



## EMOTIONAL EFFECTS IN THREE CHAPTERS OF THE NOVEL ANOTHER DAY BY DAVID LEVITHAN

Avenia Widya Krisnawati<sup>1</sup>, Miftahulhairah Anwar<sup>2</sup>, Saifur Rohman<sup>3</sup>.  
Linguistik Terapan, Universitas Negeri Jakarta<sup>1,2,3</sup>.  
[aveniawidya13@gmail.com](mailto:aveniawidya13@gmail.com)<sup>1</sup>, [miftahulhairah@unj.ac.id](mailto:miftahulhairah@unj.ac.id)<sup>2</sup>, [saifurrohman@unj.ac.id](mailto:saifurrohman@unj.ac.id)<sup>3</sup>

### ABSTRACT

Another Day by David Levithan is not merely a teenage love story, it is a space filled with emotional turmoil and deep inner conflict. The main characters are Rhiannon, Justin, and the mysterious “A” bring readers through a journey of love, longing, confusion, and heartbreak. These emotions are subtly yet powerfully conveyed, striking the reader beneath the surface. Unfortunately, many readers miss these emotional layers due to a lack of sensitivity to the language used and how feelings are often communicated implicitly. This study analyses three chapters of the novel using a psychopragmatic approach, focusing specifically on illocutionary and perlocutionary speech acts to trace the emotional content within the dialogue. The analysis focuses on five core emotions: love/attraction, happiness/hope, confusion/wonder, longing, and empathy. Each emotion is mapped through direct quotes and contextual scenes. The findings reveal that the language in Another Day not only tells a story, but also moves the heart. This research is expected to help readers, teachers, and students become more attuned to the emotional layers of literary texts and to approach literature with deeper sensitivity and appreciation.

**Keywords:** emotional speech acts; psychopragmatics; emotional effect; Another Day novel; illocutionary and perlocutionary analysis.

### INTRODUCTION

Young adult literature is often perceived as light reading, yet the narratives of love and identity exploration in such texts actually contain complex emotional layers. David Levithan's novel Another Day places emotions such as love, longing, confusion, hope, and empathy within the implicit rhythm of the narrative, forcing readers to interpret the meaning behind the words and pauses. Many readers overlook this inner resonance due to a lack of sensitivity to pragmatic nuances, thereby reducing the text's affective potential to just another ordinary teenage story. Pragmatics, particularly psychopragmatics, offers an analytical lens that can reveal how each illocution (the speaker's intention) and perlocution (the effect on the listener) work together with implicature and narrative relevance to build an emotional experience. Although literary pragmatics research has developed, systematic studies mapping emotional effects through the combination of speech act theory, Conversational Implicature, and Relevance Theory in teenage texts remain limited. By analysing the three emotional climax chapters of Another Day, this study aims to fill this gap and present an affective reading model applicable in literary education, particularly for novels.

David Levithan's novel Another Day is a young adult fiction work rich in psychological dynamics and deep emotional expression. While it superficially presents a

story of romance and self-discovery, the novel holds powerful emotional depth in every dialogue and narrative of its characters. Emotions such as love, longing, confusion, hope, and empathy are conveyed implicitly, not always stated directly. Characters like "A," Rhiannon, and Justin represent the complexity of the human psyche through reflective speech. Readers are often moved without realising that this effect stems from deliberate language choices. In this context, language becomes the primary medium bridging the emotional experience between the characters and the readers. This phenomenon demonstrates that literature not only conveys a story but also creates a powerful psychological experience. Therefore, a linguistic approach is necessary to unravel how language shapes and conveys emotions implicitly.

Many readers overlook the emotional layers in literary works due to limitations in interpreting hidden meanings. Not all emotions in a text are conveyed explicitly; most are constructed through symbols, implicatures, and implied communicative intentions. In applied linguistics and contemporary literary studies, there is a growing awareness that language does not only contain grammatical structures and denotative meanings, but also contains emotional and psychological layers that shape the reader's experience. One area of interest is how these emotions (both explicit and implicit) are constructed through discourse and narrative in literary texts. Emotions are not merely a "theme" in a story, but an integral part of the communication process between the text, the characters, and the reader. Additionally, the field of pragmatics offers relevant analytical tools to unpack how hidden intentions in speech influence the reader's perception. The psychopragmatic approach, which combines speech act theory and psychological aspects, allows for a deeper analysis of the emotional dimensions in a text. By understanding the illocutionary and perlocutionary aspects of a statement, readers can grasp the author's intentions and their impact on the characters and readers. When a character says, "I hope you can see me for who I am," they are not only expressing feelings but also building hope and vulnerability. Sentences like these often carry a stronger emotional impact than direct statements. This is why psychopragmatic analysis is crucial in this study.

Pragmatics, as a branch of linguistics, emphasises the importance of context in understanding the meaning of utterances. The theory of speech acts (Austin, 1962; Searle, 1970) states that every utterance has a performative dimension, whether at the locutionary, illocutionary, or perlocutionary level. In the context of the novel *Another Day*, many of the characters' utterances are expressive and directive, with great potential to create emotional effects. For example, Rhiannon's expressions of confusion or sorrow often serve to influence the emotional responses of other characters and readers. This effect is not always direct but works through inner resonance. According to his theory (Grice, 1975 in Hadi, A., 2013) on cooperative principles and conversational implicature (CP), it plays an important role in linguistics, particularly in implicature theory, which states that communication is based on the assumption of cooperation to build meaningful conversation. CP has become a central and controversial theme in pragmatics due to the diverse interpretations of 'cooperation,' so a deep understanding of CP and conversational implicature requires further study. Therefore, understanding CP and conversational implicature is important in unpacking emotions in young adult literary narratives.

Teen literature is often seen as light-hearted or sentimental, yet behind the narratives of love and self-discovery lie psychological and social complexities that touch on the deepest dimensions of human experience. David Levithan's novel *Another Day* is not merely a story of teenage love; it is a space for expressing emotional trauma, existential confusion, and identity struggles, wrapped in a subtle yet impactful narrative.



