

## Examining Cruella (2021)'s Emotional Narratives and Character Dialogues for Their Expressive Illocutionary Acts

Yanti Rosalinah<sup>1</sup>, Ifra Putra Syawal<sup>2</sup>, Mihkael Sulaeman Sutju<sup>3</sup>

<sup>1,2,3</sup> Universitas Bina Sarana Informatika

e-mail: [yanti.yaa@bsi.ac.id](mailto:yanti.yaa@bsi.ac.id)<sup>1</sup>, [ifrasyawall@gmail.com](mailto:ifrasyawall@gmail.com)<sup>2</sup>, [mihkaelrevel@gmail.com](mailto:mihkaelrevel@gmail.com)<sup>3</sup>

### Abstrak

Makalah ini menawarkan pemeriksaan menyeluruh terhadap tindak tutur ilokusi ekspresif yang digunakan dalam film Cruella dari tahun 2021. Penelitian ini bertujuan untuk mengungkap cara-cara rumit di mana bahasa digunakan untuk menyampaikan emosi, sikap, dan perasaan dengan berkonsentrasi pada alur cerita emosional dan dialog karakter. Berbagai perangkat linguistik, seperti kata kerja performatif, bahasa emotif, dan berbagai tindak tutur, akan diperiksa dalam analisis ini. Kata kerja performatif, termasuk "berjanji," "meminta maaf," dan "memerintah," adalah kata kerja yang, ketika diucapkan, melakukan aktivitas. Bahasa emotif mengekspresikan emosi secara langsung melalui penggunaan metafora, kata keterangan, dan kata sifat. Tindak tutur dapat diperiksa untuk dampak emosionalnya dan memenuhi berbagai fungsi komunikatif. Tindak tutur ini meliputi instruksi, pertanyaan, janji, dan pernyataan. Dengan memeriksa secara cermat komponen-komponen linguistik ini, penelitian ini akan menyelidiki bagaimana karakter dalam film mengekspresikan emosi mereka dan bagaimana ekspresi ini cocok dengan cerita secara keseluruhan. Lebih jauh, dengan mempertimbangkan unsur-unsur seperti konteks sosial, dinamika kekuasaan, dan latar belakang budaya, artikel ini akan meneliti hubungan antara keadaan emosional karakter dan penggunaan bahasa. Tujuan penelitian ini adalah untuk memperjelas hubungan rumit antara bahasa dan emosi dalam film dengan menawarkan wawasan tentang bagaimana tindakan ilokusi ekspresif dapat meningkatkan keterlibatan penonton dan penceritaan.

**Kata kunci:** *Tindak Ilokusi Ekspresif, Film, Cruella*

### Abstract

This paper offers a thorough examination of the expressive illocutionary acts used in the Cruella movie from 2021. The study intends to reveal the complex ways in which language is utilized to transmit emotions, attitudes, and feelings by concentrating on the emotional storylines and character dialogues. A range of linguistic devices, such as performative verbs, emotive language, and different speaking acts, will be examined in the analysis. Performative verbs, including "promise," "apologize," and "order," are verbs that, when spoken, carry out activities. Emotive language expresses emotions directly through the use of metaphors, adverbs, and adjectives. Speech acts can be examined for their emotional impact and fulfill a variety of communicative functions. These speech acts include instructions, questions, promises, and statements. By closely examining these linguistic components, the study will investigate how the characters in the movie express their emotions and how these expressions fit into the story as a whole. Furthermore, taking into account elements like social context, power dynamics, and cultural background, the article will examine the connection between the characters' emotional states and language use. The goal of this research is to clarify the intricate relationship between language and emotion in movies by offering insights into how expressive illocutionary acts might improve audience engagement and storytelling.

**Keyword:** *Expressive Illocutionary Acts, Movie, Cruella*

### INTRODUCTION

Film as a medium of storytelling offers rich avenues for exploring language and its communicative power, particularly through the dialogues of its characters. Language in films

serves not just as a means of communication but also as a window into the emotional and psychological state of characters. One of the most significant types of communicative expressions in film dialogue is the expressive illocutionary act.

