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Speech Act Analysis in 'Life is Strange 2' Computer Game

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# ZADÁNÍ DIPLOMOVÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

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## Zásady pro vypracování

Cílem diplomové práce je prostudovat užití vybraných řečových aktů v počítačové hře *Life is Strange 2*. Student nejprve na základě odborné literatury z oblasti pragmatiky vymezí pojmy „řečový akt“ a „ilokuční akt“ a představí taxonomie řečových aktů dle Austina a Searla. Podrobně popíše vybrané kategorie řečových aktů (direktivní, komisivní, expresivní) z pohledu jejich přímé a nepřímé realizace a s ohledem na implikaturu. Dále představí kontext a typické jazykové prostředky zvolené počítačové hry. Následně provede analýzu vytvořeného korpusu interakcí s cílem identifikovat vybrané řečové akty, interpretovat jejich ilokuci v závislosti na situačním kontextu, vysvětlit jejich přímou/nepřímou realizaci a porovnat kontexty, ve kterých se vyskytují. Závěrem student zhodnotí užití přímých a nepřímých řečových aktů a objasní převažující tendence s ohledem na komunikační funkci výpovědi a kontext analyzovaného diskurzu.

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## **ANNOTATION**

The aim of this master thesis is to analyse the use and occurrence of directive, commissive and expressive speech acts in the game Life is Strange 2. The central themes of the game, such as the importance of close relationships, coping with loss, and resistance and conflict, give rise to an abundance of these speech acts. The primary speech act categories are further divided into more specific types and examined, while considering flouting the maxims of Grice's Cooperative Principle and their occurrence within larger units, speech events.

## **KEYWORDS**

speech act, computer game, conversation, pragmatics, maxims of conversation

## **NÁZEV**

Analýza řečových aktů v počítačové hře Life is Strange 2

## **ANOTACE**

Cílem této diplomové práce je analyzovat užití a výskyt direktivních, komisivních a expresivních řečových aktů v počítačové hře Life is Strange 2. Mezi hlavní motivy této hry patří důležitost blízkých vztahů, vyrovnávání se se ztrátou a odpor a konflikt, a proto se v ní tyto řečové akty často vyskytují. Hlavní kategorie řečových aktů jsou rozděleny do specifických typů a analyzovány i s ohledem na porušování konverzačních maxim Griceova konverzačního principu, a také ve větších jednotkách, řečových událostech.

## **KLÍČOVÁ SLOVA**

řečový akt, počítačová hra, konverzace, pragmatika, konverzační maximy

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## Introduction

The aim of this thesis is to analyse the use of directive, commissive and expressive speech acts in the game *Life is Strange 2*. This is a graphic adventure game, which follows the story of two Hispanic American brothers living in Seattle, Sean and Daniel, who unintentionally become fugitives after a tragic incident resulting in the deaths of their father, Esteban, and a police officer. Sean defends Daniel against their aggressive neighbour, leading to a misunderstanding where the police officer mistakenly shoots their father, who arrived at the scene to help. In a moment of distress, Daniel unknowingly uses his telekinetic power<sup>1</sup> to unintentionally kill the officer. Due to Sean's belief that they would be held responsible for the police officer's death, he makes the decision to flee with his younger brother, who is unaware of what happened, because he fainted in the process. They embark on a journey from one place to another, travelling through different natural environments, with the ultimate goal of reaching Puerto Lobos, their father's hometown, where they hope to find safety. Having lost their father and not knowing where their mother is, they must take care of each other as they meet other people on their way.

The paper consists of two parts, theoretical and analytical. The theoretical part first defines speech acts and explains the terms locution, illocution and perlocution. Afterward, the thesis discusses the speech act theories of J. L. Austin and John Searle, including their taxonomies. Searle's taxonomy, which is used for the analysis, is mainly complemented by the taxonomies proposed by Bach and Harnish and Guiraud et al. After defining specific categories of speech acts, the theoretical part focuses on the differentiation between direct and indirect speech acts and explores how implicatures are generated through flouting the maxims of Grice's Cooperative Principle. The last section of the theoretical part focuses on the description of the analysed discourse and the presentation of the communicative functions associated with speech acts.

The analytical part introduces the methodology of the analysis as well as some hypotheses about the distribution of the speech acts chosen for the analysis and their predominant form. A corpus comprising 62 conversational interactions was created, containing a total of 636 identified speech acts (Appendix B). The analysis of these speech acts primarily

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<sup>1</sup> In this paper, Daniel's telekinetic power may also be referred to simply as (*special*) power or ability.

focuses on examining the context in which they occur and their form. Finally, the conclusion provides a comprehensive overview of the findings derived from the analysis.

# 1 Speech acts

## 1. 1 Definition

Speech acts, first studied by J. L. Austin, are considered in contrast to verifiable propositions, which form the basis of the so-called truth conditional semantics. As Thomas (2013, 30) adds, language philosophers advocating this approach believed that these propositions were the only meaningful units usable for communication. Following this approach, sentences were regarded as statements serving as a truthful or false description of a situation (Austin 1962, 1), see (1), where it is possible to determine if Sean told Daniel that their father could not go camping with them or not.

1) Sean: Yes... but I told you that... He can't. I told you... Okay? (Appendix B, 4)

Speech acts, on the other hand, are unverifiable and perform a specific action according to the speaker's intent (Mey 2001, 93). This can be simply *stating*, but also *promising*, *warning* etc. (Cruse 2000, 345), see (2). In this case, Sean's promise cannot be deemed true or false. Proposed taxonomies of speech acts are provided later in 1. 3. 2 and 1. 4. In addition, Grundy (2008, 71) indicates that the interpretation of some speech acts is more complicated than in (2), as he illustrates in (3). Without context, this utterance may be interpreted as different speech acts (e.g. a reassurance, warning, or apology), emphasising that being familiar with the context is crucial to arrive at the correct interpretation.

2) Sean: Wait, I'm coming! (Appendix B, 6)

3) I'm here now.

However, despite knowing the context, the hearer might still have trouble interpreting the speech act correctly because they do not know the speaker's intention and motivation. Therefore, to constrain the interpretation and avoid misinterpretation, the speaker sometimes provides contextual cues to assist the hearer. These can be holding a physical object, changing intonation, or verbal devices such as the word *please* to elicit requests. (Grundy 2008, 89).

## 1. 2 Locutionary, illocutionary and perlocutionary act

As Cruse (2000, 345) states, a speech act consists of three subordinate acts – a *locutionary*, *illocutionary* and *perlocutionary act* (or locution, illocution, perlocution). Thomas (2013, 51) adds that, today, the term *speech act* is synonymous with the terms illocutionary act, illocutionary force or pragmatic force.

### 1. 2. 1 Locutionary and illocutionary act

The locutionary act is the act of uttering a meaningful expression (Yule 1996, 48). Therefore, as Yule (1996, 48) illustrates, producing the utterance in (4) in English does not constitute a locutionary act. The illocutionary act, as Austin (1962, 98–99) explains, is producing the locution for a communicative purpose, see (5). This example shows both a locutionary and illocutionary act, because the meaning of the words are used to express a requestive speech act.

4) Aha mokofa.

5) Sean: Daniel! Come check this out! (Appendix B, 5)

Cruse (2000, 346) mentions that one illocutionary act can be realised by different locutions, as he illustrates in (6), where, to perform the illocutionary act of stating, it does not matter if the speaker says *Jane* or *your wife*, assuming that the hearer's wife is called Jane. Nevertheless, Grundy (2008, 81–82) argues that illocutions are, to some degree, culturally institutionalised and therefore formulaic. For example, there is a conventional way to request for salt in American and British English, as he illustrates in (7) and (8).

6) I saw Jane/your wife today.

7) Can you give me the salt? (AmE)

8) Can you pass the salt? (BrE)

However, a more apparent occurrence of different locutions expressing one illocutionary act is related to directness, as Yule (1996, 55) illustrates in 9a–9d. While the illocutionary force of all these utterances is a *command* or *request*, its realisation (locution) varies depending on directness. Example 9a is a direct command, but 9b, 9c and 9d are *indirect speech acts*. These are examined in detail in 1. 5.

9) a) Move out of the way!

b) Do you have to stand in front of the TV?

c) You're standing in front of the TV.

d) You'd make a better door than a window.

## 1. 2. 2 Perlocutionary act

The perlocutionary act (also *perlocutionary effect*) is described by Austin (1962, 101) as “consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of other persons”, see (10). The illocutionary force of this utterance can be *urging*, *advising*, or *ordering* and the perlocution would be that the hearer really shoots the person, or in other words, they perform the action they were asked to do. Perlocution in the form of an emotional impact is illustrated by Grundy (2008, 83) in (11), which is a dialogue that takes place in a university canteen. The lecturer’s intended perlocutionary effect, by responding to the student in such a mean way, is to humiliate the student. This is achieved by highlighting the lecturer’s and other colleagues’ superior positions compared to the female student.

10) Shoot her! (Austin 1962, 101)

11) Student: Is this a spare place?

Lecturer: I’m sorry I don’t think I know who you are, do I?

Austin (1962, 105), however, indicates that the perlocution may not occur at all in some cases, because the illocutionary act might not be successful in producing the intended effects on the hearer. Vice versa, a perlocution can sometimes occur even when the speaker does not intend to produce it, see (12). Even though the speaker uttering the words below is just making a statement and might not desire to produce a perlocutionary effect, the utterance could still result in discouragement to the hearer to visit the place. (Austin 109–110)

12) As far as I know, the service is horrible there!<sup>2</sup>

## 1. 3 Austin’s theory of speech acts

### 1. 3. 1 The performative hypothesis

Austin’s performative hypothesis is based on *performative verbs*, which, unlike statements, do not describe an action or state that it is being done, but rather perform it when they are uttered, see (13) (Austin 1962, 5). Cruse (2000, 348) adds, these verbs

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<sup>2</sup> If the source of the example is not indicated in the text, as is the case here, I created the example myself.

usually occur with the adverb *hereby*, which demonstrates their performative nature. In (13), the speaker names the ship at the moment of uttering the words.

13) I (hereby) name this ship the Queen Elizabeth.

As Austin (1962, 8) points out, the performative must be uttered in some appropriate circumstances and usually involves other physical or mental actions taken alongside. However, these will not be examined in further detail here as Austin's performative hypothesis and his taxonomy will not be used in the analysis.

Austin's performative hypothesis is based on the assumption that for every utterance, there is a clause which contains a performative verb explicating the illocutionary force. This clause contains the subject *I*, the adverb *hereby* and the indirect object *you*, while the performative verb is in the present tense. (Yule 1996, 51) In Austin's terminology (1962, 32), these clauses are explicit performative structures, see (14). Alternatively, the performative may be in the second or third person and in passive voice, as Austin (1962, 57) illustrates in (15) and (16).

14) I hereby order you that you clean up this mess.

15) You are hereby authorized to pay...

16) Notice is hereby given that trespassers will be prosecuted.

Implicit performatives, on the other hand, do not contain any lexical signal of their illocution, as Yule (1996, 51) illustrates in (17) and may involve indirect speech acts as illustrated by Mey (2001, 106) in (18). In this utterance, the speaker does not directly order the addressee to clean his room as in (14).

17) Clean up this mess!

18) Your room is a mess!

However, Austin himself concedes that an explicit performative verb might not exist for every utterance. He gives an example of *insulting*, which is not possible to make explicit by saying *I insult you*. (Austin 1962, 65) Others, such as Thomas (2013, 46–47), argue that, in fact, there are hundreds of illocutionary acts in English for which it is either impossible or very odd to use a performative verb, for example *offering*, *hinting*, *boasting*

and so on. Mey (2001, 108–109) also mentions structures in which the speaker is doing what they are denying, see (19), where it would be odd to say *I (hereby) threaten you...*

19) I'm not threatening you, but if I ever see your face again around these parts...

### 1.3.2 Austin's taxonomy of speech acts

Austin (1962, 150–163) proposes five categories of speech acts – *verdictives*, *exercitives*, *commissives*, *behabitives* and *expositives*. First category, verdictives, involve someone pronouncing an official or unofficial verdict, judgement, for example, *acquit*, *convict*, *rate*, *rule* etc. (152). Exercitives are characterised by exercising of powers, rights or influence, for example, *resign*, *nominate*, *command* etc. (154–155). According to Austin (153), the distinction between these two comparable categories lies in the fact that verdictives entail an authoritative judgment intended to determine rightness or wrongness, whereas exercitives involve a decision in favour or against someone.

The third category, commissives, commit the speaker to a future action, for example, *promise*, *intend*, *plan* etc. In fact, many exercitives are, by nature, similar to commissives, because they also require the speaker to commit to doing something. (Austin 1962 155–157) Behabitives are described by Austin (151) as “a very miscellaneous group”, which includes people's attitudes and behaviour. Examples in this category include *apologise*, *deplore*, *thank* or *compliment*, to name but a few (Austin 159). Finally, expositives are utterances which introduce the speaker's opinion, arguments, or they are used to refer. These may be *affirm*, *remark*, *inform*, *define* or *argue*. (Austin 160–162)

Austin himself, however, concedes that his taxonomy is incomplete and in need of further development. Indeed, later findings by John R. Searle (1976, 8–12) and Geoffrey Leech (1983, 174–176) have identified multiple issues with his taxonomy. According to them, the major problem lies in the false assumption that illocutionary acts strictly correspond to specific speech act verbs. As Leech (1983, 175) explains, it is not possible to presume such correspondence because of the indeterminacy and scalar variability of speech acts, giving an example of *ordering* and *requesting*, which may be distinguished only by the hearer's optionality to carry out the act. Searle (1979, 9) adds that some illocutionary verbs do not express an illocutionary act as such, but only the manner in which it is performed. For example, he distinguishes between *announcing an order* and *ordering*. According to him, the verb *announce* refers only to the way in which an illocutionary act

is performed and is not, unlike *ordering*, an illocutionary act as such. Searle also questions the principles on which the taxonomy is constructed and claims that there is some overlap between the categories. For example, Mey (2001, 124) mentions that *describe* may belong to both verdictives and expositives. Considering these limitations, Searle proposed an alternative taxonomy that will be examined in the following chapter and employed for conducting the analysis.

#### **1. 4 Searle's taxonomy of speech acts**

To distinguish specific speech acts categories, John Searle first identified twelve types of differences according to which illocutionary acts can be classified. However, he mostly uses four as a basis for his taxonomy – *illocutionary point*, *direction of fit*, *expressed psychological state* and *propositional content*. (Searle 1979, 2–8) These four aspects are briefly examined below.

The illocutionary point, also called *essential conditions*, refers to the purpose of the act. For example, the purpose of a command is to get the hearer to do something, while the purpose of a statement may be to inform the hearer. The direction of fit represents the way in which the utterance relates to the physical world. To illustrate this, Searle mentions assertions and promises/requests. The role of assertions is to correspond to the world (words-to world), while promises and requests seek to bring the corresponding change in the world (world-to-words). This is illustrated in (20), where Sean's words, which constitute a promise, do not align with the current state of affairs as he is not returning to Daniel at the time of speaking. However, if he keeps his promise and returns to Daniel in the future, the state of the world will match his words.

20) Sean: I won't stop... no matter what she does... I'll come right back... again...  
and again... (Appendix B, 51)

The expressed psychological state (also *sincerity conditions*) is the speaker's attitude towards their proposition. Searle distinguishes four main types – belief (e.g. statement, declaration), intention (e.g. promise), desire (e.g. request, order) and pleasure (e.g. congratulations). Finally, the propositional content specifies the event type, its agent and temporal reference (Proost 2009, 913). For example, the propositional content



of a commissive speech act is that *S predicates a future act A of S*<sup>3</sup> (Searle 1979, 44), see (20). According to these aspects, Searle (1979, 12–20) classifies speech acts into five categories – *assertives*, *directives*, *commissives*, *expressives* and *declarations*, which are discussed further below.

Despite addressing the shortcomings of Austin's taxonomy, Searle's taxonomy is criticised for the lack of additional criteria/differences used (Mey 2001, 124) and the absence of a principled and systematic basis (Levinson 1983, 239–240), which, according to Levinson (240–241), results in his failure to capture a wider range of speech acts in his taxonomy. For this reason, a scheme by Bach and Harnish (1979, 39–55) will be used to complement Searle's taxonomy with the major focus on commissive, directive and expressive speech acts, which are the subject of the analysis. Bach and Harnish (1979, 57) composed their taxonomy giving prominence to the *speaker's attitude* (expressed psychological state), and, unlike Searle, argue that every speech act also involves the speaker's intention that the hearer has or forms the same attitude (1979, 39). For example, informing someone of something is not just expressing belief in it, but also the intention that the hearer believes it too. This also applies in cases when the speaker does not, in fact, hold this attitude, because Bach and Harnish (1979, 57) claim that compliance with sincerity conditions is not necessary for a successful performance of a speech act. Thus, the speaker may not really believe what they assert or have the intention to do something (be insincere) and still successfully perform the corresponding speech act. For example, if the speaker gives an apology which is insincere, they have successfully apologised and, in fact, intend that the hearer take their utterance as satisfying the social expectation in which an apology is expected (1979, 52). In both scenarios, whether the act is sincere or insincere, both Searle (1969, 47) and Bach and Harnish (1979, 39) concur that the accurate interpretation of the illocutionary act by the hearer is necessary for the performance of the speech act.

#### **1. 4. 1 Assertives**

Assertives (or *representatives*) involve the speaker claiming something which they believe is true. In Bach and Harnish's taxonomy (1979, 44) this category corresponds to *constatives*, however, they argue that these utterances also convey the speaker's

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<sup>3</sup> S = speaker, A = act

intention or desire for the hearer to adopt the same or a similar belief, which constitutes their intended perlocutionary effect. This conviction may be strong (*insisting*), but also weak (*suggesting*) (Searle 1979, 12–13), as seen in (21) and (22) respectively. Searle (1979, 13) also points out that it is possible to identify specific features for some assertives. For example, *boasting* indicates some interest of the speaker, see (23), where it seems that the car is somehow important to the speaker. In comparison to Searle, Bach and Harnish (1979, 42–46) offer a very detailed subcategorization of constatives based on their functional characteristics, which, however, will not be discussed here as assertives are not the subject of the analysis.

21) Daniel: Awww... He must be sad! (...) (Appendix B, 9)

22) Claire: (...) We could go to jail just for helping you! (...) (Appendix B, 30)

23) I've got a brand-new fancy sports car.

#### 1. 4. 2 Directives

As Searle (1979, 13–14) states, directives are used to get the hearer to do something which the speaker desires. Like assertives, they may range from weak (*suggesting, inviting*) to strong (*ordering*), as in (24) and (25) respectively.

24) Sean: Okay. We should go. It's getting late. (Appendix B, 20)

25) Sean: (...) Come over here! (Appendix B, 25)

Bach and Harnish (1979, 47–49) outline six categories of directives – *requestives, questions, requirements, prohibitives, permissives* and *advisories*. The first category, requestives, are utterances in which the speaker intends that the hearer (H) carries out an act (A) to satisfy the speaker's desire, as illustrated in (26), where Daniel asks Sean to draw him. The next category, questions, are, in fact, special cases of requests according to Bach and Harnish (1979, 48), because their purpose is to obtain information from the listener. This is illustrated in (27), where Cassidy, Sean and Daniel's friend, asks Daniel if he thinks that her hair is a wig. Siemund (2018, 73) also points out that the rising intonation of questions is useful to disambiguate them from assertives, see (28).

26) Daniel: (...) Hey, can you draw me as a superhero? Like, striking a pose over the canyon! (Appendix B, 53)

27) Cassidy: Ah, well... What do you think? (Appendix B, 28)

28) John sent the parcel to Mary? (Siemund 2018, 73)

Unlike requestives, for which the speaker's desire is important, requirements assume that the speaker's utterance alone provides a sufficient reason for the hearer to act, and the speaker's desire might not even be present (Bach and Harnish 1979, 48–49). This may be illustrated by the utterance *Come over here!* in Example 25, which is used by Sean, who desires and orders that his brother come to him. On the other hand, the same utterance may be used by an organiser of a contest, who simply instructs one of the contestants without placing much importance on their obedience. Requirements presume that the speaker wields some authority (e.g. physical, psychological, institutional) over the hearer, which is apparent in both scenarios.

Prohibitives share a similar characteristic, because they are requirements for the hearer not to perform a particular action. Bach and Harnish's argument for their separate categorisation is that they have a specific grammatical form and there are multiple verbs which belong in this category (e.g. forbid, prohibit, restrict), see (29), where Daniel employs the typical structure of a prohibition, *do not*, to forbid Sean from grabbing him. The authority of the speaker is also characteristic of permissives. As Bach and Harnish (1979, 49) state, they "express S's belief, and his intention that H believe, that S's utterance constitutes sufficient reason for H to feel free to do a certain action", adding that permissives are uttered in response to a request for permission or removal of an existing restriction, as demonstrated in (30), where Sean lifts the restriction that previously prohibited Daniel from having his watch.

29) Daniel: Don't grab me! (Appendix B, 34)

30) Sean: Well, you better keep this watch, then. (Appendix B, 33)

Advisories differ from the other categories in that they do not convey the speaker's desire for the hearer to take a specific action, but rather express the speaker's conviction that doing so is a good idea due to its benefits for the hearer. The speaker's belief, therefore, functions as a reason to act for the hearer, as in (31), where Karen, Sean and Daniel's

mother, who abandoned them when they were young, advises Sean to ask her about her the reasons for her abandonment. She is not making a request, which would be based on her personal desire, but only voices her belief that it would be beneficial for Sean to learn about the reasons why she abandoned him.

31) Karen: Sean, whatever you want to say to me... this is the time. Let's just get it all out in the open, see what happens. (Appendix B, 50)

### 1. 4. 3 Commissives

According to Searle (1979, 14), commissives “commit the speaker to some future course of action”, as shown in (32), where Sean commits to accompanying Daniel to break open their mother's room. Yule (1996, 54) points out that commissives can also be uttered on behalf of a whole group, as in (33).

32) Sean: Fuck it. I'll come with you... (...) (Appendix B, 29)

33) Sean: Okay... I think... It's time for us to hit the road. (...) (Appendix B, 18)

Bach and Harnish (1979, 49–51) highlight the potential presence of specific conditions under which the act may or may not be done, for example, the hearer's acceptance of the speaker's commitment, or at least not rejecting it. According to Searle (1979, 44), one of the preparatory conditions for a promise, which is a common type of commissive speech act, is that the hearer wants the speaker to perform the act, rather than just accepting it.

Bach and Harnish (1979, 50–51) identify two types of commissives – *promises* and *offers*, both of which express the speaker's obligation as well as intention to do a certain act. Promises involve the speaker obligating themselves, while offers are simply proposals for such obligations. Within the category of promises, six specific cases may be distinguished – contracting, betting, inviting, swearing, guaranteeing and surrendering, the last three of which also share features with constative speech acts, while inviting is a hybrid between a commissive and a directive speech act, as demonstrated in the following examples. In (34), through swearing, Joey, a hospital nurse, both asserts and promises to Sean that he is telling the truth (that he would help him if he could). In (35), Sean surrenders by admitting defeat (constative) and committing himself not to forcibly

proceed through the police barricade. Finally, in (36), Sean invites Daniel by requesting him to continue walking and accompany him.

34) Joey: Sean, I wish I could help you. I swear. (Appendix B, 45)

35) Sean: I... I think their story ends right here... (Appendix B, 62)

36) Sean: Let's... hit the trail! Seriously... (Appendix B, 4)

In the case of offers, it is required for the hearer to have a desire for the speaker to perform a particular action. Two specific instances are listed, namely volunteering and bidding. Due to the perceived similarity between general offers and volunteering, they will be considered as a single category. In this context, an offer denotes the act whereby the speaker commits themselves to performing a certain action for the hearer, provided that the hearer expresses a desire or willingness for the speaker to engage in that action. In (37), Daniel makes a commitment to assist Sean with his chores at the marijuana farm, anticipating that Sean will express a desire for his help. Lastly, bidding refers to the act of offering to provide something in exchange for something else, as exemplified in (38).

37) Daniel: (...) Need a hand with your own chores? (Appendix B, 36)

38) 100,000 dollars!

#### **1. 4. 4 Expressives**

Expressives convey the speaker's psychological state regarding a particular state of affairs in the propositional content (Searle 1979, 15–16). As Searle's and Bach and Harnish's classification of expressive speech acts may not adequately capture the wide range of psychological states observed in the analysed discourse, Guiraud et al.'s (2011) taxonomy will be employed as a complementary framework to identify a broader variety of expressive speech acts. Guiraud et al. (2011, 1035–1037) propose the concept of basic (e.g. being delighted) and complex emotional states (e.g. reproaching), which are expressed through assertive speech acts, however, in my analysis, I will extend their taxonomy to include speech acts expressed in interrogative and imperative structures as well. To enhance the clarity of the analysis, some categories have been merged or modified in their definitions, considering the occasional overlap. Furthermore, all expressive speech acts have been divided into two main groups: those expressing a positive psychological state and those expressing a negative psychological state.

#### 1. 4. 4. 1 Positive attitude

Expressive speech acts with a positive attitude identified by Searle (1979, 15–16) and Bach and Harnish (1979, 51–55)<sup>4</sup> encompass *thanking*, *congratulating*, *apologising*, *condoling*, *welcoming*, *bidding* (wishing) and *greeting*. Thanking, apologising, congratulating and condoling<sup>5</sup> are also mentioned by Guiraud et al. (2011, 1036–1037). These speech acts have been classified as expressing a positive attitude because they contribute to maintaining positive relationships with the hearer, demonstrate empathy, or both. Except for welcoming, which is defined by Norrick (1978; quoted in Ronan 2015), Bach and Harnish (1979, 51) relate the use of these speech acts to meeting social expectations, but also acts of courtesy. They argue that these speech acts are commonly used in social situations where their performance is often expected and, as a result, might frequently be used perfunctorily. This is also evident in the definitions which they provide for each category, as they acknowledge that the speaker may either genuinely express their emotions or simply satisfy the social expectation associated with the particular expressive speech act. For instance, the act of thanking, which conveys gratitude, is commonly expected when a person receives something, and it can be expressed genuinely or merely to fulfil the social norm of expressing gratitude in such situations. The other categories are defined below.

As Bach and Harnish (1979, 52) state, when the speaker expresses gladness about the hearer’s achievement or fortune, they congratulate, as in (39), where Sean compliments Daniel on lifting an enormous tree trunk out of the river using his power. According to Guiraud et al. (2011, 1037), the speaker also expresses admiration when complimenting. Vanderveken (1990; quoted in Guiraud et al. 2011) adds that it is possible to compliment on someone’s quality or skill (e.g. intelligence, musical ability), as illustrated in (40), where Daniel compliments himself on being a good guitar player. In this case, while it may be argued that the speech act could be interpreted as boasting, it is classified as a compliment since Daniel does not appear to be arrogant or boastful about his quality.

39) Sean: That was pretty wild when you lifted that... tree... I didn’t know you could do such... things. (...) (Appendix B, 40)

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<sup>4</sup> In the terminology of Bach and Harnish (1979), expressive speech acts are referred to as *acknowledgments*.

<sup>5</sup> Congratulating corresponds to *complimenting* and condoling corresponds to *being sorry* or *sympathising* in Guiraud et al.’s (2011) taxonomy. In this paper, the terms “complimenting” and “sympathising” will be used to refer to these particular speech acts.

40) Daniel: (...) I'm the best guitar player! (Appendix B, 13)

Apologising is the act of expressing regret for one's actions when they have caused harm to the hearer. By apologising, the speaker acknowledges their mistake or wrongdoing. (Guiraud et al. 2011, 1037) In (41), Daniel apologises for stealing Sean's watch from his room. He expresses remorse and acknowledges that his behaviour was inappropriate. The feeling of sadness is also involved in sympathising, which is the act of expressing sympathy towards the hearer in response to something unfortunate or undesirable that has happened to them (Bach and Harnish 1979, 52). In (42), Cassidy sympathises with Daniel regarding his distressing memories of the loss of his friends and father.

41) Daniel: (...) Here. Sorry I took it... (Appendix B, 33)

42) Cassidy: I'm so sorry, Daniel. (Appendix B, 39)

Guiraud et al. (2011, 1036) differentiate between two cases in which the speaker expresses sympathy to the hearer. In the first case, the speaker expresses sympathy without feeling sad about the specific event that occurred. This corresponds to the speech act of *being sorry* in their taxonomy. In the second case, the speaker not only feels sadness for the hearer but also shares in the sadness of the event itself. This corresponds to the speech act of *sympathising*. Due to the challenge of determining the speaker's exact emotional state in the analysed discourse, these two speech acts will be merged and referred to as sympathising for the purpose of simplification.

Bidding and greeting are both defined by Bach and Harnish (1979, 52–53). Bidding refers to the speaker expressing a wish or desire for the hearer to have a positive outcome or experience, as in (43), where Arthur expresses his wishes for Sean and Daniel to ensure their safety during the final part of their journey to Mexico. Greeting is simply expressing pleasure at seeing or meeting someone. In (44), Daniel is delighted to see his older friend Lyla and greets her. Finally, welcoming is defined by Norrick (1978; quoted in Ronan 2015) as an utterance in which the speaker expresses positive feelings at the arrival of the hearer.

43) Arthur: Take care, boys! (Appendix B, 59)

44) Daniel: (...) Hey! Hi Lyla! (Appendix B, 3)

Additionally, Guiraud et al. (2011, 1036–1037) mention three more speech acts classified as expressing a positive attitude: *being delighted*, *rejoicing*, and *expressing moral satisfaction*. Both being delighted and rejoicing are related to situations where the speaker attains their desired goal and experiences joy as a result. Guiraud et al. (2011, 1035–1036) seem to suggest that the only distinction between these two acts lies in the speaker's level of certainty about achieving the goal. Being delighted implies that the speaker believes they have achieved their goal but may not be completely certain. For example, the speaker expresses joy in believing that they have passed an exam, although it is based on their belief rather than confirmed knowledge. On the other hand, rejoicing indicates that the goal has already been accomplished.

To allow for a broader scope of expressions of joy, the definition of being delighted will be expanded to encompass any utterance through which the speaker conveys happiness about something, as exemplified in (45), where Daniel expresses delight at the opportunity to stay at his grandparents' house for Christmas with Sean. Non-linguistic aspects such as context, facial expressions, and prosody of the speaker are also considered to determine if the speaker is expressing delight. The definition of rejoicing will follow Guiraud et al.'s description (1035–1036), which states that the speaker engages in the speech act of rejoicing when they are happy about something for which they bear direct responsibility, as in (46), where Daniel expresses his joy over successfully creating zombie blood for his Halloween costume.

45) Daniel: We can stay? Serious? Awesome! (...) (Appendix B, 21)

46) Daniel: Sean, Sean! I'm done, look! I made zombie blood! It's... um... corn syrup and food coloring... (...) (Appendix B, 3)

Finally, expressing moral satisfaction occurs when the speaker voices his belief that they are responsible for an ideal state of affairs, as shown in (47), where Sean expresses his moral satisfaction in realising that surrendering to the police and not attempting to forcibly try to cross the Mexican border is the right course of action. An ideal state of affairs, as exemplified, is tied to the speaker's moral attitude and thus it depends on what the speaker deems morally right or wrong (Guiraud et al. 2011, 1032).