Unfortunately, many readers fail to grasp this depth due to a lack of understanding of the linguistic mechanisms that convey emotions indirectly. As a result, the characters' emotional trauma and quest for self-identity become blurred or reduced to mere teenage conflicts. Yet, the perlocutionary effect of these narratives the emotional impact felt by readers can evoke profound reflection on existence, empathy, and social relationships.

The psychopragmatic approach offers analytical tools that bridge the gap between language structure and emotional resonance. By combining Speech Act theory (Austin & Searle), Conversational Implicature (Grice), Relevance Theory (Sperber & Wilson) and emotion theory in interaction (Jonathan Culpeper, Louise Cummings), this study attempts to reveal how the three chapters in *Another Day* can systematically create emotional effects. The primary focus is not merely on what the characters say, but how their utterances influence readers as communicative partners in the narrative process. This research is also pedagogically relevant, as it can serve as the foundation for an affective and pragmatic approach to literary education, encouraging readers to become more attuned to emotional language, understand the social and psychological functions of speech, and develop emotional literacy through more critical and in-depth reading of literary texts. In the novel *Another Day*, the character "A" often expresses feelings without stating them explicitly, but rather through symbolic actions and ambiguous dialogue. This ambiguity does not weaken the meaning, but rather strengthens its emotional effect. For example, the character's silence or withdrawal becomes a form of indirect speech act that is very meaningful. The importance of analysing speech acts lies in the fact that the emotional effect occurs in the recipient of the utterance, not just in the form of the utterance itself. Thus, this study not only highlights the artistic value of a work of youth literature, but also reveals its function as an intersubjective discourse that stirs emotions, broadens understanding, and shapes affective experiences through language. Understanding how emotions are articulated in fictional discourse requires an approach that captures nuances, context, and affective responses, demonstrating that modern literary studies demand the skill of reading hidden emotional and social meanings.

Emotional analysis in literature is also closely related to the formation of character identity. According to their theory (DiFrisco, J., Love, A., & Wagner, G., 2020) on Character Identity Mechanisms (ChIMs), it addresses the challenge of providing a mechanistic explanation for morphological homology in comparative biology. ChIMs are cohesive mechanisms with recognisable causal profiles, enabling them to be traced through evolution as homologous despite having diverse etiological organisations. It can be concluded that ChIMs connect comparative and mechanistic biology and enhance our understanding of the basis of morphological character development. In this novel, the character "A" as a non-binary entity experiences complex identity conflicts, reflected in how they interact and express themselves. Their speech often contains deep reflections on who they are and how they are perceived by others. Emotions such as alienation, hope, and the need for recognition are key in shaping the character's self-image. Therefore, analysing emotions and speech is important for understanding the dynamics of identity constructed in the text, especially in literature.

In the context of literary education, understanding emotions and their effects is invaluable for building reader empathy. Emotional literacy is the ability to understand, feel, and respond to emotions reflectively. Literature is a highly effective vehicle for training this literacy, as it presents the complexity of emotions in realistic and touching contexts. However, without pragmatic and analytical skills, readers may fail to capture

the nuances of implied emotions. Through a psychopragmatic approach, students and readers can be trained to be more sensitive to the emotional meaning in literary texts. This leads to increased appreciation, interpretive skills, and broader social awareness. Literature teachers can also use these findings to design literary learning that prioritises not only the content of the story but also its affective dimensions. Therefore, this research is important not only for the academic realm but also for transformative teaching practices.

The selection of three chapters in this novel is based on the strongest emotional intensity, both in terms of narrative content and linguistic strategy. Each chapter presents psychological conflicts that require deep interpretation by the reader. For example, the scene where Rhiannon begins to question her feelings towards "A" contains complex emotional and moral dimensions. In this scene, language is used as a tool to convey doubt, sincerity, and fear simultaneously. The characters' dialogue not only describes their inner thoughts but also shapes the reader's emotional response through the perlocutionary effect. By identifying the form of speech acts and their effects, readers can trace how emotions are designed within the structure of language. This study aims to map these forms of emotional expression systematically. Therefore, these three chapters are the main material for in-depth analysis in this study.

Overall, this study seeks to answer how emotions are expressed and received through speech in literary texts. The psychopragmatic approach allows researchers to explain the relationship between language form, communicative intent, and the affective impact it has. The focus on illocutionary and perlocutionary speech acts provides a clear direction in tracing emotional traces in discourse. Emotions are no longer understood merely as internal responses but as the result of complex and structured communication strategies. Therefore, this study positions emotions as both linguistic and psychological phenomena. With this foundation, literary studies can explore deeper and more human dimensions of meaning. This research is also expected to make an important contribution to expanding the linguistic approach to literature. Thus, the emotional effects in novels can be understood not only through the content of the story but also through the structure and intent of the language used.

## Literature Review

In analysing how *Another Day* conveys emotional content through its characters' speech, this study draws on Speech Act Theory developed by Austin (1962) and further elaborated by Searle (1975). This theory views every utterance as a dual act consisting of locution (the sound of the utterance), illocution (the communicative intent), and perlocution (the effect on the recipient). The primary focus of this study is on the illocutionary and perlocutionary dimensions, as these two layers reveal the characters' inner intentions while demonstrating how feelings of love, hope, confusion, longing, and empathy are transmitted to the reader. By classifying the characters' utterances into expressive, directive, representative, or commissive categories, we can trace the emotional intentions embedded in their subtle dialogue.

The theory of speech acts, first developed by Austin (1962), states that in every utterance, a person not only conveys information but also performs certain actions. Austin divides speech acts into three types: locution (what is said), illocution (the intention behind the utterance), and perlocution (the effect of the utterance on the listener). In the context of the novel *Another Day*, illocution and perlocution are important because they



represent emotional expressions and their influence on readers and other characters. For example, when character "A" conveys sincerity through ambiguous speech, the psychological effect of perlocution on Rhiannon can be silence or reflection. Such analysis cannot be done by merely looking at the literal meaning. Therefore, speech act theory serves as the foundation for understanding how emotions are conveyed indirectly. This theory provides the main foundation within the psychopragmatic analysis framework.