This study focuses on the character of Cruella, the titular protagonist of *Cruella* (2021), a film that intricately portrays the evolution of its lead character from Estella, a young woman struggling with her identity, to Cruella, a bold and unapologetic figure. Cruella's journey is deeply tied to her emotional expressions, and the way she uses language throughout the film serves as a narrative tool for highlighting her transformation. Through an analysis of Cruella's expressive illocutionary acts, this study aims to uncover how her dialogues reflect her evolving emotional state, as well as the power dynamics in her interactions with others.

The movie *Cruella* (2021) serves as an exemplary choice for studying expressive illocutionary acts due to its complex portrayal of character transformation and the nuanced emotional depth embedded in its dialogues. As a character-driven narrative, *Cruella* focuses on the journey of Estella, a young woman navigating her identity in a world that challenges her sense of self. This evolution from Estella to the audacious Cruella is expressed primarily through her language and emotional expressions, making it an ideal subject for analyzing expressive illocutionary acts.

Furthermore, *Cruella* utilizes a vibrant social context and the speaking model's situational aspects—setting, participants, and norms—to create an environment that intensifies the character's emotional expressions. These factors provide an authentic backdrop that enhances our understanding of Cruella's emotional state and intentions, offering a unique perspective on how expressive acts are used not only to convey emotions but also to assert identity. As a film that challenges traditional character archetypes, *Cruella* offers valuable insights into how expressive illocutionary acts can add depth and complexity to cinematic storytelling, making it a compelling choice for this research.

The objective of this paper is to examine the emotional narratives and character dialogues of Cruella for their expressive illocutionary acts, focusing on how these speech acts contribute to her character development and the overall narrative structure of the film. By analyzing key dialogues, this study will explore how Cruella's use of language expresses her emotions, reveals her psychological transformation, and influences her relationships with other characters. In doing so, this research hopes to contribute to a broader understanding of how expressive speech acts are employed in film narratives to create emotionally resonant and complex characters.

The examination of expressive illocutionary acts is grounded in pragmatics, the study of language in context. Pragmatics helps us understand how characters like Cruella use language not just to convey information, but to express complex emotions and navigate social interactions (Yule, 1996). As expressive illocutionary acts include speech acts such as thanking, apologizing, congratulating, and regretting, they provide a framework for analyzing the emotional undertones of Cruella's dialogue. According to Searle (1976), expressive illocutionary acts are used to express the speaker's emotions, ranging from gratitude and apology to joy and regret. These acts provide insights into a character's internal world and interpersonal relationships, as well as how they perceive and react to the events around them.

### **Pragmatics and Illocutionary**

Pragmatics, a subfield of linguistics, is concerned with the use of language in communication, focusing on how context influences the interpretation of meaning. According to Yule (1996), pragmatics studies how utterances convey meaning beyond their literal content, particularly in relation to the speaker's intentions and the context of the conversation. This study will focus on expressive illocutionary acts, a category of speech acts defined by Searle (1976) as expressions of the speaker's emotional state or attitude towards a situation.

### **Expressive Illocutionary Acts**

Expressive illocutionary acts are speech acts that convey the speaker's emotions, such as joy, sorrow, regret, or gratitude (Searle, 1976). These acts are performed not merely to inform but to express how the speaker feels about an event or action. For instance, expressions of thanks, congratulations, apologies, and sympathy fall under this category. In a film context, expressive

illocutionary acts help in character development and offer insights into emotional arcs and relationships (Muliana, 2019).

In "Cruella," the character's emotional narrative is rich with expressive illocutionary acts that highlight her evolving psychological state. For example, dialogues where Cruella expresses regret, anger, or joy serve as key indicators of her internal struggle and transformation. The study of these acts can reveal deeper meanings behind the character's motives and relationships.

### **Context and the Speaking Model**

Hymes (1972) proposed the speaking model, a framework for analyzing the context in which communication takes place. This model considers various factors—Setting, Participants, Ends, Act sequence, Key, Instrumentalities, Norms, and Genre—which influence how illocutionary acts are performed and interpreted. For expressive illocutionary acts in particular, context is crucial for understanding the emotional weight behind the words.

In "Cruella," the use of language within its social and cultural context allows viewers to grasp the complexity of the character's emotions. For instance, Cruella's dialogues, when analyzed through the speaking model, reveal the intricate interplay between her emotional expressions and the context of her interactions with other characters.

