
A PRAGMATIC ANALYSIS OF EXPRESSIVE ILLOCUTIONARY FORCE
IN T.S. ELIOT'S THE LOVE SONG OF J. ALFRED PRUFROCK

**A PRAGMATIC ANALYSIS OF EXPRESSIVE ILLOCUTIONARY
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PRUFROCK**

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ABSTRACT

The current study explores the pragmatic analysis of expressive illocutionary force in T.S. Eliot's love song of J. Alfred Prufrock. Expressive illocutionary force plays a vital role in communication because it reveals the speaker's feelings, attitudes, and psychological states through illocutionary acts like questioning, complaining, apologizing, lamenting, wishing, protesting, and exclamation. Thus, expressive illocutionary forces and poetry have been the focus of much investigation in the search for the relation between the study of language and literature. This type of speech act helps bridging the gap between words and emotional context which enables listeners to better understand the speaker's authentic intention and subjective experience within a communicative event. This research aims to reveal the poet's feeling and inner psychological states by directly expressing illocutionary force, like wishing, complaining, questioning, regretting and exclaiming. It also makes the poet's emotions and attitudes explicit and clear, as well as it enriches the audience's understanding of their personality, motivation and internal struggles. The approach of the research is descriptive qualitative approach because this study describes a pragmatic feature of expressive illocutionary force and the model of analysis includes Searle's expressive illocutionary force (1979). The findings revealed that there were expressive questioning, expressive deploring, and

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expressive lamenting as types of expressive illocutionary forces found extensively. Whereas expressive wishing, expressive apologizing, and expressive protesting were found sparsely. Moreover, it is found that analyzing expressive illocutionary forces in dramatic poetry helps understanding the poet's communicative goals and how they establish a profound connection and commitment with the readers. The implications of the current study lie in its contribution to understanding the interaction between pragmatic and poetry, fulfilling specific communicative goals, expressing clear feelings, shaping reader interpretation, and enriching the aesthetic dimension.

Keywords: A pragmatic analysis, expressive illocutionary force, dramatic poetry, qualitative approach, speech acts.

1. Introduction

The current Introduction provides an overview of the main components which guides the development of the current research paper. The major sections included the problem, research questions, and aims of the study.

1.1. The Problem

A significant research gap lies in understanding how poets leverage pragmatic principles to create complex layers of meaning and engage readers, particularly in the absence of pragmatic instruction and literary education. Thus, more research is needed. Gaps also exist in developing effective pragmatic models for analyzing and translating poetry, accordingly key research gaps include the gap between the poet intended implicit meaning and the reader's interpretation. Furthermore, a lack of developed and validated pragmatic models exist for analyzing poetry. Gap also exist in applying pragmatic theories to other poetic tradition.

1.2. The Research Questions

The current research paper attempts to answer the following research questions:

1. To what extent do expressive illocutionary acts influence the poet's emotions towards a particular situation?

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2. How does the use of expressive illocutionary force vary between genres and poets, and how does this reveal anything about the main purposes of the poetry communication?

1.3. The Aims

Accordingly, applying expressive illocutionary force in dramatic poetry aims to reveal the poet's true feelings and inner psychological state by directly expressing emotions like joy, sorrow, anger, or regret through their words. Besides, by making the poet's emotions explicit, expressive illocutionary force enriches the audience's understanding of their personality, motivations and internal struggles. Moreover, expressive illocutionary force enhances dramatic impact and creates physical space of representation.

2. Review of Related Literature

Exploring how language serves as a tool for communication and a way to shape social realities has been made possible by the convergence of pragmatics and critical discourse analysis (CDA). Analyzing expressive illocutionary acts within this multidisciplinary framework, significant insight into the affective and ideological aspects of language can be gained from those statements that express the speaker's psychological condition. With its abundance of performative and affective language, dramatic poetry offers an especially interesting corpus for studying the construction and interpretation of expressive illocutionary force.