Language is a form of action, not merely a descriptive tool. In literary works, this means that every utterance made by a character has the potential to shape psychological reality, both internally (within the character) and externally for the readers. When "A" says, "I live differently every day," he is not only stating a fact, but also instilling a sense of alienation and anxiety. This is a concrete example of how a single utterance can have both illocutionary and perlocutionary effects. The relevance of this theory becomes particularly strong when used to analyse the nuances of emotions that are not explicitly stated. In literary pragmatic analysis, this approach opens the door to deep affective interpretation. Austin does not explicitly describe emotions, but his framework of three types of utterances allows emotions to be traced from the form of the utterance to its impact. Therefore, Austin's theory is highly relevant for exploring the hidden emotional effects in novels.

The theory of (John Searle, 1979 in Tarigan, K., Sembiring, E., & Silalahi, V., 2022) develops a classification of speech acts into five types, consisting of representative, directive, commissive, expressive, and declarative. In the context of emotions, the two most relevant types of speech acts are expressive and directive. Expressive speech acts reflect the speaker's feelings or attitudes, such as when "A" expresses despair or longing. Meanwhile, directive speech acts aim to influence the listener's behaviour, such as invitations, requests, or suggestions. In the novel *Another Day*, expressions such as "I need you to see me" are directive forms that carry a heavy emotional burden. By classifying these utterances, readers can understand the communicative purpose and emotions behind the characters' actions. John Searle's framework is an important tool for mapping the characters' communication strategies. This shows that the structure of utterances cannot be separated from their intentions and their impact on other characters.

The strength of John Searle's theory lies in the clarity of its classification, which makes it easier for researchers to identify speech functions. When a character uses expressive language, they implicitly invite the reader to feel their emotions. For example, the statement "I feel lost" not only informs the reader of the character's state, but also invites sympathy or empathy. This type of speech act serves to build emotional connections between characters as well as between the text and the reader. In the novel *Another Day*, such expressive moments are key to creating a strong emotional impact. Thus, Searle's classification not only helps in understanding the structure of communication but also opens up space for affective interpretation. Consequently, the application of Searle's theory enriches the psychopragmatic dimension in emotional literary research.

Grice introduced the Cooperative Principle as the basis for pragmatic understanding, stating that communication is effective if conversation participants adhere to four maxims: quantity, quality, relevance, and manner. In the context of novels, these maxims are often violated to create dramatic or emotional effects. According to the theory (Grice, 2020 in Xian-Fan, G., 2006), the Cooperative Principle must be adhered to by conversation participants to ensure smooth communication. This principle encompasses

four maxims, and this article analyses how violations of these maxims generate conversational implicatures. Violations of maxims can signal implied meanings or implicatures, which must be interpreted by the reader. For example, when "A" responds vaguely, they may be avoiding direct statements due to certain emotions, such as fear of rejection. Violations of the maxims of quality or relevance can be clues to hidden feelings. Therefore, this theory is relevant in analysing parts of novels where emotions are conveyed indirectly. This principle is an important tool in interpreting implicit communication in literary texts.

In literary works, implied meaning often becomes the key to portraying a character's emotions. Authors do not always express love or confusion directly, but rather insert them into word choices, silences, or the reactions of the interlocutor. Conversational implicature, as part of Grice's principle, plays an important role in uncovering the layers of unwritten emotional meaning. According to theory (Grice, 2020 in Zentz, L., 2020), the cooperative principle encompasses the core concepts of conversational implicature and conversational maxims. Implicature is what is not explicitly stated but intended in speech, and the four maxims outlined by Grice are rules that must be followed in conversation to ensure successful communication. Speakers violate maxims to convey their full meaning to their interlocutors. When Rhiannon responds to utterance "A" with silence or an indirect answer, we can all interpret the emotional implications behind it. In literary discourse, silence or ambiguous responses can be more meaningful than explicit dialogue. Therefore, the implicature approach opens up space for readers to engage in deep interpretation and the importance of contextualisation in understanding communication, serving as the foundation for a psychopragmatic approach focused on the dimensions of effect and emotional interpretation, where maxims and maxim violations are used to identify key emotional moments in the narrative.

In the novel *Another Day*, many utterances cannot be interpreted literally because they contain complex emotional nuances. For example, when Rhiannon says, "I don't know if I should feel this," she is not asking a question but revealing an inner conflict. This implicature shows doubt, guilt, and a desire to understand herself. Readers must understand the situational context and the relationships between characters to interpret the implicature correctly. Understanding implicature is an important part of uncovering emotions that are not expressed verbally. To capture implicit meaning, one must have knowledge of the context, social relationships, and communication norms. In this novel, all these elements form the basis of emotional interactions between characters. Therefore, implicature is one of the main foundations in analysing emotional effects in fictional texts.

According to theory (D. Sperber & D. Wilson, 1986 in Piparo & Carapezza, 2019), Relevance Theory was developed, which states that the framework for cognitive studies provides a realistic psychological explanation of communication. This theory focuses on understanding utterances by inferring the communicative and informative intentions of the speaker, based on the principle that cognition tends to maximise relevance through the trade-off between effort and effect. Relevance theory models communication through heuristic comprehension procedures that guide the search for the intended interpretation of utterances. In literature, readers play an active role in seeking the hidden meaning behind each utterance. Readers do not merely receive messages but also process them based on expectations, background knowledge, and emotional context. For example, the ambiguous statement in *Another Day*, such as "This is not how it's supposed to go," requires readers to infer the emotional intent of the character. This



interpretation will vary depending on the reader's sensitivity to emotions and narrative. Relevance Theory provides a framework that successful communication is communication that provides sufficient clues to guide interpretation, and the more complex and implicit the character's language, the stronger the emotional effect that can be produced if its relevance is understood. In a psychopragmatic approach, this theory is highly useful for exploring how emotional meaning is processed cognitively. Therefore, this theory complements the implicature and speech act approaches.