### **Previous Studies on Expressive Illocutionary Acts in Film**

Studies of expressive illocutionary acts in film have shown how these speech acts contribute to character development and plot advancement. For example, in a study of expressive illocutionary acts in *The Summer I Turned Pretty* (2024), researchers identified dominant types such as expressions of gratitude and apology, reflecting interpersonal conflicts within the narrative (Anastasya & Supri, 2024). Similarly, other works, such as *Mulan* (2020) and *Comme Un Chef* (2016), have shown how expressive acts are used to navigate complex emotional landscapes (Rasyid & Sutopo, 2023; Reningtyas, 2016).

Drawing from these studies, this paper will explore how *Cruella* (2021) utilizes expressive illocutionary acts to enhance emotional depth and character complexity. By analyzing dialogues where Cruella expresses emotions like regret, anger, and joy, the study will provide insights into her emotional evolution and the illocutionary power of her words.

## **METHOD**

This study uses a qualitative descriptive approach to examine expressive illocutionary acts within Cruella's dialogues in *Cruella* (2021), focusing on how her language choices reflect emotional depth and character transformation. Data collection involved selecting and transcribing dialogues from key scenes where Cruella's emotional expressions, such as anger, joy, regret, and defiance, signify shifts in her identity. The analysis draws on Searle's (1976) classification of expressive illocutionary acts and Hymes' speaking model to interpret these dialogues contextually. Searle's framework enables categorization of expressive acts by emotional type, while the speaking model provides a contextual analysis of factors such as setting, participants, and conversational norms. The data analysis involved selecting significant dialogues, coding them by expressive act type, and using the speaking model to assess the influence of context on each expression. To ensure accuracy, scenes were reviewed multiple times, and findings were cross-referenced with related research on expressive acts in film, strengthening the study's reliability. Through this approach, the study reveals how Cruella's expressive illocutionary acts contribute to her character arc and emotional complexity within the film.

## **RESULT AND DISCUSSION**

### **Result**

Illocutionary expressive speech acts show that speakers use language to communicate their feelings, attitudes, or psychological states to listeners in addition to providing factual information. Speakers use expressive speech acts to either directly or indirectly express their inner sentiments, reactions, or evaluations through words. Based on data collected from multiple dialogues, expressive acts reveal a range of underlying emotional states, including longing, rage, regret, and contentment, each of which is influenced by the speaker's psychological condition and the situation. These expressions' depth and regularity reveal information about the characters'

personalities and interpersonal connections. Patterns reveal how language choices convey complex emotions that are essential to character development and story when these expressive acts are analyzed progression

This section examines the expressive illocutionary acts present in *Cruella's* dialogues, focusing on key expressions of anger, regret, joy, and defiance. These expressive acts are analyzed using Searle's classification of expressive illocutionary acts and Hymes' speaking model to understand the contextual impact on Cruella's language choices.

## Discussion

### Data 1. Cruella's Emotional Conflict

"I'm Cruella. Born brilliant, born bad, and a little bit mad."

Estella has intense emotional struggles at the scene where she starts to accept her alter ego, Cruella, which are based on resentment and rage over her past and the unjust treatment she received. Estella expresses her negative feelings and rebellious energies by changing into Cruella in order to demonstrate her identity and authority. By making this change, she is attempting to take charge of her story and break free from the constraints and fears that characterized her previous self. The phrase "My name is Cruella."

This change is powerfully emphasized in "Born brilliant, born bad, and a little bit mad," which displays an expressive illocutionary deed. She expresses her newly discovered self-assurance as well as the internal conflict that drives her change in her comment. The words emphasize her acceptance of her darker side, which she believes is essential to achieving her objectives. With this declaration, she reaches a psychological turning point in which her dissatisfaction and rage are fully articulated and directed into her new identity as Cruella, rather than remaining internal conflicts.

### Data 2. Cruella and Jasper's Relationship

"We liked Estella... Cruella just seems like a lot right now."

"We liked Estella... Cruella just seems like a lot right now," said by Jasper, is an example of an expressive illocutionary speaking act. Jasper expresses his emotional state—more especially, his uneasiness and worry about Estella's change into Cruella—through this expression. Jasper's uneasiness with the changes he sees is highlighted by this speech act, which also displays his underlying allegiance to Estella's original nature. The expressive function is crucial in this situation because it allows him to express his inner thoughts without directly criticizing her.