47) Sean: I do. We're doing the right thing. (Appendix B, 62)



#### 1. 4. 4. 2 Negative attitude

Expressive speech acts with a negative attitude are mainly discussed by Guiraud et al. (2011, 1035–1037): *being saddened, regretting, expressing guilt, reproaching* and *deploring*. These speech acts are classified as expressing a negative attitude due to their inherently destructive nature. They have the capacity to make the speaker feel defeated or vulnerable and can potentially undermine the existing relationship between the speaker and the hearer, creating tension in their interaction. Each speech act category is defined below.

According to Guiraud et al. (2011, 1035), the speaker is saddened if they desire an outcome which they believe is not true. For instance, the speaker experiences sadness because they believe that they have not passed the exam and desire to pass the exam. Again, to encompass a broader range of expressions of sadness, the definition of being saddened will be expanded. It will include any utterance in which the speaker conveys a sense of sadness about something, as illustrated in (48), where Daniel expresses sadness regarding the need to leave their current house in the forest and relocate to a new place. The same non-linguistic aspects that are considered for expressing joy will also be taken into account when determining if the speaker is expressing sadness.

48) Daniel: Wish we didn't have to go... I like having a house again... (Appendix B, 20)

Both regretting and expressing guilt are related to the speaker's responsibility for their actions. As Guiraud et al. (2011, 1035) explains, regretting occurs when the speaker feels a sense of responsibility and sadness for an undesirable outcome for themselves, as in (49), where Finn regrets his decision to rob Merrill, the owner of a marijuana farm, as he finds himself wounded and in the hospital as an undesirable outcome of his actions. In contrast, apologising has a negative impact on the hearer, as mentioned earlier. Similarly, if the speaker believes they are responsible for something which is not an ideal state of affairs, they are expressing guilt (1035–1036). In (50), Daniel expresses guilt as he feels responsible for using his power to kill a police officer.

49) Finn: (...) But hey... I brought this on myself... (Appendix B, 46)

50) Daniel: But! Look what happened to the policeman! Maybe this power is a curse! Or... Something! (Appendix B, 17)

Finally, the speech acts of reproaching and deploring involve criticising or expressing disapproval towards the hearer's actions. According to Guiraud et al. (2011, 1036–1037), if the hearer is responsible for something causing an imperfect state of affairs, the speaker may reproach them because they disapprove of their action, as demonstrated in (51), where Daniel expresses his disapproval as he reproaches Sean for neglecting him and spending time with other people at the marijuana farm.

51) Daniel: (...) You'd rather hang out with your new friends... (Appendix B, 34)

On the other hand, deploring occurs when the speaker expresses disappointment about something that the hearer is responsible for, but which does not involve an ideal state of affairs (Guiraud et al. 1037). As there are numerous instances where the speaker is disappointed or angry at the hearer's immoral actions in the analysed discourse, the definition of deploring will be expanded to include these situations. Thus, with the altered definition, the speaker deplores the hearer if they are responsible for an immoral action, and, at the same time, the speaker expresses deep sadness or anger about it, thereby conveying their strong disapproval. In (52), Sean deplores Daniel for angrily accusing him of neglect by spending too much time with other people at the marijuana farm, where they work to earn money for their journey to Mexico. From Sean's perspective, Daniel's behaviour is immoral, and he is deeply upset with him. In contrast, reproaching does not involve the same level of heightened emotional intensity. In this case, the aforementioned non-linguistic aspects will also be taken into consideration to determine whether a particular occurrence is categorised as an example of reproaching or deploring.

52) Sean: That's it, enough. You're being a brat. I can't say anything without you having a shit fit! We're family! (Appendix B, 38)

Finally, the last type of speech act included in the category of expressing a negative attitude is criticising. General criticising is defined by Nguyen (2005, 7) as “an illocutionary act whose illocutionary point is to give negative evaluation on the hearer's actions, choice, words, and products for which he or she may be held responsible”. Unlike reproaching or deploring, general criticising covers utterances which express a negative view without addressing the hearer's immoral action. In (53), Sean criticises Agent Flores' request for him to recount his version of the story regarding how the police officer was killed at the beginning of the game. Additionally, Nguyen's definition will be expanded to include situations where the speaker criticises something for which the hearer might not be personally responsible.

53) Sean: What? I've been telling the same fucking story for three weeks... how much longer? (Appendix B, 44)

Finally, certain categories of expressive speech acts have been omitted in this paper for various reasons. Bach and Harnish (1979, 53) mention *accepting* and *rejecting*, where the speaker expresses appreciation or lack thereof for the hearer's acknowledgment, such as saying *Thank you* in response to a compliment. These categories have been excluded due to overlap with other categories, such as thanking, and their more routine or conventional nature in comparison to the other categories they list. In terms of Guiraud et al.'s (2011) taxonomy, *approving* and *disapproving*, which, despite involving a psychological state, are considered similar to complimenting and reproaching, as they all relate to the responsibility of the hearer for an ideal or imperfect state of affairs (Guiraud et al. 2011, 1035–1036). Furthermore, the speech acts of *accusing* and *protesting* have also been omitted as they are rather considered assertive speech acts than expressive (Guiraud et al. 1037).

#### **1. 4. 5 Declarations**

The last category in Searle's taxonomy pertains to utterances which bring about a change in the world when they are uttered, first mentioned by Austin (1962, 5) in his discussion of performative verbs, see 1. 3. 1. Declarations are conventional structures which are strongly associated with particular institutions (Leech 1983, 179), because they often change the institutional status of a person or thing or create institutional rights and obligations (Bach and Harnish 1979, 111). For example, a person may be appointed or suspended, and things awarded or rejected (Bach and Harnish 1979, 111–112). Bach and Harnish (110–116) identify two types of declarations – *effectives* and *verdictives*. Effectives produce a specific institutional state of affairs, for example, resigning, vetoing, exempting, while verdictives “have official and binding consequence” within the institution in which they are produced, for example, finding a defendant guilty. Like Austin (1962, 14–15), both Searle (1979, 18) and Bach and Harnish (1979, 110) mention some conditions which must be met for a successful performance of a declaration. Searle, for example, highlights the importance of the specific positions of the speaker and hearer, such as a judge and a defendant.

Despite their inclusion in Searle's taxonomy, Leech (1983, 180–181) and Bach and Harnish (1979, 108) do not classify declarations as proper speech acts. Leech argues that they do not have a communicative purpose because, unlike the other speech acts, they directly express the illocutionary intention. In addition, they may be even considered rituals, he argues, as they must be accompanied by a physical action in order to produce a change. Bach and Harnish echo Leech's view and distinguish from communicative illocutionary acts by classifying them as conventional illocutionary acts.

## **1. 5 Direct and indirect speech acts**

This section examines the distinction between direct and indirect speech acts, which refer to two different forms of expressing speech acts. First, a direct and indirect speech act are defined and after that, prototypical examples of direct and indirect speech acts are provided within the categories of directive and expressive speech acts. Finally, Grice's Cooperative principle is introduced in order to illustrate the role of implicature in interpreting indirect speech acts.

### **1. 5. 1 Definition**

According to the so-called *literal force hypothesis* (LFH), direct speech acts presume a strong relationship between the structure and function of a speech act. This association is based on the four sentence types in English – declarative, interrogative, imperative and exclamatory, which are tied to four communicative functions (statement, question, order/request and exclamation respectively). As a result, declarative clauses are associated with assertive speech acts, interrogative and imperative clauses with directives, and exclamative clauses with expressives. (Gazdar 1981 and Vanderveken 1990; quoted in Siemund 2018) Hence, when a declarative clause is used to perform an assertive speech act, it is categorised as a direct speech act. In contrast, indirect speech acts violate the structure-function correspondence and are performed via another act, as Siemund (2018, 46) illustrates in (54) and (55). In the first example, a declarative structure is used to express a promise, while in (55), an imperative structure is used to convey a wish. Therefore, the act of promising is performed through an assertive speech act, while the wish is performed through a directive speech act. In addition to the structure-function correspondence, explicit performatives are also considered direct speech acts according to LFH (Gazdar 1981; quoted in Levinson 1983), see (56).

- 54) I will answer your email as soon as possible.
- 55) Sleep well.
- 56) I hereby apologize for what I have done. (Siemund 2018, 51)

Despite its merits, linguists have pointed out that LFH fails to provide a plausible distinction between direct and indirect speech acts. According to Siemund (2018, 47), the main drawback of LFH is its overly broad interpretation of indirect speech acts. This particularly affects commissive speech acts, typically expressed in declarative form, which, according to LFH, can only be considered indirect, as exemplified in (54). Thus Recanati (1987; quoted in Siemund 2018) argues that all indirect speech acts must match a corresponding direct speech act. Siemund (2018, 47) further explains that based on this criterion, only assertives, directives, and expressives can be considered indirect speech acts. Consequently, Siemund (46–47) classifies commissive speech acts as direct speech acts. However, he highlights an exception to this approach, which is offers (2018, 198). Offers, when expressed in the interrogative form, are categorised as indirect speech acts, because they have a corresponding direct form that uses the imperative structure, as demonstrated in (57) by Siemund (2018, 231).

- 57) Have another slice of meat.

### **1. 5. 2 Directive speech acts**

As previously stated, direct directive speech acts are performed via imperative or interrogative clauses, depending on the specific type of the act. This can be observed in the following examples: the command in (58), the request in (59), and the question in (60). These instances are considered direct speech acts as they employ an imperative or interrogative structure to express a directive speech act.

- 58) Sean: Get out of my room, Daniel. (Appendix B, 3)

- 59) Sean: Yeah... Take it easy. (...) (Appendix B, 60)

- 60) Daniel: Beaver Creek? What's that? (Appendix B, 18)

Thus, indirect counterparts of these speech acts are performed via other structures. In the case of commands and requests, declarative and interrogative clauses are used (Searle 1979, 36–39). This is illustrated in (61), where a declarative clause has the illocutionary

force of a command. Regarding requests, the interrogative structures, which are commonly employed for them, may be distinguished between questions about the hearer's ability (*Can/Could you...?*) or future possibility or desire of their acting (*Will/Would you...?*) (Yule 1996, 55–56). In (62), Sean inquires about Daniel's ability to open the door to the room, as Sean himself is tied and seeks Daniel's assistance in order to be rescued. Additionally, the word *please* can be sometimes inserted into the declarative or interrogative structure, explicitly marking the illocutionary force as a request, as illustrated by Searle (1979, 40) in (63).

61) You will do your homework immediately. (Siemund 2018, 144)

62) Sean: (...) Hey, you think you can open the back door? (Appendix B, 10)

63) I want you to stop making that noise, please.

As noted by Levinson (1983, 264), the majority of requests are expressed indirectly. This tendency can be attributed to the association of indirect requests with politeness, as explained by Searle (1985, 48). For example, by using the construction *can you...?*, the speaker refrains from assuming the hearer's ability to perform the action, unlike with an imperative form, and allows for the possibility of refusal (e.g. *No, I can't.*). Additionally, Leech (1983, 108) proposes a scale of indirectness where the level of politeness increases with the use of more indirect structures, thereby reducing the imposition on the hearer. The politeness of the structure can range from the least polite imperative form, as in (57), to a more polite question about the speaker's ability, as in (62), progressing to a question about the hearer's desire, as in (64), and finally to, perhaps, the most polite structure, which includes the word *possibly*, as shown in (65).

64) Would you mind answering the phone? (Leech 1983, 108)

65) Could you possibly answer the phone? (Leech 1983, 108)

An important aspect which affects the speaker's choice of being direct or indirect is also the power-distance relationship between the participants, as discussed by Grundy (2008,

186–187). In asymmetrical and distant relationships, indirect structures are typically preferred. However, considering the close and generally symmetrical relationship between Sean and Daniel, as well as with other characters, it is hypothesised that the majority of the identified speech acts will be in a direct form.

Questions can be indirectly performed using declarative clauses, as illustrated by Siemund (2018, 142) in (66). According to him, when a speaker formulates a declarative question, they hold a belief about a certain state of affairs and anticipate a corresponding response from the hearer (141). In the given example, the speaker assumes that the hearer did not find the object they were searching for, and the speaker anticipates the response *No, I didn't*.

66) You (really) didn't find it?

Considering special cases of directives, such as permissives or advisories, which do not generally follow the prototypical imperative structure, Siemund (2018, 140–141) suggests classifying them as direct speech acts. According to him, the illocutionary forces of these directives are derived from the modal verbs they typically employ, as illustrated in (67) and (68) by Siemund (2018, 140–141).

67) You can eat another sandwich. (permission)

68) John should submit this form on time; otherwise he will lose money. (advice)

Finally, as mentioned in 1. 4. 3, the speech act of inviting exhibits characteristics of both directive and commissive speech acts according to Bach and Harnish (1979, 51). Therefore, it is necessary to specify the structures in which this speech act can be categorised as direct or indirect. Considering its partially directive nature, I suggest that it be classified as direct when expressed in the imperative form, as it directly requests someone's presence, for example, *Come with us*. On the other hand, if it is expressed in a declarative or interrogative form, it will be considered indirect, such as *Would you like to come with us?* or *You can come with us*.

### 1. 5. 3 Expressive speech acts

According to Siemund (2018, 45–46), prototypical direct expressive speech acts, as defined by LFH, are realised through exclamatory structures. These structures convey factual information along with an affective response from the speaker (2018, 268–270). Huddleston and Pullum (2002, 919–921) distinguish between two types of exclamatory structures: *what*-exclamatives and *how*-exclamatives, which can also be verbless, as exemplified in (69) and (70), which may be considered *complaining* and *criticising* respectively. Furthermore, exclamatives can take the form of postmodified noun phrases, as shown in (71), which may be a *compliment*. Siemund (2018, 269) points out that these structures often highlight the extreme nature of a particular property, as in (69), where the speaker emphasises the extreme amount of time wasted. Additionally, as mentioned in 1. 5. 1, explicit performatives are also recognised as direct speech acts, which can also involve some expressive speech acts, such as apologies, see (56).

69) How much time we wasted!

70) What nonsense!

71) The books he reads! (Siemund 2018, 277)

In contrast, indirect expressive speech acts are realised through declarative, interrogative, or imperative structures. Since declarative structures, following Guiraud et al. (2011), have been exemplified in 1. 4. 4, only interrogative and imperative structures will be briefly addressed here. Regarding interrogative structures, Levinson (2012, 12) provides an example of *reprimanding*, as shown in (72). A similar speech act, *reproaching*, is exemplified in (73) by Siemund (2018, 198), also employing the interrogative form. Imperative structures may be used for wishes, such as *Have a safe journey!* (Grundy, 2008, 87), or as imprecations, see (74).

72) Who do you think you are?

73) Why did you throw a baseball through my window?

74) Go to hell! (Siemund 2018, 375)



#### 1. 5. 4 Grice's Cooperative Principle and theory of implicature

As Grundy (2008, 95) explains, Herbert Paul Grice, a British philosopher of language, draws a distinction between the literal meaning of speech and its intended meaning, namely natural and non-natural meaning. Grice termed this non-natural meaning *implicature*, which is particularly relevant to indirect speech acts. As Grundy (2008, 94–95) points out, implicature relies on the hearer's ability to infer meaning based on contextual factors such as the identity of the participants', their shared knowledge, the time of the utterance and so on. The concept of implicature is connected to Grice's theory that conversations generally follow a set of guidelines, which he called the Cooperative Principle and consists of four conversational maxims (Grice 1975, 45–46):

- I. Quantity
  - a. Make your contribution as informative as is required
  - b. Do not make your contribution more informative than is required
- II. Quality – try to make your contribution one that is true
  - a. Do not say what you believe to be false
  - b. Do not say that for which you lack adequate evidence
- III. Relation – be relevant
- IV. Manner – be perspicuous
  - a. Avoid obscurity of expression
  - b. Avoid ambiguity
  - c. Be brief (avoid unnecessary prolixity)
  - d. Be orderly

Grice (1975, 49) states that there are four ways of non-observance of the maxims – violating, opting out, clash of maxims and flouting. For the purpose of this paper, only flouting the maxims will be discussed, because the hypothesis is that the speakers will not observe the maxims blatantly, as they want the hearer to infer an implicature, which can only be done by flouting the maxims (Thomas 2013, 65). As mentioned, this type of implicature arises when the speaker deliberately flouts one of the maxims, but still strives to follow the cooperative principle (Cruse 2000, 372). This is illustrated in the following examples.

75) Sean: What are you doing in there, Dr. Frankenstein?

Daniel: You gave my Chock-O-Crisp to Dad. (Appendix B, 1)

76) Sean: Okay, fine, don't tell me! After all, I'm only your big brother, who looks after you and takes care of you... (Appendix B, 1)

In (75), Sean flouts the maxim of quality by referring to Daniel as *Dr. Frankenstein* even though he knows Daniel is not Dr. Frankenstein. Sean implies that Daniel is being secretive or working on something mischievous. As Cruse (2000, 372–373) adds, flouting the maxim of quality involves saying something which is not literally true, often through metaphors or hyperboles. In response, Daniel flouts the maxim of relation by not directly answering Sean's question but instead reproaching him for not giving him a chocolate bar earlier. In (76), Sean flouts the maxim of quantity by reproaching Daniel for not telling him what he is working on with the scissors. Sean implies that he deserves to know because of how kind he is to Daniel.

Finally, Yule (1996, 43–44) mentions flouting the maxim of manner, see (77), where the speaker, instead of saying the word *vet* as a whole, the speaker decides to spell out the word. By deviating from the usual manner of pronunciation, the speaker implies that her dog is able to recognise the word *vet* if pronounced properly and may misbehave as a result.

77) Ann: Where are you going with the dog?

Sam: To the V-E-T.

## **2 Language in Life is Strange 2**

### **2.1 Discourse characteristics**

*Life is Strange 2* is heavily based on dialogues between the characters, particularly Sean and Daniel. The conversation, which the characters are engaged in, is heavily affected by the surrounding context, which is typical for speech (Sindoni 2015, 33). Throughout their journey, sixteen-year-old Sean assumes the role of a surrogate parent for his younger brother, who often misbehaves. Sean must provide guidance, direct Daniel's actions, and help him navigate his special power responsibly, as he is committed to ensuring his safety and well-being. Along their journey, the brothers experience a range of emotions, both positive and negative, as they forge a close bond between each other. This aligns with Sindoni's (2015, 33) assertion that speech acts contribute to the creation and maintenance of relationships between participants. Additionally, they grapple with the loss of their father, and Sean frequently criticises Daniel for his misbehaviour. As siblings, both participants share a high degree of background knowledge, reflecting one of the key aspects of speech situations as mentioned by Leech (1983, 13).

### **2.2 Communicative functions and speech acts**

As mentioned in 2.1, the analysed discourse consists of frequent conversational interactions, associated primarily with four communicative functions – referential, emotive, conative and phatic. To examine and illustrate these in the discourse, Jakobson's (1960) scheme of effective verbal communication has been chosen. In his paper *Linguistics and Poetics*, he outlines six factors of effective verbal communication – addresser, addressee, context, message, contact and code, and relates each of them to a specific communicative function of language. For the purposes of this paper, only those functions typically occurring in this discourse are mentioned and complemented with Biber et al.'s (2007, 41–43) taxonomy of communicative functions.

#### **2.2.1 Referential function**

Jakobson (1960, 149–150) links the referential function of language to context, because, by fulfilling this function, the speaker describes and gives information. In Biber et al.'s (2007, 41–42) terminology, this is the *ideational* function of language, adding that it is often conveyed through simple declarative clauses, because their purpose is to inform. This is illustrated in (78), where Daniel explains to Sean how he uses his special power. The referential function of language corresponds to assertive speech acts.

78) Daniel: Uhhh... I don't know... I concentrate and... it just happens... (Appendix B, 22)

### **2. 2. 2 Emotive function**

The emotive function is associated with the addresser and his attitude (emotion) towards their utterance (Jakobson 1960, 150). Interjections provide a good example of utterances which have a purely emotive function, as they do not alter the denotative meaning of the utterance. Similarly, according to Biber et al. (2007, 42), the *personal* function of language encompasses the speaker's attitudes, thoughts, and emotions, as illustrated in (79), where Daniel expresses joy, because Sean gave him an early Christmas present. Thus, this function of language relates to expressive speech acts.

79) Daniel: It's... Weird. But... I like it! Early Christmas is the best! (Appendix B, 31)

### **2. 2. 3 Conative function**

The conative function of language is directed towards the addressee, as it involves the speaker eliciting a response from the hearer (Jakobson 1960, 150–151). In Biber et. al's (2007, 42) taxonomy, this function seems to correspond to the *interpersonal* function of language. In their view, this function involves some aspect of the speaker-hearer relationship in general, which is manifested through interrogative and imperative clauses. Consequently, this function of language is associated with directive speech acts, as illustrated in (80), where Sean commands Daniel to leave his room using the imperative.

80) Sean: Get out of my room, Daniel. (Appendix B, 3)

### **2. 2. 4 Phatic function**

Finally, phatic function is associated with the message, as a factor of communication. It is often conveyed through the use of ritualised formulas, which open, maintain, or close the communication, or attract the attention of the hearer. (Jakobson 1960, 355–356) Urbanová and Oakland (2002, 19) highlight that this function is connected to creating an atmosphere of sharing and togetherness, listing specific examples of it, such as greetings, thanks, apologies, see (81).

81) Finn: Sean, I know this doesn't mean shit to you now... but I am sorry... about everything. (Appendix B, 46)

While Urbanová and Oakland (2002, 19) view apologies, thanks, and greetings as conventionalised structures for maintaining social relationships, this paper considers them as expressive speech acts for they still carry a specific illocutionary force, as discussed in 1. 4. 4, and they are generally used sincerely by the characters in the analysed discourse. This is demonstrated in the example above, where Finn sincerely apologises to Sean for involving Daniel in a robbery, which resulted in Sean's eye injury and Daniel getting lost.

### **2. 2. 5 Commissive speech acts**

In addition to the functions mentioned above, commissive speech acts can be identified as another function of language. As discussed in 1. 4. 3, commissive speech acts involve the speaker making a commitment to a future course of action, as shown in (82), where Daniel promises to destroy mushrooms on a tree trunk as part of his power training.

82) Daniel: Dude, I'll blow the shit out of that! (Appendix B, 38)

The outlined functions of language, as Jakobson (1960, 353) notes, are not mutually exclusive. Therefore, it is possible for an utterance to serve multiple functions at once, as in the utterances in (83), which demonstrate the simultaneous presence of two functions – referential and emotive. The referential function is related to Daniel giving information about his actions, while also expressing joy about being at a Christmas market and spending time with his close friend Chris, reflecting the emotive function.

83) Daniel: I'm on a secret mission with my friend! It's very dangerous! (Appendix B, 28)

### 3 Analysis

The goal of this thesis is to investigate the use of directive, commissive and expressive speech acts in the game *Life is Strange 2*. The analysis centres primarily on the context and form of speech acts, while also considering flouting the maxims of Grice's Cooperative Principle, which gives rise to implicatures. Furthermore, speech acts are examined within larger units known as speech events, because in most cases, a request, for example, is not performed via a single speech act, but rather involves more speech acts performed within one conversational interaction. (Yule 1996, 57)

The hypothesis is that the majority of occurrences will consist of expressive and directive speech acts. Expressive speech acts are likely to prevail due to the game's central theme of family and brotherhood, specifically demonstrated by the strong bond between Sean and Daniel. Directive speech acts are also expected to occur frequently as a result of the asymmetrical relationship between Sean and Daniel, as Sean frequently provides guidance to his younger brother. It is also anticipated that indirect speech acts will prevail among expressive speech acts, mainly in the form of declarative structures, while direct speech acts will be common for directive speech acts due to the close relationship between them.

For the analysis, a corpus of 62 conversational interactions consisting of 636 occurrences of speech acts was created. It is worth noting that the total number of speech acts compiled is higher than usual because each conversational interaction typically includes a considerable number of speech acts and selecting a smaller number of interactions may not sufficiently reflect the overall distribution of speech acts throughout the game's discourse. The corpus can be found in the Appendix B. A speech act is considered an utterance with a specific illocutionary force, which may consist of one sentence or a sequence of sentences, depending on context. The identified occurrences have been divided into five categories: Directive speech acts, Commissive speech acts, Expressive speech acts, Combination of directive and expressive speech acts and Combination of commissive and expressive speech acts according to their illocutionary point. Directive speech acts prompt action, commissive speech acts show commitment to performing an action, and expressive speech acts reflect the speaker's psychological state, such as joy or guilt. However, some speech acts in the corpus combine two types of illocutionary points, leading to two categories that include these occurrences. These broad categories have been further subdivided into specific speech act categories based on their specific

illocutionary force, as defined in 1. 4. 2, 1. 4. 3, and 1. 4. 4. To determine the specific illocutionary force, the speech acts in the major categories were also analysed based on non-linguistic aspects such as context, facial expressions, and prosody of the speaker, as suggested by Grundy (2008, 89). For each category, examples of corresponding speech acts are given and examined in detail in terms of form, function and context. The analysis of speech events and flouting of the maxims of the Cooperative Principle is included at the end of the analysis of expressive speech acts due to the prevalence of psychological states across nearly all occurrences of directive and commissive speech acts as well. The differentiation between direct and indirect speech acts is based on the literal force hypothesis, with some exceptions, as discussed in 1. 5. Generally, commissive speech acts are considered direct, except for offers which are categorised as indirect speech acts in interrogative form. Similarly, permissives and advisories within directive speech acts are classified as direct when expressed in their typical declarative structure containing a modal verb. Additionally, inviting is classified as direct when expressed in the imperative form because it partially functions as a directive speech act.

It is important to note that in this story-based game, player choice is featured through Sean, allowing the player to choose what Sean says or does at times. This, of course, also affects the utterances he elicits from Daniel and other characters, even later in the storyline. Most choices in the game are governed by two metrics – morality and brotherhood (Life is Strange Wiki 2023). Morality increases if Sean avoids committing crimes and decreases if Sean makes unlawful or immoral decisions (e.g. stealing in the shop vs. not stealing). Brotherhood increases if Sean is supportive of Daniel and makes decisions that Daniel approves of and decreases if he is harsh and neglectful (e.g. talking with Daniel about his anger vs. not discussing it). The impact of these metrics on the conversation is illustrated in (84) and (85) (Life is Strange 2 Wiki 2023).

84) Sean: You tidy the mess in our room, and I take care of the laundry. Cool?

Daniel: Yeah, sure... It sucks... (high morality) *or*

Daniel: Again? We always have to clean everything! I don't wanna! (low morality)

85) Sean: Yes, I know. But we have to keep a low profile, got it? For the millionth time... Just wait here for a few minutes and don't do anything. Nothing.

Daniel: I won't! Swear... (high brotherhood) *or*

Daniel: Jeez, I heard you for the millionth time! (low brotherhood)

The identified occurrences of speech acts in the corpus were drawn from my personal gameplay, which mostly opts for high-morality and high-brotherhood actions and utterances. However, it is important to note that some choices in the game present a dilemma between setting a moral example and strengthening the bond between the brothers. In summary, it should be taken into consideration that the language output of Sean, Daniel and other characters may somewhat vary depending on the choices made, resulting in potentially different outcomes in the analysis.

### 3. 1 Major categories

Considering the major categories of speech acts, expressive speech acts form the majority of occurrences, as illustrated in Chart 1. Following closely behind is the combination of directive and expressive speech acts, while directive speech acts alone make up only 11% of the occurrences. In contrast, commissive speech acts, whether accompanied by an expressed psychological state or not, are relatively infrequent.

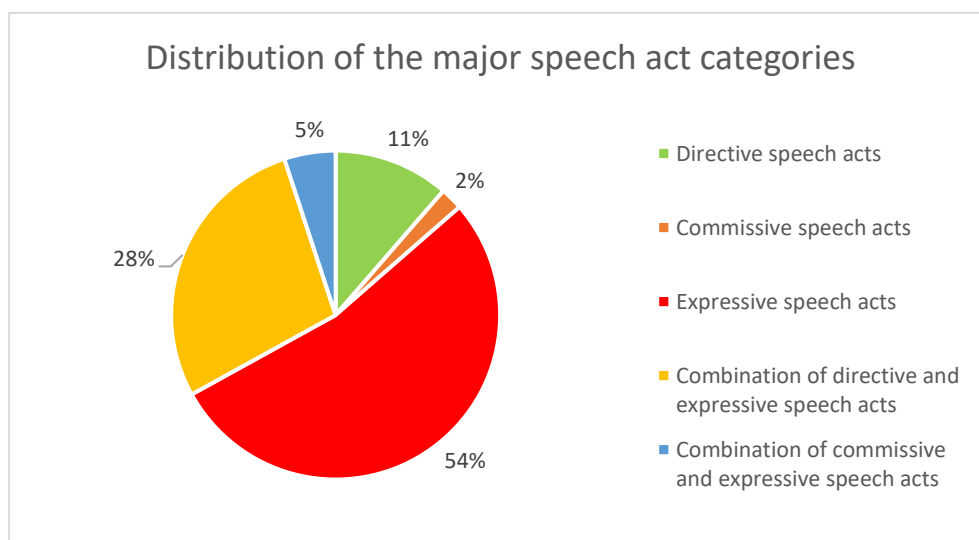


Chart 1 – Distribution of the major speech act categories



The high prevalence of expressive speech acts in the game aligns with the game's central themes, which focus the strong bond between Sean and Daniel, their exploration of different environments, the formation of new relationships, as well as the challenges of coping with loss and grief. These themes elicit a range of emotions, resulting in both positive and negative expressive speech acts. For example, Sean offers emotional support to his younger brother during their long and difficult journey, while Daniel often resists Sean's rules, who is concerned for his safety. Furthermore, the high presence of psychological states even within directive and commissive speech acts further demonstrates the emotional involvement of the characters in, for example, offering guidance, assistance, and addressing disruptive behaviour. The prevalence of these actions is the primary reason for the significant number of directive speech acts observed in the discourse. Sean's role as a caretaker and mentor to Daniel necessitates the frequent use of directive speech acts to guide and support him throughout their journey. Commissive speech acts are infrequent in the discourse of the game due to its focus on Sean and Daniel navigating their current circumstances, being on the run, and taking care of themselves in the present moment, which limits the occurrence of commitments or promises for future actions.