2.1 Pragmatics

A fundamental area of linguistics called pragmatics studies how language is employed in context to express meaning other than the literal meaning of words. Pragmatics addresses context-dependent elements of meaning, including speaker purpose, inference, implication, presupposition, and speech acts, in contrast to semantics, which concentrates on the conventional or codified meaning of statements (Levinson, 1983; Yule, 1996).

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The field gained prominence in the latter half of the 20th century when researchers realized that situational context and shared information between speakers and listeners have a significant impact on meaning, which is not only determined by language form. Pragmatics thus studies the dynamic management of meaning by interlocutors in real-time communication.

Grice's Cooperative Principle (Grice, 1975), a fundamental idea in pragmatics, describes how speakers violate conversational maxims to imply extra meanings, giving rise to conversational implications. Another key tenet is Speech Act Theory, which was first proposed by Austin in 1962 and expanded upon by Searle in 1969. It examines how utterances serve as actions, such as making demands, asking questions, expressing emotions, or asserting.

Contemporary pragmatics techniques that further examine how cognitive processes and contextual cues influence interpretation include contextualism and relevance theory (Sperber & Wilson, 1986). Additionally, the pragmatic examination of literary and poetry works (e.g., Black, 2006; Culpeper, 2001) has shown how fictional speech manipulates pragmatic standards for artistic effect while also reflecting language use in actual life.

2.2. Speech Acts Theory

Speech acts are a branch of Pragmatics study. Austin is the founder of speech acts theory. He is a philosopher of language from Austria. He creates speech acts theory in 1962. After that, it is developed by his student John Searle an American in 1969. The two persons are the experts in Pragmatics study, especially speech acts theory. Although several experts of Pragmatics have conducted speech acts study such as Kreidler (1980) and Gazdar (1983), but they cannot overstep Austin and Searle (Jayanti, 2016:22). The common theory of the language used, speech acts has probably stimulated the widest interest for Linguistics students (Levinson, 1983:226). Austin (1962) writes a theory in his book entitled *How to Do Things with words*. His theory is called speech acts theory. This theory utilized utterances to be analyzed. The speaker does not only produce utterances but also does the action, for example, I promise, I come on time. The example shows that the speaker does not only

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produce utterances but also do action (promise). Austin (1962) divides speech acts into three devices, those are locutionary, illocutionary, and perlocutionary acts.

- a. Locutionary act refers to what speakers said. The utterance is produced by the speaker that has the real meaning of the utterance.
- b. Illocutionary act denotes speakers' intention or intended meaning of utterances. Eventually, an utterance can convey different illocutionary forces.
- c. Perlocutionary act refers to the utterances' effect on the hearer or hearers' reaction towards an utterance. The hearer assumption that will recognize the effect of the speaker intends.

Five categories of speech acts classified by Searle, which are Representative, Directive, Commissive, Expressive, and Declarative (Cutting, 2002:14-15).

2.3. Searle's Expressive Illocutionary Force

Searle's expressive illocutionary force is a category of speech acts that convey the speakers' psychological states, feelings, or attitudes towards a situation or another person's actions. Explosive Electronic Arts are primarily about speakers in internal States and reaction. According to Searle's (1979) expressive illocutionary force includes the following subcategorization:

- The expressive illocutionary acts of thanking: involves expressing the speakers psychological state of gratitude for a past action or favor performed by the hearer.

A simple example of unexpressive illocutionary act of thanking in poetry when the speaker expresses a profound gratitude for its beauty and bounty:

"For sun-kissed dawns and skies of endless blue. For verdant hills and revers flowing free. My heart, a overflows with thanks to you. O Nature, source of live and ecstasy."

- Expressive illocutionary acts of apologizing: Expressive illocutionary acts of apologizing involve expressing a speaker's emotions or attitudes, especially remorse or regret for a perceived transgression. Examples

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include direct apologize using performative verbs like “apologize” or expressions of regret using “sorry”

“I am sorry, pencil, for dulling your head.

I’m sorry for knowing on your side.”

