

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

This section outlines the theoretical foundation that supports the analysis of expressive speech acts in “One Day”. It draws primarily on the speech act theories proposed by J.L Austin and later refined by John Searle, focusing on how language functions as action rather than mere description. Central concepts such as illocutionary force, propositional content, and sincerity conditions are introduced to explain the mechanisms behind different speech act types. Special attention is given to expressive speech acts, which convey the speaker’s emotional or psychological states. These concepts are further expanded through Vanderveken’s elaboration on expressives, including acts like apologizing, congratulating, and lamenting. This theoretical framework provides the analytical lens through which character interactions and emotional developments are interpreted in the novel.

2.1.1 Speech Acts

In *How to Do Things with Words* (1962), Austin proposed that language is not only a tool for conveying information but also a medium for performing actions. He introduced the distinction between constatives (statements that describe the world) and performatives (utterances that perform actions). Austin’s

most significant insight was that speaking is not merely about making statements or assertions that are true or false, but also about engaging in acts such as promising, ordering, questioning, or apologizing. Each of these actions, he argued, can be classified as speech act, and these acts can be further analyzed based on their role in communication and their relationship to the world.

Austin categorized illocutionary acts into five basic categories, each representing a different function of language in communication. The first category is verdictives, which involve delivering a judgment or assessment based on evidence or reasoning. These include utterances such as “This is valid” or “You are guilty,” where the speaker is giving a formal evaluation. The second category is expositives, which are used to explain, interpret, or clarify ideas, concepts, or definitions. For instance, when someone says, “By ‘dog’, I mean a four-legged animal,” they are using language to make meanings clearer. The third is exercitives, which refers to the use of language to give decisions or directions, often involving authority or preference over a particular course of action. Examples include “I order you to leave” or “I appoint you as chairperson,” where the speaker enacts a decision through speech. Behabitives are the fourth type and relate to social behavior; they express the speaker’s feelings or attitudes toward other people’s actions, such as “I apologize,” “I thank you,” or “I congratulate you.” lastly, commissives are speech acts in which the speaker commits to a certain future action. Statements like “I promise to help” or “I vow to return” show the speaker’s intention to do something later on. These five categories reflect Austin’s idea that language is not only used to state facts but also to

perform various social and interpersonal functions that influence relationship, obligations, and understandings.

John Searle, one of the leading figures in philosophy of language, extended and refined Austin's theory, making significant adjustments to its structure and theoretical foundations. His major contribution was the development of a stricter taxonomy and a clearer conceptualization of the mechanisms underlying illocutionary acts. Searle's work, most notably in *speech acts* (1969), shifted the focus toward the underlying structures and conditions that govern the use of speech acts.

Searle's adaptation of Austin's theory is marked by several key elements; the first one is illocutionary Force and Propositional Content. Illocutionary force refers to the speaker's intention or the function that the utterance serves such as requesting, ordering, and apologizing. Propositional content is the actual content of what is being asserted, questioned, requested, etc. For example, the sentence "The door is closed" the propositional content is about the door being closed, while the illocutionary force could change depending on the situation (it could be a simple statement, a complaint, or even a warning). This distinction allowed Searle to define a clearer framework for identifying and categorizing speech acts, focusing on the role of illocutionary force in communication.

Searle also simplified and expanded Austin's categories of speech acts. While retaining much of Austin's terminology, Searle reorganized and provided more nuanced definitions. Searle identified five basic types of illocutionary acts

that are distinguished by their illocutionary point and their sincerity conditions; the first one is assertives, which are used to state facts or beliefs, like making a statement or giving a description. These acts commit the speaker to the truth of the propositional content. The illocutionary point is to present the world as being a certain way. For example, statements, claims, and descriptions. The second category is directives, such as requests, commands, suggestions. These acts aim to get the hearer to do something. The illocutionary point is to bring about a change in the world through the hearer's action. The third is commissives, such as promises, vows, and offers. These acts commit the speaker to some future course of action. The illocutionary point is the speaker's commitment to a future act. Expressive, such as apologize, congratulations, and condolences: These acts express the speaker's emotional or psychological state in relation to a state of affairs. The last one is declarations, such as resignations, pronouncements, and verdicts. These acts bring about a change in the world by virtue of the utterance itself. The illocutionary point is to alter the status or condition of some entity or situation.

