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Exploring speech acts in the *Treasure Island* novel: A pragmatic approach

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ABSTRACT

The research aims to identify the types of speech acts found in the dialogue in the *Treasure Island* novel. This research was conducted with the help of Searle's theory of speech acts (1975). A descriptive qualitative method was used in this research. The data in this research are in the form of dialogue among the characters in the novel. The data collection involved reading and identifying relevant dialogue that was recorded and analyzed based on speech act classification. Then, the data were analyzed by Searle's theory into the five types. Based on the discussion, the researcher identified four types in the novel: directive, representative, expressive, and commissive. The speech acts uttered by characters in the novel are conveyed in both literal and non-literal ways. This analysis demonstrates that understanding speech acts enhances the interpretation of character interactions and the overall meaning of the text. The implication of the study is to become proficient in pragmatics, particularly in the theory of speech actions, to comprehend the speaker's goal and ensure that the communication is realized.



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1. Introduction

Language is a system of significant and structured sound symbols that is arbitrary and conventional, serving as a tool for communication among a group of individuals to convey emotions and ideas. Besides, language is not only the means of oral communication, but it also holds a significant position in written interaction. In this regard, pragmatics is the exploration of the connection between language structures and their users. By analyzing language with a pragmatic perspective, implied meanings in dialogues between speakers and listeners can be grasped (Yule, 1996). The speaker can use both explicit and implicit utterances to order their remarks. The speakers are able to convey their intention both directly and indirectly by employing both explicit and implicit utterances (Praditya et.al., 2014; Simatupang, 2019). The meaning of a word should be considered in its context (Rizki &

Golubovic, 2020; Saerudin, 2023). This highlights the importance of contextual interpretation, which serves as a foundation for further exploration in the field of pragmatics.

Pragmatics, in turn, focuses on the study of language to determine the meaning of something in a specific context, more precisely, on what the speaker says and how the listener comprehends what the speaker conveys. In all literary studies, especially within a linguistic context, a pragmatic analysis of dialogues is reasonably necessary, as one often finds meanings between the lines when reading character dialogues in literature (Setiani & Utami, 2018; Nuru et al., 2024). This approach reveals how character development is brought about, changes in emotions, and relationship details that might have been revealed through the story. Thus, pragmatics enriches the analyses of literary works by considering both spoken and unspoken communication, which both emanate contextual influence in essence. People in social interactions use language to express their identities. Additionally, speech acts are used to convey the strong sense of identity of a specific social group (Violeta, 2019).

A speech act can also be explained as verbal and non-verbal communications between a speaker and a listener during conversation. Austin (1962) claimed that an utterance, which is given by the speaker to the listener, is not just saying a statement, but includes an act of demand or command within it. In his book *How To Do Things with Words*, Austin (1962) categorizes speech acts into three main parts: *locution* (what the speaker says), *illocution* (the intention behind the utterance made by the speaker), and *perlocution* (the effect the utterance has on the listener). Among these three speech act, Austin places special emphasis on the intention behind the utterance, which was further categorized by his student, John L. Searle. Searle refined Austin's speech act categories by grouping them into five types: *representative*, *directive*, *expressive*, *commissive*, and *declarative*. Therefore, it is intriguing to investigate the speech act, as it enables us to understand how utterances are actually reflected in actions (Kumala, 2028; Muhartayo & Kristani, 2013). Thus, the pragmatic method may enhance the understanding of literary works in both verbal and non-verbal ways of communication, which always rely on context.

Speech acts play a crucial role in any literary work, as they enable the reader to appreciate the character's progress in the story, not only within the narrative context but also through the interaction and dialogues between characters, particularly in conversation. Although speech acts can reveal a great deal about broader cultural topics, the significance of any given speech act category can only be fully understood within a larger cultural framework (Fitria, 2019). All the Speech acts that Searle outlines, namely representatives, directives, commissives, expressive, and declarations (Searle, 1975), are manifestations of the speaker's intentions and purposes that are directly related to the characters and the development of the story. For example, descriptions that convey a state or belief are often used by characters to express their worldview. An instruction that aims to change the behavior of another person frequently encapsulates power or dependency dynamics between characters (Rahayu et al., 2029). Commissive, on the other hand, is associated with a promise or commitment, often significantly altering the attitude of the portrayed character. It can, therefore, be said that through the employment of such speech acts by the researcher, it becomes possible to show the changes in the characters more intricately, as well as the conflicts that arise both within them and with other people, while also enriching the interplay of characters in the storyline.