Expressive speech acts not only express emotions, but also elicit emotional responses from the interlocutor or reader. When "A" expresses a desire to be accepted, or Rhiannon indirectly conveys her guilt, the illocutionary effect that arises can be empathy, anger, or sadness. According to the theory (Wharton, T., & De Saussure, L., 2023) that introduces the emotion pragmatics approach as a view of the 'head' and 'heart' as separate entities, integrating emotional meaning and rationality into a single framework for interpreting speech. It can be concluded that the 'head' and 'heart' are two opposing forces, prompting society and readers to explore the mental processes behind cognition and the mental processes behind emotions as two separate entities. Additionally, the theory communicates emotions through language by utilising pragmatic theory and affective science, which begins with the assumption that emotional or expressive meaning plays such a central role in human interaction that any viable pragmatic theory must take it into account. Emotional meaning and rationality/reasoning can be analysed within a single framework, thereby directly addressing related challenges and striving to integrate affect with theories of speech interpretation, particularly communication and emotion.

In the psychopragmatic approach, this analysis helps explain how emotions are conveyed subtly yet powerfully. Strategies such as hedging, euphemism, or ellipsis can be used by characters to protect themselves from emotional risk. This indicates that emotions are not merely psychological categories but also strategic actions in communication. Thus, the pragmatic theory of emotions opens the way to understanding how language creates intense and realistic affective experiences in literary narratives. Therefore, this theory becomes an important framework in researching the emotional effects in this novel.

## METHOD

This study uses a qualitative-descriptive approach that focuses on an in-depth description of how emotions are communicated and received through speech in the novel *Another Day*. The choice of a qualitative-descriptive method is based on the need to capture psychological and pragmatic nuances that cannot be measured quantitatively but are better understood through the analysis of context and meaning in speech. The main data for the study consists of three key chapters from *Another Day* that display the peak intensity of emotions, namely the chapters that most frequently feature expressions of love, hope, confusion, longing, and empathy. The units of analysis consist of pieces of dialogue and reflective narration that contain emotional content. Each piece of emotional flavour is identified through close reading techniques: the researcher rereads the text, marks quotations containing emotional utterances, and notes the page and context of the scene to maintain the narrative trail.

The analysis process is carried out in three sequential stages. First, each quotation is classified according to the type of illocution, such as expressive, directive, representative, commissive, or declarative, based on the Speech Act Theory framework (Austin & Searle). Second, the researcher examines violations of Grice's principles (quantity, quality, relevance, manner) to identify hidden emotional implicatures.

Violations of maxims are examined as signals of intentional emotional intent, not merely linguistic errors. Third, using Relevance Theory, the researcher explains how readers are predicted to balance cognitive effort and pragmatic effects, such as how speech segments are evaluated based on their ability to provide sufficient cues to trigger affective resonance without causing confusion. This analysis is complemented by an examination of the emotive effects on characters and readers' imagination based on Cognitive Pragmatics principles, which emphasise mental simulation and affective memory recall.

To ensure validity and reliability, the study employs theoretical triangulation (combining Speech Act, Implicature, Relevance, and Emotional Pragmatics) and data triangulation through regular discussions with supervisors and peers. Each interpretation is documented in a structured worksheet that includes quotations, theoretical classifications, implicature analysis, and descriptions of perlocutionary effects. Thus, the entire process can be traced back (audit trail), and the analysis results have a systematic and transparent foundation.

## **RESULTS AND DISCUSSION**

### **Emotions of Love and Expressive Speech Acts-Illocution**

Expressive illocution is present in the statement "I don't want to be away from you even for a day." According to (Mitchell Green, 2017 in Witek, M., 2021), it is emphasised that expressions in speech acts contribute to intentional communication by demonstrating the power of speech acts and playing a crucial role in epistemic vigilance mechanisms, including expressive speech acts that convey inner states such as emotional dependence. Additionally, according to his theory (Searle, 1979 in Maisaroh, A., Meisuri, M., Jenica, M., & Aulia, D., 2024), emotional speech acts help characters express emotions and resolve interpersonal conflicts, highlighting the importance of language in navigating love, betrayal, and resilience. The speaker violates the maxim of quantity (saying something that seems excessive) to emphasise the depth of love. The resulting illocutionary speech act not only evokes emotion in Rhiannon but also creates an affective experience among readers, such as conveying a sense of eternity and the anxiety of loss. Relevance Theory helps explain the cognitive process of readers, who allocate mental resources to seek "evidence" in the text that makes this statement relevant, thereby optimising the emotional effect.

The emotion of love is a central theme in the novel *Another Day*, and it appears in the form of strong expressive speech acts. Character "A" often expresses interest and affection for Rhiannon through sentences that are not explicit but are rich in meaning. One important quote is, "I don't want to be away from you even for a day." This utterance functions as an expressive illocution, that is, an expression of love and emotional dependence. The perlocution of this utterance could be Rhiannon's feelings of emotion, confusion, or even fear. This emotional effect is reinforced by the context: their relationship is unusual because "A" does not have a permanent body. This love emerges not only from the content of the words but also from the intensity and psychological context surrounding them. Therefore, psychopragmatic analysis helps explain how love is expressed through subtle yet touching communication strategies.

Expressions of love in novels are not always conveyed using the words "love" or "I love you", but rather through acts of care and recognition of the existence of other characters. This reinforces the argument that the emotion of love in literature is not always literal, but emerges through communicative actions. In one scene, "A" says, "I just want



you to see me for who I am," which is a directive speech act with a deep emotional dimension. The theory (Grice, 1975 in Schwarz, F., Bill, C., & Romoli, J. (2016) states that implicatures are available in parallel and literal acceptance is given reluctantly due to a preference for the meaning of the implicature, and conflicts can be resolved through repeated task exposition. The perlocutionary effect of this utterance is not only a change in attitude but also the evocation of strong empathy from the reader. The desire to be recognised suggests that love is an effort to remain present in another person's emotional space. Thus, psychopragmatics demonstrates how love is communicated as a request for identity acceptance. This affirms that love in this novel is a complex linguistic action.