### 3. 1. 2 Expressive speech acts

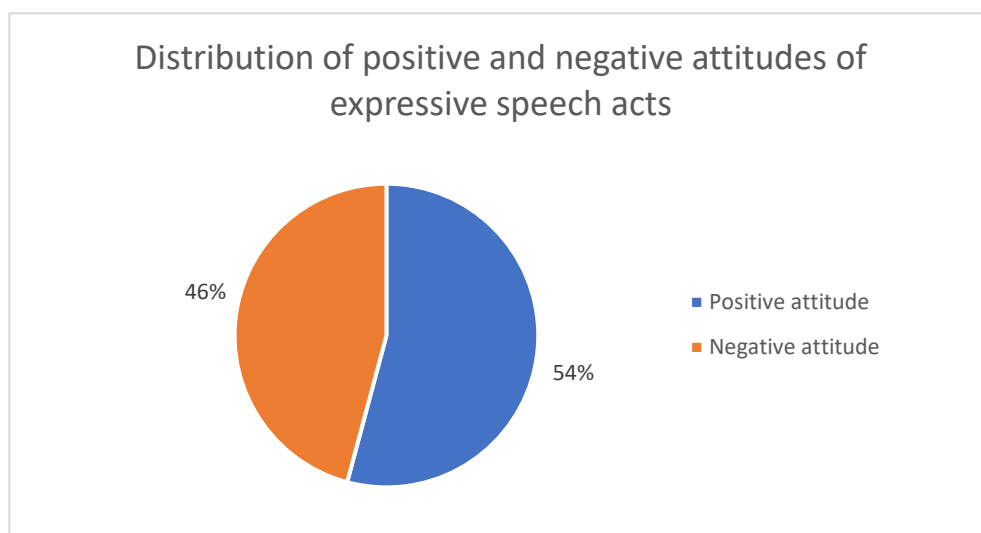


Chart 2 – Distribution of positive and negative attitudes of expressive speech acts

This section is devoted to the analysis of expressive speech acts, which have been analysed as two categories according to the type of attitude which they carry – positive attitude and negative attitude, as proposed in 1. 4. 4. Repeated here for convenience, the speech acts expressing a positive attitude include *thanking, complimenting, apologising, sympathising, welcoming, bidding (wishing), greeting, being delighted, rejoicing, and expressing moral satisfaction*. Additionally, as a result of the analysis, a new category, called *expressing closeness*, has been identified and classified as expressing a positive attitude. On the contrary, *being saddened, regretting, expressing guilt, reproaching, deploring, and criticising* were classified as negative attitudes. Furthermore, as a result of the analysis, three new categories, namely *expressing worry, expressing shock, and being scared*, have been identified and categorised as expressing a negative attitude. Chart 2 below shows the distribution of both types of attitudes with positive attitudes being slightly more frequent than negative attitudes. Regarding their form, the overwhelming majority of the expressive speech acts are indirect, mainly in the form of declarative structures. The only exception is the category of thanking, which is predominantly conveyed in a direct form, using a performative structure.

This even distribution may be explained by the presence of two contrasting features of the game. As mentioned, the story of the game puts a lot of emphasis on close family bonds as well as fostering positive connections with other characters, which is reflected in the high number of positive attitudes. On the other hand, there is a significant amount of resistance and conflict that emerges throughout their journey, challenging Sean and Daniel and putting their relationship to the test. This resistance and conflict prompt the characters to frequently resort to various forms of criticism in order to address and overcome these obstacles. Additionally, given the game's focus on personal growth and navigating loss, Sean and Daniel often express sadness as they grapple with the emotional pain stemming from the absence of their loved ones. In addition, the characters frequently modify their intonation to support many of the illocutionary forces, such as being delighted, rejoicing, complimenting, being saddened, deploring, expressing shock, and expressing fear, which aligns with Grundy's (2008, 89) assertion that speakers occasionally offer contextual cues. Below, the specific speech act categories associated with positive and negative attitudes are examined in more detail.

### 3.1.2.1 Positive attitudes

Chart 3 shows the distribution of positive attitudes within expressive speech acts. It is evident that the dominant function of expressive speech acts with a positive attitude is to convey joy, as observed through the frequent use of speech acts of *being delighted* and *rejoicing*, which together account for 36% of the occurrences. Other notable categories include *complimenting* and other categories, which occur with relatively equal frequency, namely *thanking*, *sympathising*, *apologising*, and *expressing closeness*.

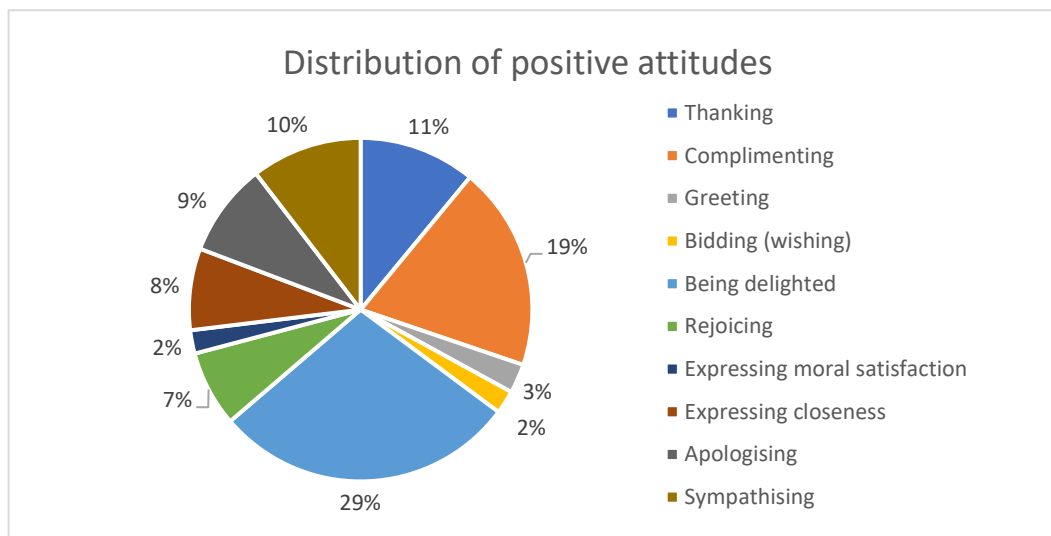


Chart 3 – Distribution of positive attitudes

The frequency of expressing joy, compliments, thanks, and closeness in *Life is Strange 2* can be attributed to the game's emphasis on close relationships and fostering positive connections between characters. This supports the notion that the characters in the game tend to use expressive speech acts genuinely and authentically, which contradicts Bach and Harnish's (1979, 51) argument that these speech acts are commonly employed in social situations and used perfunctorily. The prevalence of expressing joy is due to Daniel and Sean's appreciation of the different environments and people they meet on their journey, but also the characters' strong bonds in general, encouraging them to be open and share their joy with one another. Compliments and thanks are also frequent as they contribute to the development of strong connections, not only between Sean and Daniel, but also between Sean and other characters, reflecting the game's emphasis on fostering close relationships. Compliments serve as simple but powerful tools to foster such bonds in everyday life. On the other hand, expressing closeness is not as common due to its association with heightened emotional intensity, typically occurring during intense moments, which arise less frequently in the game's narrative. In addition, the infrequent

use of wishes may be explained by the perception that wishes are more distant and impersonal, while compliments, being more personal and intimate, are preferred in fostering close relationships. Finally, sympathising and apologising are not common for different reasons. As for sympathising, Daniel, being its main recipient, tends to recover quickly from his occasional struggles and emotional pain, and maintain a positive outlook in the present, which results in sympathy being directed towards him less frequently. In terms of apologising, Sean and Daniel's generally supportive relationship and mutual care, including a positive relationship to other characters, result in a low occurrence of hurtful behaviour that would necessitate frequent use of apologies.

### **Being delighted and rejoicing**

This section examines the speech acts of being delighted and rejoicing together, as they both serve the illocutionary point of expressing joy. As stated in 1. 4. 4. 1, the key difference between them is that rejoicing entails the speaker taking direct responsibility for their state of happiness. Daniel is the character, who most frequently expresses joy, accounting for appr. 58% of the occurrences. His sources of joy may be divided into various categories, with no single category significantly outweighing the others. However, the most frequent source of his joy is related to nature, the outdoor environment, or animals. In (86), he directs Sean's attention to a full moon during their camping trip and expresses his delight in its presence. Similarly, in (87), he discovers a stray puppy at a petrol station, expresses his delight in finding it, and expresses a desire to bring it along with them.

86) Daniel: Look! A full moon! Ooowooooo! (Appendix B, 7)

87) Daniel: Umm, what's that? Ooooooh, a puppy! What's your name, huh? You're soooo cute! Awww, you want to come with us? Aw... (Appendix B, 9)

Daniel's other expressions of joy encompass various aspects of his life, including personal achievements and progress, relationships and interactions with close individuals, and participation in festive occasions. The majority of occurrences of the speech act of rejoicing are centred around his own accomplishments and growth. In (88), Daniel is pleased and proud of himself for walking a long distance while camping with Sean. In (89), he experiences happiness upon being reunited with Sean after a long time, who had

been searching for him. Daniel's expressions of joy which are related to participating in festive occasions are illustrated in (90), where he expresses delight over Sean giving him a permission to go to the Christmas market with his friend Chris. It is important to note that these categories are not always distinct, and Daniel may experience joy in multiple aspects simultaneously. In the case of (90), it is reasonable to assume that he also expresses joy about the opportunity to spend time with his friend Chris.

88) Daniel: Really? Really? I bet Dad would be too! (...) (Appendix B, 4)

89) Daniel: Sean! You came back! I knew it! (Appendix B, 49)

90) Daniel: YES! Can't wait to see all the decorations! (...) (Appendix B, 26)

Sean and the other characters account for the remaining occurrences of these speech acts, each comprising approximately 20% of the total. In Sean's case, his expressions of joy primarily revolve around his family and close relationships, for example, their kind and generous behaviour. This is evident in (91), where he expresses his delight about his mother re-establishing contact with him and Daniel and providing assistance following the incident involving Lisbeth, a manipulative reverend who held Daniel captive and away from Sean, and the subsequent burning of her church while attempting to save Daniel.

91) Sean: You actually helped us. Gave us a place to recharge and lay low...  
(Appendix B, 57)

Examining the form of the occurrences in this category, a significant number of them take the form of exclamations, which convey excitement and enthusiasm. They often involve the use of evaluative adjectives like *awesome*, *cool*, *amazing*, or positive responses such as *yeah* and *yes*, as in (90). These linguistic expressions demonstrate that the characters have a strong desire to openly express their joy and enthusiasm. It seems that Daniel's inclination to express his emotions to Sean and his playful, less serious character are factors that contribute to his tendency to express his joy more frequently than Sean. In contrast, Sean, being the older brother and surrogate parent, focuses more on taking care of Daniel and protecting him. As a result, he may not express his joy or be playful as often.

## Complimenting

Compliments primarily target Daniel (appr. 51%) and Sean (40%), with three instances where compliments are directed at both of them. Predictably, Sean is the one who mainly compliments Daniel, while the majority of compliments directed towards Sean come from other characters. Daniel receives compliments mainly regarding his personal growth and development. These compliments are often tied to two specific aspects. Firstly, they acknowledge Daniel's progress in perfecting his telekinetic power, as exemplified in (92), where Sean compliments Daniel on his advancement after their training session. Secondly, compliments are given to Daniel for becoming an independent and resilient individual, as seen in (93), where Karen compliments both of them for their persistent determination, resilience, and independence and their decision to live in their father's hometown in Mexico.

92) Sean: You did awesome today Daniel. I'm really proud of you. We've been practicing for just a few weeks, but... your progress is... crazy. (Appendix B, 15)

93) Karen: (...) ...and I'm proud of who you are and... where you're going. (Appendix B, 57)

In addition to his personal growth, Daniel also receives compliments for his creative expression and positive behaviour towards others, although these instances are less frequent. In (94), Sean compliments Daniel on a large drawing he has made of his close friend Chris, recognising his artistic talent. Furthermore, in (95), Sean compliments Daniel for successfully fleeing the petrol station owner, who is holding Sean captive, highlighting his ability to assist Sean in their escape.

94) Sean: Hey, your Captain Spirit drawing was awesome! (Appendix B, 54)

95) Sean: Hey, enano. You're doing great! You totally fooled them! Thanks to you... we have a chance of getting out of here. (Appendix B, 10)

Likewise, Sean receives compliments primarily for his personal character development and growth, as well as for his drawings, which serve as his creative outlet. In (96), his father compliments him on his ability to become an independent and mature individual, capable of leading his own life separate from his father's. In (97), Cassidy compliments Sean on his drawing of the camp, specifically highlighting her presence in the artwork.

- 96) Esteban: I have total faith in you, Sean. You're a Diaz. You were born to roam.  
And find your way home. (Appendix B, 47)
- 97) Cassidy: (...) Well I could never draw like that. What's your secret? (Appendix B, 37)

Predictably, the majority of occurrences in this category include evaluative language expressing praise and admiration, such as *great, awesome, pretty wild, next level shit* and other similar expressions, as in (92), (94) and (95). Additionally, positive feedback and words of encouragement, such as *I'm really proud of you, don't stop drawing ever, and be smart*, are also commonly used. The reason why Sean and Daniel receive the overwhelming majority of compliments lies in the central themes of the game – supporting others, nurturing close relationships, and promoting self-expression. Sean's role as an older brother is primarily focused on supporting Daniel's development into an independent and resilient individual, as he finds himself without any parental figures in his life for the majority of their journey. In addition to providing emotional support and guidance, Sean's role also involves helping Daniel harness and improve his power. As Daniel discovers his ability, Sean takes on the responsibility of teaching him how to control and use it effectively. Sean's strong commitment to supporting Daniel also stems from his realisation that he mistreated him in the past and hopes to improve their relationship. Compliments directed at Sean further emphasise the aforementioned themes. Daniel and other characters acknowledge Sean's personal growth, recognising his journey towards becoming a more mature and self-sufficient individual in the difficult circumstances which he and Daniel find themselves in. Additionally, Sean's artistic skills, reflected in his drawings, receive appreciation from Daniel and others, serving as a form of self-expression. Through their compliments, they also demonstrate their close relationship with him. In general, by complementing each other, the characters strengthen their bonds and encourage each other.

### **Thanking**

The analysis of the speech act of thanking has shown that Sean is by far the most frequent recipient of thanks throughout the game (65%), with his younger brother Daniel thanking him in the overwhelming majority of times. Daniel, at the same time, is also the most frequent giver of thanks. His thanks predominantly are associated with being provided

emotional support or guidance in perfecting his telekinetic abilities. In (98), Daniel expresses his appreciation to Sean for allowing him to keep the watch he took from his room. This act of generosity demonstrates Sean's close bond with his brother and his decision to treat him with kindness. Similarly, in (99), Daniel expresses gratitude towards Sean for complimenting his rapid progress in developing his telekinetic power. Sean's recognition of his personal growth boosts Daniel's confidence.

98) Daniel: Wow! Thanks, Sean, this is sooo cool! (...) (Appendix B, 33)

99) Daniel: Thank you, Sean. I couldn't have done it without your help. (Appendix B, 15)

The other notable recipients of thanks, although less frequent, are Daniel and Karen, with each accounting for approximately 15% of the occurrences. In the case of Daniel, Sean expresses his gratitude primarily for Daniel's compliments on his drawings, recognising Daniel's admiration for his artistic skills, as seen in (100). Karen, on the other hand, receives thanks from Sean for providing him and Daniel with refuge in a remote settlement following the incident with Lisbeth. In (101), Sean expresses his gratitude towards Karen for her support and the safety she offers by allowing them to stay in the settlement.

100) Sean: Thanks, dude. (Appendix B, 29)

101) Sean: Well, thanks for bringing us here. (Appendix B, 56)

The reason why Sean receives the overwhelming majority of thanks, mainly from Daniel, is due to his role as the primary source of support and guidance for Daniel, which, in return, leads to Daniel's frequent expressions of gratitude. Daniel's appreciation for Sean's efforts further strengthens their bond as brothers. On the other hand, Sean, being the older brother and acting as a parent figure, does not need as much assistance from Daniel and, as a result, it is less common for him to express gratitude to him. Additionally, due to the brothers' frequent movement from one place to another, the opportunities for other characters to provide assistance or support are relatively limited. This is why they receive fewer expressions of thanks compared to Sean, who consistently remains by Daniel's side and plays a central role in his life.



## Sympathising

In terms of expressing sympathy, the primary character who conveys it is Sean, accounting for approximately 74% of the occurrences. Sean directs his sympathy exclusively towards Daniel, as it is often related to his grief and emotional pain associated with the absence or loss of people close to Daniel, as well as situations that have the potential to strain or disrupt their relationship. In general, Sean's empathy provides emotional support to Daniel for his negative feelings. In (102), Sean sympathises with Daniel's sadness and longing for his friends in Seattle, who he left behind after they fled. Additionally, he acknowledges Daniel's feelings of guilt for lying to Chris about his supposed superpower and accepts his sorrow over the deaths of their father and their puppy. Similarly, in (103), Sean expresses sympathy for Daniel's sadness regarding the prospect of being separated, as they make the difficult decision to surrender to the police due to a barricade blocking the Mexican border, where their father's hometown is located.

102) Sean: Hey, I'm sorry about your... bad memory. (Appendix B, 40)

103) Sean: It's gonna be all right. (...) (Appendix B, 62)

The other characters also contribute to the expression of sympathy, albeit less frequently than Sean (26%). Their expressions of sympathy are directed towards both Sean and Daniel, with one occurrence involving both of them. In the case of Daniel, the other characters express sympathy for similar reasons as Sean. They empathise with his feelings of sadness, guilt, and loss. Regarding Sean, the other characters express sympathy for the emotional burden he carries due to the death of his father and the difficult circumstances he has faced as a result of him fleeing from the police. In (104), Brody, an online travel journalist, who assisted them in fleeing from the aggressive petrol station owner, offers Sean sympathy, recognising his feeling of devastation and the self-blame he carries for his father's death.

104) Brody: Hey, it's gonna be all right... Take a deep breath... Listen, it's not your fault. You don't have control over all this stuff. You can't blame yourself for everything that happens in this world. You're gonna be okay, Sean. (Appendix B, 12)

Common expressions used by the characters in this category are related to their understanding of the pain of the hearer, such as *that's hard, you're not alone*, support for a better future, such as *you're gonna be okay, it's gonna be alright*, as in the examples above, acknowledging of lack of control, such as *it's not your fault*, or expressions of togetherness, for example, *I'm with you, I hear you*. Due to the absence of their parents, Sean takes on the role of providing emotional support to Daniel throughout their journey, which is why he expresses sympathy the most, as Daniel often experiences emotional pain. Sean's maturity and emotional development enable him to recognise and empathise with Daniel's struggles. On the other hand, Daniel does not provide any sympathy to Sean for two reasons. First, as a result of Sean's advanced emotional development, Sean does not openly express his negative feelings as frequently as Daniel does, which provides less opportunities for offering sympathy. Secondly, the age difference between the two siblings also plays a role. Daniel, being younger and less experienced, may not possess the same level of emotional understanding and capacity to sympathise with Sean's emotions.

### **Apologising**

As explained in 1. 4. 4. 1, apologising involves the speaker expressing regret for having harmed or caused inconvenience to the hearer. In the occurrences identified, the character who apologises the most is Sean (50%), and he directs his apologies mostly to Daniel. He primarily expresses remorse for emotionally mistreating Daniel, and neglecting him for the purpose of spending time with other people. In (105), Sean expresses deep remorse for his past actions, particularly when he treated Daniel poorly and specifically ordered him to leave his room, which ultimately resulted in Daniel getting into a conflict with their neighbour and their father's death. In (106), Sean apologises to Daniel for spending time with other people at the marijuana farm instead of spending quality time together.

105) Sean: You know, that day... in Seattle... The day Dad was shot. I think about it every day... and I would give anything to change what happened... but I can't. I'm sorry for my mistakes... I tried my best, I swear. (Appendix B, 62)

106) Sean: I know, I haven't been around a lot lately... (...) (Appendix B, 38)

The second most frequent giver of apologies is Daniel (31%), while the other characters account for only three occurrences. Daniel mainly apologises for disobeying Sean, as it often results in inadvertently causing harm to him, as illustrated in (107), where Daniel apologises to Sean for getting involved in Finn's plan to rob Merrill despite Sean forbidding it and causing injury to Sean's eye.

107) Daniel: Did that happen at the farm? Because of... me? I'm so sorry...! I'm sorry... (Appendix B, 49)

In terms of their form, the instances within this category demonstrate the characters' recognition of the consequences of their words or actions, as well as their ability to empathise with the feelings of others. Examples include phrases such as: *I know this doesn't mean shit to you now... but I am sorry, I didn't mean it like that, I know, I haven't been around a lot lately...*, as in (106), or *I didn't mean to freak*. Sean and Daniel being the most frequent givers of apologies to each other may be explained by their close relationship and genuine care for each other. Despite their occasional conflicts or actions that harm their relationship, they prioritise maintaining a strong bond. For Sean, his apologies stem from a realisation of his past mistreatment of Daniel and, as a result, he seeks to demonstrate his love and care for his younger brother. On the other hand, Daniel's apologies arise from his growth and desire for independence, sometimes leading to hurtful behaviour. While he may sometimes disobey Sean, he ultimately realises the importance of their relationship and expresses remorse for his behaviour.

### **Expressing closeness**

The analysis of the corpus has revealed the presence of a speech act category termed *expressing closeness*. This speech act involves utterances where a character overtly conveys their close emotional connection to another character, with familial love being a common theme. The relatively significant occurrence of this speech act can be attributed to the game's primary theme, which emphasises fostering a positive brotherly bond. Although the occurrences included in this category may appear to be assertive speech acts, they are classified as expressives because of their pronounced emotional component.

Predictably, the most common characters expressing closeness are Sean and Daniel, mostly to each other and sometimes these expressions are reciprocated. The character's expressions of closeness vary depending on the circumstances. For instance, the characters express closeness in heated and emotional situations which might lead to their separation from each other, as in (108), where, during a confrontation with Lisbeth and Nicholas, who have Daniel captive, Sean expresses his brotherly love by trying to persuade Daniel that Lisbeth is not trustworthy and is manipulating him. Despite Daniel's doubts, Sean endures Nicholas' repeated physical assaults and remains determined to win Daniel's trust. Another situation in which Sean or Daniel express closeness is when Sean alleviates Daniel's feelings of remorse, see (109), where Sean assures Daniel that he loves him despite his disobedience and involvement in the robbery at the marijuana farm, as Daniel expresses concern about Sean's injured eye. Finally, they may express closeness in situations where they just enjoy each other's company and no negative feelings are present, as in (110), where Sean and Daniel enjoy being together at the campfire.

108) Sean: I love you, Daniel... (Appendix B, 51)

109) Sean: I love you, no matter what happens, you hear me? (Appendix B, 52)

110) Daniel: Diaz brothers! Always! (Appendix B, 52)

In terms of their form, the occurrences within this category frequently contain the word *love* as a means for the characters to express their profound affection for one another, but other phrases like *Dude, WE ARE the wolves... Oowoooo...!*, *Diaz brothers! Always!*, also highlight the strong bond, as demonstrated in the examples above. Sean and Daniel are the primary characters who predominantly express closeness due to the central focus of the game on their intimate brotherly relationship. In addition, being fugitives on the run exposes them to danger and separation, which prompts them to exhibit their genuine love and deep connection to each other.

### **Other categories**

The remaining categories, such as greeting, bidding (wishing), and expressing moral satisfaction, have fewer occurrences, ranging from four to five instances. In terms of greeting, both Sean and Daniel engage in this speech act. Sean only greets Daniel, while Daniel only greets other characters he encounters. For instance, in (111), Sean greets

Daniel upon seeing him doing homework and playfully alludes to Daniel's complaints about it. In (112), Daniel meets Cassidy at the Christmas market for the first time and greets her.

111) Sean: Hey, Mister Pout. (...) (Appendix B, 23)

112) Daniel: (...) Oh, hi... (...) (Appendix B, 28)

In terms of bidding or wishing, Sean expresses his care and affection for Daniel through two instances. In (113), Sean wishes Daniel a good night, showcasing his concern for Daniel's well-being. Other characters, on the other hand, direct their wishes towards both Sean and Daniel, often expressing their concern for their safety. This is demonstrated in (114), where Karen wishes them a safe journey as they are about to embark on the last part of their journey to the Mexican border.

113) Sean: (...) Sleep tight. Little cub... (Appendix B, 22)

114) Karen: Stay safe! (...) (Appendix B, 59)

Finally, expressing moral satisfaction typically involves the speaker, often Sean or Karen, feeling proud of their actions or decisions that prioritise the protection and well-being of Sean and Daniel. For example, in (115), Sean expresses his belief that he did the right thing by physically defending Daniel from their aggressive neighbour Brett, who intended to harm Daniel. Daniel, on the other hand, contributes to this category with only one occurrence, where he confidently asserts that he made the appropriate choice by bringing the stray puppy from the petrol station along with them, as shown in (116). Daniel's utterance could also be classified as *being delighted*, however, in this case, the primary illocutionary force appears to be moral satisfaction.

115) Sean: Yeah... Well. He had it coming. (Appendix B, 8)

116) Daniel: What? We saved her! We're heroes! (Appendix B, 11)

### **3. 1. 2. 2 Negative attitudes**

Chart 4 displays the distribution of negative attitudes of expressive speech acts and demonstrates that the majority of instances (57% combined) fall under the category of critique, encompassing *criticising*, *deploring* and *reproaching*. The only other prominent category is *being saddened*.

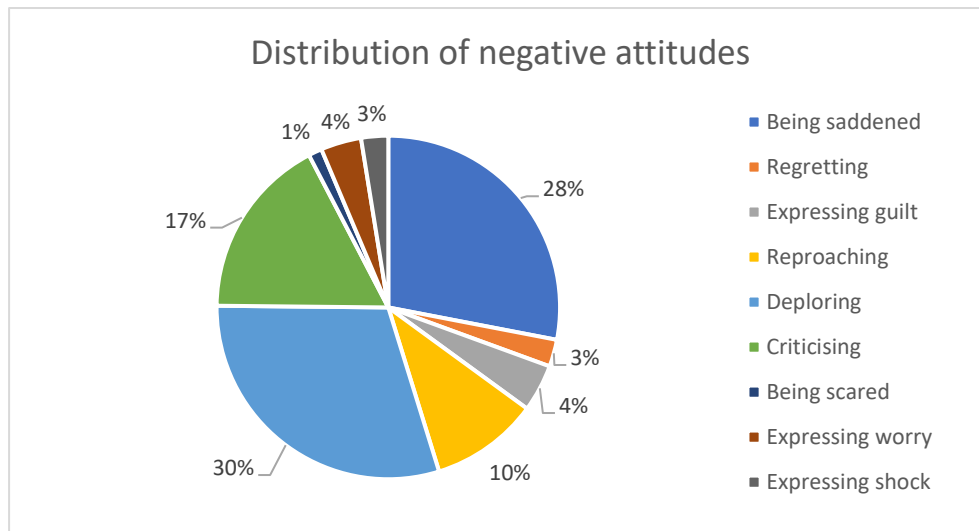


Chart 4 – Distribution of negative attitudes

The prevalence of expressing criticism, compared to other speech acts, is driven by the characters' concern for Daniel's safety, given his vulnerability and tendency to engage in behaviour the danger of which he does not fully comprehend. They feel the need to consistently discourage such behaviour to protect him. Daniel's limited understanding of Sean's actions or him directing his actions, which are necessary for their safety and continuation of their journey, also leads to frequent critiques. In contrast, expressing worry is rare, as it lacks the impact of criticism in deterring dangerous actions and carries a lower emotional intensity, given the high intimacy of their relationship. The second most common category is *being saddened*, reflecting the emotional pain and sense of absence experienced by the brothers due to the death of their father and breaking contact with other people while on their journey. Expressing guilt and regret occurs less frequently, as Sean and Daniel generally strive to move forward from these painful events and instead focus on taking control of their lives and improving their relationship, although moments of sadness still occur. Finally, expressing shock and fear is infrequent due to the game's emphasis on the characters' emotional growth, personal journey, and challenges, rather than relying on shocking plot twists or events.

As discussed in 1.4.4.2, the general speech act of criticising is differentiated from more specific types of criticising for the purpose of this analysis. While deploring and reproaching involve criticising the hearer's immoral actions as considered by the speaker, general criticising involves a negative evaluation of the hearer's actions and choice with

little to no regard to immorality. In addition, because the only difference between deploring and reproaching is that deploring involves a heightened emotional intensity (mainly sadness and anger), these two speech acts are analysed together and, as such, are the most frequent category identified within expressive speech acts with a negative psychological state.

### **Deploring and reproaching**

Sean emerges as the primary character who engages in the acts of deploring and reproaching within the game, accounting for 41% of the occurrences. However, it is worth noting that his deploring takes precedence over reproaching in the majority of cases. Unsurprisingly, Sean's deploring is primarily directed towards Daniel, but he also expresses this sentiment towards other characters, including his close friend Finn and mother Karen. With regards to Daniel, Sean's disapproval is mainly caused by the misuse of his telekinetic abilities or his disruptive behaviour and disregard for rules, which often stems from his lack of understanding and appreciation that Sean tries to protect him. In (117), Sean deploras Daniel for using his power while playing with his friend Chris, even though Daniel did not explicitly reveal his power to him, but instead made Chris believe that he has the ability. Sean is generally upset with Daniel because he wants to ensure that he only uses his power when necessary, as he fears it could attract unwanted attention and put both of them in danger. In (118), he reproaches Daniel for taking the puppy from the petrol station despite Sean telling him they cannot take it with them, because it is a big responsibility.

117) Sean: Dude, what the fuck are you doing? I can't believe it... How many times do we have to keep going over the rules? (Appendix B, 27)

118) Sean: (...) Come on, I'm not stupid. Daniel... (Appendix B, 11)

In terms of Sean reproaching or deploring other characters, his main targets are his friend Finn and Karen, as mentioned. He deploras Finn for using Daniel to rob Merrill, highlighting the betrayal and unethical nature of his actions. Additionally, he deploras his mother for abandoning him and Daniel when they were younger, expressing his disappointment and resentment, as illustrated in (119).

119) Sean: Cool plan, Mom. You hurt Daniel way worse. He thought you took off because of him. (Appendix B, 50)

Daniel is the second most frequent character who reproaches or deplors others, accounting for 21% of the occurrences. His main target of critique is Sean, and it revolves around two key issues. First, Daniel criticises Sean for neglecting him and spending time with other people at the marijuana farm. This can be seen in (120), where Daniel becomes jealous of Sean's new group of friends and starts to rebel against him, expressing his dissatisfaction and frustration with the situation.

120) Daniel: Uh... You're ALWAYS with them! And with Cassidy too... (Appendix B, 38)

Secondly, Daniel criticises Sean for denying him control over his own decisions or withholding information from him in an attempt to protect him, as illustrated in (121), where Daniel deplors Sean for not informing him of their father's death as he learns about it from TV. Daniel also sometimes criticises other characters, for example, when they limit his emotional access to people who are close to him, as demonstrated in (122), where Daniel deplors his grandmother for forbidding him to enter his mother's room, as he never had the chance to meet her and wants to learn more about her.

121) Daniel: YOU LIED! Dad! Our Dad is dead! (...) (Appendix B, 14)

122) Daniel: I have the RIGHT to see my Mom's room. (Appendix B, 30)

Certain other characters in the game, accounting for 17% of the occurrences, express deplore or reproach towards various immoral behaviours, primarily focusing on mistreatment of others and dependency on welfare without seeking employment. In (123), Diego, a Mexican citizen arrested for illegally crossing the border with his wife, deplors Madison, a vigilante targeting illegal immigrants, for hunting and mistreating Mexicans who are simply seeking a better life in the USA. In (124), Madison deplors Diego and his wife, expressing disapproval of their alleged decision to rely on welfare instead of working, and considers them parasites on the US citizens who work. These instances highlight certain characters' moral concerns and their opinions on social issues.