- Expressive illocutionary acts of congratulating: In poetry, expressive illocutionary acts of congratulating convey the speakers’ psychological state of happiness and pleasure at author’s success or good fortune, reflecting emotions such as joy and delight. An example for expressive illocutionary acts of congratulating is illustrated by the following instance:

“The summit reached, the victory won. Your journey’s triumph, second to None.”

- Expressive illocutionary acts of welcoming: In poetry, the expressive illocutionary force of welcoming conveys the speaker’s psychological state of pleasure or good feeling about the presence or arrival of someone, creating an atmosphere of hospitality and friendliness, and reinforcing social bonds and sense of belonging. For example:

“Welcome, welcome, one and all to this joyful gathering hall”

- Expressive illocutionary acts of condoling: Next pressive lucky story acts of condoling and poetry involve communicating sympathy sadness and emotional support for someone experiencing lose or misfortune. For Example:

“You wear my rock, my dearest friend, A bond so strong it could not bend”

- Expressive illocutionary acts of praising: The expressive illocutionary act of praising in poetry involves a formal or expressive commendation of a person object or concept using evocative language to highlight its admirable qualities. An example is:

“Shining star he guides us on our ways

might eagle he flies higher than the rest

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gentle lamp he belongs about peace."

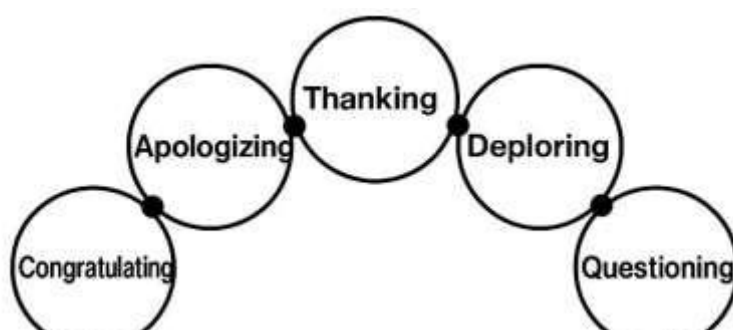
- Expressive illocutionary acts of regretting: The expressive illocutionary acts of regretting in poetry involves the speaker's psychological state or feelings about a given situation or proposition. An example of regretting is illustrated by the following instance:

"Weariness, regret, embarrassment, longing, emasculation, sexual frustration, a sense of decay, with no awareness of morality."

- Expressive illocutionary acts of wishing: The expressive illocutionary acts of wishing and poetry convey the poet's psychological state or feelings, often expressing a desire for something to come true or a hope for a particular outcome.

An example of wishing, S.T. Coleridge "I should much wish, like the Indian Vishna, to float along the infinitive ocean"

- Expressive illocutionary acts of complaint: The expressive illocutionary acts of complaining in poetry conveys the speakers' negative psychological state or attitudes towards a situation or action, expressing displeasure or annoyance about something that's unfavorable affects them. An example of complaining, words worth's poem "*Never ever did I feel such a shock as at the first sight of him*"
- Expressive illocutionary acts of protesting: The expressive luxury acts of protesting conveys the speaker's emotions, attitudes or psychological states regarding a particular proposition or topic. Browning's *the cray of children*, an example of protesting. "*Do ya hear the children weeping, O my brothers they are weeping bitterly!*" Searle's Expressive illocutionary force is illustrated in the following figure:



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Figure (2.3.1) Searle's Expressive Illocutionary Act Force

2.4. The Relation Between Pragmatics and Dramatic Poetry

Pragmatics is closely related to dramatic poetry, because it provides a framework for analyzing how meaning is conveyed and interpreted in a linguistic context by examining elements like speech act, implicature, and politeness theory. Furthermore, pragmatics helps uncover the implicit communication, character motivations, and power dynamics. Moreover, pragmatics helps understanding the intended function of utterances, such as making request, giving commands, or expressing feelings. In the same way, pragmatics offer a distinctive perspective on the study of language while focusing on its use in context. When applied to poetry, pragmatics provide a lens through which we can unravel the multifaceted layers of meaning, intention, and communication embedded within poetic discourse. Speech acts entails the notion that speech goes beyond more description, serving as a form of action. In the realm of poetry, the concept takes a heightened fascination as poets skillfully fashion words that not only convey meaning, but also carry out specific emotional or intellectual impact on the