In this study, the researcher employs a literary work in the form of the novel *Treasure Island*. The novel was selected as the subject of this research because it features numerous examples of speech acts, as dialogues are woven into the story. Novels often serve as a source of inspiration due to their well-developed plots, compelling characters, and rich thematic content (Winarsih & Yustisia, 2024). This novel tells about the adventure of Jim Hawkins, who has undertaken the task of seeking buried treasure as well as revealing the moral struggles as well as the power dynamics that are evidenced in the dialogues of the characters. Researching speech acts in *Treasure Island* is essential because it offers insight into how language reflects character development, social relationships, and power dynamics in literary discourse. By analyzing their utterances through speech act theory, we can gain a deeper understanding of how communication drives the plot and reveals the underlying motives of the characters. The meaning of a word should be considered concerning its context (Rizki & Golubovic, 2020). This highlights the importance of contextual interpretation, which serves as a foundation for further exploration in the field of pragmatics. While pragmatic studies have made significant contributions to understanding how language functions in communication, the specific analysis of speech acts in literary texts, particularly classic novels like *Treasure Island*, remains relatively underexplored. Despite its rich dialogue and dynamic character interactions, *Treasure Island* has not received sufficient scholarly attention from the perspective of speech act theory. This gap presents an opportunity to examine how characters in the novel employ language to achieve various purposes, providing deeper insights into literary meaning and communicative intent.

2. Method

The research methodology adopted is qualitative, employing a descriptive and analytical approach. Qualitative research refers to an approach that describes actual conditions and provides a profound understanding of social phenomena (Creswell, 2012). The descriptive research is a research that aims to create a systematic and factual description of the facts and relationships between the phenomena studied, which seeks to provide an accurate description and characteristics of the object. According to Bodgan and Taylor (as cited in Moleong, 1994) qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observed behavior. This study identifies a phenomenon as crucial, necessitating investigation and comprehension. This type is chosen because the analysis falls into an elaboration and descriptive act, as seen in the speeches included in the dialogues of the main characters in the novel *Treasure Island* by Robert Louis Stevenson. The research aims to explore the use of speech acts.

The data source for this study is the novel *Treasure Island*, focusing particularly on the dialogues between the characters such as Jim Hawkins, Long John Silver, Dr. Livesey, and Captain Smollett. Selected utterances that represent significant communicative functions are extracted from the novel. The researcher identifies utterances in the novel that serve as speech acts, especially those found in character dialogues. These utterances are then categorized according to their illocutionary force. The data are collected through close reading and note-taking, with special attention given to the context in which the speech acts occur, including the speaker's intention, the listener's reaction, and the situational background. The present research analyzes the dialogue in depth, utilizing John Searle's

speech act theory to classify it and provide an appropriate interpretation. The data are collected through an analytical reading of *Treasure Island* to gain an understanding of the background and characters in the story. The researcher identifies important dialogues in the novel, particularly those that showcase character interaction, and relevant dialogues are recorded and analyzed based on speech act categories. The data are analyzed by using the speech act theory proposed by John Searle. The researcher explores how the use of speech acts in the dialogue is classified into the kinds of speech acts: representative, directive, expressive, commissive, and declarative.

3. Results and Discussion

This section presents the findings of the study and discusses their implications in relation to the research objectives. The data were analyzed to identify key patterns and insights, which were then interpreted using relevant theories and prior research. The discussion also highlights the significance of the results, addresses possible explanations, and explores how the findings contribute to the understanding of the topic under investigation.

