialectics studies interpersonal communication (Baxter & Montgomery, 1998). It examines how opposing and collaborating tensions shape our communications. These dialectics can change relationships.

Locher and Graham (2010) proposed Interpersonal Pragmatics, which examines how interpersonal relationships are created, maintained, or altered through pragmatic communication. This approach highlights that meaning in communication is not solely dependent on literal utterances but also on the social, emotional, and relational contexts in which they occur. This theory aligns with the study's aim to analyze how emotional speech acts in relational dialogues contribute to the interpersonal dynamics between characters in *It Ends with Us*.

It ends with us

"*It Ends With Us*" by Colleen Hoover is a bestselling contemporary novel that delves into the complexities of love, abuse, and emotional resilience. Published in 2016, the novel is lauded for its honest and raw portrayal of sensitive issues such as domestic violence and emotional trauma. At its core, the story follows Lily Bloom, a woman torn between her love for Ryle Kincaid and the need to break free from a cycle of abuse. The novel's dialogues are deeply emotional, capturing moments of vulnerability, regret, and hope, which make it an excellent source for analyzing emotional speech acts.

Through its characters' interactions, Hoover highlights how language can simultaneously build and fracture relationships, reflecting the tensions and resolutions inherent in relational dialogues. The story follows Lily Bloom, a young woman who builds a new life in Boston, where she meets Ryle Kincaid, a charming neurosurgeon. Their relationship initially appears ideal but soon reveals Ryle's abusive tendencies, forcing Lily to confront the painful realities of their relationship. Interwoven with this is Lily's past connection with Atlas Corrigan, a kindhearted boy she helped during his homelessness, who reappears in her life and offers emotional support and stability. The novel is rich in emotional and relational dialogues that reflect the inner struggles and interpersonal dynamics of the characters.

Ryle's frequent apologies and declarations of love are examples of emotional speech acts aimed at repairing relational damage, though they often lack lasting change. In contrast, Atlas's dialogues with Lily provide a sense of safety and trust, offering a stark juxtaposition to Ryle's volatile behavior. These interactions highlight how language conveys emotions, builds trust, and reveals the characters' intentions and struggles. Central to the story is Lily's journey of breaking the cycle of abuse, influenced by her memories of her parents' abusive relationship. Her decision to leave Ryle for the sake of her daughter is a pivotal moment, demonstrating her resilience and determination to create a better future.

Dialogues such as her final confrontation with Ryle serve as powerful speech acts asserting her autonomy and strength. The novel provides a profound example of how emotional speech acts and relational dialogues reflect the complexities of human relationships, making it an excellent case study for pragmatic analysis. Through its raw and heartfelt dialogues, *It Ends With Us* captures the transformative power of language in navigating love, trauma, and healing. taking place in our own consciousness" (Matthiessen & Halliday, 2004, p. 197).

Moreover, Halliday and Matthiessen (2004) also explain that the form of mental process

includes sensor, process, and phenomenon. Further, sensor acts as the subject who does the mental action, process is a verb related to mental activities (cognition, perception, emotion, volition), and phenomenon acts as the thing that is perceived or sensed by the sensor.

In addition, mental process can be categorized into four categories, namely cognition, perception, emotion, and volition. Further explanation, cognition process relates to the intellectual activities, while perception process involves the sensory experiences. Besides, emotion process involves the emotional experiences, and volition process relates to the will or decision-making. Each mental process includes the category to which the verb belongs.

Relevant Studies

The first study is an article written by Desi Wahana, M.R. Nababan, and Riyadi Santosa (2019) entitled “Translation Techniques of Expressive Speech Acts on Anger Speech Events in Flawless. In this paper, they explored expressive speech acts in the event of angry speech in the Flawless Webtoon. The research design used in this study is qualitative descriptive methods, this study identified 15 translation techniques, including established equivalence, explicit actions, paraphrase, and modulation. This research also highlights that translators must have pragmatic competence to produce accurate translations, especially in capturing the emotional intention of speech.

Moreover, Farrah Zakiyah Anwar, Dwi Haryanti, and Muhammad Thoyibi (2020) has researched with the title “Teaching Translation the Implementation of Expressive Utterances Translation Technique in Disney’s Aladdin Movie 2019” The purpose of this study was to analyze expressive speech translation techniques are applied in translation learning. Using Searle’s speech theory (1969), this study found seven main translation techniques, such as linguistic compression, amplification, modulation, and literal translation. This study also highlights the importance of media such as movies in improving students’ understanding of translation techniques.