Since Jasper expresses his emotional reaction rather than making demands or requests, his speech primarily has an expressive illocutionary force. Jasper expresses his personal relationship to Estella as she was by using phrases like "liked" and "a lot," suggesting that he prefers her former personality to the new identity she has taken on as Cruella. This well-crafted statement strikes a balance between his sincere worry that Estella's metamorphosis may cause her to lose touch with who she truly is and his support for her. Jasper is able to convey his feelings while keeping their relationship intact by doing this without confronting him.

Additionally, the depth of Jasper's bond with Estella and his loyalty are shown in his expressive speech performance. His worry demonstrates a close, loving relationship by demonstrating that he loves her well-being and is impacted by her decisions. This speech performance emphasizes the emotional toll that Estella's metamorphosis takes on both her and her loved ones. Jasper highlights how her decisions impact not just herself but also her relationships with others, especially those who have a special place in her heart, by employing an expressive illocutionary act.

### Data 3. Cruella's Revenge against the Baroness:

"I want to make her pay for what she's done."

An excellent illustration of an expressive illocutionary speech act is Cruella's declaration, "I want to make her pay for what she's done," in the moment where she vents her rage at the Baroness. Expressive speech acts are not employed to state facts or give orders, but rather to communicate a speaker's feelings, attitudes, or psychological state. Here, Cruella expresses intense sentiments of betrayal and a desire for retribution through her words, which represent her



own reaction to the atrocities she witnesses. This statement highlights her emotional depth and her dedication to pursuing justice from a linguistic perspective.

Cruella's thirst for vengeance also betrays a deeper need for approval and closure over the Baroness's behavior. Her remarks underscore the psychological effects of the Baroness's actions on her by framing her sentiments of hurt and betrayal in addition to expressing fury. This is important in expressive speech acts because they frequently show the speaker's moral position and inner condition. In this instance, Cruella's emotive language suggests that, in the face of perceived injustice, retaliation is a means for her to regain her own sense of equilibrium and dignity.

Lastly, by stating her intention to "make [the Baroness] pay," Cruella's speech act also acts as a proclamation of her future behavior driven by her complaints from the past. She is not just expressing wrath, but also a change in identity and purpose, which is highlighted by the expressiveness of her words. As is typical of expressive speech acts including a sense of self-assertion in response to past experiences, the statement indicates her readiness to act on her emotions by fusing her interior condition with an exterior resolve.

#### **Data 4. The Baroness's Narcissism and Manipulation:**

"You can't care about anyone else. Everyone else is an obstacle."

The Baroness said, "You can't care about anyone else." Her selfish and cunning nature is evident in her expressive speech act, "Everyone else is an obstacle." To communicate the speaker's sentiments, attitudes, or emotions, expressive speech acts are employed. By expressing her contempt for human ties, the Baroness demonstrates her view that empathy and relationships are flaws. Her use of language highlights her egocentric viewpoint, as she sees others only as barriers, exposing her lack of empathy and her cunning in trying to manipulate those around her.

The Baroness's use of declarative assertions, such as "You can't care," is linguistically aggressive and domineering, acting as an illocutionary act that subtly demands adherence to her worldview. In addition to demeaning any idea of emotional connection, she tries to impose a mindset that views personal attachment as a weakness by portraying caring as impossible. The Baroness's manipulation is highlighted by her illocutionary force, which she uses to sway the listener's opinions and make them consistent with her own aloof, practical viewpoint. She successfully communicates her expectations of other people through this expressive act, gently pressuring them to share her demeaning viewpoint.

The Baroness also uses language that emphasizes her disdain for moral and societal standards in an attempt to influence the listener's perspective by downplaying the importance of empathy or sympathy. As she attempts to push her views on others in order to keep control, the expressive function here not only exposes her personal values but also acts as a kind of social manipulation. All things considered, her speech is a potent illustration of expressive illocutionary language, in which she attempts to influence and manipulate people around her while also conveying contempt with emotional charges.

#### **Data 5. Cruella Embracing Her True Self**

"From the very beginning, I've always made a statement."