3.1 Representative

In the field of pragmatics, particularly in John Searle's classification of speech acts, the representative (also called assertive) is one of the five main categories of illocutionary acts. Representative speech acts are those in which the speaker expresses a belief or proposition about the world, committing to the truth of what is said. This type of speech act is fundamental in everyday communication because it allows people to share knowledge, report facts, and convey information. The primary function of a representative speech act is to describe a state of affairs, assert a belief, or convey information that the speaker believes to be true. The speaker is not merely uttering words but is using language to represent reality. The truth value of the proposition is crucial; the utterance can be judged as true or false depending on whether it accurately reflects the world.

Examples of representative speech acts include stating, asserting, reporting, describing, concluding, and predicting. In *Treasure Novel*, this speech act can be seen in the conversation below.

Data 1

Billy Bones : *This is a handy cove, and a pleasant sittytated grogshop. Much Company, Mate?*

Jim's Father : *My father told him no, very little company, the more was the pity.*

The conversation that took place between Billy Bones and Jim's father began when Billy Bones came to the inn to stay, but Billy dug up a little information related to the inn for Jim's father, so the conversation took place. The conversation contains assertive. This conversation refers to the statement of facts that are requested and given without any lies. In the conversation, Jim was not present, but he became an observer, watching the conversation between his father and Billy Bones. Based on this situation, it was shown that Jim's character at the beginning of the story exhibits an observer's attitude, being passive and reluctant to participate actively.

The following excerpt illustrates another representative speech act, where Jim delivers a factual response during an unexpected encounter.

Data 2

Jim : I told him I did not know his mate Bill, and this was for a person who stayed In or house whom we called the captain.

The conversation took place when Black Dog inquired about someone named Bill staying at the inn. However, Jim honestly said that he had no one named Bill staying at the inn, except for someone named Captain, whom we referred to as a guest staying at the inn. The conversation contains an assertion where Jim states a fact or truth when giving the stranger's answer, which implies that the statement should be believed. The dialogue reveals Jim's character trait of giving an honest response, regardless of who or why the stranger is asking. There is no lying to the words that come out of Jim. Jim, when he met with Black Dock, had not known about the danger or that something could destroy him.

The following example demonstrates how a representative speech act can serve a strategic function in conversation, used to establish dominance and manipulate the flow of information.

Data 3

Silver : *By the powers, Tom Morgan, it's as good for you! exclaimed at the landlord. If you had been mixed up with the like of that, you would never have put another foot in my house, you may lay to that. And what was he saying to you?.*

Silver begins with a seemingly friendly remark, a sweet word of praise to Tom Morgan, before shifting to a question intended to extract information. The utterance maintains an assertive tone, where he directly acknowledges Morgan in the form of praise, which aims to make it easier for him to obtain the information provided by Morgan. The dialogue reveals that Silver is skilled at crafting words, and his actions appear assertive and dominant when interacting with interlocutors, as seen in the dialogue.

This next example illustrates an assertive speech act used by Silver to appear trustworthy and knowledgeable, all while maintaining control over the conversation.

Data 4

Silver : *let's see—Black Dog? No, I don't know the name, not I. Yet I kind of think I've—yes, I've seen the swab. He used to come here with a blind beggar, he used.*

When silver then whispered to Jim, offering a compliment to Morgan and also an insult, before discussing the black dog, which he did not know, except for a person who often visited the place using a cane. This conversation has an assertive tone, where Silver clearly and directly, without hesitation, made a statement to Jim. Silver in the dialogue reveals that he is someone who can be trusted, as evidenced by his provision of information related to the black dog, the blind man, and the black dog. This then demonstrates Silver's intelligence in establishing friendships with others through conversation.

This example demonstrates how an assertive speech act can be used to manipulate and influence others through calculated praise.

Data 5

Silver : *But now, you look here: you're young, you are, but you're as smart as paint.*

In this dialogue, Silver complimented one of the young sailors, delivering a confident and emphatic statement. Although the words appear sincere, they serve a persuasive function. Silver is using assertive speech to build rapport and subtly control the conversation. The conversation between Silver and Jim is assertive, giving facts and statements directly and emphatically. Silver is manipulative and has a way with words. In his dialogue, he had previously said it to Jim, but now he says it again to someone else. The dialogue demonstrates Silver's ability to capture the interlocutor's attention by utilizing her intelligence in conversation and being manipulative in front of others.