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reader. Comprehending the speech acts within a poem facilitates a more profound exploration of the poet's intention and transformative potential of language. (Black, 2006 p. 25)

2.5. T.S. Eliot's *The Love Song of J. Alfred Prufrock*

It is a modernist, dramatic monologue about a man crippled by indecision, fear of aging, and self-consciousness, who is unable to form meaningful connections or take action in his life. Thus, the central illocutionary force is a failed attempt at communication, specifically expressing deep-seated anxieties, indecision, and feelings of alienation rather than actual love. Moreover, in this poem, Eliot creates expressive illocutionary force through his speaker by conveying inner state of mind, such as timidity, isolation and self-consciousness rather than performing external actions like issuing commands or making promises. Accordingly, this poem is considered dramatic poetry, because it functions as a dramatic monologue where the speaker reveals his fragmented thoughts and inner turmoil through a long internal speech directed at a silent listener (Ackerley 2011 P.61).

2.6. Previous Studies

There were several previous studies that are related to this study:

The first study is Naima Robert (2016) conducted the initial study entitled "An Analysis of Expressive Illocutionary Acts in Naima Robert's Novel, Boy vs Girl" The author follows a descriptive qualitative method to examine the collected data. The researcher examined the various expressive illocutionary acts used in Boy vs Girl. The results showed that there are nine kinds of expressive illocutionary acts used in Boy vs Girl, expressing dislike, longing, desire, surrender, anger, apology, admiration, grief, and praising.

The second study, Sylviyani and Pujiati (2019) conducted a study focusing on analyzing the expressive illocutionary acts in "Dialogue The Perfect Husband"

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novel. The main aim of this study is to identify the functions of the expressive illocutionary acts in the novel based on Searle's theory. It used a descriptive qualitative method. The researcher classified the functions of the expressive illocutionary speech acts that are found in the selected novel into thanking, apologizing, flattering, or praising, blaming, criticizing, and complaining.

The third study was written by Puja Rahmah (2023) entitled "Expressive Speech Acts on Salamon Alaikam Wa Alainaassalam" a pragmatic study. This research describes the expressive speech acts of Anis Syaussyan's poem. This research uses a qualitative descriptive research method. Collecting data in this research using observation and not taking techniques. The findings are explained as follows:

The types of expressive speech acts contained in the poem consist of criticizing, complaining, praising, blaming, and insulting.

The current study shares with the previous studies in that they conducted a pragmatic analysis of expressive speech acts in literature. Yet, this study is different in its type and the application of pragmatic phenomenon and dramatic poetry. The current study also uses a qualitative and quantitative method. Moreover, the data collecting techniques used in this study are observation and not taking techniques. Further, the main finding of the current study is that result is numerical one, unlike the finding of the previous studies. Beside. The current study could fulfill the research gaps of knowledge, theoretical, and methodological gaps by identifying an unexplored area in the existing research and then designing a new study to address.

2. Research Methodology

3.1 Introduction

The current section discusses the research methodology which consists of research design, type of research, research instrument, research sample, source of data, model of analysis, data collection procedures, and data analysis techniques.

3.2 Research Design

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This study is fulfilled using a mixed method approach. Mixed method studies are pragmatist-inspired studies that integrate qualitative and quantitative methodologies at various stages of the research (Creswell, 2009). Therefore, a double method, namely a qualitative and quantitative approach is used in the current study. According to Hancock (1998), qualitative method aims to answer questions that start with: how? Why? In that way? It is referred to as qualitative since the data in question appears in words instead of numbers (Miles and Huberman, 1984). Moreover, quantitative research involves, according to Williams (2007) the gathering of data for information may be quantified and submitted to statistical analyses to prove or disprove alternative knowledge assertions.