123) Diego: You hunt us like... like, like...like animals! (Appendix B, 61)



124) No, I am so fucking tired. You only come here to cause trouble. And WE have to pay for YOUR welfare! You all want a free ride... and that makes me sick. (Appendix B, 61)

The remaining occurrences involve Cassidy expressing critique in 11% of the instances, while Claire and Stephen, Sean and Daniel's grandparents, express critique in 10% of the occurrences. Cassidy primarily deplores her friend Finn for suggesting involving Daniel to rob Merrill, as seen in (125) where she is deeply angered by Finn's suggestion. On the other hand, Sean's grandparents mainly deplore Sean and Daniel for breaking into their mother's room, as illustrated in (126). In this example, Claire is infuriated because she perceives their entry into the room as a betrayal of her trust, despite her good will to hide them from the police in her house.

125) Cassidy: And ripping Merrill off is the only way to do that? Really? And with a fucking kid? (Appendix B, 41)

126) Claire: No, Stephen! They went way out of line here! We specifically told you to stay out of this room! (Appendix B, 30)

The occurrences in this category involve a significant amount of accusatory language, which enhances the characters' sense of deploring and emphasises the hearer's responsibility for something immoral, as shown in the examples above. Additionally, the characters' expressions of disappointment, disbelief, and anger towards the hearer's behaviour are often conveyed through the use of expletives such as *fuck* or rhetorical questions, as in (117), (124) and (125). Sean's predominance as the main character who reproaches or deplores is due to his role of protecting and guiding Daniel, who is younger and less aware of potential dangers and consequences of his behaviour. Sean's responsibility as a surrogate parent leads him to express criticism in order to discourage behaviour that could jeopardise their safety. This is also why Sean criticises other characters who appear indifferent to Daniel's well-being. On the other hand, Daniel does not criticise Sean as frequently because Sean is more mature and cautious and thus does not engage in similar behaviour. Additionally, Daniel's criticisms of Sean's neglect are not as common because Sean generally prioritises their relationship and takes care of Daniel's needs. Finally, the predominance of deploring over reproaching can be attributed to two factors. Firstly, the characters' concern for Daniel's safety as a younger and more

vulnerable individual leads them to express their criticism with heightened emotional intensity. Secondly, Daniel's strong attachment to his family members and his desire for autonomy and dignity motivate him to express his criticisms with a greater emotional intensity.

### **Criticising**

For the purpose of a coherent analysis, the general speech act of criticising is examined after the combination of deploring and reproaching, even though it is not the next category in order of frequency. The characters who engage in this type of criticism most frequently are Daniel and Sean, accounting for 44% and 37% of the occurrences, respectively, while the other characters account for the remaining 18% of occurrences. Daniel expresses his dissatisfaction when he is compelled by Sean to engage in activities that are necessary in their current circumstances, being fugitives and relying on their own, as in (127), where Daniel expresses his discontent with working on the marijuana farm. At other times, he also criticises the process of growing up or Sean's rules regarding when to use or not use his power. In (128), Daniel criticises Sean's insistence on reminding him of the rules they agreed upon regarding the use of his telekinetic power.

127) Daniel: Dude, this sucks ass. I feel like I'm in prison... (Appendix B, 35)

128) Daniel: I was just... Whatever. Dude. I know the rules... (Appendix B, 17)

Sean's usual criticism is directed at Daniel's negative attitudes (e.g. jealousy, self-entitlement) or activities which could jeopardise his safety. In (129), Sean criticises Daniel in front of his father for stealing a toy watch from his room, but also his generally mischievous behaviour, while in (130), Sean disapproves of Finn's plan to use Daniel to steal money from Merrill. The other characters, mainly Cassidy, criticises the same plan, see (131).

129) Sean: I know that... And I do look out for him, I swear. But he's a little... brat.  
(Appendix B, 32)

130) Sean: It's a really stupid idea. Way too dangerous. Especially for Daniel.  
(Appendix B, 42)

131) Cassidy: He's your brother, he'll listen to you. Finn wants to take care of us but... but he doesn't always see other people... It's all about him. (Appendix B, 42)

In the occurrences, there is a notable presence of expressions conveying dissatisfaction through negative evaluative language, such as *sucks ass* or *stupid idea*, as in (127) and (130). Additionally, negative traits are often pointed out, as seen in examples like *brat* or *it's all about him*, as in (129) and (131). However, compared to expressions of deploring and reproaching, the use of expletive language is relatively less common, as the characters are typically not as emotionally involved when expressing general criticism. Sean and Daniel demonstrate a similar frequency of expressing criticism, with neither surpassing 50% due to several factors. First, Daniel, despite being young and not fully comprehending the necessity of enduring uncomfortable or tedious situations, receives significant support and guidance from Sean (e.g. compliments and sympathy), which reduces his inclination to be overly critical. Second, as a young boy, Daniel naturally exhibits more joy and enthusiasm from the environment rather than frequently holding negative attitudes or criticising things.

### **Being saddened**

Like expressing joy, Daniel is the primary character who expresses sadness throughout the game, accounting for 64% of the occurrences, while Sean and the other characters express sadness less frequently, accounting for 25% and 11% of the occurrences respectively. Daniel's expressions of sadness are typically related to emotional pain and a sense of absence, falling into three distinct categories. Firstly, his sadness is often tied to his relationship with Sean, such as instances when Sean is mean to him or neglects him. For example, in (132), Daniel expresses his sadness over Sean not spending enough time with him and neglecting him. Secondly, his sadness is linked to the significant losses he experiences, notably the death of his father at the beginning of the game and the loss of his puppy. This is evident in (133), where Daniel expresses his profound sorrow upon learning about his father's passing. Lastly, Daniel's sadness arises from his longing for individuals he and Sean had to leave behind during their journey, as they constantly move from place to place. An example of this is (134), where Daniel expresses his sadness over his friend Chris, whom he met in Beaver Creek while staying with his grandparents.

132) Daniel: You might as well, I never see you. We don't even play games anymore!  
We don't do anything! (Appendix B, 33)

133) Daniel: No! No! IT'S NOT TRUE! (Appendix B, 14)

134) Daniel: (...) Then I lost Chris... 'Cause we had to run away. Again. (...)  
(Appendix B, 39)

Sean also experiences sadness in relation to his deceased father, much like Daniel. In (135), Sean confides to Brody about his profound grief over his father's death as he carries a sense of responsibility for the tragedy. It is worth noting that 25% of the occurrences in this category are related to Esteban's death, highlighting the strong bond that the brothers shared with their father and the extent to which they miss him.

135) Sean: How...? My life feels like... Like that town down there... Wiped out.  
Destroyed. Empty. Like I have nothing... (Appendix B, 12)

Finally, Karen, as the only notable other character, expresses sadness mainly when bidding farewell to Sean and Daniel as they embark on their journey to the Mexican border without her, as seen in (136). It reflects the emotional attachment she has developed towards her sons since she reunited with them.

136) Karen: (...) This hurts... (Appendix B, 59)

Regarding the vocabulary in this category, it is observed that there are instances of anger or frustration, as indicated in (132) and (134). This suggests that the characters' expressions of sadness may be accompanied by other emotions as well. Furthermore, there are occasional exclamations, as seen in (133), which are used when the characters strongly and emotionally react to something. Daniel's greater frequency of expressing sadness can be associated with two factors. Firstly, his age and emotional immaturity contribute to a more open and uninhibited display of his negative emotions. Furthermore, his strong attachments to specific individuals, such as his father, his friends, and his puppy, intensify his feelings of sadness when he experiences loss or separation. On the other hand, Sean, being older and more emotionally developed, does not express sadness as often, and may even suppress his own feelings to shield his younger brother from unnecessary negative emotions.

## Other categories

Among the identified categories, *expressing guilt*, *expressing worry*, *expressing shock*, *regretting* and *being scared*, are the least common. As for *expressing guilt*, Daniel is the primary character who exhibits this sentiment (71% of occurrences). His expressions of guilt are typically linked to the consequences of using or refraining from using his power, as well as the loss of friendships he experiences as a result of possessing it. In (137), Daniel contemplates that had he known about his power and used it against the police officer, he could have prevented his father's death, while in (138), he believes that he is responsible for losing Chris as a friend because he lied to him about possessing his telekinetic power.

137) Daniel: Maybe if I... Had used it before... Dad might still... be here... (Appendix B, 17)

138) Daniel: (...) I know he's not my friend anymore 'cause I lied to him... (...) (Appendix B, 39)

Worry, on the other hand, is primarily expressed by Sean (83%), and it is closely tied to concerns regarding the potential consequences of breaking the rules set by their grandparents while Sean and Daniel are staying with them. In (139), Sean expresses his worry about the possible anger of Claire and Stephen upon discovering that they left the house and went to the Christmas market, despite their forbidding for leaving the house. Shock is solely expressed by Sean, particularly in response to witnessing Daniel's awe-inspiring and sometimes destructive use of his power. This is evident in (140), where Daniel seeks revenge on the puma that had killed his puppy, using his powers to kill the animal. Sean's visibly shocked reaction reflects his astonishment at the extent and consequences of Daniel's abilities.

139) Sean: Well... They'll worry if we leave the house... And remember you still have to get better, Daniel... (Appendix B, 26)

140) Sean: FUCK! Daniel... (Appendix B, 19)

Regrets are primarily expressed by Sean, and they are related to his realisation that he did not invest enough care and attention into nurturing meaningful relationships with Daniel

and his father in the past. In (141), during a dream, Sean expresses his regret to his deceased father, acknowledging that he wishes he had engaged in more conversations with him while he was still alive. Finally, the speech act of *being scared* is the least frequent, with only two occurrences observed. In (142), Finn expresses fear when Sean and Cassidy surprise him in Merrill’s house while he is attempting to use Daniel’s powers to steal money from Merrill’s safe.

141) Sean: (...) Wish I would have told you more... (Appendix B, 47)

142) Finn: Ahh, shit! You scared the shit out of me! (Appendix B, 43)

### 3. 1. 2. 3 Grice’s Cooperative principle and theory of implicature

This subsection examines the distribution of implicatures in the identified speech acts as a result of flouting the maxims of the Cooperative Principle. A total number of 107 cases of flouting have been identified, 100 cases of which occur in speech acts with an expressed psychological state. The analysis has revealed that the maxim of quality is most frequently flouted, accounting for approximately 90% of the cases. In contrast, flouting the maxim of relation occurs in 7% of the instances, while flouting the maxim of quantity is negligible at 3%. In addition, there are no occurrences of flouting the maxim of manner. The interpretation of these findings is provided for each maxim below.

#### Maxim of Quality

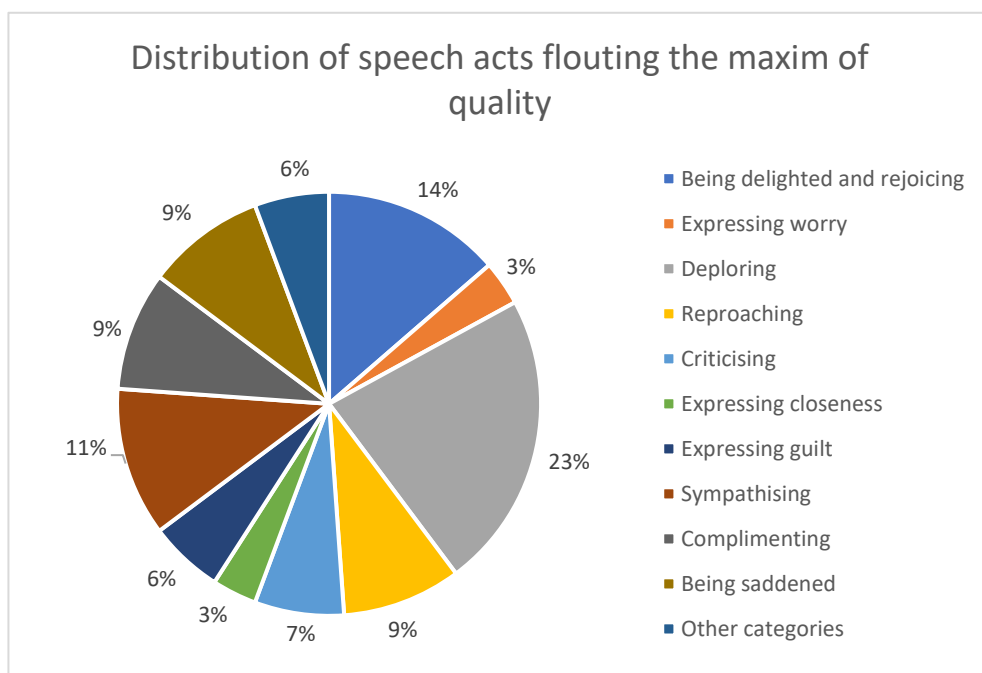


Chart 5 – Distribution of speech acts flouting the maxim of quality

The predominance of flouting of the maxim of quality seems to be due to the frequent and explicit expression of positive and negative emotions by the game characters. This often leads them to frequently use non-literal derogatory terms, make claims without sufficient evidence, or exaggerate. As illustrated in Chart 5, the speech act of deploring exhibits the highest frequency of flouting the quality maxim because it involves heightened emotional intensity, thus the characters are even more inclined to deviate from literalness and providing accurate information. The nearly equal distribution of flouting the quality maxim across the other categories suggests that it is not limited to a particular expressive speech act, which can be ascribed to the characters openly and explicitly expressing a wide range of emotions rather than one type in particular.

Flouting the maxim of quality can be observed in the following examples. In (143) and (144), the characters employ non-literal, idiomatic expressions to openly express their emotions, thereby violating the principle of providing truthful information. In (143), Cassidy deplores Finn for attempting to involve Daniel in the robbery, implying her anger towards Finn. Similarly, in (144), Sean compliments Daniel on his remarkable progress in using his special power, implying joy and pride. In (145), Brody reassures Sean regarding his ability to overcome the loss of his father without sufficient evidence to support his claim, implying his sympathy and support. Lastly, in (146), Daniel employs exaggeration and makes a false claim to imply his deep sadness about Sean not spending enough time with him.

143) Cassidy: (...) Don't pull a kid into your stupid shit. (Appendix B, 41)

144) Sean: You kicked ass today... Level up! (Appendix B, 17)

145) Brody: Hey, it's gonna be all right... (...) (Appendix B, 12)

146) Daniel: You might as well, I never see you. (...) (Appendix B, 33)

### **Maxim of Relation, Quantity and Manner**

The infrequency of flouting the maxim of relation may be explained by its lesser emotional impact on the hearer in typical conversation, as it does not involve exaggeration or the use of profanity. However, there are instances where it is employed in highly emotional contexts as a way of establishing an emotional connection with the hearer. In (147), Sean intentionally flouts the maxim of relation by reflecting on his family life with

Daniel and their father before their father's death, while in the process of trying to save Daniel from Lisbeth. By engaging in seemingly irrelevant speech that does not directly relate to his immediate task, Sean implies a sense of sadness and a desire to convince Daniel to trust him.

147) Sean: If I could go back in time I would... We'd be in our living room in Seattle... Dad would get us pizza and snacks... ...then pick the movie because we would always fight about it... and he always picked your movie... But I can't do that. (...)  
(Appendix B, 51)

The maxim of quantity is rarely flouted by the characters in the game as Sean and Daniel, in particular, exhibit a cooperative and supportive dynamic, leading them to provide each other with just enough information. The characters' close relationships foster openness without the need for ambiguous language, sarcasm, or providing insufficient or excessive information. Similarly, flouting the maxim of manner is non-existent, primarily due to the strong bonds and open communication among the characters. They consistently strive to communicate in a clear and straightforward manner, without resorting to any kind of ambiguity.

### **3. 1. 2. 4 Speech events**

The final section of this part of the analysis examines speech events. For the purpose of the analysis, more utterances with the same illocutionary force in one interaction, for example, *being delighted*, are combined into one whole speech event, in this case, *expressing joy*. In addition, certain utterances with a different illocutionary force within one interaction are combined together based on their general illocutionary force, and they form one speech event. For example, the speech acts of *complimenting* and *thanking* result in a speech event called *expressing joy* and the speech acts of *being saddened* and *expressing guilt* result in a speech event called *expressing sadness*. To distinguish between the general feeling of unhappiness as opposed to disappointment, which is observable in deploring and reproaching, these have been classified as two different speech events (*expressing sadness* and *deploring and reproaching*). Multiple speech events can occur within a single interaction in the corpus.



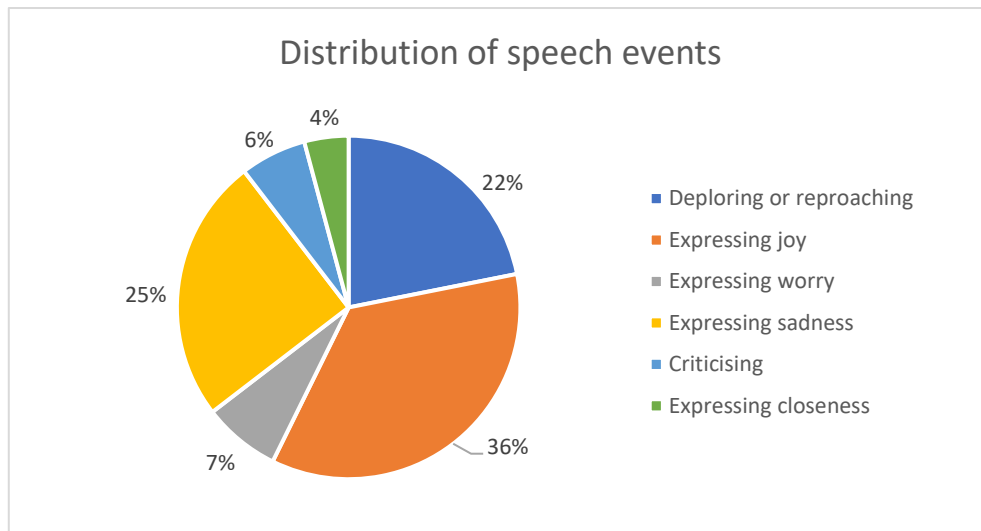


Chart 6 – Distribution of speech events

As Chart 6 illustrates, the analysis has shown that the most common speech events are *expressing joy*, *expressing sadness* and the combination of *deploring and reproaching*. The reason for this distribution lies in the open and genuine display of positive and negative emotions by the characters in the game, which often results in the use of multiple speech acts within a single speech event, allowing the characters to fully express their communicative intent. Additionally, the close relationships between the characters foster a frequent exchange of speech acts with similar illocutionary forces, emphasising their emotional connection and understanding. The speech event that occurs most frequently is expressing joy, indicating the importance of moments of happiness and positivity in the game’s narrative, as well as the characters’ efforts to establish and maintain positive relationships. Among the characters, Daniel stands out in this category, frequently expressing joy in his interactions with close individuals, such as Sean or Chris. This is demonstrated in (148) by the underlined parts. Furthermore, Daniel receives compliments on his development in using his special power, leading to expressions of gratitude towards Sean and feelings of delight, as shown in (149).

148) Daniel: Superwolf to the Silver Runner... Copy? I hid something super cool for you to find. Will you accept this quest to find my secret treasure?

Sean: 10-4. Okay, you’re on, enano. If I can find you in a forest, I can find anything...

Daniel: Yes! Thanks, Sean! Listen carefully, you must find the two items that will reveal where the treasure is...

Sean: Deal.

Daniel: So for the first item is near the place with many wings that cannot fly... That's-- that's it.

Sean: That's... your clue?

Daniel: You can do it, Big Brother! I hope... And don't bother checking Mom's trailer. It's outside.

(Appendix B, 55)

149) Sean: You did awesome today Daniel. I'm really proud of you. We've been practicing for just a few weeks, but... your progress is... crazy.

Daniel: Thank you, Sean. I couldn't have done it without your help.

*Sean and Daniel go to the river to fill up their water canteens. Daniel begins to fill his using his power.*

Daniel: The helitanker is over the wildfire zone. Get ready for water extraction, Ranger Diaz!

Sean: Nice work, Daniel... Glad to see our training sessions are paying off...

Daniel: Thanks to you! Sooo glad I don't have to touch that water... It's too fucking cold...

(...)

(Appendix B, 15)

The second most significant category of speech events is *expressing sadness*, which may be explained by Sean and Daniel experiencing profound sources of sadness, such as emotional pain resulting from mistreatment and a sense of loss or absence of loved ones. Consequently, they often express their sadness through multiple utterances and offer each other sympathy and apologies as a way to support one another, see (150).

150) (...)

Daniel: It's not only one bad memory, but... they're all about my friends. I feel like I've let everyone down. Like Noah, and Lyla, from Seattle... And there's our dog, Mushroom, who was killed by a puma, so we had to bury her... Then I lost Chris... 'Cause we had to run away. Again. I know he's not my friend anymore 'cause I lied to him... But more than anything, I miss my best friend. My dad...

Finn: Jesus, little man. That's hard.

Cassidy: I'm so sorry, Daniel...

(Appendix B, 39)

The last notable category of speech events is *deploring and reproaching*, which appears to be due to the frequent resistance exhibited by Daniel throughout the brothers' journey in response to Sean's concern for his safety and well-being. As a result, Sean repeatedly expresses his strong disapproval to Daniel's misbehaviour within a single conversation, emphasising the importance of caution and responsible use of Daniel's power, see (151).

151) Sean: Dude, what the fuck are you doing? I can't believe it... How many times do we have to keep going over the rules?

Daniel: "Don't show the power" -- I know... But Chris thinks he can do all this cool stuff. I wish he could... He reminds me of Noah. I just miss having friends, Sean...

Sean: Listen, I understand, but we have to be extra careful out here... You can't let people see you... You know the rules...

Daniel: Yes, I know the rules... But I am careful... I only do things when it's me and Chris... Nobody sees us...

Sean: Yeah, nobody, but me. What if it was Chris' dad? Or Grandma? Or... a cop.. or...

Daniel: Okay, okay... I get it. But I'm careful...

Sean: That's not enough. You have to be extra, extra careful.

Daniel: All right, I swear I will!

Sean: Deal. I'm counting on you, enano.

(Appendix B, 27)

### 3. 1. 3 Directive speech acts

This section focuses on directive speech acts. As mentioned in the analysis introduction, directive speech acts can appear in combination with expressive speech acts when they also express the speaker's psychological state. Chart 7 reveals that directive speech acts without an expressed psychological state occur much less frequently compared to those with a psychological state. The prevalence of directive speech acts with an expressed psychological state in this game appears to be due to the characters' inclination to utilise them as a means of expressing concern and demonstrating care for others, offering guidance, and addressing disruptive behaviour. Thus, these acts are intrinsically intertwined with the expression of specific positive or negative psychological states, including critique, sadness, worry, or joy. The following section of the analysis examines only the directive speech acts without a psychological state, and the combination of directive and expressive speech acts is examined in the section that follows.

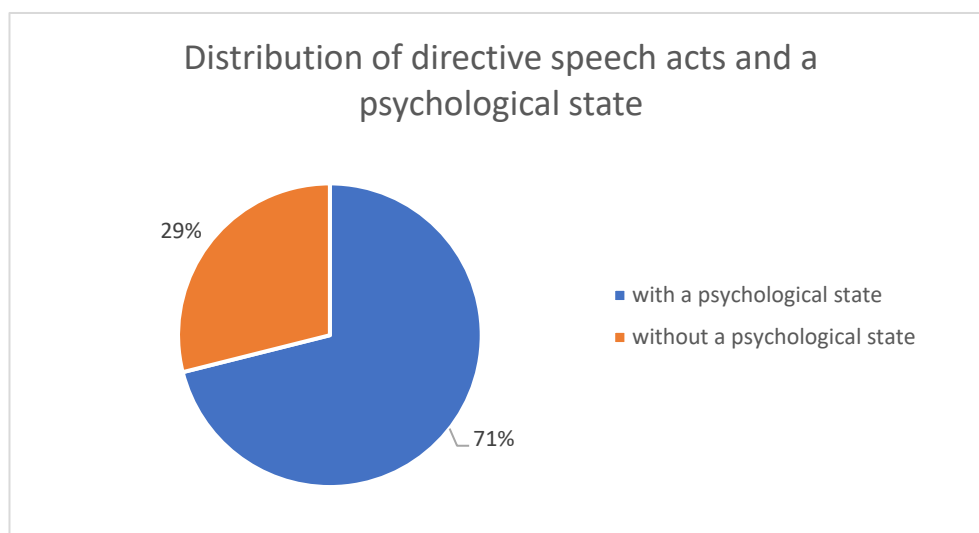


Chart 7 – Distribution of directive speech acts and a psychological state

Regarding their form, the overwhelming majority of the occurrences (82%) are direct speech acts, either as interrogative or imperative structures, depending on the type of the speech act. In addition, two minor structures have been identified (*no fucking way*). This tendency may be explained by the generally symmetrical and close relationships of the characters in the game. As they mostly interact with peers rather than figures of higher social status or authority, they feel comfortable and open in their communication. There is a sense of equality, familiarity and authenticity among them, which allows for straightforward and direct speech acts without the need for indirectness.

### 3.1.3.1 Directive speech acts without a psychological state

Chart 8 illustrates the distribution of specific directive illocutionary forces without an expressed psychological state, with the most prominent categories being *questions* and *requestives*. The prevalence of these directive speech acts can be explained by the common expression of care and interest in the well-being of the hearer, whether it be Sean or Daniel. The characters also aim to shape their behaviour or encourage honesty, all without relying on any explicit authority dynamics. The close relationships between the characters in the game generally discourage the use of prohibitions or permissions. Instead, the characters rely on requests to convey their desires, as requests carry a sense of urgency and importance, urging the hearer to take action. Advisories are less common, as they merely suggest that a certain action is a good idea without conveying the same level of urgency and insistence. Finally, no occurrences of requirements without an accompanying psychological state have been found in the corpus.

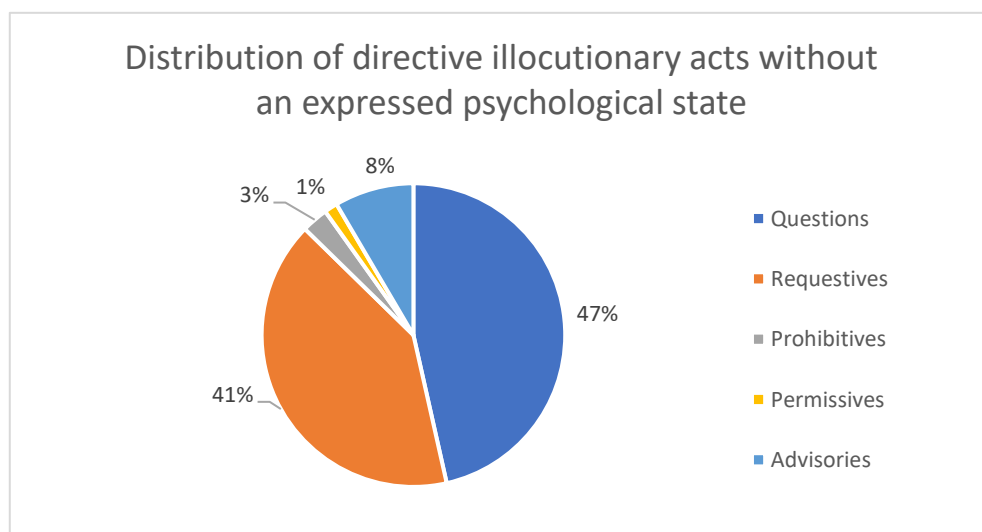


Chart 8 – Distribution of directive illocutionary acts without an expressed psychological state

## Questions

Sean and Daniel have been identified as the primary question-askers, accounting for 45% and 33% of the occurrences respectively. Sean's questions often stem from his genuine interest in Daniel and his well-being. This is evident in (152), where Sean notices a model rocket on Daniel's bed and questions him about it, seeking to engage with him and make up for the lack of time they spend together. On the other hand, Daniel directs his questions solely towards Sean, covering a range of topics without a discernible pattern. These inquiries include asking about other individuals, discussing unpleasant experiences or potential future events. In (153), for instance, Daniel asks Sean about the possibility of Chris visiting them in Mexico in the future, highlighting their close friendship.

152) Sean: Okay if I sit down? So... When did you get this? (Appendix B, 33)

153) Daniel: (...) Do you think he can visit us down in Puerto Lobos? (Appendix B, 54)

## Requestives

The analysis of requests has shown that approximately half of them are initiated by Sean, predominantly directed towards Daniel. These requests often involve actions such as following him to a specific location, assisting him with tasks, or behaving in a manner that ensures his safety. For instance, in (154), Sean asks Daniel to stop observing the raccoon and instead accompany him into the forest to find shelter, while in (155), Sean requests that Daniel help him with relocating the water tanks at the campsite for the workers of the marijuana farm.

154) Sean: Hah. That raccoon will tear us apart. Let's go, bro. (Appendix B, 5)

155) Sean: That'd be awesome... I need help moving the water tanks to the shower and kitchen. (Appendix B, 36)

The remaining requests are initiated by various characters, primarily directed at Sean. These requests typically entail urging Sean to comply with something he may be reluctant to do or to be forthright in sharing information. For instance, in (156), Finn implores Sean to accept his proposal of using Daniel's power to commit a robbery against Merrill, ensuring Sean and Daniel would have enough money for their journey to Mexico. In

(157), FBI agent Flores asks Sean to be honest about the circumstances surrounding the death of the police officer who intervened in the altercation between Sean and Brett, the aggressive neighbour.

156) Finn: Come on, Sean... (Appendix B, 43)

157) Agent Flores: (...) So... Silence isn't gonna help you now. Listen close, Sean... tomorrow you're going to Jolena Shore and you'll be arraigned in court... for the murder of a Seattle police officer. You might spend the rest of your life in prison... or you can talk to me. (Appendix B, 44)

Sean's questions and requests account for 47% of the occurrences, surpassing the 30% initiated by other characters and the 24% by Daniel. This disparity can be attributed to Sean's role as the responsible and caring figure in charge of Daniel's well-being, safety, and personal growth. Other characters hold the second-highest frequency as they often seek to assist Sean, prompting him to take actions that would benefit both him and Daniel in a specific situation. Daniel, on the other hand, tends to ask more questions than make requests, primarily due to his younger age and limited responsibility for Sean. As a result, he lacks the same level of agency and decision-making authority.

### **Other categories**

The types of speech acts that have not been frequently observed in the corpus include advisories, prohibitives and permissives. Advisories and prohibitives typically involve one character advising or prohibiting another character from going somewhere. In (158), Daniel advises Sean against searching for clues for a treasure in their mother's trailer, which he has hidden somewhere for Sean, while in (159), Sean prohibits Daniel from attending the party he plans to go to. Permissives are extremely rare, with only one instance observed, see (160), where Sean gives Daniel permission to use explicit language while they are in the forest.

158) Daniel: (...) And don't bother checking Mom's trailer. It's outside. (Appendix B, 55)

159) Sean: Yes, yes, yes, and NO. You can't go. Teenagers only. (Appendix B, 1)

160) Sean: It's fine out here. There's no one to hear you curse. Say whatever the fuck you want. (Appendix B, 15)

### 3.1.3.2 Combination of directive and expressive speech acts

As previously noted, this category involves a combination of two types of illocutionary acts – directive and expressive. Consequently, this category pertains to instances where the speaker intends to persuade the listener to take action while also expressing a psychological state. For example, the speaker advises the hearer to calm down while criticising their disruptive behaviour. Chart 9 provides an overview of the distribution of the specific directive illocutionary forces with an expressed psychological state, highlighting the two predominant categories – requestives and questions, similar to directive speech acts without a psychological state.