Searle also argued that each illocutionary is characterized by certain conditions, including propositional content, illocutionary force, and sincerity conditions (e.g., the speaker must truly intend to perform the act). Searle expanded on the idea of sincerity conditions, which are essential to understanding speech acts. Sincerity conditions are the psychological states that speakers must have in order to successfully perform a particular illocutionary act. For example, the sincerity condition for a promise is that the speaker must genuinely intend to

fulfil the promise. For an apology, the sincerity condition requires that the speaker feel regret or remorse for the action being apologized for. Searle also analyzed the syntactic and semantic structures of speech acts. He proposed that illocutionary acts are tied to particular syntactic structures, which are essential for determining the illocutionary force of an utterance. For example, questions typically have an interrogative form, while requests often employ imperatives.

2.1.1.1 Expressive Speech Acts

Expressive speech acts are a class of illocutionary acts that primarily focus on the speaker's expression of emotional or psychological states in relation to the world or to the hearer. These acts do not attempt to influence the world directly but instead communicate the speaker's attitudes, feelings, or reactions to a situation. Examples of expressive speech acts include:

2.1.1.1.1 Apologizing

Apologizing is an expressive speech act in which the speaker admits responsibility for a state or action that has negatively affected someone else. According to Norrick (1978), the social function of apologizing is not only to acknowledge guilt or fault but also to express remorse and seek forgiveness, thereby aiming to repair the social relationship. For instance, in the sentence "I apologize for being late," the speaker conveys regret and hopes to ease any negative feelings caused by the delay. Apologies help maintain social harmony and emotional balance by providing a conventional way to admit fault and move forward.

2.1.1.1.2 Complaining

Complaining is an expressive speech act used to communicate dissatisfaction, annoyance, or unhappiness with a situation or another person. According to the Oxford Learner's Dictionary, to complain means "to say that you are annoyed, unhappy, or not satisfied about somebody or something." Complaints are usually directed at someone ("She complained to the manager") and often highlight a problem that the speaker wants to be acknowledged or addressed. In the context of expressive speech acts, complaining not only conveys the speaker's emotional state but also serves as a social signal of discontent that can lead to dialogue, sympathy, or change.

2.1.1.1.3 Congratulating

Congratulating is an expressive speech act used to show approval, admiration, or shared joy over another person's success or positive experience. Norrick (1978) explains that acts of congratulating strengthen social bonds and often encourage continued success. They also serve as a way for the speaker to partake in the addressee's emotional state. For example, saying "I congratulate you on your promotion," both recognizes the achievement and enhances the interpersonal relationship through shared celebration.

2.1.1.1.4 Thank

Thanking functions as a polite and formal acknowledgement of someone's help, effort, or kindness. Norrick (1978) highlights that thanking is often formulaic but serves important social functions, such as expressing appreciation

or indicting the completion of a helpful act. Phrases like “Thank you for your help,” signal gratitude and foster positive social interactions. Though often taught as a basic norm of politeness, sincere of thanking can deepen emotional connections and convey respect.

2.1.1.1.5 Expressing Condolences

Expressing condolences is an expressive speech act aimed at acknowledging another person’s misfortune, usually related to grief or loss. Norrick (1978) emphasizes that condoling, like congratulating allows the speaker to share in the emotional experience of the addressee. It typically seeks to lessen pain by showing support or empathy. For example, “I’m so sorry for your loss” is not only a statement of sympathy but also a social gesture of emotional solidarity, especially important during times of hardship.

The illocutionary point of expressive is to convey the speaker’s emotional state or attitude toward a state of affairs. The propositional content often refers to an event or situation, and the sincerity condition involves the speaker’s genuine emotional response to that situation. Expressives are unique because they do not aim to change the world or even describe the world; they merely express the speaker’s internal feelings.