3.3 Research Instrument

The instrument of the present research is the researcher himself. He read identified, collected the poems, classified the data and made notes as data related to expressive illocutionary forces in dramatic poetry. Further, the researcher analyzed and interpreted the data of the poem according to pragmatic model.

3.4 Research Data and Data Source

The research uses primary data in the current research because he took the data directly from the internet. Then, purposive sampling techniques is used in this research because the researcher has a certain purpose, especially to decriptive several phenomena of the use of expensive illocutionary acts. Accordingly, the data are downloaded from the internet from (<https://www.poetryfoundation.org>).
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3.5 Research Sampling

In qualitative research, a sample refers to the deliberate selection of data that will provide rich and detailed data to answer the research question, with a focus on depth of understanding rather than statistical representativeness of a larger data. Unlike quantitative research which often uses probability sampling for generalizability, qualitative sampling typically employs non-probability

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techniques like purposive sampling, convenience sampling or theoretical sampling (Coyne, 1997).

Purposeful selection of sample, researchers deliberately choose data which possess specific characteristics that are relevant to the research questions and the choice of sampling method is guided by the study's intent, research questions, and the nature of the data being studied.

Purposive sampling provides both practical and academic advantages that contribute to high-quality research outcomes-practically, it allows researchers to concentrate on most relevant data (Thomas, 2017).

3.6 Model of Analysis

For the analysis of the expressive illocutionary force of dramatic poetry (i.e., T.S.Elliot's *THE LOVE SONG OF J. ALFRED PRUFROCK*) Searle's expressive Illocutionary force (1979) has been used. This model uses pragmatic theories and tools when analyzing dramatic poetry, using linguistic and rhetorical devices to uncover hidden meanings embedded in dramatic poetry.

3.7 Data Collecting Procedures

The study drew data from (<https://www.poetryfoundation.org>). There are several ways of obtaining data. The first step is to download the dramatic poems from the internet (online forum). After downloading the file, the researcher read, classified, identified the expressive acts using the theory of Searle's (1979) regarding the types of the expressive illocutionary acts.

In the current research, the researcher used observation method because he collects the data by observing the types of expressive illocutionary embedded in dramatic poetry. The researcher also used note-taking technique to collect the data.

Data used in this study is the English poem. The English poem included T.S. Eliot's *The Love Song of J. Alfred Prufrock*.

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3.8 Data Analysis Techniques

When the selected poems are analyzed, the scope of stanza is primarily concerned because the effort of the find out speech acts in each line might be impossible as that line does not have enough information to perform any act. In other words, there is the primary effort to find out the speech at stanza by stanza.

In data analysis technique, the data were analyzed. There were several steps in analyzing data. The researcher used Miles and Huberman's Technique (1994, p. 10). Data analysis technique is the process of collecting data systematically to facilitate researchers in obtaining conclusions. Conclusions will be an easily obtained when the data analysis technique is correct. According to Miles and Huberman (1994, P. 10) analysis consists of three activities that occur simultaneously: 1) Reading data, 2) Presenting data, 3) Drawing conclusion on verification. The first step is reducing data. Reducing data is a process of classifying the data and some of the data that were not related to the problems of research questions would be eliminated. The data was reduced by classifying the data which belonged to expressive illocutionary acts. The categories of the utterances were referred to the context of utterances. Context of utterances are linguistic contexts, Physical context, And situational context.

To sum up, the process of analysis passes through two phases: the first one is qualitative analysis, in qualitative analysis each stanza will be analyzed for its expressive illocutionary force as well as its textual properties, discursive practices and sociocultural structures. The second is quantitative analysis. In quantitative analysis the frequency of each category of expressive illocutionary acts will be calculated. This analysis will include a count of how often each category appears within the dramatic poetry and its distribution across different settings. Data visualization techniques such as frequency tables will be used to present the distribution of the expressive illocutionary forces together with textual discourse all on sociocultural structures.