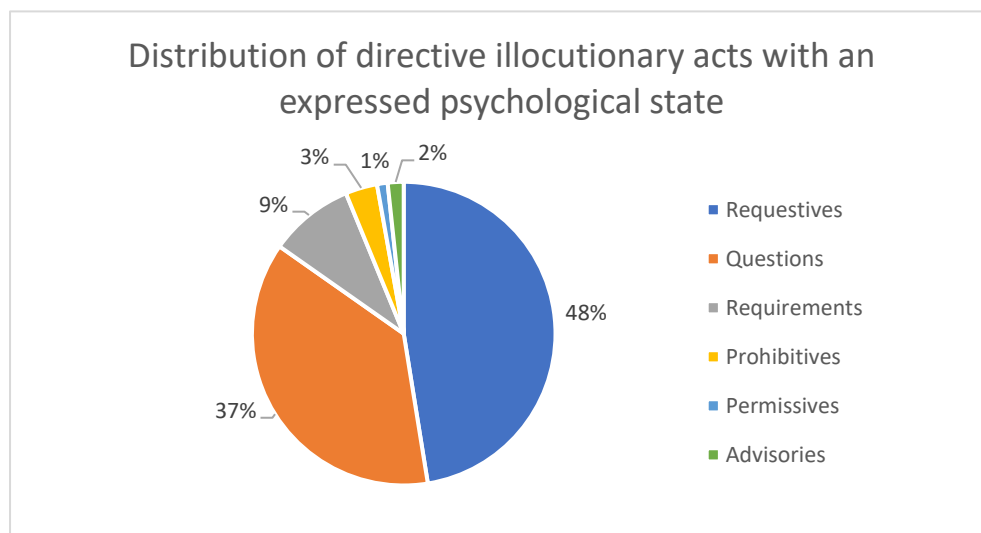


Chart 9 – Distribution of directive illocutionary acts with an expressed psychological state

Like directive speech acts without a psychological state, requestives and questions appear to be the most prevalent categories due to the underlying theme of expressing concern for others, more specifically, Sean's role to protect Daniel from danger, shape his character, provide guidance and care for his well-being, and the other characters' concern for others or their well-being and safety. As already mentioned in the previous section, characters opt for these speech acts because they do not presume a power imbalance, which is mostly absent in Sean and Daniel's close relationship and in the game in general. In terms of the type of psychological state being expressed, approximately 80% of all occurrences



express a negative attitude, while only 20% exhibit a positive attitude. The categorisation of positive and negative attitudes follows the same scheme as that used in the analysis of expressive speech acts, as outlined in 3. 1. 2. In this analysis, a new expressive speech act has been identified – *expressing surprise*, which is not considered to have either a positive or negative attitude and is instead classified according to the context of each occurrence. Furthermore, the speech act *expressing worry*, which was initially categorised as having a negative attitude in the analysis of expressive speech acts (3. 1. 2. 2), is now also considered neutral in terms of attitude and is classified based on the specific context of each occurrence. The predominance of negative attitudes can be explained by Sean’s attempts to shape Daniel’s character, often resorting to reproaching or deploring his unfavourable behaviour in order to protect him or teach him responsibility. Moreover, Sean and Daniel frequently experience feelings of sadness and worry, as they often express their emotional attachment to individuals whom they miss or fear losing. Conversely, positive attitudes are less common, primarily due to the limited expression of joy by Daniel. This is attributed to the challenging circumstances faced by Sean and Daniel, where their main focus is on survival rather than engaging in leisure activities or experiencing moments of enjoyment. The following subsections will discuss the specific categories of directive speech acts and their most common psychological states.

### **Requestives**

According to the data, the majority of requests in the game express a negative psychological state (62%), mainly critique and sadness. This could provide an explanation for the prevalence of direct imperative structures (76%) in the expression of requestives, as these structures have been commonly identified in situations that entail conflict or heightened emotions. Sean is the most frequent giver of requests (50%), and he directs the majority of them towards Daniel. Sean mainly asks him to refrain from his unwanted and often disruptive behaviour, driven by his concern for potential negative outcomes. These requests are usually accompanied by the expressive speech acts of reproaching, or deploring. In (161), Sean urges Daniel to stop pouting and keep walking as they are walking along the road, criticising his uncooperative behaviour. In (162), Sean warns Daniel about misusing his power and reproaches him for doing so after Daniel made him miss the target when Sean was throwing a knife at it.

161) Sean: No man. We can't stop here. We gotta keep going. No pouting, okay?  
Come on! (Appendix B, 4)

162) Sean: You don't know that! You're gonna get busted, enano. You need to listen  
to me. (Appendix B, 34)

At other times, Sean provides guidance to Daniel on how to behave in a particular situation, or in the future in general. These occurrences encompass various psychological states, but primarily involve feelings of sadness, worry, and sympathy. In (163), Sean, who anticipates his impending imprisonment, implores Daniel to become an independent and virtuous individual following their separation at the Mexican border, while also expressing sadness at the prospect of their separation. In (164), Sean urges Daniel, with evident concern, to remain still as he notices Daniel in the presence of a growling puma, which is guarding Daniel's puppy that it has killed for its meal. Sean also sometimes provides emotional support and sympathy to Daniel, as illustrated in (165), where Sean requests that Daniel take his time and concentrate while using his power to break open the Mexican-US barrier, while also expressing sympathy for his struggle.

163) Sean: (...) We both learned a lot together... but you can make your own rules  
now. If we surrender, they will separate us, Daniel. And if that happens, promise  
me that... You will always do the right thing, okay? Don't waste your power...  
Be smart... Like you already are. (Appendix B, 62)

164) Sean: Daniel! Do not move... (Appendix B, 19)

165) Sean: It's all right, take your time... Stay... focused. (...) (Appendix B, 60)

Sean's requests to other characters primarily revolve around preventing them from causing him any trouble. In (166), Sean asks Chad, an aggressive and racist individual, who repeatedly humiliates him by asking him to say derogatory things about himself in Spanish, to stop and expresses sadness about the situation. In (167), Sean begs Cassidy, while expressing his disapproval, to return his sketchbook that she forcefully took from him, as he did not wish to show it to her.

166) Sean: Don't do this... (Appendix B, 48)

167) Sean: Woah, woah! Give it back! Please! (...) (Appendix B, 37)

The primary target of Daniel's requests (23%) is Sean as he frequently asks him to engage in activities which bring Daniel joy. In fact, Daniel's requests predominantly involve expressing joy, as it is demonstrated in (168), where Sean asks Daniel to do some chores, but Daniel playfully evades by hiding somewhere in their grandparents' house and requests Sean to search for him instead. Similarly, in (169), Daniel is thrilled to be included in Sean's drawing of the canyon landscape in which they are located. However, Daniel also sometimes expresses a negative attitude as in (170), where Daniel expresses his strong disapproval towards Sean for labeling him as a child and requests him to refrain from using such language. A negative attitude is also present in his requests directed at other characters, see (171), where Daniel is saddened to see Nicholas, Lisbeth's aggressive partner, repeatedly attacking Sean and begs him to stop.

168) Daniel: You gotta find me first! (Appendix B, 25)

169) Daniel: (...) Hey, can you draw me as a superhero? Like, striking a pose over the canyon! (Appendix B, 53)

170) Daniel: Stop calling me that! I'm not a kid anymore. (Appendix B, 34)

171) Daniel: Please, stop... Leave him alone! (Appendix B, 51)

Other characters exhibit a range of requests, primarily expressing negative attitudes, with a significant portion directed towards Sean. These requests often arise from their concern for Sean or someone else's safety, resulting in expressions of reproach, deploring, or worry. The speaker advises caution and warns against making unwise decisions. In (172), Agent Flores urges Sean to surrender and not drive through the police barricade, expressing concern for their safety. Additionally, characters make requests for another character to say something humiliating or, conversely, to do something that fosters good relationships. In (173), Chad humiliates and criticises Sean by asking him to say derogatory things about himself in Spanish, while in (174), Esteban requests that Sean take partial responsibility for Daniel and be a supportive presence in his life. He also compliments Sean on his current behaviour towards Daniel.

172) Flores: Sean, hear me out! Please! Don't make any more mistakes! It's not too late to surrender! (Appendix B, 62)

173) Chad: So professor, how do you say "I'm a dirty thief"? (Appendix B, 48)

174) Esteban: Just try to be there for him. Like you are now. Ese es mi hijo. (trans. *That's my son.*) (Appendix B, 32)

In conclusion, the higher frequency of requests from Sean compared to other characters reflects his role as an older brother and a parental figure for Daniel and, as a consequence, he is also emotionally involved in his protection and well-being. Thus, he is responsible for addressing Daniel's frequent undesirable behaviour, discouraging it, and providing guidance on appropriate actions, as Daniel may not fully understand the consequences of his actions. On the other hand, Daniel's requests are primarily playful in nature due to his cheerful character, which seems to occur less frequently than his misbehaviour.

### **Questions**

Similar to requests, approximately 61% of questions convey a negative attitude. The predominant negative attitudes include sadness and some form of criticising (general, reproaching, or deploring), while the most notable positive attitude is joy. With regards to their structure, the overwhelming majority of the occurrences are direct speech acts in the form of interrogative structures. Daniel and Sean are the primary questioners, accounting for 51% and 29% of the occurrences respectively. Daniel directs his questions mostly towards Sean and he expresses both positive and negative attitudes (mainly joy and sadness). In the majority of the occurrences, he inquires about something or someone that holds significance to him or captures his interest (e.g. his brother, father, a puppy etc.) and both joy and sadness are intertwined in these inquiries, varying based on the circumstances. In the instances where a negative attitude is prevalent, it is often associated with Daniel's longing for something or someone. In (175), Daniel feels joyful for saving the puppy from a petrol station and asks Sean for suggestions on what to name her, while in (176), Daniel asks Sean as to why he lied to him about his father's death while simultaneously deploring him for doing so.

175) Daniel: So... What should her name be? (Appendix B, 11)

176) Daniel: Why? Why did you LIE to me?! (Appendix B, 14)

In the other cases, his questions are related to other various things, such as his accomplishments, chores he has to do or his telekinetic power. In (177), Sean motivates Daniel to keep walking along the road by acknowledging his achievement of walking a long distance. This makes Daniel happy, and he asks Sean about the exact distance they

have covered. In (178), Daniel is upset about his encounter with the puma and how he used his power to kill it, seeking answers from Sean about what is happening to him.

177) Daniel: (...) Do you think we've walked like, maybe a hundred miles?  
(Appendix B, 4)

178) Daniel: It just... it just happened... What's... happening to me...? (Appendix B, 19)

Sean primarily engages in questioning Daniel, expressing a genuine concern for his well-being and the potential repercussions of Daniel's misuse of his powers. His questions mainly involve the expressive speech acts of reproaching, deploring, or expressing worry. In (179), after Daniel used his power to make him miss while throwing a knife at a target, he asks Daniel what their plan would be if Finn were to discover his power, highlighting the potential dangers of exposing their secret and deploring Daniel. In (180), Sean expresses concern about Daniel as he asks him about his outburst when he used his power to lift a large tree trunk from the river. This happened when Daniel was upset about Sean calling him a child. Sean is worried about the implications of Daniel's actions and wants to understand the situation better.

179) Sean: (...) What if he finds out, huh? What then? (Appendix B, 34)

180) Sean: Hey, can we talk about what happened on the lake? (Appendix B, 40)

Most of the other characters question Sean, either expressing concern about him, or asking him about various topics. These occurrences exhibit a balance of both positive and negative attitudes. In (181), Joey, a hospital nurse, expresses worry for Sean's visibly stressed state and asks if everything is okay, after Sean called for Joey's help to escape the hospital to find his lost brother after the failed robbery. In (182), Joan, Karen's friend from the remote settlement of *Away*, questions Sean and Daniel about their departure to the Mexican border while expressing sadness over the prospect of not seeing them again.

181) Joey: Sean, you look stressed. You feeling okay? (Appendix B, 45)

182) Joan: So...you guys leaving now? (Appendix B, 58)

To summarise, Daniel's propensity for asking more questions than other characters stems from his innate curiosity and playful nature, which is mostly exclusive to him. His inquiries reflect his desire to connect both with his loved ones and other people, who he meets on his journey. In contrast, Sean's questioning is relatively less frequent, as he tends to rely more on requests in terms of guiding Daniel, thus caring for his well-being, and addressing his misbehaviour in order to have a greater impact on Daniel's actions, considering his role as a protective figure rather than engaging in playful behaviour. Other characters ask questions less frequently as they tend to have limited concerns regarding Sean. This is likely due to Sean's consistent adherence to responsible behaviour, which reduces the need for others to express concern or inquire about his well-being.

### **Requirements and prohibitives**

Requirements and prohibitives are only marginally represented in the corpus, accounting only for 12% of all the occurrences combined and nearly all of them are expressed as direct imperative structures with two minor sentences observed (*no fucking way*). As for the psychological state, they solely express a negative attitude – some form of critique, but with a particular emphasis on deploring, as this speech act type is accompanied by intense emotions. Nearly half of requirements and prohibitives are performed by other characters (not Sean and Daniel). These characters direct their orders partially at Sean and partially at someone else (e.g. Daniel or Nicholas). In terms of Sean, they primarily order him to surrender and refrain from engaging in unlawful or unwanted activities. Similarly, when it involves someone else, the prevailing intention is often to request that they desist from engaging in behaviour that is causing annoyance or discomfort, or to direct another person to ensure that. In (183), Agent Flores orders Sean to surrender in front of the police barricade and not continue driving into Mexico. At the same time, she deplores him for his unlawful behaviour prior to this encounter (escaping the hospital and running away from the police). In (184), Lisbeth firmly instructs her partner, Nicholas, to prevent Sean from attempting to convince Daniel that she manipulates him and solely exploits his abilities. Additionally, she deplores Sean's absence and his failure to be with Daniel before his arrival.

183) Agent Flores: (...) Get out of the car... SLOW... with your hands above your head! Do EXACTLY what I say! (Appendix B, 62)

184) Lisbeth: (...) Shut him up! (Appendix B, 51)

Sean's requirements and prohibitives account for approximately the other half of the occurrences. Their primary recipient is Daniel and Sean commonly instructs him to stop engaging in inappropriate behaviour due to Daniel's tendency to rebel against his authority, see (185), where Sean, deploring Daniel, orders him to stop playing with his power and openly disobey Sean.

185) Sean: Stop, Daniel! NOW! (Appendix B, 34)

Other characters predominantly account for performing requirements and prohibitives due to their institutional or psychological authority over Sean or others. Though less frequently, Sean also performs these speech acts. Even though his relationship with Daniel is generally close, there are occasions when Sean finds himself engaged in heated arguments with Daniel due to his misbehaviour. In these specific instances, Sean's authority over Daniel becomes apparent. As the older and more responsible figure, Sean has the ability to give him direct orders and even extend his authority to others, ensuring that Daniel is not taken advantage of. In contrast, Daniel, lacking the same level of authority as Sean, does not frequently issue orders or commands (only in 3 cases). Due to his younger age and lesser responsibility, Daniel's role is primarily one of following Sean's guidance and instructions.

### **Other categories**

The three remaining categories, which account for the minimum number of occurrences, are advisories and permissives. Advisories are performed by various characters and involve only positive attitudes, mainly sympathy, see (186), where Brody advises Sean to move on from the death of his father and care for his brother, offering sympathy for his loss. Permissives involve only two occurrences. In (187), despite Sean's initial frustration and upset over Daniel's attempt to steal his watch, he ultimately chooses to exhibit kindness and understanding towards his younger brother by allowing him to keep it.

186) Brody: What is sure is... that's the past. But you can't look back now... You've got each other... and you have to move forward... (Appendix B, 12)

187) Sean: Well, you better keep this watch, then. (Appendix B, 33)

### 3. 1. 4 Commissive speech acts

Like directive speech acts, commissive speech acts have also been identified mainly in combination with an expressive speech act, see Chart 10. The occurrence of commissives, similar to directives, being coupled with a psychological state can be explained by their function in expressing concern, demonstrating care for others, and demonstrating a close bond between the brothers. As a result, commissives frequently encompass a range of positive and negative psychological states, including sympathy, joy, and sadness. In the subsequent section of the analysis, only commissive speech acts that do not involve a specific psychological state are examined. The combination of commissive and expressive speech acts is analysed in the section after that.

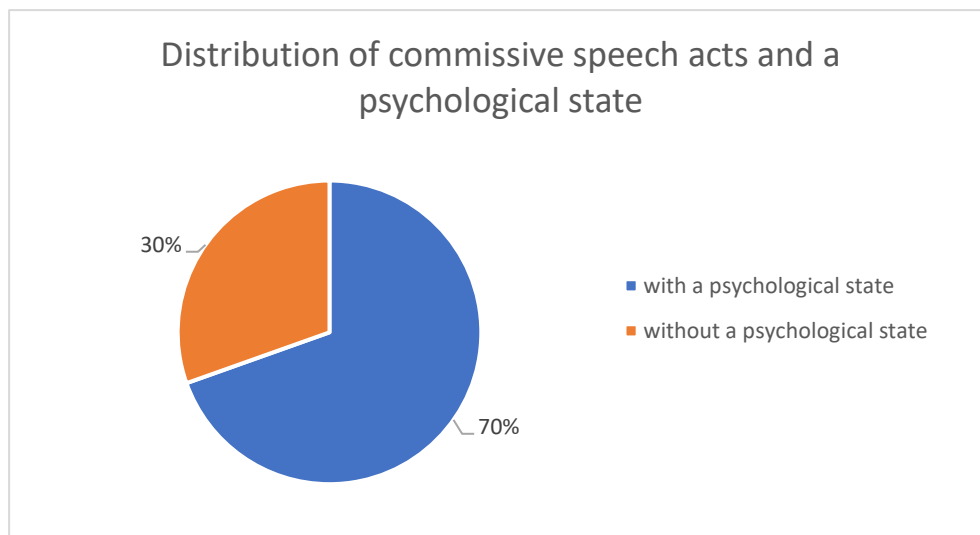


Chart 10 – Distribution of commissive speech acts and a psychological state

Concerning the form of commissive speech acts, the majority of them (76%) are expressed as direct speech acts. The instances of indirect acts can be found within the categories of inviting (a subcategory of promises) and offers. In these cases, they are considered indirect when they are not expressed in the imperative form, as discussed in 1. 5. 1 and 1. 5. 2.

#### 3. 1. 4. 1 Commissive speech acts without a psychological state

Due to the limited number of occurrences (14) of commissive speech acts without a psychological state, the analysis of this category will be consolidated into a single section.



Among the characters, Sean predominantly engages in commissive speech acts across all categories, accounting for 9 occurrences. These commitments primarily revolve around activities and experiences shared with Daniel, sometimes in a pleasurable context. For instance, in (188), Sean promises to join Daniel in sitting on a rock ledge in the national park to enjoy the scenic view together. Regarding the special cases of promises mentioned in 1.4.3, only *swearing* and *inviting* have been identified. Sean performs swearing twice, aiming to alleviate concerns or worries the hearer might have regarding his well-being, as illustrated in (189), where Daniel expresses concern about Sean's injured eye, and Sean reassures him with a swear that it is okay and merely itches. The act of inviting is exemplified in (190) when Sean invites his mother to join them on their journey to Mexico. Overall, while the number of commissive speech acts without a psychological state is relatively limited, they demonstrate Sean's commitment to shared activities with Daniel and the expression of familial bonds.

188) Sean: Wait, I'm coming! (Appendix B, 6)

189) Sean: Promise. (Appendix B, 52)

190) Sean: By the way, um, if you wanted to... you could come with us... to Mexico...  
(Appendix B, 57)

The remaining characters in the game engage in commissive speech acts which stem from their curiosity and sometimes involve crossing personal boundaries, or they offer assistance to others. For instance, in (191), Cassidy, while relaxing and playing the guitar, notices Sean sketching what is in front of him. Intrigued, she approaches Sean and impulsively snatches his sketchbook to see his drawing. Although this utterance may initially seem like an order or request, Cassidy takes the action without giving Sean a chance to respond, indicating that she is merely announcing her intention. In another example, (192), Sean repeatedly advises Daniel to exercise caution in using his powers. However, Daniel contradicts Sean by offering his assistance, suggesting that he can use his powers to help them in dangerous situations. Despite knowing that Sean may not want his help, Daniel still makes the offer, which contradicts Bach and Harnish's (1979, 51) view that with offers, the hearer must have a desire for the speaker to perform what they are offering. Another instance of Daniel making an unwanted offer is exemplified in (200).

191) Cassidy: Let me be the judge! (Appendix B, 37)

192) Daniel: Uh... I don't know. I mean... With my power, I can help us. (Appendix B, 17)

### 3.1.4.2 Combination of commissive and expressive speech acts

This category focuses on instances where the speaker commits to an action while expressing a specific psychological state. For instance, the speaker may make a promise to keep something they received while expressing joy. Chart 11 provides a breakdown of the specific types of commissive illocutionary acts, with promises being the most prevalent category.

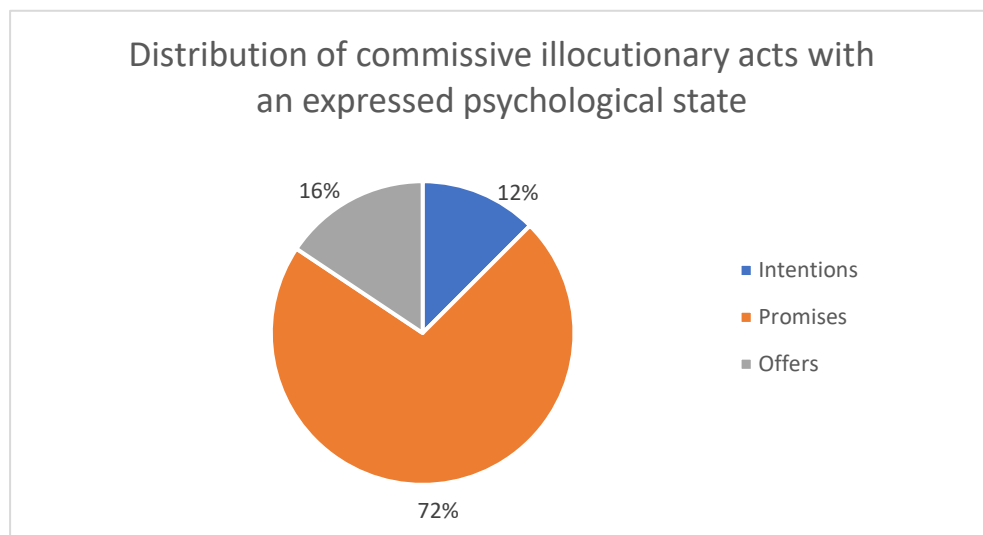


Chart 11 – Distribution of commissive illocutionary acts with an expressed psychological state

The prevalence of promises as the dominant speech act seems to be due to the frequent situations that require Sean to take immediate action to ensure Daniel's safety. In these critical moments, Sean often performs promises as a means to demonstrate his determination and commitment to protecting his brother. On the other hand, intentions are employed in less urgent situations, which are less common. Offers, on the other hand, are infrequent due to the roles and dynamics between Sean and Daniel. Sean, being responsible for his younger brother, tends to directly help Daniel through promises or guidance (requests), while Daniel's limited offers can be attributed to the fact that Sean, being more self-reliant, does not require as much assistance from his younger brother. In addition, as the brothers are often in need of assistance themselves, they do not typically make offers to other characters. Finally, the limited occurrence of other characters

performing promises and offers to Sean and Daniel can be explained by their independent and self-reliant nature, which may discourage others from offering assistance.

## **Promises**

Promises are primarily made by Sean and Daniel, accounting for 48% and 30% respectively. Sean's promises are primarily related to protecting and ensuring the well-being of his younger brother, often demonstrating his willingness to make sacrifices. These promises are accompanied by a positive psychological attitude, with closeness being the predominant emotion expressed. For instance, in (193), Sean promises Daniel that he will do anything and even endure physical harm from Nicholas in order to save him from Lisbeth, while also conveying his closeness to Daniel. In (2), after reflecting on his past behaviour towards Daniel, Sean promises his father that he will make an effort to provide better support and care for his brother, expressing sympathy for his father's own struggles in caring for Daniel.

193) Sean: (...) I came all this way for you... and nobody will stop me. I'll even cross Hell or... whatever if I need— (Appendix B, 51)

194) Sean: Okay, I hear you... I'll try to be Super Bro. (Appendix B, 32)

Among Sean's promises, five occurrences of three special cases have been identified: surrendering, swearing and inviting. The act of surrendering is exemplified in (195), where Sean faces the police barricade that attempts to prevent him and his brother from continuing their journey to Mexico. Instead of resorting to force, Sean chooses to surrender, expressing a sense of moral satisfaction that he is making the right decision. Swearing is demonstrated in (196), where Sean reassures Daniel that their choice to surrender is the correct one and encourages him to have confidence in his ability to navigate life on his own after their separation. Additionally, Sean expresses sympathy for Daniel's sadness regarding their separation. Finally, inviting is exemplified in (197), where Sean invites Daniel to join him at the nearby lake with the intention of practising Daniel's power together while also sympathising with his disappointment that he does not spend much time with him.

195) Sean: I... I think their story ends right here... (Appendix B, 62)

196) Sean: Promise. (Appendix B, 62)

197) Sean: Well... because we need to fit in if we wanna keep that job, okay? But you're right, let's um... do some training later today, cool? (Appendix B, 34)

In regards to Daniel and his promises, he offers a variety of commitments that showcase personal growth, gratitude, or his willingness to assist Sean. In (198), when Sean allows Daniel to keep the watch he stole from his room, Daniel experiences joy, and he promises to cherish and keep it. In (199), as they face the possibility of surrendering to the police near the Mexican border, where they will be separated, Daniel promises Sean that he will remain resilient, intelligent, and independent, qualities that Sean has taught him. However, Daniel also expresses sadness as he anticipates the separation.

198) Daniel: (...) I'll keep it forever and ever! (Appendix B, 33)

199) Daniel: I promise, Sean... (Appendix B, 62)

Sean's higher frequency of promises compared to Daniel is due to his role as a surrogate parent figure for his younger brother. Sean's strong desire to support and protect Daniel is evident in his numerous promises, which are often accompanied by a positive psychological state. This demonstrates Sean's deep emotional involvement in Daniel's well-being and his commitment to being there for him. On the other hand, Daniel does not have the same parental role towards Sean, which explains the lower frequency of his promises.

## **Offers**

With the exception of one instance, it is only Daniel who makes offers. They are related to using his power in order to aid Sean in various tasks or overcome obstacles on their way to Mexico, as in (200), where Daniel proposes using his power to unlock Merrill's safe, implying that they should steal his money to have enough money for their journey. At the same time, Daniel reproaches Sean for previously preventing him from taking such action.

200) Daniel: I want to help, Sean. We can get out of here... go to Mexico. (Appendix B, 43)

Daniel's telekinetic power sets him apart from Sean and the other characters and gives him a unique advantage in certain situations, which explains his frequent offers.

### **Intentions**

Intentions are primarily expressed by Sean and Daniel. Sean expresses intentions on behalf of himself and Daniel, particularly regarding their decision to leave the house in the forest, where they found refuge, and travel to their grandparents' house. In these instances, Sean also expresses worry due to Daniel's apparent illness and their limited supplies, as illustrated in (201). On the other hand, Daniel's expression of intention is limited to one occurrence, as exemplified in (202). In this instance, he uses his power to seek revenge on the puma that killed his puppy. Although his words may appear to only convey deploring or sadness, the simultaneous use of his power to snap the puma's neck implies a commitment to kill it.

201) Sean: Okay... I think... It's time for us to hit the road. You're not getting better.

We're almost out of supplies... (Appendix B, 18)

202) Daniel: (...) YOU KILLED... MY DOG! (Appendix B, 19)

## Conclusion

The goal of this thesis was to examine the use of directive, commissive and expressive speech acts in the game *Life is Strange 2*. For that purpose, the analysis has focused on the context and form of speech acts, as well as flouting the maxims of Grice's Cooperative Principle, through which implicatures arise. Additionally, speech acts were examined as larger units known as speech events.

Speech acts were defined as utterances which perform a specific communicative action based on the speaker's intent (Mey 2001, 93). The chosen speech act categories were defined based on John Searle's (1979) taxonomy, supplemented by the taxonomies proposed by Bach and Harnish (1979, 39–59) and Guiraud et al. (2011, 1035–1037). Directive speech acts involve the speaker eliciting an action from the hearer, while commissive speech acts commit the speaker to a future action. Expressive speech acts, on the other hand, reflect the speaker's psychological state. For the purpose of a clearer analysis, expressive speech acts were further divided into two major groups based on the attitude conveyed: positive and negative, as outlined in 1. 4. 4. 1 and 1. 4. 4. 2. The differentiation between direct and indirect speech acts was based on the literal force hypothesis (Gazdar 1981 and Vanderveken 1990; quoted in Siemund 2018), with some exceptions, as discussed in 1. 5.

A corpus consisting of 62 conversational interactions was compiled, containing a total of 636 identified speech acts to provide sufficient data for the analysis (Appendix B). The initial hypothesis, which posited that the majority of occurrences would consist of expressive and directive speech acts, was confirmed. More than half of all occurrences were categorised as expressive speech acts, and directive speech acts were also highly prevalent. However, it is worth noting that expressive speech acts also often occurred in combination with directive and commissive speech acts, indicating their prominent presence across all occurrences. Nevertheless, directive speech acts without an expressed psychological state were also relatively frequent, in comparison to commissive speech acts, which occurred sparsely, both with and without being combined with an expressive speech act. These findings reflect the central themes of the game – the importance of maintaining close relationships, dealing with loss, and resistance and conflict, which elicit a wide range of emotions. In addition, Sean, being a surrogate parent figure, provides

guidance and direction to his younger brother Daniel, which is reflected in the significant number of directive speech acts in the corpus.

Expressive speech acts in the game exhibit a wide range of positive and negative attitudes, and four additional categories have been identified: expressing worry, expressing shock, expressing surprise, and being scared. The distribution of positive and negative attitudes is nearly balanced, which can be attributed to the game's emphasis on strong family bonds, positive relationships, but also the challenges and conflicts arising from Daniel's misbehaviour and the emotional struggles the brothers face due to the absence of their loved ones. Considering expressive speech acts in the other two major speech act categories, directives and commissives, it emerges that positive and negative attitudes are evenly distributed across all major speech act categories, with both accounting for exactly 50% of the occurrences. This balance further emphasises the contrasting themes present in the game – expressions of joy and nurturing close relationships, as well as frequent resistance, conflict, and sadness. In general, the prevalence of expressive speech acts in the game's discourse can also be attributed to its focus on uninhibited and honest communication, as well as the sharing of emotions. In terms of form, the majority of expressive speech acts are indirect, typically conveyed through declarative structures.

Positive attitudes are prominently present in the game's discourse primarily through the expressions of joy and appreciation by Daniel and Sean towards the environments and people they encounter (the speech acts of *being delighted* and *rejoicing*), but also the characters' frequent compliments and thanks, which contribute to strong connections among the characters, not only between Sean and Daniel but also between Sean and other characters. The combination of sympathising and apologising is also relatively frequent, as Sean often expresses sympathy for Daniel's emotional pain, or apologises for mistreating him.