This following example highlights how assertive speech acts can reflect not only factual statements but also character evaluation and development.

Data 6

Doctor : *Jim here, said the doctor, can help us more than anyone. The men are not shy with him, and Jim is a noticing lad.*

The doctor gave a compliment and stated the fact about Jim, who is a good and caring child towards everyone. The dialog contains assertive where is the doctor conveys the facts based on what he has seen and observed. In the dialogue spoken by the doctor, it is evident that Jim's character growth has increased, and their trust in Jim, who at that time had come to consider him an important part of their group, is no longer just that of an ordinary teenager.

This example illustrates how assertive speech acts can be strategically used to justify authority and manipulate perception.

Data 7

Silver : *These poor lads have chosen me cap'n, after your desertion.*

The dialogue that occurs when Silver says that it is the ship's crew who call him captain and not himself. This dialog contains assertive where is Silver directly and without hesitation states why his crew calls him captain, without any doubt in what he said. In the dialogue, it is evident how Silver demonstrates his intelligence and cunning by using his manipulative skills to deceive the captain with words spoken without hesitation, making it appear as though he is not lying.

This example illustrates how assertive speech acts can also convey moral conviction and philosophical reflection, thereby contributing to the speaker's character development.

Data 8

Jim : *You can kill the body, Mr. Hands, but not the spirit; you must know that already, I replied. O'Brien there is in another world, and may be watching us.*

In the dialogue, Jim is talking to Mr. Hands, who was previously dangerous and is now injured due to the previous fight. In the dialogue, Jim states that although a person's body can be killed or destroyed, the spirit and soul of that body cannot be erased. The dialogue describes an assertive act where Jim's statement wants Mr. Hands to believe what Jim is saying. In addition to becoming braver and developing leadership qualities, Jim has also become more mature in his thinking, as evident in his dialogue, where he states that although the body can be killed, the soul cannot be killed. Jim has become more mature in his thinking, demonstrating wisdom and insight.

Data 9

Silver : *If I'm to choose, I declare I have a right to know what's what, and why you're here, and where my friends are.*

Jim responded to Silver's reply to his question by asserting that he also had the right to that and inquired about his friends' whereabouts. The dialogue describes an assertive statement, where Jim's statement regarding himself asserts his right to make that statement. Although Jim was scared and hesitant in the previous dialogue when talking to Silver, his courage is starting to return now. It is evident how the dialogue shows Jim starting to regain control and understand his current situation.

Data 10

Silver : *Understand me, Jim, he said, returning. I've a head on my shoulders, I have. I'm on squire's side now. I know you've got that ship safe somewhere. I never much believed in neither of THEM. Now you mark me.*

Silver, who said that he doubted the two crew members who joined his traitorous group, after Jim agreed to cooperate with him. The dialogue contains an assertion where Silver makes a convincing statement that forces Jim to believe him. Silver, through his dialogue, implied how happy he was with Jim's decision to cooperate with him, and then Silver, without any guilt, expressed doubt about his two subordinate crew members.

3.2 Directive

In speech act theory, particularly in John Searle's classification, a directive is a type of illocutionary act where the speaker attempts to get the listener to do something. The speaker uses language not to convey a fact or express a feeling, but to influence the listener's behavior. In other words, directives are utterances that are intended to cause the hearer to take some action, either immediately or in the future. Directive speech acts can vary in directness, politeness, and urgency, ranging from very strong commands to subtle hints or polite requests. A directive can be observed in *Treasure Island* in the conversation that follows.

Data 11

Black Dog : *Come here, Sonny, says he. come nearer here.*

Jim : *I took a step nearer.*

Jim was facing Black Dog, and a conversation ensued between Jim and Black Dog, during which Black Dog asked Jim to come closer to him. The conversation contains directives that mention Black Dog. Although the dialogue is simple, the request in the form of an order is included in the directive speech act. *However*, the dialogue is not Jim's but Black Dog's in the utterance delivered by Black Dog, Jim complies, which demonstrates Jim's character as obedient and willing to follow the instructions of adults.