In the dialogue "From the very beginning, I've always made a statement," Cruella uses an expressive speech act to illocutionarily exhibit pride and high self-confidence. Her genuine self-acceptance and defiance of social standards are demonstrated by her expressive verbal performance. This look highlights the distinction between herself and the more composed Estella and shows that she not only embraces her identity as Cruella but also takes pride in her individuality.

The comment also represents a strong decision to express oneself in a more authentic and unrestricted manner, which is a sign of character development. Speaking with such assurance also demonstrates that she has found solace in being herself, a declaration of liberation from the constraints that formerly bound her as Estella.

#### **Data 6. Cruella's Reclaiming Power**

"I'm just getting started, darling."

The expressive speech performance in the sentence "I'm just getting started, darling," demonstrates Cruella's character's self-assurance and drive. In addition to indicating that she has

just begun an action, this phrase displays feelings of pride and a desire to control the circumstance. According to linguistic theory, the term "darling" also serves as a means of demonstrating Cruella's dominance over her rival, suggesting that she holds authority and control.

This statement is a powerful manifestation of self-affirmation from the standpoint of expressive speech acts. Cruella wants to demonstrate to her opponent that she intends to keep going and dominating, not just that she will continue. By using this tactic, Cruella is challenging the Baroness and demonstrating that she will not back down or be scared.

#### **Data 7. The Baroness's Disdain**

"Don't take it personally, darling. Everyone is an obstacle."

The Baroness's statement, "Don't take it personally, darling," is the one used in this study. An illocutionary act of expressive speech is reflected in the statement, "Everyone is an obstacle." This action demonstrates the Baroness's patronizing demeanor and unfavorable opinion of other people, whom she sees as impediments that need to be eliminated in order for her to succeed. The seemingly common phrase "darling" really heightens the sense of cynicism and demonstrates that empathy is merely a conversational formality and not something she values.

Furthermore, this speaking act demonstrates the Baroness's egotistical and manipulative nature. Her icy and haughty demeanor demonstrates her belief that people are merely instruments or roadblocks in her quest for achievement. Based on the belief that she is more significant than other people and that social interaction is merely a tool to further her own goals, this attitude serves as an outward manifestation of conceited and self-centered behavior.

#### **Data 8. Cruella's Acceptance of Herself**

"I am woman, hear me roar."

Through the employment of an expressive speech act in the phrase "I am woman, hear me roar," Cruella conveys a significant linguistic illocutionary performance. This assertion is a potent expression of empowerment and self-acceptance. Cruella is the epitome of freedom by claiming her identity as a strong, self-assured woman. The term emphasizes the importance of self-affirmation in her character arc by not only expressing her personal development but also serving as a rallying cry for those who identify with her fight for autonomy.

Additionally, this statement demonstrates her disdain of conventional conventions and might be interpreted as an unwillingness to fit in with society's expectations. Cruella encourages the audience to acknowledge her authority and uniqueness while simultaneously communicating her newly discovered confidence through this expressive deed. An important turning point in her quest for self-awareness and rebellion, this act of expressing her individuality helps to reinforce her place in a society that frequently aims to weaken women's authority.

#### **Data 9. Cruella reveals her fashion line**

"This is my moment!"

When Cruella exclaims, "This is my moment!" when she unveils her fashion line, it functions as an expressive speech act that expresses her intense emotional state. By making this declaration, Cruella embodies a feeling of victory and joy, demonstrating the result of her diligence and unwavering quest for her goals. The statement highlights her rise to prominence in the fashion industry and represents both a personal triumph and a more comprehensive change in who she is.

Furthermore, this statement demonstrates the effectiveness of expressive speech acts in expressing feelings and goals. Cruella's declaration marks a turning point in her path by reaffirming her goals and establishing her newfound authority. Her desire and tenacity are captured in this expression, which makes the audience feel the weight of her accomplishments and hardships. Cruella increases the scene's emotional impact by employing an illocutionary behavior to express her happiness as well as to reaffirm her role and importance in the story.

#### **Data 10. Cruella faces setbacks**

"I'm not done yet!"

Cruella's statement, "I'm not done yet!" contains a linguistic illocutionary ingredient that conveys an expressive speech act. The character's tenacity and fighting spirit are demonstrated by this line, which shows that she will persevere in the face of difficulties. This remark, which overtly conveys intense feelings and convictions, is Cruella's way of claiming her identity as a tenacious and courageous person in the face of adversity.