Negative attitudes are also common due to the frequent occurrence of criticism, particularly in the form of deploring, but also reproaching and general criticising. These negative attitudes arise mainly from Daniel's frequent misbehaviour and Sean's role as a surrogate parent, where he must consistently discourage such behaviour to ensure the safety and well-being of his little brother. Another notable category is being saddened, which reflects the emotional pain and sense of absence that the brothers experience in relation to their loved ones.

Regarding directive speech acts, it was observed that they frequently appeared in combination with expressive speech acts. The most notable categories within directive speech acts, even without an accompanying psychological state, were requests and questions, which is explained by Sean and the other characters' concern for Daniel's safety and well-being, as well as Daniel's playful nature and emotional attachment to Sean and other characters, regarding questions in particular. The characters demonstrate a clear emotional involvement in protecting and caring for Daniel, while Daniel himself forms close attachments to Sean and other individuals. As a result, the majority of occurrences in these categories were combined with negative psychological states such as *reproaching*, *deploring*, and *being saddened*. The majority of directives were expressed as direct speech acts, either in the form of interrogative or imperative structures, which reflects the generally symmetrical and close relationships among the characters in the game.

Finally, commissive speech acts were relatively rare in the game due to Sean and Daniel's primary focus on navigating their current circumstances and taking care of themselves in the present moment, while being on the run. However, among the few commissive speech acts identified, the majority of them were combined with a psychological state, similar to directive speech acts. Additionally, commissive speech acts, like directive speech acts, were predominantly expressed in direct form using declarative structures.

In the chosen speech act categories, flouting the maxims of Grice's Cooperative Principle, through which implicatures arise, was also analysed. It was observed that the majority of implicatures stemmed from flouting the maxim of quality, as the characters in the game openly express their positive and negative emotions. As a result, they often use non-literal derogatory terms, make claims without providing sufficient evidence, or exaggerate to convey their emotional states and intensify their expressions.

Additionally, the analysis also considered individual speech acts within larger units known as speech events, as discussed by Yule (1996, 56–57). The analysis revealed that the most prevalent ones in the game are *expressing joy*, *expressing sadness*, and the combination of *deploring* and *reproaching*. Similar to flouting the maxim of quality, this can be attributed to the characters' open and genuine display of their positive and negative emotions, as they frequently perform multiple speech acts within a single speech event to fully convey their communicative intents. Furthermore, the close relationships between



the characters contribute to the frequent exchange of speech acts with a similar illocutionary force.

## Resumé

Cílem této práce je prozkoumat výskyt a užití direktivních, komisivních a expresivních řečových aktů ve hře *Life is Strange 2*. Analýza se soustřeďuje na kontext a formu, ve které se dané řečové akty vyskytují, a zároveň na porušování konverzačních maxim, na základě kterého vznikají implikatury. Dále jsou řečové akty analyzovány v rámci větších jednotek, konkrétně řečových událostí.

Práce je rozdělena na dvě části – teoretickou a praktickou. Teoretická část začíná vymezením pojmů řečový akt, lokuce, ilokuce a perlokuce. Řečový akt je definován jako protiklad konstativních výpovědí, kterým mluvčí vyjadřuje určitý komunikační záměr. Lokuce se vztahuje k významu konkrétních slov, zatímco ilokuce (výpovědní síla) určuje komunikační záměr mluvčího, a je tak shodná s pojmem řečový akt. Perlokucí je vnímán vliv ilokuce na pochopení výpovědi adresátem. Po představení performativní teorie řečových aktů dle J. L. Austina a jeho taxonomie se teoretická část zaměřuje na Searlovu taxonomii, která dělí řečové akty na pět základních kategorií: reprezentativní, direktivní, komisivní, expresivní a deklarativní. Bližší pozornost je věnována direktivním, komisivním a expresivním řečovým aktům, které jsou předmětem analýzy. Pro podrobnější zmapování řečových aktů byla Searlova taxonomie doplněna taxonomiemi, které navrhuje Bach and Harnish (1979, 39–59) a Guiraud a kol. (2011, 1035–1037). Expresivní řečové akty jsou dále rozděleny podle emočního postoje, který vyjadřují – pozitivní a negativní.

Po této části je vymezen rozdíl mezi přímými a nepřímými řečovými akty. Zatímco u přímých řečových aktů se větná struktura shoduje s funkcí, kterou akt vykonává, tedy např. tvrzení odpovídá reprezentativním aktům a imperativ odpovídá příkazům, u nepřímých řečových aktů tomu tak není. Zároveň jsou zmíněna i úskalí tohoto přístupu, podle kterého jsou např. komisivní řečové akty považovány za nepřímé, ačkoliv je není možné vyjádřit jinak než deklarativní strukturou. V podkapitolách této části jsou dále kontrastovány prototypické přímé a nepřímé direktivní a expresivní řečové akty. Závěrem je představen Gricův kooperační princip a je vysvětleno, jakým způsobem vzniká implikatura na základě porušování konverzačních maxim. V poslední části teorie je popsán analyzovaný diskurz z pohledu komunikačních funkcí, které plní, zejména expresivní, konativní a komisivní.

Praktická část je zpracována na základě korpusu, který obsahuje 62 vybraných konverzačních interakcí ze hry, ve kterých bylo identifikováno 636 řečových aktů. Tyto akty byly rozděleny do pěti skupin dle ilokučních sil, které vyjadřují: Direktivní řečové akty, Komisivní řečové akty, Expresivní řečové akty, Kombinace direktivních a expresivních řečových aktů a Kombinace komisivních a expresivních řečových aktů. Tyto hlavní kategorie jsou v praktické části analyzovány dle jejich specifické ilokuční síly tak, jak jsou definovány v teoretické části.

Analýza ukázala, že nejčetnější skupinou jsou expresivní řečové akty, které tvoří lehce přes polovinu všech výskytů, avšak hojně se vyskytují i v kombinacích s direktivními a komisivními řečovými akty, což podtrhuje jejich důležitost v analyzovaném diskurzu. Druhou nejpočetnější skupinou je kombinace direktivních a expresivních řečových aktů, které tvoří téměř 30 % výskytů. Další častou skupinou jsou samotné direktivní akty, ty však tvoří jen 11 % výskytů. Nejméně zastoupené jsou komisivní řečové akty, a to jak v kombinaci, tak samotné. Popsaná distribuce reflektuje stěžejní motivy analyzované hry – blízké lidské vazby, vyrovnávání se se ztrátou a odpor a konflikt, což má za následek vyjadřování široké škály emocí. Obecně se také dá říci, že důvodem pro hojný výskyt expresivních řečových aktů je i důraz na bezprostřední a upřímnou komunikaci mezi postavami. Vedle toho Sean, který se o Daniela stará jako náhradní rodič, ho často instruuje a žádá, aby ho poslouchal, což se projevuje hojným výskytem direktivních řečových aktů.

Podrobnou analýzou expresivních řečových aktů byla zjištěna téměř rovnoměrná distribuce pozitivních a negativních emočních postojů, což je zapříčiněno důrazem jak na pevná lidská pouta, tak na těžké a konfliktní situace, které vznikají kvůli Danielovu špatnému chování a vyrovnávání se s absencí či ztrátou blízkých osob. Nejčastější pozitivní emoční postoje jsou *vyjádření radosti*, *komplimenty* a *děkování*, které jsou důkazem blízkých vztahů, zejména mezi Seanem a Danielem. Občas se vyskytují i vyjádření soucitu a omluvy, kterým Sean Danielovi také vyjadřuje blízkost, když je smutný.

Mezi negativní emoční postoje je zastoupena hlavně *kritika*, a to jak ta obecná, tak i *odsuzování* a *vytýkání*. Ty zejména reflektují Seanův negativní postoj k Danielově špatnému chování, často spojeného s používáním jeho telekinetické schopnosti, které může vést k ohrožení jejich bezpečnosti. Další častou kategorií je *vyjádření smutku*, které reflektuje časté prožívání emocionální bolesti způsobené ztrátou blízkých osob.

Početné kategorie direktivních řečových aktů tvoří žádosti a otázky, a to z důvodu častých obav Seana a ostatních postav o bezpečnost a zdraví Daniela. Otázky se také vyskytují kvůli Danielově hravé povaze a jeho úzkému vztahu k Seanovi a dalším postavám. Většina výskytů v této kategorii je v kombinaci s negativním emočním postojem, zejména *vytýkání*, *odsuzování* a *vyjádření smutku*.

Komisivní řečové akty nebyly identifikovány příliš často kvůli tomu, že okolnosti, ve kterých se Sean a Daniel vyskytují, je nutí se zaměřovat spíše na současnost a jejich vlastní péči, zatímco jsou na útěku.

U řečových aktů bylo ještě analyzováno porušování konverzačních maxim, na základě kterých vznikají implikatury. Bylo zjištěno, že většina implikatur vzniká na základě porušování maxima kvality, protože postavy často používají nedoslovná hanlivá označení, tvrdí něco, na co nemají dostatek důkazů nebo přehánějí. Postavy tak často implikují své silné emoce.

Co se týče řečových událostí, analýza ukázala, že nejčastějšími událostmi jsou *vyjádření radosti*, *vyjádření smutku* a kombinace *odsuzování* a *vytýkání*. Důvodem je, podobně jako u porušování maxima kvality, otevřené a upřímné vyjadřování pozitivních a negativních emocí, protože postavy je často vyjadřují pomocí několika řečových aktů. Dalším důvodem jsou blízké vztahy mezi postavami, které mají za následek, že postavy na sebe často reagují řečovými akty s podobnou ilokuční silou.

Co se týče formy, drtivá většina expresivních řečových aktů byla identifikována jako nepřímé řečové akty ve formě deklarativních struktur. Oproti tomu, direktivní řečové akty byly zejména přímé, což je způsobeno blízkým a symetrickým vztahem mezi Seanem a Danielem. Komisivní řečové akty byly většinou přímé.

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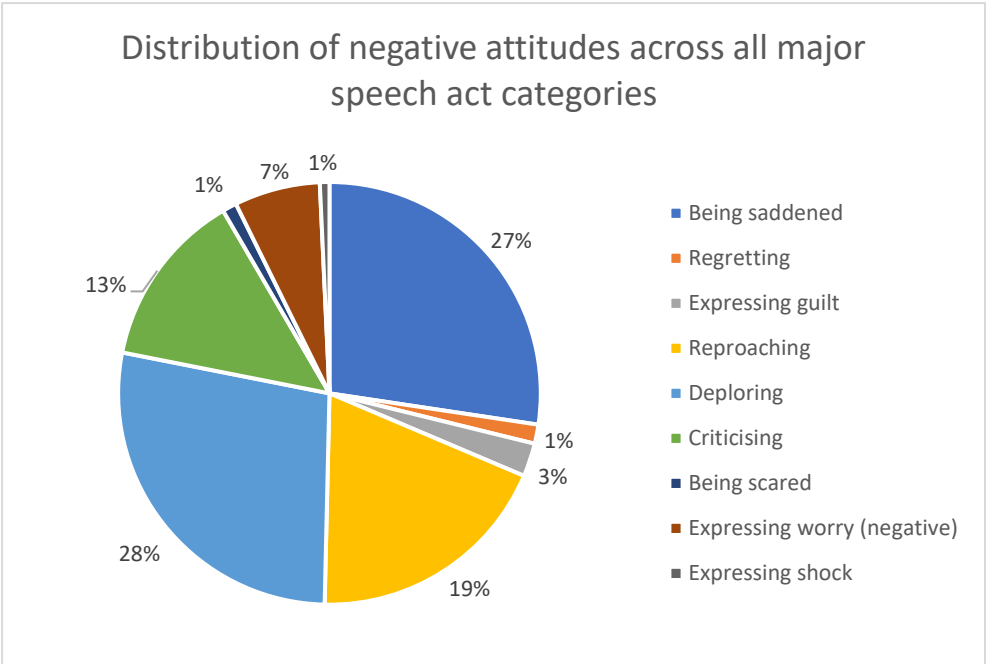
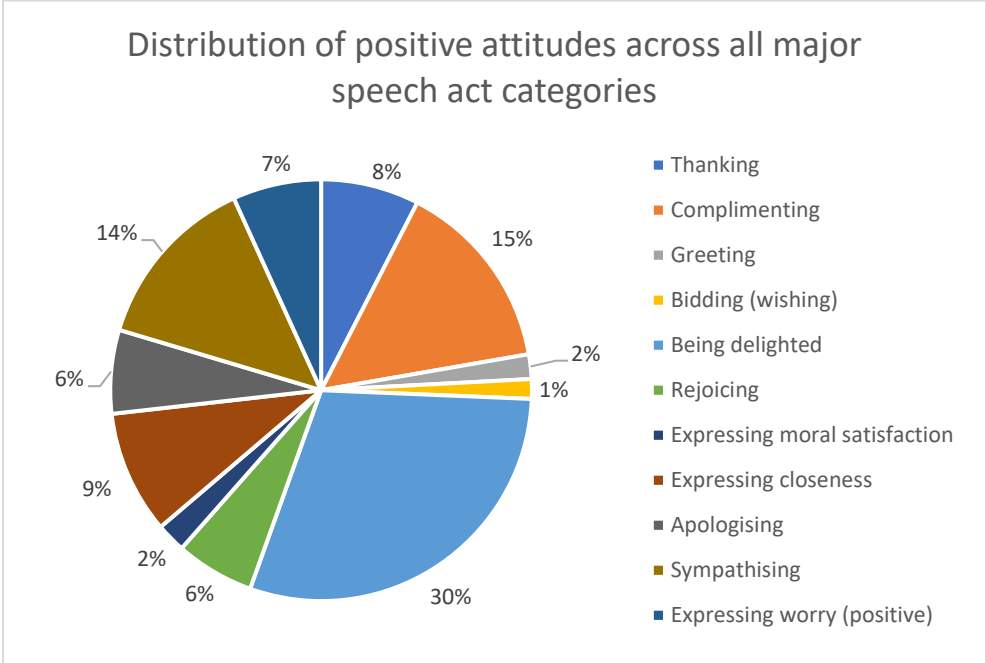
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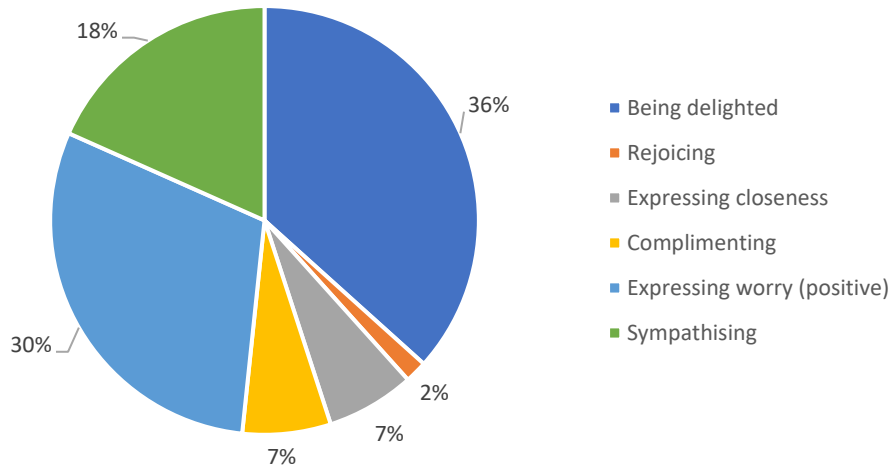
# Appendixes

## APPENDIX A – DISTRIBUTION OF POSITIVE AND NEGATIVE ATTITUDES

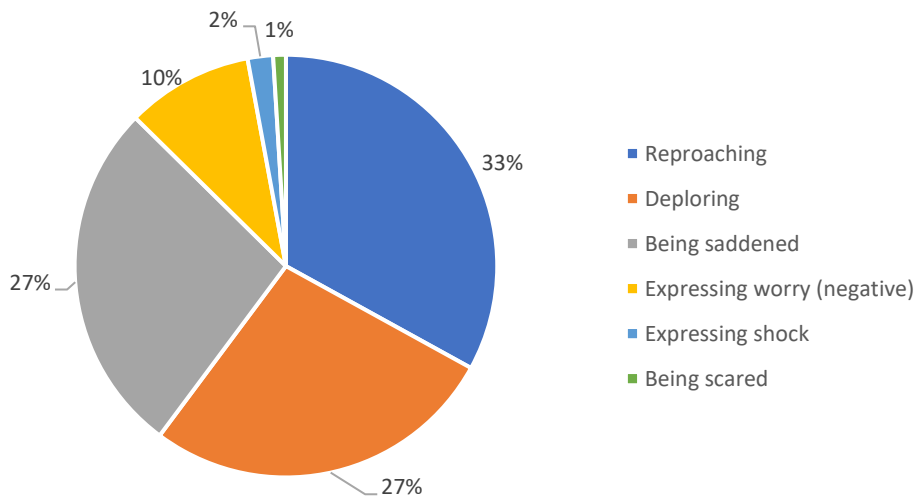




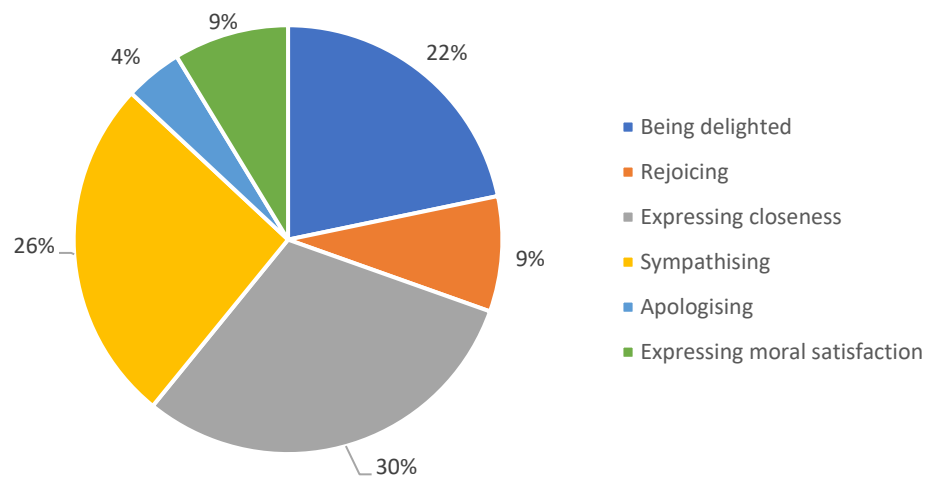
Distribution of positive attitudes in directive speech acts



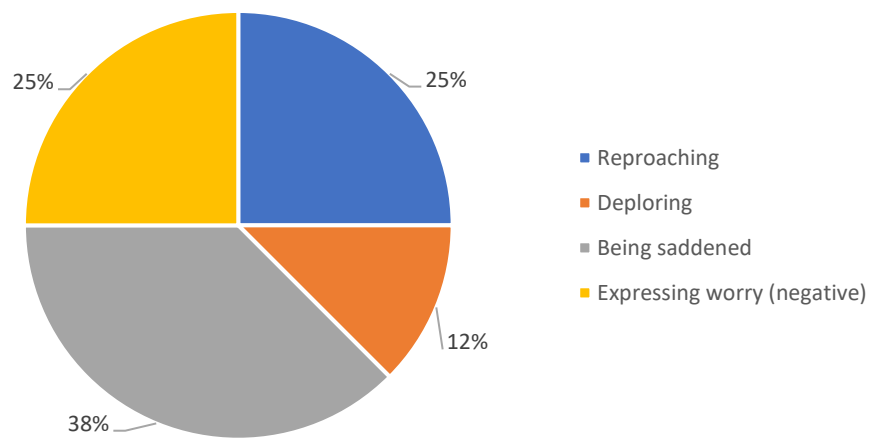
Distribution of negative attitudes in directive speech acts



Distribution of positive attitudes in commissive speech acts



Distribution of negative attitudes in commissive speech acts



## APPENDIX B – CORPUS DATA

Only the relevant speech acts are classified in the interactions; the other speech acts are provided for context. Out of all the occurrences of expressive speech acts, only the speech act of thanking may be considered direct. The other categories of expressive speech acts are classified as indirect but are not specifically marked as such. The interactions have been selected from the scripts of the game, which are referenced in the Bibliography. The game is divided into five episodes, with a distinct script for each episode. Thus, an outline is provided below explaining the correspondence between each interaction and the respective episode it belongs to.

Episode 1: interactions 1–14

Episode 2: interactions 15–31

Episode 3: interactions 32–43

Episode 4: interactions 44–51

Episode 5: interactions 52–62

The following corpus entries are marked as follows:

[DIR] – directive speech act

[COM] – commissive speech act

[EXP] – expressive speech act

[DSA] – direct speech act

[ISA] – indirect speech act

[MIN] – speech act in the form of a minor structure

Underlined – flouting the maxim of quality

Dashed underlined – flouting the maxim of relation

Wave underlined – flouting the maxim of quantity

1) *Sean inquires about Daniel's activities in his room.*

Sean: What are you doing in there, Dr. Frankenstein? (DIR, question, DSA)

Daniel: You gave my Chock-O-Crisp to Dad. (EXP, reproaching)

Sean: So what? He gave it back. Dude, you are so spoiled... (EXP, criticising)

Sean: What's with the scissors? (DIR, question, DSA)

Daniel: You'll see... But not now... So don't come in! (DIR, prohibitive, DSA)

Sean: Okay, fine, don't tell me! After all, I'm only your big brother, who looks after you and takes care of you... (EXP, reproaching)

Daniel: Stop it! (DIR, request, DSA + EXP, reproaching) All I can say is... Watch out for my costume in three days! This Halloween is gonna be awesome! (EXP, being delighted) Are you going to the party tonight? At Eric's house? Will Lyla be there? (DIR, question, DSA + EXP, being delighted)

Sean: Yes, yes, yes, and NO. You can't go. Teenagers only. (DIR, prohibitive, ISA)

2) *Sean requests some money from Esteban for the party he plans to attend.*

Sean: Yeah. Oh... uhhhhh... By the way...

Esteban: Ha! I was wondering how long it'd take. (EXP, rejoicing) You need money for the party tonight, right? Just be honest with me, no bullshit... (DIR, request, DSA) Are you using this money to buy alcohol? Weed? (DIR, question, DSA + EXP, expressing worry)

Sean: Uhhhhh I mean... Yeah. Probably. But... we'll be partying at a house and... nobody is driving home. I swear. (COM, promise-swearing, DSA)

Esteban: Well, everybody's gotta get home somehow. But yeah. You and Lyla better not get in any car with somebody who can't walk straight. (DIR, request, ISA + EXP, expressing worry)

*Esteban hands over some cash.*

Sean: Holy shit, forty bucks! Really? (EXP, being delighted)

Esteban: Yeah. Why not. You did a good job on the lawn... Plus... I appreciate that you didn't lie to me. (EXP, complimenting)

Sean: Thanks, Dad. (EXP, thanking, DSA)

Esteban: Just be careful. That's all I'm asking for, okay? I know what kind of crazy shit kids can get into... (DIR, request, DSA + EXP, expressing worry)

3) *Daniel bursts into Sean's room while Sean is having a video call with his friend, Lyla.*

Daniel: Sean, Sean! I'm done, look! I made zombie blood! It's... um... corn syrup and food coloring... (EXP, rejoicing) Hey! Hi Lyla! (EXP, greeting)

Sean: Get out of my room, Daniel. (DIR, requirement, DSA + EXP, reproaching)

Daniel: I was just... (EXP, being saddened)

Sean: Come on, man! (DIR, request, DSA + EXP, reproaching)

Daniel: Just... (EXP, being saddened)

Sean: Just bugging the shit out of me again after I told you to knock? Yeah, I know. (EXP, deploring)

Sean: Anyway...

Lyla: Sean, you're an asshole! What's your problem? (EXP, reproaching)

Sean: But--

4) *Sean and Daniel are walking along the road, as they are fleeing from the police. They have been walking for a long time.*

Sean: No man. We can't stop here. We gotta keep going. No pouting, okay? Come on! (DIR, request, ISA + EXP, reproaching)

Daniel: But... but... My feet really hurt. These shoes suck... And we've been walking for four days... (EXP, criticising)

Sean: What? Only two! Don't even try that shit! (DIR, request, DSA + EXP, reproaching)

Daniel: And my back hurts from sleeping under that stupid bridge... (EXP, criticising)

Sean: Yeah, so does mine! I was there too. (EXP, reproaching) Just... knock it off! Hate it when you act like this... This is how people camp in the woods. It's not like being... being at home or... in your room. This is a... a real adventure! Right? So... Come on! (DIR, request, DSA + EXP, reproaching)

*Sean grabs Daniel by the arm and tries to pull him along. Daniel is dragged along.*

Sean: Let's... hit the trail! Seriously... (DIR, request, DSA + EXP, reproaching)

*Daniel pulls away and sits down on the ground, arms wrapped around his legs.*

Daniel: Where is Dad? (DIR, question, DSA + EXP, being saddened)

Sean: Daniel... Come on... We gotta go. (DIR, request, ISA + EXP, reproaching)

Daniel: Why isn't Dad with us, Sean? Doesn't he want to go camping too? (DIR, question, DSA + EXP, being saddened)

Sean: Yes... but I told you that... He can't. I told you... Okay?

Daniel: Okay... But I'm so sick of walking! I just wish I was back in my room... (EXP, criticising)

Sean: I know, I know... Hey... At least we don't have to go to school on Monday. Right? (EXP, being delighted)

Daniel: Yeah...

Sean: Look! Everybody's going to be... so stoked when they find out... how far you walked! (DIR, request, ISA + EXP, complimenting)

Daniel: Really? Really? I bet Dad would be too! (EXP, rejoicing) Do you think we've walked like, maybe a hundred miles? (DIR, question, DSA + EXP, rejoicing)

Sean: Probably two hundred! Feels like it...

Daniel: Oooo... Awesome possum! (EXP, rejoicing)

5) *Sean points out a raccoon to Daniel in the forest.*

Sean: Daniel! Come check this out! (DIR, request, DSA + EXP, being delighted)

Daniel: What? What??? (EXP, being delighted)

Sean: Be quiet... He'll take off. (DIR, request, DSA + EXP, criticising)

Daniel: Ooo... Raccoon! He's sooo cute! (EXP, being delighted)

Sean: Hah. That raccoon will tear us apart. Let's go, bro. (DIR, request, DSA)

Daniel: Here, kitty kitty! Aww, that raccoon must be starving... (EXP, being saddened)

Sean: Raccoons are way smarter than us... He'll find more food!

Daniel: What if... this raccoon is related to the... to the one on the road? (EXP, being saddened)

Sean: Hey, don't think about stuff like that... (DIR, request, DSA + EXP, criticising)

Daniel: Maybe they were brothers, like us... Makes me sad... (EXP, being saddened)

Sean: Stop! They're just raccoons... (DIR, request, DSA + EXP, criticising)

6) *Daniel is sitting on a rock ledge in the national park and invites Sean to join him.*

Daniel: Check this out, Sean! (DIR, request, DSA + EXP, being delighted) Whoa!  
Nice view... You can see so far... (EXP, being delighted)

Sean: Wait, I'm coming! (COM, promise, DSA)

*Sean comes to Daniel.*

Daniel: It's... beautiful! (EXP, being delighted)

Sean: Pretty amazing, huh? See? It's not so bad here in the forest... (EXP, being delighted)

*Daniel and Sean lay on their backs, staring at the clouds.*

Sean: Hey. Look at those clouds. (DIR, request, DSA) What do they look like to you?  
(DIR, question, DSA)

Daniel: I don't know... Cotton candy?

Sean: That's it? Cotton candy? (DIR, question, DSA)

Daniel: I dunno... What do you see? (DIR, question, DSA)

Sean: A dragon!

Daniel: What? Where?? (DIR, question, DSA + EXP, being delighted)

Sean: Okay. There's the tail... and the horns... and the fangs! And the smoke coming out of its mouth!

Daniel: Oh, I see it! It's awesome! (EXP, being delighted) Wouldn't it be cool if we had a pet dragon?

7) *Sean and Daniel are camping in the national park.*

Daniel: Look! A full moon! Ooowooooo! (EXP, being delighted)

Sean: Uh... It's not quite full yet, wolfboy...

Daniel: Do you think there are werewolves for real? (DIR, question, DSA + EXP, being scared)

Sean: Dude, WE ARE the wolves... Oowoooo...! See? (EXP, expressing closeness)

Daniel: Oowooooo...!

Sean and Daniel: OOOOWWOOOOOOOOOOO...! OWOO OOWWOOOOOOOOO.

8) *Sean and Daniel are walking along the road, talking.*

Daniel: Oh! Remember that time? Harry Thompson wanted to beat me up? (DIR, question, DSA) Me and Noah traded some games with Harry... But he didn't like his. So he said he was gonna get us after school...

Sean: What did you do? (DIR, question, DSA)

Daniel: We waited in the gym until he went home...

Sean: That's it? You shoulda told me! (EXP, being saddened)

Daniel: I tried... But you said to get out of your room...

Sean: I'm sorry, enano. I shoulda listened. (EXP, apologising)

Daniel: You did stand up for me... with Brett. For a change. (EXP, thanking, ISA)

Sean: Yeah... Well. He had it coming. (EXP, expressing moral satisfaction)

Daniel: Yeah. I kinda wish you weren't so mean all the time... (EXP, being saddened)

Sean: I'm sorry, Daniel. I'm trying. (EXP, apologising)



9) *Sean and Daniel are at a petrol station, looking to buy some food.*

Daniel: Umm, what's that? Ooooooh, a puppy! What's your name, huh? You're soooo cute! Awww, you want to come with us? Aw... (EXP, being delighted) (*calling Sean*)

Hey, check out the puppy! (DIR, request, DSA + EXP, being delighted)

*Sean comes up.*

Sean: Yeah. It's a dog.

Daniel: Oh, a puppy! (EXP, being delighted)

Sean: Sure... super cute doggy. You ready? (DIR, question, DSA)

Daniel: Is this yours? (DIR, question, DSA + EXP, being delighted)

Doris: Somebody left her down the road. If I saw who did that, it'd be the last time... (EXP, reproaching)

Daniel: Awww... He must be sad! What's his name? (DIR, question, DSA + EXP, being saddened)

Doris: Her. Whoever takes her... gets to name her.

Daniel: Oh, right... Oh! Can... we have the puppy? Please? (DIR, request, ISA + EXP, being delighted)

*Daniel looks up at Sean.*

Sean: Let me think... I don't know... It's a pretty huge responsibility.

Daniel: Yeah! It would be so cool! (EXP, being delighted) Come on... (DIR, request, DSA)

Doris: Oh, honey... We have to have an adult take care of her...

Daniel: I know... I just thought we could... (EXP, being saddened)

Sean: I'd love to... but she's right. We can't take care of a dog right now.

*Sean and Daniel walk away.*

Daniel: She was so cute... It sucks we can't have her. (EXP, being saddened)

10) *Sean is captured and held captive by the aggressive petrol station owner. Daniel escapes and comes back to help Sean.*

Daniel: Sean? Sean? Where are you? Sean? Can you hear me? (DIR, question, DSA + EXP, expressing worry)

Sean: Daniel? I'm right here... Are... are you okay? (DIR, question, DSA + EXP, expressing worry)

Daniel: I... I think so... That old guy chased me into the woods... But... I think I lost him... Is he gone? I'm really, really scared... (EXP, being scared)

Sean: Hey, enano. You're doing great! You totally fooled them! Thanks to you... we have a chance of getting out of here. (EXP, complimenting)

Daniel: Yeah...?