Data 12

Jim : *Redruth, said I, interrupting the letter, Dr. Livesey will not like that. The squire has been talking, after all.*

When a letter arrives and is presented to Doctor Livesey, only Redruth and Jim are present so one of them reads it. Until Jim interrupts Redruth's reading of the letter because it is not correct, so it interrupts Redruth's reading. The dialogue contains a directive when Jim instructs Redruth to read the letter himself, because when Redruth read it, it was incorrect. Jim interrupts Redruth while reading because his reading shows how Jim's courageous attitude is starting to appear. He who used to be an onlooker and never showed a willingness to participate now has the guts to interrupt anyone.

Data 13

Silver : *The last moment I can manage, and that's when. Here's a first-rate seaman, Cap'n Smollett, sails the blessed ship for us. Here's this squire and doctor with aim and such—I don't know where it is, do I? No more do you, says you. Well then, I mean this squire and doctor shall find the stuff, and help us to get it aboard, by the powers. Then we'll see. If I was sure of you all, sons of double Dutchmen, I'd have Cap'n Smollett navigate us half-way back again before I struck.*

Silver tried to incite the crew to betray by saying confidently that the folder on the captain would be his and they would get the treasure. The dialogue contains a directive when Silver gave indirect instructions to the crew who were gathered with him on the ship to commit treason and seize what did not belong to him. Silver, with his cunning nature, asked the crew, who were currently gathered with him, to commit treason against Captain Smollett by indirectly suggesting that they consider him as the captain of the ship.

Data 14

Jim : *come aboard, Mr. Hands, I said ironically.*

Jim called Mr. Hands in a subtly ironic tone. The dialogue contains a directive when Jim uses a command sentence in the form of a call that implies sarcasm to Mr. Hands. The call made by Jim shows how he is now no longer afraid and indecisive about the difficult situations he faces. However, he is now a smart and brave teenager, free from the fear he once had.

Data 15

Jim : *One more step, Mr. Hands, said I, and I'll blow your brains out! I added with chuckle.*

The dialogue describes the situation where Jim and Mr. Hands conflict. Jim threatens Mr. Hands if he takes a step closer to Jim, then Jim will not hesitate to kill the man by blowing his head off. The dialogue contains a directive when Jim gives threats using stress on each sentence, accompanied by a dismissive giggle. In the dialogue, Jim looks like the second silver, although not completely like silver, but his style of speaking now with threats and pressure on Mr. Hands at that time is like that of Silver the pirate. It seems that Jim is no longer a weak and timid child; now he has turned into a great teenager, brave and more assertive in his attitude.

Data 16

Silver : *IaalwaysawantedAyouatoajineaandatakeyourishare,iandidieiaigentleman,iandinow,imy cock,iyou'veigotito.iCap'niSmollett's a fineiseaman,ias I'lliown up toiany day, butistiff on discipline. 'Dooty is dooty,' saysihe, and right he is.iJustiyou keep clear of the cap'n. Theidoctor himselfiis gone deadiagain you—'ungratefuliscamp' was whatihe said; andithe short andithe longiof theiwholeistory isiabout here:i you can't goiback to your own lot,ifor they won't have you;iand withoutiyou start a thirddiship's companyiall by yourself, iwhich mightibe lonely,iyou'll have to jineiwith Cap'n Silver.*

The dialogue is a situation where Silver managed to catch Jim and gave a warning as well as advice in his words. The dialogue contains a directive when Silver in his dialogue orders Jim to stay away from Captain Smollett, which indirectly means following his crew to become a traitor. This shows how Silver, throughout the story, is now revealing his human side, even though at the beginning he was only portrayed as manipulative and dominant.