The last researcher is Yunia (2020) has researched with the title “An Analysis of Direct and Indirect Speech Acts Realized by the characters in the Story”. This study is based on the characters’ utterances in the story, with the goal of identifying various types and functions of speech, as well as distinguishing between direct and indirect forms. With 32 direct speech acts and 15 indirect speech acts, it is clear that both classes are more declarative, imperative, and interrogative. Direct speech acts include statements, questions, and commands/requests, whereas indirect speech acts are primarily used for statements. Of all Princess Hase Hime’s utterances, 68% were recorded in direct speech. This study emphasizes the importance of teaching pragmatics using stories.

Research Method

This research is a descriptive qualitative research with an analysis of the data sources that have been selected for the investigation of the study. Qualitative research is “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem” Creswell (2019).

The preliminary data for this study is the Dialogue between the main characters “Lily and Ryle” in chapters 23-35 of the novel *It Ends with Us*. The research aims to highlight the significance of language in the speech act used. By applying Searle’s theory about types of speech acts.

After the sample data was collected, the researcher determined the data collection technique in this study involves a systematic transcription of the conversation in Novel start from chapter 23-35 of *It Ends with Us* Novel by Colleen Hoover. These chapters selected because they include significant relational dialogues in which emotional speech acts are prominently used to navigate conflict and express emotions, which is consistent with the study’s pragmatic focus. revealed by Santosa Then, once the transcription are completed, the data will be coded to identify instances of expressive and commissive speech acts.

Data were analyzed using Miles and Huberman’s (1994) qualitative procedures, which included

data reduction, display, and conclusion drawing. During the data reduction phase, dialogues with expressive and commissive speech acts were chosen and classified using Searle's speech act theory. The data display stage entailed organizing and presenting analyzed data in a structured format to aid interpretation. Finally, conclusions were drawn to address the research objectives, emphasizing speech acts' pragmatic functions in revealing emotional and relational dynamics. This comprehensive approach sheds light on how language affects the characters' interactions and relationships.

Results and Discussion

Based on research, the researcher found out that there were two types of illocutionary acts as found in *It Ends With Us* Novel of the main characters Lily and Ryle with a total of 144 utterances. The most dominant part was Expressive with 109 utterances (76%) found in emotional moments, such as when Ryle apologizes for his actions, expresses guilt, or declares love to Lily. The last position is occupied by Commissive which are 35 utterances (24%) most of which are found in Ryle's promise or statement of commitment to Lily, including trying to convince Lily of their future together.

The authors find out an Analysis Types of Commissive and Expressive acts could be seen in the table below

Table 1. Illocutionary of Commissive and Expressive in *It Ends With Us* Novel

No.	IllocutionaryActs	Frequency	Percentage
1.	Commissive	35	24%
2.	Expressive	109	76%
Total		144	100%

Table 1 explains that research findings presented that most types of illocutionary in the data are Expressive and the least is commissive. both of those types of illocutionary are affected by factors of illocutionary as an emotional speech act used by the main character for chapters 23 until 35.

Example 1: Lily: "Ryle, let me go, Please. Walk away. Ryle," I beg. I can explain." Please don't hurt me, please. Walk away, and when you come back, I'll explain."

The context of this utterance shows expressive when Lily's sincere request to Ryle is accompanied by emotions of fear and panic. The phrase "**I beg**" is a speech that expresses desperation and humility. Then, Commissive acts show in "**When you come back I'll explain**" Lily promises to explain the situation if Ryle returns in a calmer state. This dialogue shows a complex combination of speech act that reflects the emotional intensity and power dynamics in the relationship between Lily and Ryle.

Example 2: Ryle: "I'm not angry, Lily, I just think I haven't proved to you how much I love you." Sorry, I'm sorry, I'm sorry, I'm...Lily, I Love you, I'm sorry"

This utterance was an expressive and commissive act in the dialogue "**I just think I haven't proved to you how much I love you.**" Ryle implicitly expressed a commitment to prove his love, He also expressed frustration and guilt over their relationship, although his actions did not support his statement. After the violence that Ryle has committed in dialogue, it shows expressive acts this sentence is a form of deep regret from Ryle his painful actions towards Lily. This speech reflects feelings of guilt and despair to improve the situation when Ryle says "**Sorry, I'm sorry, I'm sorry, I'm...Lily, I Love you,**

I'm sorry" This sentence expressive acts shows Ryle expressing love and regret at the same time. Ryle tries to combine his apology and declaration of love to show his complex emotions.

Example 3: Lily: "Wait, I wish this baby wasn't yours, Ryle..."