### **Emotions of Hope in Directive Speech Acts**

Hope is an emotion that often appears in the form of directive speech acts, in which a character encourages or requests something of an affective nature. An example is "A" saying to Rhiannon: "I just want you to believe that I'm still the same person inside." This utterance functions as a directive speech act with the intention of making Rhiannon believe in the essence of "A" regardless of their physical appearance, which changes every day. This speech act carries an emotional burden because it conveys the need to be accepted and understood completely. The perlocutionary effect on other characters (and readers) can include pity, inner conflict, or even rejection. This unspoken hope has a perlocutionary effect in the form of pity, sympathy, or even deep emotional involvement. In cognitive pragmatics, hope is interpreted as the character's effort to navigate reality through language. Thus, expressions of hope are not only affective expressions but also a resistance against the limitations of identity and the body. Psychopragmatics assesses that hope in this novel serves a psychological healing function for the character. Therefore, hope acts as a defence mechanism in interpersonal relationships.

The statement "I just want you to believe that I'm still the same person inside" functions as a directive speech act with an expressive layer, such as a request for Rhiannon to accept the core identity of "A". The implicature arises when the reader realises that the speaker is not merely requesting, but begging for existential validation. A violation of the maxim of relevance forces the reader to interpret the emotional reasons behind "still the same person," namely vulnerability and fear of losing oneself. The perlocutionary effect is a mixture of sympathy and uncertainty; the reader's cognition is trained to view the narrative as an internal dialogue and to develop critical empathy toward the non-binary identity conflict of "A."

In some parts, "A" conveys sentences such as "I wish you didn't have to carry this burden," which shows empathy and guilt at the same time. This is an expressive and commissive speech act because it contains a desire to reduce the suffering of others. According to (Geurts, 2019), human communication is primarily about negotiating commitments between speakers and listeners, enabling well-coordinated actions in the exchange of propositions. Commissive speech is related to utterances that bind the speaker to take responsibility for future actions. In the context of the novel, this utterance creates a perlocutionary effect in the form of comfort and appreciation from other characters. This utterance serves as an emotional bridge between two individuals who are not in a normal position to love each other. Psychopragmatics assesses that empathy in this novel is formed through recognition of others' suffering. Thus, empathy is not merely a passive feeling but also a form of commitment and emotional responsibility. Therefore,

this utterance demonstrates the relationship between language and moral action in emotional discourse.

### **Confusion and Psychopragmatic Implications**

Confusion becomes the dominant emotion in Rhiannon's relationship with "A," especially after she learns of "A's" unique condition of switching bodies every day. One important utterance is, "I don't even know what this means anymore." This utterance is both expressive and representative: it conveys the character's mental state and her perception of the situation. The illocutionary force of this statement is an expression of deep confusion about the unusual relationship. Its perlocutionary force is the emergence of uncertainty, frustration, and even avoidance of other characters. In a psychopragmatic reading, this confusion is not merely cognitive but also emotional. This reveals a conflict between logic and emotion, which is at the heart of the character's dilemma. Thus, such utterances not only show the character's confusion but also invite the reader to feel the same unease. Therefore, the emotion of confusion is analysed as part of the dynamics of emotional communication that is not always clearly defined.

In "I don't even know what this means anymore," there is representative-expressive speech and the conveyance of confusion and feelings of disorientation. From a pragmatic implicature perspective, this is a violation of the maxim of quality: the statement appears "too honest," prompting the reader to explore the context further. Relevance Theory asserts that its effectiveness lies in the balance between the effort to understand (translating the character's unique dilemma) and the cognitive effect (evoking personal reflection on uncertainty). The emotional effect is the resonance of an existential dilemma that engages the reader mentally and emotionally, as if sharing Rhiannon's confusion.

The main conflict in the novel arises from the confusion Rhiannon experiences after learning about condition "A". In the quote, "I don't even know what this means anymore", there is an ambiguity of meaning that illustrates the character's inability to understand the situation. This is a representative and expressive speech act that marks an identity crisis. This form of speech indicates emotional distress expressed through vague utterances. The illocutionary effect of the sentence is surprise and a need for clarification from the interlocutor, but it instead results in deep reflection. In pragmatics, this confusion is a sign that communication is experiencing a breakdown in meaning. However, this is where the affective effect comes into play, as readers feel anxious when involved in the character's distress. Therefore, the confusion in the novel is not only a logical conflict but also an affective field that is unsettling.

Character "A" also frequently uses discursive strategies to delay or avoid direct expression of certain feelings. For example, in the sentence "Some things are better left unsaid," there is an implicit illocutionary act acknowledging pain or conflict that is difficult to confront. According to Relevance Theory (Sperber & Wilson, 2002), human cognition is directed toward maximising relevance and speech to create the expectation of optimal relevance that can be applied to various pragmatic problems and that can influence the architecture of thought. The perlocution that occurs is the reader's interpretation of the pain or sadness that is not explicitly expressed. This strategy demonstrates that not all forms of emotion need to be articulated directly to be effective emotionally. Within the psychopragmatic framework, this indicates that emotional control actually strengthens its impact. This delay or avoidance creates a contemplative



space for the reader. Thus, silence or suppression becomes an emotional linguistic action. Therefore, not speaking can also be a way to convey the intensity of emotion.

The dialogue between the characters also reveals avoidance strategies as a way of dealing with difficult emotions. When Rhiannon says, "I don't know what I feel," she is expressing confusion, but also refusing to define her emotional position. This violates the maxims of quality and quantity, as the speaker expresses excessive ignorance. In this context, the violation becomes a tool for conveying emotions that cannot be defined. The illocutionary force of this statement is an expression of inner conflict, while its perlocutionary force is the continued confusion of the other character. Psychopragmatics views indecisiveness in speech not as a weakness, but as an emotional communication strategy. This demonstrates that confusion can be a valid form of emotional expression. Thus, the violation of maxims in this novel is not a linguistic error but an effective expressive device. Therefore, implicature theory becomes crucial in unpacking the meaning behind uncertain expressions.

### **Longing and Implicit Illocutionary Strategies**

The feeling of longing in this novel is conveyed indirectly through nuanced implicit speech acts. In one chapter, "A" says: "Even when I'm not with you, I'm thinking of you." This is an expressive form that conveys emotional attachment even though they are often physically separated. The illocutionary force of this utterance is an expression of sincere longing, while its perlocutionary force could be the emergence of warmth or guilt in Rhiannon. This longing is rooted in the limitations of their relationship, which cannot function like a normal one. Psychopragmatics views this utterance as part of an emotional communication strategy, where the intensity of feelings is not explicitly stated but is inferred through cues and context. Thus, the language of longing in this novel is not merely descriptive but performative: it creates an emotional effect on both the characters and the readers. Therefore, this approach shows that longing in the narrative functions as a powerful form of linguistic action.