Data 17

Silver : *Jim, said Silveriwhen we were alone, if Iisaved your life, youisaved mine; and I'll notiforget it. I seen theidoctor waving youito run for it—with the tailiof my eye, I did; andiI seen you sayino, as plain asihearing. Jim,i that's one to you.*

In a tense situation, Silver, in an attempt to convince Jim not to betray him, reminded Jim of the help he had given him when Jim was captured by the traitor crew earlier, but Jim only listened and did not respond. The dialogue contains a directive; Silver gave an indirect order to Jim to save him when the traitorous crew captured him. Silver's dialogue shows Silver's self-development, which was previously manipulative and domineering. Now, in front of Jim, he insists that Jim must return the favor for the help he previously gave Jim.

Data 18

Silver : *Jim, he whispered, take that, and stand by for trouble. And he passed me a double-barreled pistol.*

The conversation that took place was a tense one, occurring amid the fight over the treasure that had been found, where Silver gave instructions to Jim to hold a gun to protect himself in the battle against the traitor crew. The dialogue contains a directive; Silver instructs Jim to take the

weapon that has been given to him. In the dialogue, Silver displays a caring attitude, while Jim exhibits a compliant attitude, recognizing that the conditions faced by him and his friends are suboptimal.

Data 19

Silver : *George, said he, I reckon I settled you.*

The dialogue occurs when Silver confronts the former crew member who previously betrayed him. Silver emphasizes to George not to take any action. The dialog contains a directive. The words spoken by Silver refer to directive speech acts, indirectly instructing the listener to obey Silver without rebuttal. Silver's development in the dialogue shows that Silver's actions are not only manipulative and domineering, but she is also assertive and unafraid of whoever she is up against.

3.3 Commissive

A commissive is a type of illocutionary act in which the speaker commits to a future action. Commissive speech acts reflect the speaker's intention to do something, whether it is a promise, a threat, an offer, or a vow. Unlike representative acts, which describe the world, commissive acts are oriented toward the speaker's future behavior. The main function of a commissive is to create an obligation or responsibility for the speaker. It often involves a certain degree of personal commitment, and its success depends on whether the speaker is sincere and capable of fulfilling the action. Commissive can be seen in the novel as presented below.

Data 20

Jim's Mother : *I'll take what I have, she said, jumping to her feet.*

Jim : *And I'll take this to square the count, said I, picking up the oilskin packet.*

The dialogue shows how Jim decides to take a few items, one of which is the oilskin packet from the late captain's chest. The dialog contains commissive when Jim believes that what he takes will be helpful in the future. In the dialogue, it shows how Jim participated in taking the contents from the captain's chest, where he decisively decided to take the oilskin packet from inside the chest without hesitation. In the dialogue, it illustrates how Jim's character is now beginning to grow, as he who was once passive is now becoming active.

Data 21

Jim : *I believe I have the thing in my breast pocket; and to tell you the truth, I should like to get it put in safety.*

The dialogue took place when Jim recounted the entire story to Mr. Dance, who had saved him. Jim said that he had something more important than the money safely stored in his pants pocket. The dialog contains commissive, in the dialogue, Jim confidently states that what he possesses is very important. Indirectly, he is saying that what he says must be trusted. The dialogue shows how

Jim is starting to act bravely and commit to the actions he takes. Now he is starting to act more actively, rather than passively, as before. Jim's character development is starting to show here, as his initial timid and hesitant nature begins to fade.

Data 22

Jim : *If ever I can get aboard again, said I, you shall have cheese by the stone.*

The dialogue is a scene where Jim promises to give Benn Gunn cheese after hearing that Benn Gunn misses eating it. The dialog contains commissive, when Jim commits to an action will perform in the future. In the dialogue, Jim makes a promise to Benn with full affection, even though he is currently under pressure from Silver. In that situation, Jim appears to easily adapt to the new environment and build a friendship with Benn Gunn.