There is a commissive speech act found in the word "**Wait**" in here, Lily asked Ryle to stop and not leave the room, giving a signal that she wanted to convey something important which indicates an intention to involve Ryle emotionally. Expressive speech act also shown in here when Lily says "**I wish this baby wasn't yours, Ryle**" Lily expresses deep regret and emotional conflict regarding their relationship. This shows the pain and inability to accept their relationship in its current state.

Example 4: Ryle: "Just one more chance, Lily. Please."

This expressive is shown when Ryle says "**Please,**" he expressed a plea or desperation to get a second chance. This reflects his deep emotions. He expressed a request that reflect his deep emotions. This second chance shows a Commissive act and also reflects Ryle's commitment to change or improve himself if given the opportunity, so it contains a promising element, found in "Just one more chance, Lily. Where Ryle implicitly makes a commitment to change if given another chance.

Example 5: Lily: "Ryle, until this baby comes, please don't try to talk me into forgiving you. And please don't try to kiss me..."

This phrase of commissive sets a clear commitment from Lily regarding the timeline in which she will maintain her emotional and physical boundaries. By explicitly stating "**Until this baby comes,**" she commits to avoiding any reconciliation or intimate gestures during this period. Then, the expressive speech act shows in here when Lily says "**Please don't try to talk me into forgiving you. And please don't try to kiss me.**" This reflects Lily's emotional exhaustion and need for time to process her emotions. She indirectly conveys her hurt, discomfort, fear, and the emotional impact Ryle's previous actions have had on her.

Example 6: Lily: "Ryle? I want a divorce"

This statement combines two types of speech acts with the phrase "**Ryle? I want a divorce**". As commissive, this is a promise for the future (divorce). Where Lily expresses her intention to end the marriage relationship. In this case, Lily is committed to an emotionally and legally significant decision, which signifies that she not only expresses her wishes but also affirms her future actions. Showing Lily's firm feelings and emotional awareness. By stating this directly to Ryle, he expressed courage, assertiveness, and also the pain of having to make a difficult decision. As an expressive, this is Lily's way of showing her feelings about their relationship and her determination to protect herself and her daughter.

Research on expressive speech has been carried out by several previous researchers with various focuses and approaches. This study provides a relevant theoretical and methodological basis for the research entitled "Exploring Emotional Speech Acts in It Ends With Us: A Pragmatic Study of Relational Dialogues". However, your research has a unique contribution, especially in exploring emotions in the context of interpersonal relationships. All articles discuss expressive speech with a focus on translation techniques as part of a pragmatic approach. In this study, according to the author, this study is in line with your research because it also involves a pragmatic analysis of expressive speech, which reveals how emotions are expressed in various communication contexts. This study

focuses on relational dialogue in the emotional context of the novel *It Ends With Us*, while, Anwar et al. (2020) analyzed translation techniques in emotional dialogue in film media. Wahana et al. (2019) explored expressive speech in anger events in comics.

All research uses narrative-rich media, such as the novels *It Ends With Us* in this study research and movies (*Aladdin* by Anwar et al.), and comics (*Flawless* by Wahana et al.). This study limited the data on specific chapters in the novel to focus on specific emotional contexts, while other studies used a wider scope of data in their respective works.

Conclusion

In Summary, based on the analysis of emotional speech acts in the relational dialogues of *It Ends with Us*, this study reveals significant findings regarding the use of expressive and commissive speech acts in constructing emotional dynamics between the main characters. The following conclusions can be drawn expressive speech acts are the most dominant type of illocutionary acts in the analyzed dialogues, representing 76% of the total instances. Expressive acts such as apologies, expressions of guilt, and declarations of love were crucial in showcasing the emotional struggles and relational tensions between Lily and Ryle. These acts reflected the inner emotional states and played a key role in managing relational conflicts. Commissive speech acts: Representing 24% of the total instances, commissive acts such as promises and commitments were used by the characters to influence future actions or resolve ongoing conflicts.

These acts highlighted the characters' intentions and their struggle to balance emotional turmoil with relational obligations. Interpersonal dynamics in this research the interplay between expressive and commissive acts illustrates the complexity of Lily and Ryle's relationship. While expressive acts often reveal emotional vulnerability, commissive acts serve to establish trust or hope for resolution. However, the recurrence of emotional conflict, especially in the context of trauma and abuse, underscores the challenges in achieving relational stability. Thus, by the pragmatic insights: The study contributes to the understanding of how language reflects and shapes interpersonal relationships. Emotional speech acts in the novel provide a rich lens for examining how characters navigate love, betrayal, and healing, which resonates with real-world emotional communication.

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