Longing in the novel is communicated through symbolic language and implicit actions, such as when "A" says, "Even when I'm not with you, I'm thinking of you." This is an example of an expressive illocution wrapped in an informative structure. This form shows an emotional attachment that cannot be expressed directly due to identity and physical limitations. The perlocutionary effect of this utterance is a sense of loss, but also warmth, as it shows the continuity of feelings. In pragmatics, longing appears as a form of affective communication that seeks to maintain connection despite separation. This utterance not only conveys the speaker's feelings but also influences the reader to feel the longing. Thus, such communication strategies are highly effective in creating emotional resonance. Psychopragmatics interprets longing as a symbolic act to maintain presence in absence. Therefore, longing in this novel operates as an affective linguistic act.

The expression "Even when I'm not with you, I'm thinking of you" functions as an implicit expressive illocution that does not mention the word "longing" but creates the performativity of longing itself. Grice views this as a violation of the maxim of manner: a repetitive style without emphasis that instead highlights longing. Perlocutionarily, the reader feels warmth but also regret due to the limitations of the relationship. According to the theory (Nuyts, 1994, in Gallai, F., 2019) on cognitive pragmatics and translation studies, the primary cognitive-pragmatic approach in translation studies focuses on the difference between explicit and implicit content and the relationship between thought and speech. One striking aspect of emotional communication in this novel is the use of

repetition as an affective emphasis. Sentences like “It’s hard. It’s just hard,” show the intensity of feelings that cannot be explained by logic. According to emotion display theory (Ekman, 1992 in Crivelli, C., & Fridlund, A., 2019), the behavioural ecology view of facial display resolves contradictions and oversimplifications in basic emotion theory, particularly by offering a more externalised and functionalist approach to understanding facial expressions. The illocutionary force of this statement is the affirmation of the character’s inability to cope with the situation, while its perlocutionary force is the implantation of a strong emotional impression in the reader’s mind. Psychopragmatics reads this repetition as a linguistic act to sharpen emotional experience. This shows that the form and rhythm of language play an important role in the construction of affect. Thus, the emotional intensity in the text is not only conveyed through meaning but also through structure. Therefore, the repetition strategy becomes a highly effective expressive tool in affective narratives.

### **Empathy, Guilt, and Perlocutionary Effects on Readers**

Empathy in the novel *Another Day* emerges through the characters' inner experiences, which are conveyed honestly and reflectively. For example, "A" states: "I never know what body I'll wake up in, but I always know how I feel." This sentence not only describes physical uncertainty but also genuine emotional stability. The illocutionary force of this utterance is to convey loyalty and emotional integrity, while its perlocutionary effect is to evoke sympathy and empathy from Rhiannon and the reader. Within the psychopragmatic framework, empathy is understood as the result of successful emotional communication through the representation of deep experiences. Such utterances demonstrate how language can serve as a unifying tool in vastly different human experiences. The perlocutionary effect of the sentence creates an affective closeness between the character and the reader. In other words, empathy is not merely an emotional response but a communicative achievement that integrates language, context, and intention. Thus, this emotion becomes one of the forms of literary success in touching on the human aspect. The sentence “I never know what body I’ll wake up in, but I always know how I feel” combines expressive illocution (honesty of feelings) with the representation of emotional wholeness. Pragmatic implicature emerges when readers realise the inconsistency between physicality and emotional consistency, opening up a space for deep empathy. From the perspective of Emotional Pragmatics, this statement acts as an “affective bridge” between the character and the reader, triggering strong emotional simulation (mental imagery). The perlocutionary effect on readers is deep sympathy and reflection on the stability of their own identity.

Empathy in the novel emerges not only through actions, but also through recognition of the suffering and uniqueness of each character's life. In the statement "I always know how I feel," "A" reveals that even though he does not have a permanent body, he has emotional integrity. This is a form of expressive illocution that demonstrates affective stability amid the uncertainty of physical identity. This aspect illustrates the interaction between psychological stability and pragmatic instability in identity. The perlocutionary effect of this utterance is the emergence of admiration, compassion, and respect from both the reader and other characters. This underscores that empathy can be built from recognition of the character's internal struggles. Psychopragmatics sees empathy as arising from the success of speech in activating emotional responses. Thus, the emotions of empathy in this novel are not merely passive reactions but the result of successful interpersonal communication.



In the dynamics of the relationship between "A" and Rhiannon, indirect speech acts that carry deep emotional implications are often found. Sentences such as "Maybe I'm too much for you" imply low self-esteem and fear of rejection. According to (Mao, L., 1994) in the theory of transcending the theory of politeness, the concept of "face" is revisited and updated, emphasising that the Chinese concept of face differs from the negative and positive face models, requiring a more flexible framework to address cultural variations and influence interactive behaviour. The illocutionary force of this statement is an expressive form layered with self-protective strategies. The perlocutionary effect that emerges is a sense of guilt or a desire to comfort others. Such communication strategies provide a space to understand how emotions are processed through indirectness. Psychopragmatics interprets this action as a compromise between emotional expression and the fear of vulnerability. Therefore, indirect speech reflects both awkwardness and intimacy simultaneously.

### **Emotions of Fear, Anxiety, Low Self-Esteem, Inability to Express Feelings**

In some parts of the novel, empathy is also built from statements that do not blame or force. Statements such as "I understand why you feel that way" are not only a representation of understanding, but also a form of acceptance of other people's emotions. The illocutionary force of this statement is expressive, conveying sympathy and acknowledgement of another person's experience. The perlocutionary effect produced is a sense of comfort and a strong emotional connection between the characters. According to Culpeper (2011), this form is referred to as a calming emotional interaction strategy. This strategy is important in complex interpersonal relationships such as that between "A" and Rhiannon. Psychopragmatics assesses that empathy in this context involves the ability to affirm others' emotions without providing direct solutions. Therefore, empathy in this novel demonstrates the depth of affective interaction through subtle speech strategies.