Second is presenting data, the researcher resigned and explained about what, how, and why of the phenomenon related to the utterances. The description of the text where the speaker, the relation between the speaker and situation. Then, the

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researcher interpreted the utterances to find out the functions of the utterances. Afterwards, the researcher explained the similarity and dissimilarity of the expressive illocutionary acts (May, 2001, p. 17).

Third is drawing conclusion and verification by interpreting the findings on the drawing conclusions by going back to see the data to be verified so that they are truly acceptable.

4. Data Analysis and Findings

4.1 Introduction

The current section presents data analysis of expressive illocutionary force in terms of pragmatic analysis of T.S. Eliot's "The Love Song of J. Alfred Prufrock" according to Searle's expressive illocutionary force. It also presents the findings and discussion of the two research questions. The findings consist of the data presentation and data analysis to answer the research question based on two theories, speech act theories and critical discourse analysis. Moreover, the discussion consists of the results of analysis with answers to the two research questions.

4.2. Data Analysis

Data 1: expressive illocutionary force of questioning

"Do I dare/ disturb the universe?" and *"And would it have been worth it after all?"*

It serves as a central theme reflecting Prufrock's existential anxiety and profound indecision, fear of judgment, and internal conflict. He repeatedly asks rhetorical questions to himself. This internal questioning highlights his inability to connect with others and his fear of judgment, ultimately leading to a life of inaction.

Data 2: expressive illocutionary force of deploring

"I grow old; I shall wear the bottoms of my trousers rolled"

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He deplores his circumstances and he except his own aging and the inability to act decisively which leads to a feeling of insignificance and a life measured out in trivial ways. He also deplores his societal position.

Data 3: expressive illocutionary force of complaining

“the mermaids singing each to each, I don't think that they will sing to me”

He complains about his insecurity and inability to connect meaningfully with others, particularly women, and suggest a mundane and unfulfilling existence cause for his profound complaint about the shallowness of his world.

Data 4: expressive illocutionary force of regret

“I have measured out my life with coffee spoons”

He expresses his regret since he lived insignificant life, and he lacks meaningful experience, and he expresses his deep regret for not pursuing his desires.

Data 5: expressive illocutionary force of protest

“women in the room come and go

They will say how his hair is growing thin”

He expresses his extensive internal monologue and reflects a critique of the superficiality and triviality of social gathering he attends which becomes a quiet protest against the world. Besides, he expresses his painful self-awareness that functions as a quiet rebellion against the superficial standards of his society.

Data 6: expressive illocutionary force of lamenting

“I have seen the moment of my greatness flicker”

He expresses his lament when he missed the opportunities for decisive actions and spiritual growth. Therefore, he feels the weight of his years and the encroaching presence of mortality.

Data 7: expressive illocutionary force of exclamation

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“and the afternoon, the evening, sleeps so peacefully”

He expresses his surprised observation of tranquility, highlighting his own inability to find such peace amidst his anxieties and indecision. This exclamation reveals his internal state.

Data 8: expressive illocutionary force of wishing

‘I should have been a pair of ragged claws; scuttling across the floors of silent seas’

He expresses his desire for a simpler, more isolated existence, devoid of the complexities and anxieties of a human interaction and social expectations. By imagining himself as a crab, he seeks to shed his consciousness and the burden of his emotions life, a near wish for a form of non-existence.

Data 9: expressive illocutionary force of apologizing

“should say “that is not what I meant at all, that is not it, at all””

He expresses his apology for the inevitable failures of communication that stem from his indecisiveness and suggests his regret for past communication or a preemptive apology for potential misinterpretation.

Data 10: expressive illocutionary force of condoling

“no! I am not prince Hamlet, no was meant to be, am an attendant lord almost, at times, the fool”

He rejects the comparison with Hamlet because Hamlet has the distinction of being a leading role, whereas he himself to be decidedly minor character. He concludes by thinking that an even more appropriate for a ridiculous person, such as himself to play the fool.