Additionally, this statement aims to elicit an emotional reaction from the audience in addition to providing information. By declaring that she is "not done yet," Cruella allows the audience to identify with her hardships and sense her tenacity. This demonstrates how expressive speech may strengthen the idea of perseverance in the broader story while also fostering an understanding and bond between the listener and the character.

**Data 11. Cruella prepares for a fashion show**

"They'll see who the real Cruella is."

The speaker uses an illocutionary expressive speech act in the conversation "They'll see who the real Cruella is" to project assurance and resolve. Cruella's self-assertion and desire to show off who she really is are both evident in this comment. She not only challenges others' opinions of her but also marks a moment of personal empowerment by announcing her intention to be authentic. Her use of the word "real" conveys that she is prepared to address any misunderstandings and highlights her desire for authenticity and a closer relationship with her audience.

Additionally, this statement, which represents Cruella's dedication to change and reinvention, is made at a crucial juncture as she gets ready for a fashion show. Her speech act's expressive quality is enhanced by the context because it is not just a declaration but also an emotional representation of her quest to recapture her story. Her audacious declaration is set against the backdrop of the fashion show's anticipation, highlighting her resolve to recast herself in a way that is consistent with her new persona. Cruella successfully conveys her determination to take charge of her narrative with her comment, signifying a change in perception from an antagonist to a strong force in the fashion industry.

**Data 12. Cruella discusses her philosophy**

"I don't care about being liked. I care about being remembered."

"I don't care about being liked," the speaker says in this exchange. Cruella employs an illocutionary-expressive speech act to convey her shifting priorities from the need to be liked to the need to be remembered. "I care about being remembered," she says. This expression demonstrates a great deal of drive and ambition. Along with expressing a rejection of social acceptance, the remark also demonstrates pride and resolve in the emerging new identity. To put it another way, Cruella uses these words to convey her emotional dedication to changing herself.

From the perspective of expressive speech acts, Cruella's comment represents her inner feelings, which deviate from the norm, which is that most people strive for social approval. Beyond the need for favorable recognition from others, this verbal act demonstrates bravery and self-assurance. Cruella's bold and aspirational declaration of identity with these words emphasizes that, to her, leaving a legacy is more significant than simply being liked

**Data 13. Cruella plans her revenge**

"Fashion is my weapon"

In "Fashion is my weapon," Cruella's character expresses her thoughts and feelings about the power of fashion through the form of a \*expressive illocutionary act\*. Cruella's attitude and perspective on life are reflected in this phrase, which views fashion as a "weapon" that she can use to dominate, manipulate, and empower herself in order to fulfill her aims of retaliation rather than merely a means of looking stunning or standing out. Her emotive side toward fashion and her ability to portray confidence are both evident in this expression.

Furthermore, the metaphor "weapon" strengthens the statement by showing how Cruella's fashion innovation is a way to rebel against the oppressive powers. In this instance, she uses fashion as an emotional outlet for her resistance against oppression, which subtly validates the character's identity and core beliefs.

**Data 14. Estella reaches out to her friends**

"I can't believe I'm saying this, but I need your help."

In the conversation Estella's expressive speech act, "I can't believe I'm saying this, but I need your help," conveys her embarrassment or amazement at her need for assistance. One kind of illocutionary act that conveys the speaker's sentiments, emotions, or attitudes toward a certain circumstance is an expressive speech act. In this instance, Estella's emotional display of incredulity toward herself exposes her vulnerability. She exhibits a dramatic emotional shift from

her independent personality, which was once her defining trait, when she acknowledges that she needs assistance.

A relationship message that fosters intimacy and trust between Estella and her companions is also conveyed by the expression in this discourse. The line alludes to Estella's emotional growth as she starts to recognize the value of solidarity and interpersonal ties. This speaking act demonstrates a substantial shift in her perspective on friendship, which may have previously been viewed as less significant, and validates her receptiveness to outside assistance.

#### **Data 15. Estella speaks to her friends**

"I've always wanted to be a part of something special."