The novel shows how identity conflicts influence how characters express and suppress emotions. "A," who lacks a fixed bodily identity, often expresses anxiety with phrases like "Who am I today?" This is an expressive and representative speech act marking the struggle between existence and consistency. Questions of identity such as these are a form of psychosocial expression of uncertainty. The perlocutionary effect of these questions can be concern or encouragement for reflection on the part of the reader. Psychopragmatics interprets that emotions of identity are not only present in the form of feelings, but are constructed through speech. Thus, this narrative shows that language is not only a tool for communication, but also a means of negotiating one's identity. Every question in the novel implies an anxiety that wants to be shared, not merely answered. Therefore, rhetorical questions become a vehicle for conveying existential fears.

In another part of the novel, there is a statement "A" such as "I am always becoming, never being," which describes a transient condition and loss of stability. This utterance is a representative speech act with high affective intensity, as it contains a deep existential philosophy. According to (O'Toole et al., in Bernstein, M., & Yovel, G., 2015), the updated model shows a separation between form and movement in facial processing, with the ventral stream passing through the fusiform face area and the dorsal stream passing through the posterior superior temporal sulcus. In a psychopragmatic approach, this is an example of how reflective narratives have strong illocutionary potential. Emotions are not always explosive but can emerge in the form of calm, touching reflections. The sentence also shows that even in adolescent narratives, philosophical and

psychological complexity can be subtly revealed. Thus, psychopragmatics allows us to read existential philosophy through emotional language.

In novels, the use of temporal and personal deictics also plays an important role in marking changes in emotions and relationships between characters. Sentences such as "That day, you weren't you. And I wasn't me." contain referential changes that imply emotional distance and identity crisis. According to deictic theory (Buhler, Levinson, Cruse, Yule, Kreidler in Simatupang, E., Fadhilah, N., & Barokah, R., 2021), deictics in novels have various functions, including explaining the roles of participants such as location, time, discourse, and social relationships. The illocutionary force of this utterance is an acknowledgment of emotional disconnection, while its perlocutionary force is sadness or a sense of loss. Psychopragmatics views changes in deictic structure as reflecting fluctuating emotional dynamics. Thus, language becomes a mirror of changing interpersonal relationships. Such utterances help readers feel the growing distance in what was once a close relationship. Therefore, deictic expressions in this novel are not merely referential indicators but also markers of the characters' inner states.

### **Mixed/Reflective Emotions**

In several quotations, "A" shows awareness of emotional boundaries by saying, "Some things are better left unsaid." This is a statement that contains the intention of protecting oneself and others. According to Relevance Theory (Sperber & Wilson), this statement contains an implicature suggesting that pain is sometimes impossible to express. The illocutionary force of this statement is both expressive and representative, depicting a complex emotional reality. Its perlocutionary force is the silence of the interlocutor, the reflection of the reader, and the awareness that not all emotions can be rationalised. Psychopragmatics reads this as a form of denial containing implicit acknowledgement. This sentence demonstrates the power of not speaking, as a form of emotionally meaningful communication. Therefore, the reflective sentences in this novel become a space for emotional reflection. This enriches the expressive dimension through implicit linguistic actions.

In addition, this novel shows how identity conflicts affect the way characters express and suppress their emotions. "A", who does not have a fixed bodily identity, often expresses anxiety with sentences such as "Who am I today?" This is an expressive and representative speech act that marks the struggle between existence and consistency. Questions of identity such as this are a form of psychosocial expression of uncertainty. The perlocutionary effect of this question can be concern or a prompt for reflection from the reader. Psychopragmatics interprets that identity emotions are not only present in the form of feelings but are also constructed through speech. Thus, this narrative shows that language is not only a tool for communication but also a means of negotiating one's identity. Every question in the novel implies an anxiety that wants to be shared, not merely answered. Therefore, rhetorical questions become a vehicle for conveying existential fears.

The endings of several chapters in the novel often conclude with reflective sentences such as "Some things just aren't meant to be." This is a representative and expressive speech act that conveys a sense of resignation and awareness of limitations. Such statements can be interpreted as implicatures that indicate restrained emotions that are not fully expressed. The perlocutionary effect of this utterance is deep sadness and reflection on the part of the reader about the character's situation. Psychopragmatics assesses that this form of speech shows a combination of narrative logic and emotional



trauma. This sentence also emphasises that language in literature functions as an acknowledgement of an inevitable emotional reality. Thus, expressions of helplessness become a form of pragmatic action that is full of meaning. Therefore, the chapter's conclusion becomes a point of emotional intensity that often deeply moves the reader. The sentence becomes an affective statement that touches the core of the narrative.

In many parts of the novel, emotions are conveyed not through direct statements, but through atmosphere, repetition, or emotional metaphors. "A" sometimes simply says, "It's just too much," in response to confusing or painful situations. This utterance is an expressive illocution that has a wide range of perlocutionary effects, from empathy to collective awareness of the limits of human endurance. In a psychopragmatic approach, such brief statements have high affective power because they allow readers to fill in the gaps in meaning with their own experiences. According to Vine, Bernstein, and Nolen-Hoeksema (2018) in their cognitive theory of emotion labelling, minimal emotion labelling promotes higher emotional clarity and leads to more plans for problem-solving and re-evaluation, rather than behavioural activation or seeking social support. Thus, concise statements can be the most profound expressions because they facilitate emotional resonance. Therefore, the power of emotional narratives does not always lie in the length of the statement but in its openness.