Searle identified expressives as a distinct category of illocutionary acts. Unlike assertives or directives, expressives are not primarily concerned with the truth of a proposition or with getting the hearer to act. Instead, their focus is on communicating how the speaker feels or what the speaker’s attitude is toward a

particular state of affairs. As Searle notes, expressives are typically marked by a lack of direction of fit. In other words, there is no expectation that the world will conform to the proposition expressed; the focus is on the speaker's internal state.

Expressive speech acts can be further classified based on the psychological states they convey. Common types of expressives include; Apologies, these involve the speaker expressing regret for an action or situation. The sincerity condition requires that the speaker feel genuine remorse. Example: "I apologize for being rude". The second one is congratulatory acts; these involve expressing praise or admiration for the hearer. The sincerity condition is that the speaker feels genuine happiness or approval toward the hearer. Example: "Congratulations on your new job!". Condolences involve expressing sympathy or sorrow toward someone who is experiencing misfortune. Example: "I'm so sorry for your loss." Next, complaints express dissatisfaction or frustration with a situation. Example: "I am upset that the meeting was delayed." The last one is gratitude; these involve thanking the hearer for something they have done. The sincerity condition is that the speaker feels genuinely thankful. Example: "Thank you for your support." Each of these types of expressives shares the common feature of communicating the speaker's emotional or psychological state without directly attempting to influence the world in the way that directives or assertives do.

Extending on this idea, Vanderveken (1990) highlights that expressive acts are basic to communication but usually do not directly influence or change external situations or listener behaviors. According to Vanderveken, expressive acts are naturally part of all other types of speech acts because people always

express some feelings when speaking. However, expressing feelings alone doesn't necessarily commit someone to other actions or stronger speech acts like making a promise or giving an order. Vanderveken criticizes previous ideas by emphasizing that expressive acts alone aren't enough to capture the complexity of interactions like requests or promises, which involve clear intentions and commitments beyond just expressing emotions.

Vanderveken identified specific expressive acts such as apologize, thank, condole, congratulate, complain, lament, boast, deplore, compliment, disapprove, and protest.

2.1.1.1.6 Apologize

Apologizing is an expressive speech act in which the speaker expresses sorrow or regret for a past action or event that negatively affected the hearer. According to Vanderveken (1990), the preparatory conditions for apologizing are that the speaker is responsible for the event and that it was bad for the hearer. The speaker acknowledges both fault and the negative impact, and conveys an internal emotional state such as sorrow or regret. For example, in the sentence "I apologize for hurting you," the speaker admits their role and expresses emotional remorse. This act functions to repair social relationships by showing awareness of wrongdoing or emotional concern for the other.

2.1.1.1.7 Thanking

Thanking is an expressive speech act that communicates gratitude toward the hearer for an action or gesture considered beneficial. In Vanderveken's (1990) terms, the preparatory condition is that the hearer is responsible for something

positive or helpful to the speaker. The speaker expresses a sincere emotional response of appreciation, as in the sentence “Thank you for your support.” Thanking does not attempt to change the hearer’s behavior but acknowledges a past contribution with positive emotional value. This speech act maintains politeness and strengthens interpersonal connections.

2.1.1.1.8 Condole

Expressing condolences is an expressive act used to communicate sympathy in response to another’s loss, grief, or misfortune. Vanderveken (1990) explains that this act involves the preparatory condition that something very bad has happened to the hearer. The speaker expresses emotional support, often in the form of shared sorrow or empathy. For example, the phrase “I’m so sorry for your loss” acknowledges the hearer’s pain and conveys solidarity. This act plays a critical role in maintaining compassion and social care during times of personal hardship.

2.1.1.1.9 Congratulate

Congratulating is an expressive speech act in which the speaker expresses happiness or pleasure about a positive event that concerns the hearer. According to Vanderveken (1990), the preparatory condition is that the event must be good for the hearer. A typical example is “Congratulations on your promotion,” where the speaker expresses personal joy in the hearer’s success. This act helps reinforce social bonds by celebrating shared positive emotions and affirming the hearer’s achievement.

2.1.1.1.10 Complain

Complaining is an expressive speech act that conveys dissatisfaction or discontent. Vanderveken (1990) notes that its expressive sense, complaining is used solely to express that something is emotionally unpleasant or bad. In its assertive form, it also asserts that the situation is bad while expressing discontent. The preparatory condition is that the speaker believes something undesirable has occurred. For instance, “I hate how late this is running” shows dissatisfaction. Complaining may trigger sympathy or recognition, but its core function is to externalize internal displeasure.