Estella uses expressive words throughout the dialogue to convey her intense emotions and her wish to be a part of something unique. Estella freely shares her aspirations with her companions in the expressive speech act "I've always wanted to be a part of something special." Estella's need for recognition and feelings of inadequacy are conveyed through this expressive speaking act. She expresses feelings through her speech that stem from deeper psychological needs, such social acceptability and acknowledgment.

Additionally, this phrase has an illocutionary meaning that suggests her transformation into Cruella in addition to being an articulation of her own feelings. Her inner turmoil and fragility in figuring out who she is are reflected in her wish to be "part of something special." This act of expressive speech demonstrates Estella's internal conflict between her genuine wish to fit in and the urge from within that pushes her to embrace her other identity—becoming Cruella.

### **CONCLUSION**

In summary, Cruella's (2021) expressive illocutionary acts successfully convey the complex emotional dynamics that influence relationships and character development. Characters communicate their internal psychological states and changing identities through dialogues that are full of displays of rage, sorrow, resistance, and self-affirmation. Particularly, Cruella's character conveys her change from Estella, who was characterized by discontent and disobedience, to Cruella, who is self-assured and unrepentant, through expressive acts. Jasper's responses demonstrate his worry for Estella's welfare and the psychological toll her metamorphosis has on those close to her. The Baroness's narcissistic characteristics are further highlighted by the language she uses, which is dominated by manipulation and a lack of empathy.

The study illustrates how language choices highlight the complexity of each character's emotional landscape by examining these expressive speech acts using Hymes' speaking model and Searle's classification. In addition to being instruments of self-expression, the actions also function as systems for establishing social authority and forming relationships. While words like "Fashion is my weapon" demonstrate Cruella's will to employ creativity as a form of resistance, other expressions, such as "Born brilliant, born bad, and a little bit mad," capture crucial moments of self-acceptance and forceful self-identity. Ultimately, Cruella's expressive illocutionary acts offer important insights into how language can capture character development and the underlying themes of resistance, identity, and agency that drive the story.

### **REFERENCE**

- Anastasya, F., & Zuraida Supri, I. (2024). A Pragmatics Study of Expressive Illocutionary Acts in Season 2 of The Summer I Turned Pretty. *English Journal Literacy Utama*, 1–11. <https://doi.org/10.33197/ej lutka.vol8.iss2.2024.2655.455>
- Ari, I., Wonata, M., Natsir, M., & Ariani, S. (2018). Illocutionary Act Of Miranda Priestly Character In The Devil Wears Prada Film. In *Jurnal Ilmu Budaya* (Vol. 2, Issue 4).
- Kalimantan Timur Universitas Nahdlatul Ulama Kalimantan Timur Jl Harun Nafsi Gg Dharma, U. K., Dalam, R., & Janan Ilir, L. (2019). Expressive Speech Act As Found On La La Land Movie. *Inovish Journal*, 4(2).
- Muliawati, N. W. P., I Nyoman Sedeng, & Ida Ayu Made Puspani. (2020). The Expressive Illocutionary Acts Found in Webtoon True Beauty and Their Translation into Indonesian. *RETORIKA: Jurnal Ilmu Bahasa*, 6(2), 148–155. <https://doi.org/10.22225/jr.6.2.1802.148-155>



- Niken Kurniasih, & Sri Mulatsih. (2022). Expressive Speech Acts Used by the Main Character in Encanto Movie Script. *Undergraduate Conference on Language, Literature, and Culture (UNCLE)*, 1–8. <http://publikasi.dinus.ac.id/index.php/uncle>
- Tutuarima, Z., Nuraeningsih, N., & Rusiana, R. (2018). An Analysis of Speech Act Used in London Has Fallen Movie. *Vision: Journal for Language and Foreign Language Learning*, 7(2), 122–131. <https://doi.org/10.21580/vjv7i23022>
- Virginia, F., & Mubarak, Z. H. (2021). Expressive Acts Realization in “I Care a Lot” Movie. *Humanitatis: Journal of Language and Literature*, 8(1), 75–88. <https://doi.org/10.30812/humanitatis.v8i1.1567>
- Widyowati, N. (2019). *An Analysis Of The Expressive Speech Acts Used By John And Savannah As The Main Characters In Dear John Movie* (Vol. 3, Issue 1).