Sean: Yeah. We gotta hurry, though... He called the cops on us. (EXP, expressing worry) There's a window over there. Maybe you can find a way in or something? (DIR, request, ISA)

*Daniel runs around the building and peers through the window.*

Daniel: Uuhhh... there's no way. But there's this neon sign! Hold on! I think... (DIR, request, DSA)

*Daniel turns on a glowing red neon sign in front of the window.*

Daniel: Here! Is this better? (DIR, question, DSA)

Sean: It is, but be careful, it might attract him. (DIR, request, DSA + EXP, expressing worry) Hey, you think you can open the back door? (DIR, request, ISA)

Daniel: I don't know... (*after a while*) It won't open! It's locked! What do I do?? (DIR, question, DSA + EXP, being saddened)

Sean: I don't know... (EXP, being saddened)

11) *Sean and Daniel escape from the petrol station thanks to Brody. Daniel has secretly saved a puppy from the petrol station.*

Sean: What's under the blanket? (DIR, question, DSA + EXP, reproaching) Come on, I'm not stupid. Daniel... (EXP, reproaching)

Daniel: What? We saved her! We're heroes! (EXP, expressing moral satisfaction)

Sean: Yeah... Guess we are.

Daniel: So... What should her name be? (DIR, question, DSA + EXP, being delighted)

Sean: Hey. Your dog, your choice.

Daniel: Oh cool! Let's see... How about... "Mushroom"? She totally looks like a mushroom! (EXP, being delighted)

Sean: Yeah, that's pretty cool... Not much of a girl's name though.

Daniel: Who cares? I'm sure she loves it. So do I.

Sean: Alright. Mushroom it is then!

Daniel: Oooh yeah. Thanks, big brother! (EXP, thanking, DSA) See, Mushroom? You have the best name ever now! (EXP, being delighted)

12) *Sean confides to Brody about the death of his father.*

Brody: Man. Look at that... Oregon is like the edge of the world... Hey, listen... I know what happened with you guys in Seattle... Do you want to talk about it? I'm a good listener... It's your call, no pressure... (DIR, question, DSA + EXP, sympathising)

Sean: I... I don't even know what happened... It was so fast... It was all my fault... Daniel wanted to play zombie and... of course I told him to get lost, and... Our asshole neighbor was picking on him and I freaked out... So Dad came out to help... Somebody called the cops and... They killed my Dad in front of me... It's all my fucking fault. All I had to do was play with Daniel... and Dad would still be alive... I fucked up my whole family... and now we're alone. (EXP, expressing guilt)

Brody: Hey, it's gonna be all right... Take a deep breath... Listen, it's not your fault. You don't have control over all this stuff. You can't blame yourself for everything that happens in this world. You're gonna be okay, Sean. (EXP, sympathising)

Sean: How...? My life feels like... Like that town down there... Wiped out. Destroyed. Empty. Like I have nothing... (EXP, being saddened)

Brody: What is sure is... that's the past. But you can't look back now... You've got each other... and you have to move forward... (DIR, advisory, ISA + EXP, sympathising)

13) *Sean comes back to the motel room, where he and Daniel are staying, and sees Daniel Dancing with loud music on.*

Sean: Are you kidding me? (EXP, reproaching)

Daniel: Remember that song?! Come on! Dance! (DIR, request, DSA + EXP, being delighted)

Sean: Oh man! We haven't played Guitar Fighter for years! (EXP, being delighted)

Daniel: You never beat my score!

Sean: You played on Easy Mode. I was on Hardcore, dude!

Daniel: You're so jealous! (EXP, criticising) I'm the best guitar player! (EXP, complimenting)

14) *Sean comes back to the motel room to find Daniel visibly enraged, witnessing objects swirling around him with a powerful gust of wind.*

Sean: Oh my God... Daniel...?! What is happening?! (DIR, question, DSA + EXP, expressing shock) Daniel, calm down! (DIR, request, DSA + EXP, reproaching)

Daniel: YOU LIED! Dad! Our Dad is dead! (EXP, deploring) WHY? (DIR, question, DSA + EXP, deploring)

Sean: It was an accident! A cop fucked up and shot him! That's it. (EXP, being saddened)

Daniel: No! No! IT'S NOT TRUE! (EXP, being saddened)

Sean: I'm so sorry... (EXP, sympathising)

Daniel: Why? Why did you LIE to me?! (DIR, question, DSA + EXP, deploring)

Sean: I was scared, Daniel... I didn't know what to say... (EXP, being saddened)

Daniel: You... You should've told me! (EXP, deploring)

Sean: I couldn't believe it either! I didn't mean to! (EXP, apologising)

Daniel: It's not fair...! (EXP, being saddened)

Sean: Hey! Come on... I'm here. It's okay... (EXP, sympathising)

Daniel: No it's not.. I want Dad... (EXP, being saddened)

Sean: (*crying*) Me too... (EXP, being saddened)

15) *Sean compliments Daniel on his progress in developing his power.*

Sean: You did awesome today Daniel. I'm really proud of you. We've been practicing for just a few weeks, but... your progress is... crazy. (EXP, complimenting)

Daniel: Thank you, Sean. I couldn't have done it without your help. (EXP, thanking, DSA)

*They go to fill up their water canteens.*

Sean: Here we go...

Daniel: The helitanker is over the wildfire zone. Get ready for water extraction, Ranger Diaz! (DIR, request, DSA + EXP, being delighted)

*Sean, filling his canteen, looks up as Daniel begins to fill his canteen using his power.*

Sean: Nice work, Daniel... Glad to see our training sessions are paying off... (EXP, complimenting)

Daniel: Thanks to you! (EXP, thanking, DSA) Sooo glad I don't have to touch that water... It's too fucking cold... (EXP, being delighted)

Daniel: Uh... Oops? Sorry. I said "fucking..." (EXP, apologising)

Sean: It's fine out here. There's no one to hear you curse. Say whatever the fuck you want. (DIR, permissive, DSA)

16) *Sean and Daniel express their delight at the forest surrounding the cabin, where they are staying.*

Daniel: It's so silent out here... No neighbors, no roads... It's like we're on another planet! (EXP, being delighted)

Sean: A new planet... that's exactly what we need... (EXP, being delighted)

17) *Daniel plays a trick on Sean using his power, causing a tablecloth to levitate.*

Sean: You kicked ass today... Level up! (EXP, complimenting)

Daniel: I did! That was so cool... It's getting easier every day. (EXP, rejoicing)

Daniel: Oh no, Sean... This is a haunted house...

Sean: More like, "Uh oh, it's time to go over the rules." I told you about showing off. (EXP, reproaching)

Daniel: I was just... Whatever. Dude. I know the rules... (EXP, criticising)

Sean: Let's find out... What's the first one? (DIR, question, DSA + EXP, reproaching)

Daniel: Mmmm... ah...

Sean: "Hide your power." If you spin one plate in a diner, what happens? (DIR, question, DSA + EXP, reproaching)

Daniel: People will freak out...

Sean: And when people freak... What do they do? (DIR, question, DSA + EXP, reproaching)

Daniel: They call the cops.

Sean: Exactly. The second rule is... (DIR, question, ISA + EXP, reproaching)

Daniel: Don't - uh... Never talk about it!

Sean: Wow. Nice, Daniel. 'Cause that's usually the hardest rule for you... (EXP, complimenting)

Daniel: Shut up. (DIR, request, DSA + EXP, reproaching)

Sean: And the final rule? (DIR, question, ISA + EXP, reproaching)

Daniel: I know...

Sean: Come on... You can do it...

Daniel: Okay... Hmmm... Avoid danger?

Sean: "Run... from danger." This is the most important one. You know why? (DIR, question, DSA + EXP, reproaching)

Daniel: Uh... I don't know. I mean... With my power, I can help us. (COM, offer)

Sean: Only as a... total last resort... (DIR, permissive, DSA + EXP, expressing worry)

Daniel: How will I know that? (DIR, question, DSA)

Sean: If there's any other way of helping, do that first. (DIR, request, DSA)

Daniel: Maybe if I... Had used it before... Dad might still... be here... (EXP, expressing guilt)

Sean: Daniel, you didn't even know. That shit... was out of your control... (EXP, sympathising)

Daniel: But! Look what happened to the policeman! Maybe this power is a curse! Or... Something! (EXP, expressing guilt)

Sean: Hey... We have no clue what happened... And it's not your fault... (EXP, sympathising)

18) *Sean is resolved to leave the wooden cabin with Daniel and visit their grandparents.*

Sean: Okay... I think... It's time for us to hit the road. You're not getting better. We're almost out of supplies... (COM, intention, DSA + EXP, expressing worry)

Daniel: No. I'm okay. It's just a cough...

Sean: Yeah, a bad cough that won't go away... Trust me, Daniel. You need some medicine. Look... Here... (DIR, request, DSA + EXP, expressing worry)

*He points to a place on the map.*

Daniel: Beaver Creek? What's that? (DIR, question, DSA)

Sean: That's where... Karen's parents... our grandparents live...

Daniel: Okay... So what? (DIR, question, DSA)

Sean: So we can go there and... They'll probably help us...

Daniel: Why do you always force us to run, Sean? (EXP, reproaching) What if they... don't like me...? (EXP, expressing worry)

Sean: They're family, right? Plus they owe us for what Karen... For what Mom did...

Daniel: Hmm... You sure? It would be cool to spend Christmas with our grandparents. (EXP, being delighted)

Sean: Man, they're gonna love you. Grandpa is super cool and... I'm sure you guys will be best buds!

Daniel: Well... Okay. But... Mushroom has to agree too. She's part of the team! What do you say, girl? Okay, when? (DIR, question, DSA + EXP, being delighted)

Sean: Tomorrow... The sooner, the better... We have a long road ahead. (COM, intention, DSA + EXP, expressing worry)

19) *Sean finds Daniel outside standing next to a puma, which killed his puppy.*

Sean: Daniel! Do not move... (DIR, request, DSA + EXP, expressing worry)

Daniel: It killed her! She was my friend! (EXP, being saddened)

Sean: Calm down, okay? Listen... (DIR, request, DSA + EXP, sympathising)

Daniel: LEAVE ME ALONE! (DIR, requirement, DSA + EXP, reproaching) YOU KILLED... MY DOG! (COM, intention, DSA + EXP, deploring)

*Daniel uses his power to kill the puma.*

Sean: FUCK! Daniel... (EXP, expressing shock)

Daniel: It just... it just happened... What's... happening to me...? (DIR, question, DSA + EXP, being saddened)

Sean: You... You just wanted to... protect us... I... Save your strength... (DIR, request, DSA + EXP, sympathising) We'll... We'll figure it out... (COM, promise, DSA + EXP, sympathising) It's all right... I'm right here... (EXP, sympathising)

20) *Sean and Daniel bury the puppy, which the puma killed.*

Daniel: Is that it...? (DIR, question, DSA + EXP, being saddened)

Sean: Well... Unless you want to say something...

Daniel: Uh... Goodbye, Mushroom... You were such a good puppy. I'll always remember... running through the snow with you. And... how you'd snuggle... and... I'll never forget you... Never. (EXP, being saddened)

Sean: Good girl... Rest In Peace... You won't be forgotten. (EXP, being saddened)

Daniel: Sean... Do you think she's up in Heaven... with Dad? (DIR, question, DSA + EXP, being saddened)

Sean: Yeah, I'm sure he will look after her.

Daniel: Wait... What about his allergies? (DIR, question, DSA + EXP, expressing worry)

Sean: Don't worry, enano! There's no allergies up there. They'll be fine together.  
(DIR, request, DSA + EXP, sympathising)

Sean: Okay. We should go. It's getting late. (COM, promise-inviting, DSA)

Daniel: Sean... I'm sorry I killed the cat. I don't know what I was thinking. If only I could... (EXP, expressing guilt)

Sean: I know... Come on, buddy... (DIR, request, DSA)

Daniel: Wish we didn't have to go... I like having a house again... (EXP, being saddened)

21) *Sean and Daniel visit their grandparents, hoping they can stay with them.*

Daniel: We can stay? Serious? Awesome! (EXP, being delighted) Oooh, Sean! Guess what? There's a huge model train upstairs! (EXP, being delighted)

Stephen: Hey! You're supposed to be resting, young man! (EXP, reproaching)

Claire: Yeah, yes he is... but he seems better already... Anyway, you and Daniel will stay here. At least until Daniel's better... We'll see what happens next...

22) *Sean asks Daniel about his power.*

Sean: Hey, man... You've been doing so great with your... well... you know. (EXP, complimenting) I was wondering... How do you do it? (DIR, question, DSA)

Daniel: Uhhh... I don't know... I concentrate and... it just happens...

Sean: Wait... Does it hurt? (DIR, question, DSA + EXP, expressing worry)

Daniel: Nah. It's kinda itchy though. And exhausting.

Sean: Sorry. (EXP, sympathising) Anyway. Remember the rules, right? We really don't want Claire or Stephen to start asking questions. (EXP, expressing worry)

Daniel: I know, I know... Don't show, don't talk...

Sean: Just keep that in mind and... everything should be fine. (DIR, request, DSA) Sleep tight. Little cub... (EXP, bidding)

23) *Sean sees Daniel doing homework.*

Sean: Hey, Mister Pout. (EXP, greeting) What's going on? (DIR, question, DSA)

Daniel: Why do I have to do homework when I'm not even in school? (DIR, question, DSA + EXP, criticising)



Sean: I know it sucks, but... you still have to learn things. Or... you'll become dumb.  
(EXP, sympathising)

Daniel: Okay... But... these problems are stupid. (EXP, criticising)

Sean: I know, man. I've been there too. Just... do your best. (DIR, request, DSA + EXP, sympathising)

24) *Stephen questions Sean about Daniel's power.*

Stephen: So, listen, I've... noticed things. With Daniel. You know what I'm talking about, don't you? (DIR, question, ISA)

Sean: Uh.. Not really. What "things?" (DIR, question, DSA)

Stephen: Well... I'm not sure how to put it, like... some kind of invisible force, a... holy gift or something.

Sean: Ummmm... Yeah. Daniel likes to pretend he's got superpowers, but... that's it.

Stephen: That's it? Okay... But be careful, Sean. He's still so young. (DIR, request, DSA + EXP, expressing worry)

Sean: ...Sure.

Stephen: By the way, let's keep this between us... Claire has a lot of strong beliefs... She... wouldn't understand... She adores Daniel, and just wants both of you to be safe and happy. (DIR, request, DSA)

25) *Sean calls Daniel to help him with household chores at their grandparents.*

Sean: Hey, Daniel! There's work for you! (DIR, request, ISA)

Daniel: Uh, no! I'm busy!

Sean: Busy my ass! (EXP, reproaching) Come over here! (DIR, requirement, DSA + EXP, reproaching)

Daniel: (*laughing*) You gotta find me first! (DIR, request, ISA + EXP, being delighted)

26) *Chris and Daniel want to go to the Christmas market.*

Chris: Can we go get the Christmas tree now? We're both ready to fly! (DIR, request, ISA + EXP, being delighted)

Charles: Yes, yes, yes... the team has been waiting too long! (EXP, being delighted)  
You should come along too. There's nothing going on over here... (DIR, advisory, DSA)

Daniel: YES! Can't wait to see all the decorations! (EXP, being delighted) And Sean!  
We could buy Christmas presents for Grandma and Grandpa...! (DIR, advisory, DSA + EXP, being delighted)

Sean: Well... They'll worry if we leave the house... And remember you still have to get better, Daniel... (EXP, expressing worry)

Daniel: Sean, come on... You know I haven't done anything fun since I got sick... It's the first time I've been out for daaays! (DIR, request, DSA + EXP, being saddened)

Charles: We won't be gone for long, the market's only a few miles away... Anyway, they'll be at the service for at least another hour...

Chris: Yeah, Sean, I can show Daniel around... and you can come with us! (EXP, being delighted) Please say yes! (DIR, request, DSA)

Daniel: Please, please, please... (DIR, request, DSA + EXP, being saddened)

Sean: Okay... You win... not a fair fight... So let's go...

Daniel: Yes! (EXP, being delighted)

Chris: Yeah! (EXP, being delighted)

27) *Sean deploras Daniel for using his power in front of Chris.*

Sean: Dude, what the fuck are you doing? I can't believe it... How many times do we have to keep going over the rules? (EXP, deploring)

Daniel: "Don't show the power" -- I know... But Chris thinks he can do all this cool stuff. I wish he could... He reminds me of Noah. (EXP, expressing closeness) I just miss having friends, Sean...

Sean: Listen, I understand, but we have to be extra careful out here... You can't let people see you... You know the rules... (DIR, request, ISA + EXP, expressing worry)

Daniel: Yes, I know the rules... But I am careful... I only do things when it's me and Chris... Nobody sees us...

Sean: Yeah, nobody, but me. What if it was Chris' dad? Or Grandma? Or... a cop.. or... (EXP, deploring)

Daniel: Okay, okay... I get it. But I'm careful...

Sean: That's not enough. You have to be extra, extra careful. (DIR, request, ISA)

Daniel: All right, I swear I will! (COM, promise, DSA + EXP, criticising)

Sean: Deal. I'm counting on you, enano.

28) *Daniel returns to Sean at the Christmas market, after spending some time with Chris.*

Daniel: Sean! What are you doing? (DIR, question, DSA + EXP, being delighted) We picked a tree with Chris! It's all crooked, like an old witch! (EXP, being delighted) Oh, hi... (EXP, greeting) who are you? (DIR, question, DSA + EXP, being delighted) Your hair looks so cool! (EXP, complimenting) Is it a wig? (DIR, question, DSA + EXP, being delighted)

Cassidy: Ah, well... What do you think? (DIR, question, DSA)

Daniel: Mmmm... I don't know... But it's really cool! (EXP, complimenting) I'm

Daniel! What's your name? (DIR, question, DSA + EXP, being delighted)

Cassidy: Hi, Daniel... (EXP, greeting)

Cassidy: I'm Cassidy. I dig your superhero outfit... (EXP, complimenting)

Daniel: I'm on a secret mission with my friend! It's very dangerous! (EXP, being delighted)

Cassidy: I can tell! I hope you get your mission accomplished!

29) *Daniel asks Sean for permission to enter their mother's room at their grandparents. However, they are forbidden to enter it.*

Daniel: That was so cool to spend time with Chris at the market! (EXP, being delighted)

Did you know Chris's mom was an artist? (DIR, question, DSA)

Sean: I... didn't... How so? (DIR, question, DSA)

Daniel: She drew comics! You should see her drawings (DIR, advisory, DSA), they're so cool. (EXP, complimenting) Just like yours! (EXP, complimenting)

Sean: Thanks, dude. (EXP, thanking, DSA)

Daniel: Hey! Uh...

Sean: What? What is it? (DIR, question, DSA)

Daniel: Sean... I wanna go check on the room... upstairs. I know it's Mom's. Please... (DIR, request, ISA + EXP, being saddened)

Sean: Daniel, you heard Claire. They will freak out if they know we went inside. (EXP, expressing worry)

Daniel: We won't tell them! We'll be in total stealth mode! They won't know anything if we make it quick... (COM, intention, DSA) It's just... I really want to know what's inside. What kind of stuff she had. Chris had tons of things that belonged to his mom. And I have nothing! (EXP, being saddened) Come on, Sean... You don't even have to come with me... if you don't want to... (DIR, request, DSA)

Sean: Fuck it. I'll come with you... So you don't make a mess and get us caught. (COM, intention, DSA)

30) *Claire and Stephen find Sean and Daniel in their mother's room, which they are forbidden to enter.*

Claire: Excuse me, what are you both doing in here?! Except, visibly... ransacking our house while we're at church? (*Sean is silent*) Well, is that all you have to say?! (EXP, deploring)

Stephen: Claire, please. Calm down... (DIR, request, DSA + EXP, reproaching)

Claire: No, Stephen! They went way out of line here! We specifically told you to stay out of this room! (EXP, deploring)

Daniel: I have the RIGHT to see my Mom's room. (EXP, deploring)

Claire: This isn't her room anymore! There is nothing to see in here! It's time you learn to respect some rules! (EXP, deploring)

Sean: What is that supposed to mean? (DIR, question, DSA + EXP, expressing worry)

Claire: Maybe Esteban let you boys do whatever you want... but that's not how things work here... We have rules and we have limits. (EXP, deploring)

Sean: You didn't know Dad! He raised us all on his own! Because of your daughter! (EXP, deploring)

Claire: Sean... I wasn't... I didn't mean it like that... (EXP, apologising)

Stephen: I can't hear that... (COM, intention, DSA + EXP, reproaching)

*Stephen leaves the room.*

Claire: Listen, Sean... I know life has been tough on you the past month... Bless your souls. And... and we put up with a lot of things... (EXP, sympathising) But... that...

Breaking our door to sneak into the room... That shows you don't respect us. (EXP, being saddened) We could go to jail just for helping you! This is how you pay us back? Well, things are just gonna change around here... If you want to stay. (EXP, deploring)

Sean: Man! I think I see why Mom left now... She couldn't put up with your stupid rules anymore! (EXP, deploring)

31) *Sean gives Daniel a Christmas present.*

Sean: Look... I even got you a present. Merry Christmas, enano. (EXP, bidding)

Daniel: For real?! But... it's in two weeks! (EXP, being delighted)

Sean: Who cares? Dates are boring! Here...

Daniel: It's... Weird. But... I like it! Early Christmas is the best! (EXP, being delighted)

Hey, I got something for you too! I wanted to finish it, but we're doing it now, so...

*Daniel gives Sean a drawing of Sean as a superhero with a cape and a smile on his face. He's signed as "Super Sean".*

Sean: Awww, man... That's so cool. (EXP, being delighted)

32) *Esteban asks Sean not to be so mean to Daniel and spend some time with him.*

Esteban: Look... Please? Listen Sean, I can't do this on my own. I... I can't. I need you to help me. I know you don't want to babysit Daniel... you grow up, you need space, more freedom. I get it. But we're a trio now and you gotta take some responsibility.

That "little shit" is just a kid, you're almost an adult. (DIR, request, ISA + EXP, sympathising)

Sean: I know that... And I do look out for him, I swear. But he's a little... brat. (EXP, criticising)

Esteban: So were you. And you had 8 years of being spoiled before you had to share toys with your little brother. I know it might sound cheesy, but we have to be good role models for him. He's a Diaz, right? (DIR, question, ISA + EXP, reproaching)

Sean: Okay, I hear you... I'll try to be Super Bro. (COM, promise, DSA + EXP, sympathising)

Esteban: Just try to be there for him. Like you are now. Ese es mi hijo. (trans. *That's my son.*) (DIR, request, DSA + EXP, complimenting)

33) *Sean tries to reconcile with Daniel after being mean to him.*

Sean: Okay if I sit down? So... When did you get this? (DIR, question, DSA)

Daniel: Last month. Dad said I should learn to do stuff by myself, since you're not around as much. (EXP, being saddened)

Sean: Hey, come on, it's not like I'm leaving home!

Daniel: You might as well, I never see you. We don't even play games anymore! We don't do anything! (EXP, being saddened)

Sean: Daniel, I just... I wanna hang out with my friends sometimes... You're gonna be doing the same thing in a couple years.

Daniel: Why? I don't wanna grow up. It's boring. (EXP, criticising) Here. Sorry I took it... (EXP, apologising)

Sean: That's what you wanted? That stupid watch?

Daniel: You said you'd get me one at the thrift store last week... but you forgot. Like before... (EXP, being saddened)

Sean: Well, you better keep this watch, then. (DIR, permissive, DSA + EXP, expressing closeness)

Daniel: Wow! Thanks, Sean, this is sooo cool! (EXP, thanking, DSA) I'll keep it forever and ever! (COM, promise, DSA + EXP, being delighted)

34) *Sean deploras Daniel for playing a trick on him by using his power.*

Sean: You think that shit is funny? (EXP, deploring)

Daniel: What shit? (DIR, question, DSA)

Sean: Stop acting stupid. (DIR, request, DSA + EXP, reproaching) You're pushing it, Daniel... You made me miss! In front of Finn. What if he finds out, huh? What then? (EXP, deploring)

Daniel: I'm not stupid! He won't find out!

Sean: You don't know that! You're gonna get busted, enano. You need to listen to me. (DIR, request, ISA + EXP, reproaching)

Daniel: Stop calling me that! I'm not a kid anymore. (DIR, request, DSA + EXP, deploring)

*Daniel starts to lift a branch using his power.*

Sean: Daniel, don't... (DIR, request, DSA + EXP, deploring)

Daniel: Why?! See! (DIR, request, DSA + EXP, deploring)

Sean: Stop, Daniel! NOW! (DIR, requirement, DSA + EXP, deploring)

Daniel: Or what?! (DIR, question, DSA + EXP, deploring)

Sean: I said "stop," Daniel! (DIR, requirement, ISA + EXP, deploring)

Daniel: Don't grab me! (DIR, prohibitive, DSA + EXP, deploring)

Daniel: I'm sorry! I didn't mean to be that hard... (EXP, apologising)

Sean: I'm okay, it's fine... I told you. You're good (EXP, complimenting), but you don't have control over your powers yet.

Daniel: Y-yeah, but we stopped training since we got here... You'd rather hang out with your new friends... (EXP, reproaching)

Sean: Well... because we need to fit in if we wanna keep that job, okay? But you're right, let's um... do some training later today, cool? (COM, promise-inviting, DSA + EXP, sympathising)

35) *Daniel complains about working at the marijuana farm.*

Daniel: Dude, this sucks ass. I feel like I'm in prison... (EXP, criticising)

Sean: I hear you. (EXP, sympathising) But we're not. This is just our job, man. We have to follow Merrill's rules for now... especially you. (DIR, request, ISA + EXP, expressing worry)

Daniel: What do you mean? (DIR, question, DSA)

Sean: He's not into having kids around here. So don't give him any excuse to get pissed off. (DIR, request, DSA + EXP, expressing worry)

Cassidy: You never know with Merrill... He can be cool, but it's scary when he loses his shit...

Daniel: Okay, jeez, I'm not doing anything bad... (EXP, reproaching)

36) *Sean sees Daniel doing the dishes and offers to help him.*

Sean: Need two more hands, dishmaster? (COM, offer, ISA)

Daniel: Uh... yeah, that'd be cool.

Sean: I'm on it.

Daniel: So boring. (EXP, criticising)

Sean: Yeah, I don't miss doing the dishes. (EXP, criticising)

Daniel: Then why are we doing them? (DIR, question, DSA + EXP, criticising)

Daniel: That's it! Finally! (EXP, rejoicing) Need a hand with your own chores?  
(COM, offer, ISA + EXP, being delighted)

Sean: That'd be awesome... I need help moving the water tanks to the shower and kitchen. (DIR, request, ISA)

Daniel: Okay. I'll wait for you near the water tank so we can take on those barrels!  
(COM, promise, DSA + EXP, being delighted)

37) *Cassidy sees Sean drawing and decides to look at his drawing without his permission.*

Cassidy: Man, you are so focused when you draw... That's cute. (EXP, complimenting)

Sean: Yeah, huh... thanks? (EXP, thanking, DSA)

Cassidy: Let me be the judge! (COM, intention, ISA)

Sean: Woah, woah! Give it back! Please! (DIR, request, DSA + EXP, reproaching)

Cassidy... do not even... look... (DIR, prohibitive, DSA + EXP, reproaching)

Cassidy: Whoa, down, boy. Really, Sean? (EXP, reproaching)

Sean: I didn't mean to freak... (EXP, apologising)

Cassidy: Stop this tortured artist shit. Share it... come on. (DIR, request, DSA + EXP, reproaching) (*She leans in closer to look at his sketch*) Fuck, you're good... (EXP, complimenting)

Cassidy: Wow... I look happy... Like I belong here. I love how you see me, Sean... I think I look cooler as a sketch. (EXP, being delighted)

Sean: Really? You think it's okay? (DIR, question, DSA)

Cassidy: No, I'm just being nice. If it was bad, you would know. I don't lie. Well I could never draw like that. (EXP, complimenting) What's your secret? (DIR, question, DSA + EXP, complimenting)



Sean: I don't know. I just get inspired by the things I see and do... And... being around people like you helps. A lot. (EXP, complimenting)

Cassidy: So I'm like your muse? Sweet! (EXP, being delighted)

Sean: Well, you're a great model, yeah. (EXP, complimenting)

Cassidy: Aw, don't make me blush. We all learn from each other, right? That's why I love my life right now... finally. (EXP, being delighted)

38) *Sean is helping Daniel train his power.*

Sean: Hmm, let's try this... (DIR, request, DSA)

*Sean takes a few steps back, then points at some mushrooms growing on the side of a tree.*

Sean: I want you to focus on these ugly mushrooms... and blow them apart. (DIR, request, ISA)

Daniel: Dude, I'll blow the shit out of that! (COM, promise, DSA + EXP, being delighted)

*Daniel begins to concentrate with his power.*

Sean: I'm waiting... Or maybe you--

*Daniel throws his hand forwards, blowing off the side of the tree with a strong force.*

Sean: What the... (EXP, expressing shock)

*Daniel turns back to Sean, satisfied. Sean raises his hands in an acknowledging gesture, not saying anything else.*

Sean: That was some next level shit, Daniel. (EXP, complimenting)

Daniel: Thanks... (EXP, thanking, DSA) I've been training on my own sometimes. (EXP, being saddened)

Sean: I know, I haven't been around a lot lately... (EXP, apologising) You still have to be careful with it, man. (DIR, request, ISA + EXP, expressing worry)

Daniel: You always want it both ways... use it... then don't... (EXP, criticising)

Sean: We just have to make sure you can control it. (EXP, expressing worry)

Daniel: Well, it's my power, not yours... Whatever. (EXP, reproaching)

Sean: You better chill the fuck out, Daniel. I mean it. (DIR, request, ISA + EXP, deploring) Why are you making a drama out of everything I say? (EXP, deploring) Am I a bad big brother? Because I hang out with other people?

Daniel: Uh... You're ALWAYS with them! And with Cassidy too... (EXP, deploring)

Sean: Don't be so jealous. She's cool. (EXP, criticising)

Daniel: She's weird! Lyla was way better. (EXP, criticising)

Sean: You don't know her. (EXP, criticising)

Daniel: I mean... never mind.

Sean: That's it, enough. You're being a brat. I can't say anything without you having a shit fit! We're family! (EXP, deploring)

*Daniel moves Sean's hand away with quick gesture, then stalks away towards the lake.*

Sean: We still have a long way to go and we have to go together, right? I know it sucks... But you have to grow up now. (DIR, request, ISA + EXP, reproaching)

*Daniel opens his eyes and aims his arm towards the lake. A giant, uprooted tree trunk begins to rise out of the water.*

Sean: What the fuck?! (EXP, expressing shock) Daniel, stop it! Stop it, Daniel! NOW! (DIR, requirement, DSA + EXP, deploring)

*Daniel suspends the trunk multiple feet over the lake. He turns back at Sean, anger and tears now fully visible on his face, as Sean looks on in awe, then drops the trunk into the water.*

Daniel: I'm not a kid anymore... (EXP, deploring)

39) *Sean, Daniel and their friends who work at the marijuana farm are sitting around a campfire, sharing their bad memories.*

Daniel: How about me? (COM, offer, ISA)

Finn: You're the man I was waiting for. (EXP, being delighted)

Daniel: It's not only one bad memory, but... they're all about my friends. I feel like I've let everyone down. Like Noah, and Lyla, from Seattle... (EXP, expressing guilt) And there's our dog, Mushroom, who was killed by a puma, so we had to bury her... Then I lost Chris... 'Cause we had to run away. Again. (EXP, being saddened) I know he's not my friend anymore 'cause I lied to him... (EXP, expressing guilt) But more than anything, I miss my best friend. My dad... (EXP, being saddened)

Finn: Jesus, little man. That's hard. (EXP, sympathising)

Cassidy: I'm so sorry, Daniel... (EXP, sympathising)

40) *Sean wants to discuss Daniel's angry outburst at the lake, which involved lifting a giant tree trunk out of the river using his power.*

Sean: Hey, can we talk about what happened on the lake? (DIR, question, DSA + EXP, expressing worry)

Daniel: Yeah?