2.1.1.1.11 Lament

Lamenting is an expressive act that conveys both discontent and sorrow, often about a situation perceived as deeply unfortunate or irreversible. According to Vanderveken (1990), lamenting may be either purely expressive or partly assertive. In its expressive form, it shows emotional suffering; in its assertive form, it asserts a negative state of affairs while expressing sadness. For example, “I mourn what we lost” expresses both a factual understanding of loss and the emotional weight it carries. Vanderveken further explains that lamenting can be seen as a form of complaining, as both share the component of discontent.

2.1.1.1.12 Boast

Boasting is an expressive act in which the speaker conveys pride in something associated with themselves. Vanderveken (1990) explains that, like lamenting, boasting has both expressive and assertive versions. In its expressive sense, it simply communicates a positive emotional evaluation (pride): in its assertive sense, it simultaneously asserts a fact and expresses self-congratulation.

For instance, “I was the top of the class” can function as a boast if pride is clearly conveyed. The preparatory condition is that the propositional content must be good for the speaker. This act affirms self-worth, though it may impact social perception depending on context.

2.1.1.1.13 Deplore

Deploring is an expressive speech act that conveys strong emotional discontent or sorrow about a state of affairs that is considered bad, especially when someone (not necessarily the hearer) is responsible for it. According to Vanderveken (1990), deploring involves both a negative evaluation of a situation and an emotional response such as sorrow or discontent. For example, the sentence “I deeply deplore your decision” expresses both sadness and moral disapproval. This act is more intense than simple complaining because it adds a deeper emotional dimension and an implicit attribution or responsibility. Vanderveken also states that deploring can also be seen as a form of complaining, since both involve emotional dissatisfaction.

2.1.1.1.14 Compliment

Complimenting is an expressive act used to express approval of the hearer for something that is considered good. Vanderveken (1990) explains that the preparatory condition for complementing is that the propositional content is good, and the speaker directs approval toward the hearer. For instance, “You handled that so well” conveys praise and positive evaluation. Complementing reinforces social cohesion and affirms the hearer’s actions or qualities. Vanderveken classifies complementing as a more specific form of approving.

2.1.1.1.15 Disapprove

Disapproving is an expressive speech act in which the speaker communicates a negative evaluation about something considered bad. In Vanderveken's (1990) view, disapproving involves the speaker expressing their internal stance of disapproval without necessarily aiming to persuade or correct. The preparatory condition is simply that the propositional content is bad. For example, "I disapprove of your behavior" shows personal judgment without directive force.

2.1.1.1.16 Protest

Protesting is a formalized version of disapproval. According to Vanderveken (1990), to protest is to express disapproval under the special preparatory condition that the speaker is either responsible for or involved in the situation and has failed to prevent it. This adds an element of personal stake or obligation. For example, "I protest this unfair policy" communicates not only disagreement but also formal objection.

Moreover, this study will specifically use his explanations of "approve". According to Vanderveken. "Approve" can be used in two ways: as a declarative act to formally state something is good or acceptable, or as an expressive act to show personal approval or praise.

Based on the discussion, this study integrates expressive speech act categories from Searle and Vanderveken, focusing on approving, disapproving, deplores, apologizing, and lamenting.

2.1.2 Characterization

Characterization in literature is shaped by a variety of elements that collectively contribute to the depth, believability, and emotional complexity of fictional characters. One of the most powerful approaches is indirect characterization, where authors reveal personality traits through a character's dialogue, behaviour, and interactions rather than through explicit description. A character's habits, speech patterns, and recurring actions often speak volumes about their inner life and motivations. Even physical appearance or possessions can symbolically reflect character traits; for example, certain physical features or clothing styles may subtly suggest intelligence, strength, or impulsiveness.

Another influential factor is the symbolic use of names, which can reflect deeper meanings or associations. Names in literature often function beyond identification—they can signal a character's traits. These names may evoke literary, mythological, or historical references, adding interpretive layers that shape how readers perceive the character.