Data 23

Silver : *You give us the chart to get the treasure by, and drop shooting poor seamen and stoving of their heads in while asleep. You do that, and we'll offer you a choice. Either you come aboard along of us, once the treasure is shipped, and then I'll give you my affidavit, upon my word of honor, to clap you somewhere safe ashore. Or if that ain't to your fancy, some of my hands being rough and having old scores on account of hazing, then you can stay here, you can*

Silver negotiates with Captain Smollett about the treasure and Captain Smollett's safety. The dialogue contains commissive when Silver promises Captain Smollett his safety if the captain gives him what he wants. The dialogue depicts how Silver uses his cunning and abilities in his efforts to renegotiate with Captain Smollett, subtly giving threats and negotiating with the captain.

3.4 Expressive

In speech act theory, an expressive is a type of illocutionary act in which the speaker expresses their psychological or emotional state about a particular situation or event. Unlike representatives (which convey beliefs) or directives (which attempt to get someone to do something), expressions are focused on revealing feelings, attitudes, or emotional reactions. The main function of expressive speech acts is to communicate the speaker's inner state in relation to a specific event, behavior, or condition. These speech acts do not aim to change the external world but rather to share emotions with the listener. Common examples of expressives include apologizing, thanking, congratulating, complimenting, welcoming, blaming, condoling, and praising. Expressiveness can be seen in the conversation below.

Data 24

Captain Smollett: *Here you are, he cried, and the doctor came last night from London. Bravo! The ship's company complete!*

Jim : *Oh, Sir, cried I, when do we sail?.*

The dialogue is set in a situation where Jim and the captain of the ship have finally arrived at their destination, where Jim and Dr. Livesey are among the rest, fully present. Jim's dialogue is expressive; the conversation between Jim and Squire Trelawney illustrates how Jim indirectly expresses himself through his responses to Squire Trelawney. In the dialogue, it shows how Jim, a young man with a dream, has not only become a reality but has also become a dream. From the dialogue, it is evident that Jim is excited when asking when it is time to leave.

In the novel *Treasure Island*, the interactions between characters are rich with varied speech acts that reflect their social roles, intentions, and relationships. Using Searle's (1975) classification of speech acts, it becomes evident that the characters' communication styles are closely tied to their narrative functions and psychological traits. The analysis of speech reveals a dominant use of representative and directive speech acts, followed by commissive and expressive. Representative and directive acts are most prevalent throughout the novel, indicating that the story relies heavily on reporting events and issuing instructions. Characters like Jim Hawkins, Long John Silver, Dr. Livesey, and Captain Smollett each display distinctive patterns in their speech that align with their roles, values, and personal development. Jim's progression from a passive observer to an assertive and morally responsible figure is mirrored in his evolving use of speech from simple representatives to decisive directives and commissives. In contrast, Long John Silver's manipulative nature is evident through his strategic use of representatives, which he employs to maintain power and control. The contrast between Silver's deception and the sincerity of characters like Livesey and Smollett emphasizes the moral divide within the story. Furthermore, the use of speech acts across the novel reflects the themes of trust, authority, survival, and transformation.

4. Conclusion

The speech act analysis of *Treasure Island* by Robert Louis Stevenson reveals how language is used not only as a tool for communication but also as a means of expressing intentions, building relationships, and driving the narrative. The novel features a range of speech acts, including representative, directive, commissive, and expressive acts, which serve various pragmatic functions within the story. Representative acts are commonly used by characters like Jim Hawkins and Doctor Livesey to describe events, convey information, and express beliefs or opinions. These acts contribute to the unfolding of the plot and the development of characters' worldviews. Directive acts are especially prominent, reflecting the authoritative tone of characters such as Captain Smollett and Long John Silver. Through commands, requests, and suggestions, they attempt to control or influence the behavior of others, revealing the power dynamics and personal motivations at play. Commissive speech acts, including promises, threats, and vows, demonstrate the characters' commitment to future actions, which often foreshadow key plot developments. Expressive acts are used to reveal emotions in character interactions. Overall, the use of various speech acts in the *Treasure Island* novel enriches the narrative by making dialogue more dynamic and realistic. It also highlights how language reflects social roles, character intentions, and thematic elements such as loyalty, betrayal, courage, and adventure. This analysis demonstrates that understanding speech acts enhances the interpretation of character interactions and the overall meaning of the text.

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