4.3. Results

There are fifteen kinds of expressive illocutionary forces, as listed in figure (3-7-1), yet, there are only ten kinds of expressive illocutionary forces used in T.S.

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Eliot's The Love Song of J. Alfred Prufrock. Thus, the dominant expressive illocutionary forces used by Prufrock are illustrated in the table (4-3-1):

No	Kinds of expressive illocutionary force	Frequency of occurrence	The percentage (%)
1	Thanking	0	0
2	Deploring	1	3.3
3	Questioning	7	16.3
4	Lamenting	6	18.3
5	Exclamating	5	17.3
6	Condoling	5	17.3
7	Protesting	2	4.3
8	Complaining	4	12.3
9	Wishing	1	3.3
10	Regretting	2	6.3
11	Praising	0	0
12	Welcoming	0	0
13	Congratulating	0	0
14	Apologizing	1	3.3
15	Forgiving	0	0
	Total	34	100

Table (4-3-1) Kinds of expressive illocutionary force with their frequency of occurrence and percentage.

Based on the table above, there are fifteen kinds of expressive illocutionary force, the researcher found ten of them used in T.S. Eliot's The Love Song of J. Alfred Prufrock. They are 7 (16.3) expressive illocutionary force of questioning, 1(3.3) expressive illocutionary force of deploring, 6(18.3) expressive illocutionary force of lamenting, 5(17.3) expressive illocutionary force of exclamating, 5(17.3) expressive illocutionary force of condoling, 2(4.3) expressive illocutionary force of protesting, 4(12.3) expressive illocutionary force of complaining, 1(3.3) expressive illocutionary force of wishing, 1(3.3) expressive illocutionary force of apologizing, and 2(4.3) expressive illocutionary force of regretting.

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4.4. Discussion of the Research Questions

Table (4-3-1) displays the results obtained from the analysis of the expressive illocutionary force in T.S. Eliot's the love song of Alfred Prufrock. It can be seen that the first question which highlights "To what extent does the expressive illocutionary force influence the poet's emotions towards a particular situation?". The expressive illocutionary force profoundly influences poets' emotions by providing a structured way to articulate, explore, and even regulate their inner world, allowing them to express complex feelings, like joy, sorrow, or anger. In essence, poetry becomes a medium where the act of expressing emotions through language serves as both a catalyst and vehicle for emotional experience, influencing the poets' state of mind during the creative process.

Research question NO 2, "How does the use of expressive illocutionary force vary between genres and poets, and how does this reveal anything about the main purposes of the poetry communication?". Expressive illocutionary force varies by genre and poet through the selection of specific expressive acts (e.g. questioning, regrets, lamenting, complaining) and the deployment of different linguistic strategies like figurative language, imagery or direct emotion-declarations. And the genre's purpose influences the type and degree of expressive illocutionary force.

Conclusion

The current research paper aims to analyze expressive illocutionary force used by Prufrock in T. S. Eliot's *The Love Song of J. Alfred Prufrock*.

The present research employs the descriptive qualitative method. To analyze the research, it conducts a pragmatic approach. The study applies Searle's expressive illocutionary force (1979) (speech acts theory) to answer the research questions of the research. This research analyzes the types of expressive illocutionary force found in Eliot's *The Love Song of J. Alfred Prufrock*.

The results found (34) utterances for the types of expressive illocutionary force. The most dominant types are: expressive illocutionary force of lamenting, expressive illocutionary force of condoling, expressive illocutionary force of

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questioning .And the less recurring types are: expressive illocutionary force of wishing, expressive illocutionary force of apologizing, and expressive illocutionary force of deploring.

In conclusion, poetry can be seen as communication when it is examined from a pragmatic perspective and the expressive illocutionary force analysis of poetry shows that it contains various categories of the presence of the poet's intention.

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