Dialogue and action also play a central role in characterization. The way a character speaks, including tone, choice of words, and what they choose to withhold, reveals their personality and emotional state. Hesitations or uncertain language might suggest insecurity, while assertive, direct speech can indicate confidence or control. Similarly, a character's actions—especially in emotionally charged or morally ambiguous situations—reveal priorities, conflicts, and desires that define who they are. In this context, language becomes more than a medium for expression; it becomes performative. Drawing from J.L. Austin's insight that

speaking is itself a form of action, speech acts such as apologizing, promising, or commanding are not just dialogue—they actively construct the character’s social role, emotional state, and intentions within the narrative.

The setting in which a character is placed can also reflect and reinforce characterization. Physical environments often act as external mirrors of a character’s inner world. To access a character’s inner consciousness, authors may use literary techniques such as letters, journals, interior monologue, or stream of consciousness. These forms provide direct access to a character’s internal conflicts, desires, and reflections in more intimate and immediate way.

Finally, the degree of character development varies depending on the narrative’s goals. Some characters are richly layered and undergo significant personal change (often referred to as “round” characters), while others remain static and serve symbolic or thematic functions (“flat” characters). The depth of characterization is shaped by the character’s role in the plot, their function in expressing the novel’s themes, and the author’s overall narrative intent.

2.2 Research Methods

This section describes the research methods employed to investigate the use of expressive speech acts in the novel “One Day”, with a focus on the emotional and relational development between Emma Morley and Dexter Mayhew. Using a qualitative approach, the study examines how expressive utterances shape characterization and reflect shifting dynamics over time. The research includes data from dialogues exclusively between Emma and Dexter, with particular emphasis on their interactions on or around July 15. Methods of

data collection and analysis are outlined, detailing how expressive acts—such as disapproval, approval, deploring, apologizing, and lamenting—are identified, categorized, and interpreted to understand the characters’ emotional journeys and interpersonal complexities.

2.2.1 Research Design

This research uses a qualitative approach to explore how expressive speech acts and characterization shape their evolving relationship in the novel “One Day”. with a primary focus on Dexter and Emma. The study only focuses on their interactions with one another without paying much attention to their interactions with other characters. A qualitative design is chosen as it allows for an in-depth analysis of linguistic choices that lead an emotional distance and postponed intimacy. By analysing Dexter and Emma’s dialogues, especially ones that reflected a deep emotional conversation as well as their day-to-day conversations.

2.2.2 Data Sources

The data consists of dialogues between Emma and Dexter, which has been categorized into expressive acts, covering disapproval, approval, deploring, apologizing, and lamenting. The data for this study is sourced from the novel “One Day” by David Nicholls, with a particular focus on the dialogues between Emma and Dexter. These dialogues are analyzed to identify Emma and Dexter’s speech choices in conflict and their development. The population includes interactions between Emma and Dexter on almost every July 15, all of which are also used as the sample, since the entire population is analyzed.

2.2.3 Method of Collecting Data

The data for this study were collected through close observation by carefully reading the novel “One Day” and identifying utterances that reflect expressive speech acts within the dialogues between Emma and Dexter. Each interaction on or around July 15 was examined, and relevant utterances were noted down and categorized based on their expressive function. These speech acts reveal emotional deflection, ambiguity of intention, spoken emotional truths, and character traits as they emerge through dialogue. The sample in this study comprises the entire population of relevant expressive interactions, as all identified data were analyzed. The sampling technique involved classifying the utterances into subcategories of expressive acts, including disapproval, approval, deploring, apologizing, and lamenting, allowing for a focused examination of how expressive speech acts shape the dynamics and development of characterization throughout the novel.

2.2.4 Method of Analysing Data

The data analysis in this study employs the distributional method, focusing on identifying and classifying expressive speech acts found in the dialogues between Emma and Dexter. The utterances are categorized into six types: approval, disapproval, deploring, apologizing, and lamenting. This classification aims to reveal how these speech acts reflect the emotional dynamics between the characters and influence the progression of their relationship. The analysis also explores how these expressions contribute to the portrayal of each character’s development, both individually and within their interpersonal connection.