## CONCLUSION

This study confirms that the emotional power in the novel *Another Day* lies not only in its romantic storyline, but also in the way language is chosen and arranged to convey the deepest feelings of its characters. By applying a psychopragmatic framework that utilises speech act theory, conversational implicature, relevance theory, and cognitive pragmatics, the study successfully traces how the five primary emotions are articulated and received. The expressive illocution of love is expressed through hyperbolic statements that violate the maxim of quantity, evoking feelings of sorrow and anxiety about loss. The expression of hope is conveyed through directive-expressive utterances, revealing the vulnerability of "A's" identity amidst unpredictable physical changes. Confusion is initiated through honest expressions that violate the maxim of quality, prompting readers to revisit the existential context of the character. Longing is presented implicitly, utilising violations of the maxim of manner to construct affective memory simulations, while the illocution of empathy forms a strong affective bridge between the character and the reader. This finding opens a new discourse in literary pragmatics studies, as it systematically maps the illocution–implicature–perlocution mechanism that evokes affective resonance. The analysis reveals that each violation of Grice's conventions is not merely a rhetorical strategy but an entry point to capture the hidden layers of emotion in the teenage narrative. The relevance process affirms how readers actively allocate cognition to interpret meaning, while mental simulation proves that literary texts can evoke readers' own emotional experiences. This research is expected to be expanded through the application of quantitative methods, such as eye-tracking or emotional response questionnaires, to validate the hypothesis of the formation of the perlocutionary effect. Additionally, exploring other texts or alternative media adaptations (film, theatre) will help assess the consistency of this psychopragmatic mechanism beyond the realm of novels. Cross-cultural investigations would also be useful to test whether the same speech strategies trigger similar emotional resonance for readers with different social and cultural backgrounds. Thus, this study not only enriches the theoretical approach to contemporary literature but also demonstrates that fictional

language, when read with pragmatic sensitivity, can create deep and unforgettable inner experiences.

## BIBLIOGRAPHY

- Austin, J. L. (1962). *How to Do Things with Words (William James Lectures)* (W. James (ed.); revised). Oxford University Press. <https://libgen.is/book/index.php?md5=5734CC8D854D6B8D8ED46445F1C2A9CB>
- Bernstein, M., & Yovel, G. (2015). Dua jalur saraf pemrosesan wajah: Evaluasi kritis model terkini. *Neuroscience & Biobehavioral Reviews*, 55, 536-546. <https://doi.org/10.1016/j.neubiorev.2015.06.010>.
- Crivelli, C., & Fridlund, A. (2019). Inside-Out: Dari Teori Emosi Dasar ke Pandangan Ekologi Perilaku. *Jurnal Perilaku Nonverbal*, 43, 161-194. <https://doi.org/10.1007/S10919-019-00294-2>.
- DiFrisco, J., Love, A., & Wagner, G. (2020). Character identity mechanisms: a conceptual model for comparative-mechanistic biology. *Biology & Philosophy*, 35. <https://doi.org/10.1007/s10539-020-09762-2>.
- Geurts, B. (2019). Komunikasi sebagai pembagian komitmen: tindak tutur, implikatur, titik temu. *Linguistik Teoritis*, 45, 1-30. <https://doi.org/10.1515/tl-2019-0001>.
- Gallai, F. (2019). Pragmatik kognitif dan studi penerjemahan. *Buku Pegangan Routledge tentang Penerjemahan dan Pragmatik*. <https://doi.org/10.4324/9781315205564-4>.
- Hadi, A. (2013). A Critical Appraisal of Grice's Cooperative Principle. *Open Journal of Modern Linguistics*, 03, 69-72. <https://doi.org/10.4236/OJML.2013.31008>.
- Maisaroh, A., Meisuri, M., Jenica, M., & Aulia, D. (2024). Menjelajahi Tindak Tutur Emosional dalam It Ends With Us: Sebuah Studi Pragmatik Dialog Relasional. *Jurnal Internasional Bahasa Inggris dan Linguistik Terapan (IJEAL)*. <https://doi.org/10.47709/ijeal.v4i3.5116>.
- Mao, L. (1994). Melampaui teori kesantunan: 'Wajah' ditinjau kembali dan diperbarui. *Jurnal Pragmatik*, 21, 451-486. [https://doi.org/10.1016/0378-2166\(94\)90025-6](https://doi.org/10.1016/0378-2166(94)90025-6).
- Piparo, F., & Carapezza, M. (2019). Relevance Theory. *The SAGE Encyclopedia of Human Communication and Disorders*. <https://doi.org/10.4135/9781483380810.n520>.
- Simatupang, E., Fadhillah, N., & Barokah, R. (2021). ANALISIS PRAGMATIS DEIXIS DALAM NOVEL FANGIRL KARYA RAINBOW ROWELL. *Literasi Utama Jurnal Bahasa Inggris*. <https://doi.org/10.33197/ejlutama.v6i1.154>.
- Schwarz, F., Bill, C., & Romoli, J. (2016). Penerimaan Enggan terhadap Kebenaran Harfiah: Pelacakan Mata dalam Paradigma Kotak Tertutup., 20, 61-78.
- Searle, J. R. (1970). *Speech Acts: An Essay in the Philosophy of Language*. In *Cambridge University Press* (1st ed.). Cambridge University Press. <https://libgen.is/book/index.php?md5=D72A3A7193556DFA306025C8EF3574C7>
- Tarigan, K., Sembiring, E., & Silalahi, V. (2022). ILLOCUTIONARY ACTS IN ERNEST PRAKASA'S MOVIE "IMPERFECT". *Lingua*. <https://doi.org/10.34005/lingua.v18i2.2206>.
- Vine, V., Bernstein, E., & Nolen-Hoeksema, S. (2018). "Lebih sedikit lebih baik?" Pengaruh pelabelan emosi yang menyeluruh vs. minimal terhadap perencanaan strategi regulasi emosi. *Kognisi dan Emosi*, 33, 855 - 862. <https://doi.org/10.1080/02699931.2018.1486286>.



- Wharton, T., & De Saussure, L. (2023). Pragmatik dan Emosi. <https://doi.org/10.1017/9781108869867>.
- Wilson, D., & Sperber, D. (2002). Teori Relevansi: Sebuah Tutorial. <https://doi.org/10.1002/9780470756959.ch27>.
- Xian-Fan, G. (2006). "Cooperative principle" and "conversational implicature". *Journal of Hubei Radio & Television University*.
- Zentz, L. (2020). Conversational Maxims and Conversational Implicature., 1-5. <https://doi.org/10.1002/9781118786093.iela0081>.