Sean: That was pretty wild when you lifted that... tree... I didn't know you could do such... things. (EXP, complimenting) Since when did you-- (DIR, question, DSA + EXP, expressing worry)

Daniel: I didn't know either, I was just upset. It was the first time...

Sean: Are you losing control over your power? (DIR, question, DSA + EXP, expressing worry)

Daniel: No way. I mean... it's just different now... I can feel it... Like it's alive inside me... strong. I just wish I could have a normal life again... And stop being so angry all the time. (EXP, being saddened)

Sean: Hey, I'm sorry about your... bad memory. (EXP, sympathising)

Daniel: Thanks... (EXP, thanking, DSA)

Sean: You're not alone... and you still have friends out there who care. Bet they think about you everyday. (EXP, sympathising) You could make a call to Chris, once we're out of here... (DIR, advisory, DSA + EXP, sympathising)

Daniel: I just miss them all... Noah... Lyla... Mushroom... even Grandma and Grandpa... (EXP, being saddened) I'm just so tired of all this crap. (EXP, criticising)

Sean: I feel the same way, dude. That's okay... just don't feed the beast, you know? (DIR, request, DSA + EXP, sympathising)

Daniel: Yeah...

41) *Finn suggests robbing Merrill out of his money.*

Finn: Uh, hold up! (DIR, request, DSA) You know, there's a lot of money around here. (DIR, advisory, ISA)

Cassidy: Oh no. What the fuck are you talking about? (DIR, question, DSA + EXP, reproaching)

Finn: Merrill's safe. It's like a fucking ATM. I've seen it. (DIR, advisory, ISA)

Daniel: Me too! In the back of the room!

Cassidy: How you outlaws going to get the combination? (DIR, question, DSA + EXP, reproaching)

Daniel: Me? (COM, offer, ISA + EXP, being delighted)

Cassidy: No fucking way, Finn. Don't pull a kid into your stupid shit. (DIR, request, DSA + EXP, deploring)

Finn: Getting a shitload of cash isn't stupid. We can get out of here! (DIR, advisory, DSA)

Cassidy: So you can be a beach bum? You're so selfish, man... (EXP, criticising)

Finn: How? Sean and Daniel are out of work! They deserve this!

Cassidy: And ripping Merrill off is the only way to do that? Really? And with a fucking kid? You know these assholes are armed, right? (EXP, deploring)

Finn: I guess... I didn't think about that...

Cassidy: Yeah, no shit.

Finn: Don't lecture me. (DIR, request, DSA + EXP, reproaching) I was just... Having a brain fart. Let's have a beer and forget about it, Sean. Cool? (COM, promise-inviting, DSA + EXP, apologising)

42) *Cassidy asks Sean if he is going to accept Finn's suggestion to rob Merrill.*

Cassidy: So, what are you gonna do about Finn and... you know, his plan? (DIR, question, DSA)

Sean: It's a really stupid idea. Way too dangerous. Especially for Daniel. (EXP, criticising)

Cassidy: I know... Finn acts like this is no big deal, but... this feels bad. (EXP, criticising) Plus, I don't want you guys to get in any more trouble...

Sean: Yeah, tell that to Daniel. He's gonna be pissed.

Cassidy: He's your brother, he'll listen to you. Finn wants to take care of us but... but he doesn't always see other people... It's all about him. (EXP, criticising)

Sean: I know. But I feel bad for ruining his dream...

Cassidy: He'll rage for a while for sure, then he'll be cool. He likes you.

43) *Cassidy and Sean catch Finn in Merrill's house as he is trying to use Daniel to rob him.*

Finn: Ahh, shit! You scared the shit out of me! (EXP, being scared)

Cassidy: Good! (EXP, rejoicing) What the fuck are you doing? Didn't we settle this, man? (EXP, deploring)

Finn: Sssshhhh, you're gonna wake Merrill... (DIR, request, DSA + EXP, criticising)

Sean: Finn, no fucking way. (DIR, prohibitive, MIN + EXP, deploring)

Finn: Come on, Sean... (DIR, request, DSA)

Sean: Are you kidding me? How could you do that, Finn?! And use a fucking kid?! (EXP, deploring)

Cassidy: He's nine years old! (EXP, deploring)

Finn: He asked me for it! I didn't force him, man!

Sean: Are you an idiot? He's too young to make that kind of decision! (EXP, deploring)

Cassidy: Fuck's sake, Finn... (EXP, deploring)

Finn: He's an old soul. He knows what's up... Hold on-- please? You're standing near a boatload of cash... We can do this in five minutes... in 'n' out! And then you're off to Mexico... You won't hear about me ever again. (COM, promise-inviting, DSA) We got this, man. Trust me. (DIR, request, DSA)

Cassidy: No means no, Finn. Merrill is right fucking there! (EXP, deploring)

Finn: He's a log. Won't even know.

Cassidy: You asshole! (EXP, deploring)

Daniel: I want to help, Sean. We can get out of here... go to Mexico. (COM, offer, ISA + EXP, reproaching)

Sean: I said, no fucking way. (DIR, prohibitive, MIN + EXP, deploring)

Finn: Sean, please... (DIR, request, DSA)

Sean: We're done, Finn. (EXP, deploring) Come on, Daniel! (DIR, requirement, DSA + EXP, deploring)

Daniel: No! Why should I? We couldn't even find you before! You were with her... Right? (EXP, deploring)

Sean: Who gives a shit? Let's go... NOW! (DIR, requirement, DSA + EXP, deploring)

Daniel: No! I'm sick of all this! For weeks you just hang out with her! (to Cassidy) It's all YOUR fault! I can do... WHAT I WANT! (EXP, deploring)

Sean: What the fuck are you doing? Are you crazy?! (EXP, deploring)

Cassidy: Stop-- (DIR, requirement, DSA + EXP, deploring)

Sean: Cass... Cassidy, you okay? (DIR, question, DSA) I'm sorry... (EXP, apologising)

Cassidy: Don't worry... I'm fine... (DIR, request, DSA) It's just—

44) *Sean is in hospital with an injured eye.*

Agent Flores: So... how are you feeling today, Mister Diaz? (DIR, question, DSA)

Sean: Amazing. Did you find Daniel? (DIR, question, DSA + EXP, expressing worry)

Agent Flores: I want to go over this again... (DIR, request, ISA)

Sean: What? I've been telling the same fucking story for three weeks... how much longer? (EXP, criticising)

Agent Flores: Until it makes sense... until you get it right. So... Silence isn't gonna help you now. Listen close, Sean... tomorrow you're going to Jolena Shore and you'll be arraigned in court... for the murder of a Seattle police officer. You might spend the rest of your life in prison... or you can talk to me. (DIR, request, ISA)

Sean: I didn't kill anyone. The end.

Agent Flores: So who did? You do know. (DIR, question, DSA)

Sean: It's just... I can't...!

Agent Flores: Was Daniel involved? Is that why you can't talk? (DIR, question, DSA)

Sean: No! No way!

45) *Sean is in hospital and learns where his lost brother is.*

Joey: Sean, you look stressed. You feeling okay? (DIR, question, DSA + EXP, expressing worry)

Sean: Yeah. I know where my brother is. (EXP, being delighted)

Joey: What?! How? (DIR, question, DSA + EXP, expressing surprise)

Sean: I found a note in the sketchbook you brought me. He's in Nevada, with a... a friend of ours. (EXP, being delighted)

Joey: Fuck, Sean, that's awesome! Now that's good news. Nevada sucks, but at least the kid is safe... (EXP, being delighted)

Sean: Listen, Joey... I need to get out of here. (DIR, request, ISA + EXP, being saddened)

Joey: What? Come on, Sean... you know I can't let you do that. You know I'm on your side, man. I don't blame you for being scared, you're leaving tomorrow. (EXP, sympathising) But don't fuck around with this... you hear me? (DIR, request, DSA + EXP, reproaching)

Sean: Yeah, but... okay... never mind. I just... I wanna help my brother... it's all I can think about... He's 10 years old... and out there all alone... He needs his big brother.

(EXP, being saddened)

Joey: Sean, I wish I could help you. I swear. (COM, promise-swearing, DSA + EXP, sympathising) But I can't do this...

Sean: Joey... please... (DIR, request, DSA + EXP, being saddened)

Joey: Look. It's not fair to ask me to give up my job and my life... to maybe possibly help you escape. (EXP, reproaching)

Sean: I know... I'm just desperate...

Joey: Let's forget about this, okay? (DIR, request, DSA + EXP, reproaching) I'll do anything else I can to help. (COM, promise, DSA + EXP, sympathising) Now I really gotta get back to my shift... I'm tired already.

46) *As Sean is trying to escape from the hospital to find his brother, he spots Finn in another room.*

Sean: Finn! Finn! Hey! Over here! (DIR, request, DSA)

Finn: Holy fucking shit... no way... Sean! What the hell are you doing here?! (DIR, question, DSA + EXP, expressing shock)

Sean: I'm trying to bail...

Finn: Son of a bitch (EXP, complimenting), I wish I knew you were here! Coulda hooked up! Shit... So... where's Daniel? (DIR, question, DSA + EXP, expressing worry)

Sean: Just learned that he's in Nevada.

Finn: What the fuck? Why Nevada? (DIR, question, DSA + EXP, expressing surprise)

Sean: I'm on my way to find out, man...

Finn: Yes you will, my friend... Damn, I wish I could help you... but I won't get too far... But hey... I brought this on myself... (EXP, regretting)

Sean: So, stupid question but... how are you doing? (DIR, question, DSA + EXP, expressing worry)

Finn: Well, you know... Kinda sucks, no coconut drinks here...

Finn: So, how bad is it... your eye? (DIR, question, DSA + EXP, being saddened)

Sean: Let's say... I still got one left...

Finn: Sean, I know this doesn't mean shit to you now... but I am sorry... about everything. (EXP, apologising)

Sean: Finn... it's way too late for that... too easy... "Oh... sorry, friend, you lost your eye and your little brother..." Whatever. It's over. I don't need any sorry. (EXP, deploring)

Finn: Ow... that hurts... (EXP, being saddened) after everything... I do care about you, Sean. (EXP, expressing closeness) And I'm still sorry. (EXP, apologising)

Sean: Yeah, it's a sorry fucking world. (EXP, deploring)

47) *Sean dreams about his dead father.*

Esteban: Seriously, though... How are you really doing? (DIR, question, DSA)

Sean: It's stupid, but... I miss you. (EXP, being saddened)

Esteban: I miss you too, my son. But this is all part of growing up.

Sean: I know... I don't like it. (EXP, criticising)

Esteban: I have total faith in you, Sean. You're a Diaz. You were born to roam. And find your way home. (EXP, complimenting)

Sean: God, I love you, Dad... (EXP, expressing closeness) Wish I would have told you more... (EXP, regretting)

Esteban: You didn't have to tell me... you showed me. (EXP, complimenting) Oh, by the way, Sean...

48) *As Sean takes a nap in his car on a field, he is surprised by the owners of the field, who begin to humiliate him.*

Chad: Hey, hold on a sec, Mike. (DIR, request, DSA) You speak Spanish, Pedro? (DIR, question, DSA + EXP, criticising)

Sean: Huh? What? (DIR, question, DSA + EXP, expressing surprise)

Chad: What what? Hablas español? (DIR, question, DSA + EXP, criticising)

Mike: Chad...

Chad: So professor, how do you say "I'm a dirty thief"? (DIR, request, ISA + EXP, deploring)

Sean: Don't do this... (DIR, request, DSA + EXP, being saddened)



Chad: Oh, you don't want to share your language? Okay... Maybe you know this one, uh... "I'm a dirty thief with one eye." (DIR, request, ISA + EXP, deploring)

Sean: No. Just stop, please... (DIR, request, DSA + EXP, being saddened)

Chad: Figures. You come here to steal but don't want to give back. (EXP, deploring)  
All I wanna do is learn Español! Might be our official language someday, right? Sí, señor? So, one more lesson... How do you say, "This is not my country"? (DIR, request, ISA + EXP, deploring)

Sean: Fuck off. This IS my country. (EXP, deploring)

49) *Sean and Daniel are reunited after a period of time of being separated.*

Daniel: Sean! You came back! I knew it! (EXP, being delighted)

Sean: You've grown up, enano. (EXP, being delighted)

Daniel: Do I look older--? (DIR, question, DSA) What... what happened to your eye? (DIR, question, DSA + EXP, being saddened)

Sean: Don't worry, it's okay. (DIR, request, DSA)

Daniel: Did that happen at the farm? Because of... me? I'm so sorry...! I'm sorry... (EXP, apologising)

Sean: Forget it, it wasn't your fault. I should've... (EXP, expressing guilt) It's okay.

Daniel: Does it... hurt? (DIR, question, DSA + EXP, expressing worry)

Sean: No... not as much as your haircut. (EXP, criticising)

Daniel: Shut up! (DIR, request, DSA + EXP, reproaching) It's different... I kinda like it! (EXP, being delighted) Sean, I didn't wanna leave you there... Nothing I could do... I was so scared, I even thought you were dead, and-- (EXP, apologising)

Sean: It's okay. We're together now. (EXP, sympathising)

50) *Karen reunites with Sean after she abandoned him and Daniel when they were young.*

Karen: Sean, whatever you want to say to me... this is the time. Let's just get it all out in the open, see what happens. (DIR, advisory, ISA)

Sean: So... what did you do when you left? Where did you go? (DIR, question, DSA)

Karen: I pursued some dreams... and failed. Learned the lessons. I guess all this time I tried to find out what really matters to me.

Sean: Which doesn't involve a husband and two kids. I mean, I get you wanted to leave and stuff... Okay. But why ghost us like that? Not even a fucking birthday card. (EXP, deploring)

Karen: I just... I thought if I vanished, you would all move on. But I wanted to contact you guys so many times. I almost did.

Sean: But you wanted a clean break from us... (EXP, deploring)

Karen: I didn't want to be a part-time pissed off mother. Not fair to any of you. I left when Daniel was still very young so he wouldn't remember me. (EXP, expressing moral satisfaction)

Sean: Cool plan, Mom. You hurt Daniel way worse. He thought you took off because of him. (EXP, deploring)

Karen: I hope I can make it up to you and Daniel... someday. I can start by getting his ass out of that church... cult... whatever. (COM, promise, DSA + EXP, expressing closeness)

Sean: Whatever... You sound so careless. It's like you can't even realize how much pain you've caused. (EXP, deploring)

Karen: I do care, that's why I'm here... To help you, and your brother... (EXP, expressing closeness)

51) *Sean enters Lisbeth's church to save Daniel from her, but is confronted by her partner.*

Sean: Hey, enano... (EXP, greeting)

Nicholas: (*shoving Sean back*) Back off! (DIR, requirement, DSA + EXP, deploring)

Sean: No one is gonna keep me away from you... (COM, promise, DSA + EXP, expressing closeness)

Nicholas: I said STOP! (DIR, requirement, DSA + EXP, deploring) (*Nicholas pushes Sean to the ground*)

Sean: (to Karen) Don't. (DIR, request, DSA) (to Daniel) I came all this way for you... and nobody will stop me. I'll even cross Hell or... whatever if I need-- (COM, promise, DSA + EXP, expressing closeness)

*Nicholas punches Sean in the face, causing him to fall to the ground again.*

Daniel: Sean! (EXP, being saddened)

*Daniel looks more upset and tries to move forward, but Lisbeth grabs him.*

Lisbeth: He must learn...

Sean: Listen, I know I wasn't a great brother... I was an asshole... I took you for granted... I put you in danger... and I'm sorry. (EXP, apologising)

Daniel: Sean...

Lisbeth: Don't listen to him! He left you just like that harlot did! (DIR, prohibitive, DSA + EXP, deploring) Shut him up! (DIR, requirement, DSA + EXP, deploring)

Sean: He can hit me as much as he wants, I won't give up on you-- (COM, promise, DSA + EXP, expressing closeness)

Daniel: Don't hit him! (DIR, request, DSA + EXP, being saddened)

Karen: Don't let them do that, Daniel... (DIR, request, DSA + EXP, deploring)

Sean: If I could go back in time I would... We'd be in our living room in Seattle... Dad would get us pizza and snacks... ..then pick the movie because we would always fight about it... and he always picked your movie... But I can't do that. (EXP, being saddened)

All I can do now is fight for you--

Lisbeth: Quiet! What are you waiting for?! (DIR, requirement, ISA + EXP, deploring)

*Lisbeth tries to move toward the exit, keeping hold of Daniel's arm.*

Sean: We're the best team, enano. So we have to keep going forward-- (DIR, request, ISA + EXP, expressing closeness)

*Nicholas beats Sean to the ground.*

Karen: Stop it! (DIR, request, DSA + EXP, being saddened)

Karen: No! (EXP, being saddened)

Daniel: What are you doing?! (EXP, deploring)

Karen: You're gonna kill him! (EXP, deploring)

Daniel: Please... he's my brother... (DIR, request, DSA + EXP, being saddened)

Lisbeth: You can burn down our church, but not our faith!

Karen: Daniel knows you're telling the truth! Don't give up! (DIR, request, DSA + EXP, being delighted)

Sean: Nothing... nothing is gonna stop me, Daniel... we're brothers... (COM, promise, DSA + EXP, expressing closeness)

Daniel: I know...

Sean: Dad always said... our blood link was the most important thing... You know... (EXP, expressing closeness)

*Nicholas attacks Sean.*

Daniel: Please, stop... Leave him alone! (DIR, request, DSA + EXP, being saddened)

Karen: Daniel, listen to him! (DIR, request, DSA + EXP, being saddened)

Sean: I won't stop... no matter what she does... I'll come right back... again... and again... (COM, promise, DSA + EXP, expressing closeness)

Sean: I love you, Daniel... (EXP, expressing closeness)

Daniel: I do, too! (EXP, expressing closeness)

52) *Daniel is concerned about Sean's injured eye.*

Daniel: Is your eye okay? (DIR, question, DSA + EXP, expressing worry)

Sean: Yeah, it just itches. It's okay, enano.

Daniel: I...

Sean: Promise. (COM, promise-swearing, DSA)

Daniel: Yeah, uh, okay.

*The brothers hug.*

Sean: I love you, no matter what happens, you hear me? (EXP, expressing closeness)

Daniel: Yeah... I love you too. Owwoooooo! (EXP, expressing closeness)

Sean: Owwoooooo ow-ow-ow-ooooo!

Daniel: Diaz brothers! Always! (EXP, expressing closeness)

53) *Sean and Daniel are enjoying a beautiful view in the canyon.*

Daniel: Ooooo, sketching time! Good idea! I'm glad you can still draw after... you know... (EXP, being delighted)

Sean: Me too, Daniel. But if I can see it in my mind, I can still sketch anything... Almost.

Daniel: That's so cool... I don't want you to stop drawing... ever! (EXP, complimenting)

Sean: Thanks, man. (EXP, thanking, DSA)

Daniel: This is so cool... (EXP, complimenting) Hey, can you draw me as a superhero?

Like, striking a pose over the canyon! (DIR, request, ISA + EXP, being delighted)

Sean: Hmm, I can try... (COM, promise, DSA)

*Sean draws a "badass" superhero.*

Sean: Ta da! Finished.

Daniel: Let me check it out! (DIR, request, DSA + EXP, being delighted) Jeez! Do I really look that evil? He looks more like a supervillain... (EXP, criticising)

54) *Sean compliments Daniel on his drawing of his friend Chris.*

Sean: Hey, your Captain Spirit drawing was awesome! (EXP, complimenting)

Daniel: Thanks... (EXP, thanking, DSA) wish I could show it to Chris... (EXP, being saddened) Do you think he can visit us down in Puerto Lobos? (DIR, question, DSA)

Sean: Yep. Let's make it happen... (COM, intention, ISA)

Daniel: Yeah! Instead of snowmen we can make sand castles! (EXP, being delighted)

55) *Daniel prepared a treasure hunt for Sean and asks Sean if he wants to participate.*

Daniel: Superwolf to the Silver Runner... Copy? (DIR, question, DSA + EXP, expressing closeness) I hid something super cool for you to find. Will you accept this quest to find my secret treasure? (DIR, question, DSA + EXP, being delighted)

Sean: 10-4. Okay, you're on, enano. If I can find you in a forest, I can find anything...

Daniel: Yes! (EXP, being delighted) Thanks, Sean! (EXP, thanking, DSA) Listen carefully, you must find the two items that will reveal where the treasure is... (DIR, request, ISA)

Sean: Deal.

Daniel: So for the first item is near the place with many wings that cannot fly... That's-  
- that's it.

Sean: That's... your clue? (EXP, criticising)

Daniel: You can do it, Big Brother! (EXP, complimenting) I hope... And don't bother checking Mom's trailer. It's outside. (DIR, advisory, ISA)

56) *Karen asks Sean about what he thinks about the remote settlement she brought him to.*

Karen: You've been here over a month now... What do you think of our little oasis? (DIR, question, DSA)

Sean: This place is like another world... Don't even know how to describe it. (EXP, being delighted)

Karen: I think you just did. It has a... unique atmosphere. That's why people come here from all over the country... for their own reasons... Not perfect, but it works.

Sean: It is so peaceful out here. (EXP, being delighted) Guess that's what everybody's really looking for... peace.

Karen: You're probably right, yes. I still feel like we're really privileged out here...

There's bad shit going on in this desert... (EXP, criticising)

Sean: Yeah, I don't think you can ever really get away from everything...

Karen: You can't escape reality, even here... We just live slightly apart from it.

Sean: So... how did you end up here? This place is not on the map... (DIR, question, DSA)

Karen: Like most of us, I was first brought here by someone. Maggie. After I failed to make it in New York, I was lucky enough to meet her down in Florida. She's... had a tough life. This place was her getaway... She's long gone now, but her name is still written all over this place...

Sean: Well, thanks for bringing us here. (EXP, thanking, DSA)

Karen: Oh Sean, I'm glad I was able to help you. (EXP, being delighted)

57) *Karen and Sean exchange how thankful they are to each other.*

Karen: So, hey... I do appreciate that you guys stuck around this long... (EXP, being delighted) Thank you. (EXP, thanking, DSA)

Sean: You actually helped us. Gave us a place to recharge and lay low... (EXP, being delighted)

Daniel: No kidding... I was so beat down after Haven Point...

Karen: I know... This is the best place to take some time for yourself. You don't get that chance very often in life. Just know I love both of you so much... (EXP, expressing closeness) ...and I'm proud of who you are and... where you're going. (EXP, complimenting)

Sean: By the way, um, if you wanted to... you could come with us... to Mexico... (COM, promise-inviting, ISA)

Daniel: That would be cool...

58) *Sean and Daniel are going to head to the Mexican border from the remote settlement.*

Joan: So...you guys leaving now? (DIR, question, DSA + EXP, being saddened)

Sean: Yeah. Just wanted to say goodbye...

Joan: Aw, that's sweet. You're so sweet. Your brother is so sweet. Having you boys around was the sweetest thing! (EXP, complimenting) This is for all your help.

*Joan gives Sean a small wolf sculpture.*

Sean: Really? Whoa, that's great! (EXP, being delighted)

Daniel: Uh, do I get anything? (DIR, question, DSA + EXP, being saddened)

Joan: Your name is on a way bigger sculpture... for everyone to see! (EXP, complimenting)

Daniel: That's true. I didn't think about that.

59) *Sean and Daniel are saying goodbye to their mother as they are about to leave for the Mexican border.*

Daniel: Are we leaving yet? (DIR, question, DSA + EXP, being saddened)

Sean: We have to, enano...

Karen: Come here... (DIR, request, DSA + EXP, expressing closeness)

Daniel: Mom... I... I'm gonna miss you... (EXP, being saddened)

Karen: I'll miss you too, Danny... (EXP, being saddened) It was amazing to spend this time with you. I'm so damn proud of you both... and what you're gonna do with your life. (EXP, complimenting) And if you ever need me... I'm just around the corner. (COM, offer, DSA + EXP, expressing closeness)

Daniel: Okay, Mom... Thank you. (EXP, thanking, DSA)

Karen: Well, Sean... This is it.

Sean: Thanks, Mom. For being there. (EXP, thanking, DSA)

Karen: Thanks for letting me, son... (EXP, thanking, DSA)

Sean: Let's hit the road.

Arthur: Take care, boys! (EXP, bidding)

Karen: Stay safe! (EXP, bidding) This hurts... (EXP, being saddened)

Daniel: Bye, everybody!

60) *Sean and Daniel arrive at the big wall separating the USA and Mexico. Their plan is to use Daniel's power to destroy the wall and get through.*

Sean: So, here we are, Daniel... the end of the road...

Daniel: Finally... (EXP, rejoicing) Let's get outta here. (COM, promise-inviting, DSA + EXP, being delighted)

Sean: Yeah... Take it easy. (DIR, request, DSA) You can do it. (EXP, complimenting)

*Daniel steps forward and, using telekinesis, he begins to force open the wall.*

Daniel: Dude, it's hard... I can't...

Sean: It's all right, take your time... Stay... focused. (DIR, request, DSA + EXP, sympathising) I'm with you, Daniel. (EXP, sympathising) Almost there!

*After more struggling, the wall splits open. Daniel falls to the ground in exhaustion.*

Daniel: Whoo! (EXP, rejoicing)

Sean: You all right, Superwolf? (DIR, question, DSA + EXP, expressing worry)

Daniel: A... Almost...

Sean: I-It's okay. It's okay. (EXP, sympathising) Just breathe. Sssshhh... Breathe... (DIR, request, DSA + EXP, sympathising)

Daniel: We did it! (EXP, rejoicing)

*The brothers share a long, tight hug.*

Sean: We fucked that shit up! (EXP, rejoicing)

Daniel: Yes!! (EXP, rejoicing) It's all thanks to you... (EXP, thanking, ISA)

Sean: It's gonna be all right now. We've done the hardest part! (EXP, rejoicing)



Daniel: Thanks for taking me down here, Sean. (EXP, thanking, DSA)

Sean: Nah, we did it together, man. Come on! Let's go back to the car. (COM, promise-inviting, DSA + EXP, rejoicing)

61) *As Sean and Daniel are caught by two vigilantes and arrested after that for illegally trying to cross the border, Sean meets other Mexicans in his cell.*

Madison: Enough now! It's America. We speak English. (DIR, prohibitive, ISA + EXP, reproaching)

Carla: We're just talking.

Madison: No, the problem is you people breaking into my country. (EXP, deploring)

Diego: We come here to work... no-- not steal. Or live at your-- your home.

Carla: Diego...

Madison: No, I am so fucking tired. You only come here to cause trouble. And WE have to pay for YOUR welfare! You all want a free ride... and that makes me sick. (EXP, deploring)

Sean: Come on, stop causing trouble. (DIR, request, DSA + EXP, reproaching)

Madison: Now excuse me, but I didn't blow up a fucking wall. I'm not a terrorist. (EXP, deploring)

Diego: We only want work and, and, and peace!

Carla: Yes, a honest job and the ability to raise our child in a safe country. That's all we're looking for.

Madison: That's what you people always say. But the facts speak for themselves. (EXP, deploring)

Sean: My dad was an immigrant. And he worked his ass off... raised a family and made a business...

Madison: Yeah, and his son ended up in jail. What a role model... (EXP, criticising)  
Thanks for proving my point.

Luke: Damn right, babygirl. (EXP, complimenting)

Diego: You hunt us like... like, like...like animals! (EXP, deploring)

Madison: I don't think I have a choice. I want the safest country for my children.

Carla: See? You love your family, like us. We don't go walking hundreds of miles in the desert and risking everything for no reason. We do it for our child. A mother must understand.

Madison: No, you and your unborn parasite have nothing in common with me and my family. (EXP, deploring)

62) *Sean and Daniel arrive at the Mexican border, but there is a police barricade on the road.*

Flores (*using a megaphone*): Sean! Sean Diaz! It's over! Don't make this worse! (DIR, request, DSA + EXP, deploring) Get out of the car... SLOW... with your hands above your head! Do EXACTLY what I say! (DIR, requirement, DSA + EXP, deploring)

Sean: You know, that day... in Seattle... The day Dad was shot. I think about it every day... and I would give anything to change what happened... but I can't. (EXP, being saddened) I'm sorry for my mistakes... I tried my best, I swear... (EXP, apologising)

Daniel: Sean... (EXP, being saddened)

Sean: I'm so proud of you, enano... just like Dad would be... (EXP, complimenting) We both learned a lot together... but you can make your own rules now. If we surrender, they will separate us, Daniel. And if that happens, promise me that... You will always do the right thing, okay? Don't waste your power... Be smart... Like you already are. (DIR, request, DSA + EXP, being saddened)

Daniel: I don't wanna be separated! (EXP, being saddened)

Flores (*using a megaphone*): Sean, hear me out! Please! Don't make any more mistakes! It's not too late to surrender! (DIR, request, DSA + EXP, expressing worry)

Sean: Whatever happens... always remember that you're Daniel Diaz... (DIR, request, DSA + EXP, complimenting)

Daniel: I promise, Sean... (COM, promise, DSA + EXP, being saddened)

Flores (*using a megaphone*): Sean! You know this is not a trap! You can trust me! Please, get out of the car! Come on! There's no way out! This is your last warning! Listen up! (DIR, requirement, DSA + EXP, deploring)

Daniel: So... how does the story of the wolf brothers end? (DIR, question + EXP, being saddened)

Flores (*using a megaphone*): Step out of the car! NOW! (DIR, requirement, DSA + EXP, deploring)

Sean: I... I think their story ends right here... (COM, surrendering, DSA + EXP, expressing moral satisfaction)

Daniel: Here? But... I-I could... (COM, offer, DSA + EXP, being saddened) I get it... That's not who we are.

Sean: Exactly. We're not criminals. We're just kids, and we still have time to choose what life we want to live. (COM, surrendering, DSA + EXP, expressing moral satisfaction) You're my brother and I love you. (EXP, expressing closeness)

Daniel: I... I love you too, Sean... (EXP, expressing closeness)

Sean: It's gonna be all right. (EXP, sympathising) Promise. (COM, promise-swearing, DSA + EXP, sympathising)

Daniel: You promise? For real this time? (DIR, question, DSA + EXP, being saddened)

Sean: I do. We're doing the right thing. (EXP, expressing moral satisfaction) Just... Try and remember what I taught you... I mean, only the good shit. (DIR, request, DSA + EXP, being saddened)

Daniel: I will! I swear! (COM, promise, DSA + EXP, being saddened)